

# 3TH ANNUAL RECORDING STUDIO & ENGINEER GUIDE

Vol. XVIII No. 11 05/25/94 to 06/05/94 (outside Calif. \$3.00, Canada \$3.50) \$2.50

# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

NEW LAW GUARANTEES  
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FOR ARTISTS

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REVEALS  
**BUSINESS IS UP 55%**

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What To Do Before You Record

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- > Choose an original, unpublished song that's shorter than 3 minutes long.
- > Record your unsigned band (no more than 6 members) performing it on 1/2" VHS tape.
- > Submit entry by **August 1, 1994**.
- > Win and plug in.

**New equipment will also go to winners in each of these categories:**

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PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XVIII, No. 11 May 23—June 5, 1994

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:  
Mader News 818-551-5000

COUNSEL: Mitchell, Silberberg & Knupp

**Music Connection** (U.S.P.S. #447-830) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.50. \$3.00 outside of California. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1994 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to **Music Connection**, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

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6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028 213-462-5772  
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24 Hour Free Classified Hotline: 213-462-3749

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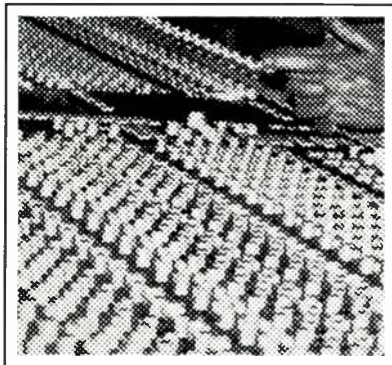
# FEATURES



## 26 EAGLES

One of the Southland's most popular bands reunites for a full-on tour of the United States, but with no current label affiliation. *MC* cornered Eagles Don Henley and Glenn Frey for some exclusive comments on the Eagles' latest flight.

By Sue Gold



## 32 RECORDING STUDIOS

This year's Directory of Recording Studios is more comprehensive than ever, and, as always, is a useful tool for musicians regardless of their finances. From demo rooms to state-of-the-art largess, it's all here. Naturally, all of the pertinent contact info is included.

Compiled by Tom Kidd

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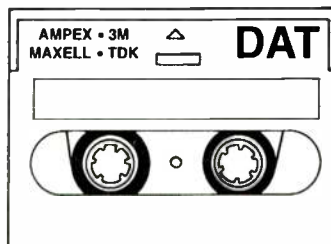
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## FEEDBACK

# Attorney Tape Shopping: Both Sides

## For Shopping

Dear MC:

I strongly disagree and take offense at Mr. Weiner's remarks at what a Music Attorney is, and is not, capable of. He states that, "...any lawyer worth his salt wouldn't and shouldn't have the free time and energy" ... to shop a demo tape. As an Entertainment Attorney, I do shop demo tapes and I don't do it in my free time. My clients retain my services to represent them, which I do, in the normal course of a business day. Mr. Weiner may not have the energy or the ability to budget his time as an attorney, but don't criticize or impugn your inability on us, that do. What I do in my free time is of no business to Mr. Weiner. If in my free time I wanted to shop a demo tape, so what? A client would probably be thrilled to know that his attorney was working overtime on his project.

Mr. Weiner's second remark, that he doesn't think an attorney has the ability to know "a hit when he hears it" seems like a rather ridiculous statement. Here again, his inability to comprehend music is his problem. Listening to a song or someone's style of music is very subjective. There are hundreds of war stories about labels passing on someone's music, who eventually becomes a huge success with another label. Does that mean that the A&R representative who originally passed, is in the wrong profession? Certainly not. Everyone makes mistakes and has different gut feelings about certain songs. I don't profess to know if a song is going to be a hit when I hear it, but I think I can look at an artist, listen to his or her music, and get a gut feeling as to whether a label might be interested. Mr. Weiner obviously doesn't realize that many times an artist's hit song comes after he has been signed and has had the opportunity to work with his label representative.

Mr. Weiner goes on to say that one reason he apparently doesn't shop demos is because he doesn't keep track of who the A&R people are, "...on a day-to-day basis and how they come and go or what kinds of things they are signing or are interested in." He seems to suggest that because *he* doesn't do it, no other attorney can. Most Entertainment Attorneys that I know,

keep track of who is where and what people are looking for. There are a number of publications a person can read that can assist you in this area. A local publication, *A&R 411*, is an excellent reference source. Published every three months, it keeps you informed as to who the current A&R people are or where they have gone. *Music Connection* is also an excellent source of information as to what is going on in the music scene.

Mr. Weiner feels that an artist is much better off finding a manager to shop his tape. That could very well be. However, most management companies that I know of, will not touch an unsigned artist. I have tried, on a number of occasions, to get clients signed on with a management company only to be rejected because they were unsigned. That, unfortunately, is the nature of the business.

We as Music Attorneys, are, in many cases, the only means and way that an unknown artist has in getting his material to a label. I can assure Mr. Weiner that my client's money is well spent and how dare he make a statement to the effect that if you pay an attorney to represent you, your money is, "usually wasted." If that be the case, I would be worried if Attorney Weiner was representing me.

William W. Blackwell  
Santa Monica, CA

## Against Shopping

Dear MC:

I read Karen Orsi's article concerning attorneys and "shopping" demos with interest and was not surprised to read the predictable arguments made by some attorneys to justify this predominantly reprehensible and costly practice. While it is true that A&R executives have relationships with music business attorneys, it should not be taken for granted that some magic dust comes attached to the demo tapes those attorneys may submit. There is not! I cannot speak on behalf of all A&R people, but for most others that I know or speak to—and certainly for myself, a demo tape is good or bad irrespective of who submits it. The very issue of solicited/unsolicited material is so badly defined that it has become a catch-all excuse for

8 >



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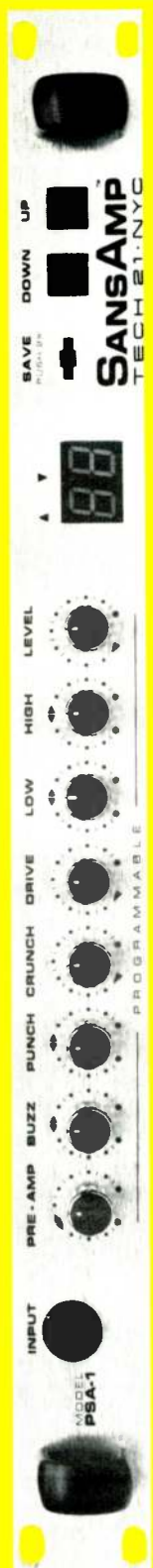
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◀ a) attorneys to justify their being the "solicitors" and b) A&R people to not listen to or accept demos.

The issue is so very simple to resolve: If you wish to submit your demo to an A&R person and you are not represented by a large or well-known entity—create your own. None of us (A&R weasels) are so well-connected or knowledgeable that we know every management company out there. How much can it cost you to print up some proper stationery with a partnership or company name at the top with correct address and phone information on it? How difficult or expensive can it be to properly type or print a business-like letter of submission? How difficult or expensive can it be to do the same on the cassette? Certainly a lot less expensive than any attorney, and if it is too difficult, well, if you have no initiative or common sense, we don't want you anyway. It is an issue of good music, NOT credibility by association.

NEVER pay an attorney a percentage of anything. The come-on of "...if we don't get you a deal, you don't pay..." is nonsensical.

If you do, which attorney will you get to check out the deal you sign with the first one you agree to pay a percentage to? And how much are you going to pay—10%? To both of them? Don't be a mug. Don't even pay that much to one of them. You will get a deal (or not) because 1. You are a great act. 2. You have great songs. 3. You have a great live reputation and/or a following. 4. You have good independent sales and profile. 5. The right A&R person hears you at the right time. 6. A mixture of all/some of the above.

It is folly to suggest that an attorney's involvement at the solicitation stage will increase the chances of (your) getting a deal.

Whilst there are a number of good attorneys out there who serve a predominantly valuable function in the music business, we should all do our part to put the rest of them back in their boxes where they belong. The time to contact an attorney is when you are offered some sort of deal that you will have to sign your name to or when somebody is suing you. We do not need wannabe-A&R lawyers "filtering" for us. If they want to do A&R, they should do it properly. Otherwise, they should put their untapped time and energy into being better lawyers. They need to. End of story.

Hugo Burnham  
Director, A&R  
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## Current

□ The Vocal Point is starting its next four-week intensive course for singers on Saturday, June 4, from 12:00 noon to 2:00 p.m. Every aspect of vocal technique will be covered, from breathing, proper support, placement and resonance, to voice strengthening for power and stamina, pitch correction, increasing range and controlling tone. The cost for all four weeks is \$100. Enrollment is limited. To reserve your spot in the class, call 310-285-5054.

□ The Songwriters Guild Foundation's next Ask-A-Pro/Song Critique is scheduled for Wednesday, May 25, 7:00 p.m., at the Guild's office, 6430 Sunset Blvd., #1002 in Hollywood. These Ask-A-Pro/Song Critique sessions allow songwriters and musicians access to a special music industry guest for questions, discussions and critiques. The featured guest for the May session will be Sherry Orson, Creative Director of MCA Music. Seating is limited and reservations are required. Call 213-462-1108 for additional information.

□ California Lawyers For The Arts have three new workshops coming up in the next few weeks which cover a variety of topics. The first, "Negotiating Book Contracts," takes place on Tuesday, May 24, 7:00 p.m. at the CLA office, 1549 11th St., #200, in Santa Monica. The fee is \$5 for CLA members, \$15 for non-members. In this workshop, an experienced literary attorney will discuss contract negotiations between authors, agents and publishers. Next, on Saturday, June 4, CLA will present "Music Business Seminar," from 10:00 a.m. to 5:00 p.m. at Loyola Law School. Topics will include copyright and publishing, agents, attorneys and managers, inside A&R, and everything from demo tape to record deal negotiation. Finally, on Tuesday, June 7, 7:00 p.m., "Legal Issues For Non-Profit Organizations" will be the topic, where an attorney will address questions frequently asked by arts organizations: e.g., fundraising legally, hiring and firing employees, directors' liability and others. This class will also be held at the CLA office, and the fee is \$5 for CLA members, \$15 for non-members. Call the CLA at 310-395-8893 for additional information or to make reservations.

□ El Negocio De La Musica Latina (The Business of Latin Music), is a one-day, educational workshop scheduled for Saturday, June 4, 9:00 a.m. to 6:00 p.m. at the Hollywood Holiday Inn, 1755 N. Highland Ave. This event is specifically designed to connect U.S. based Latino songwriters and performers with the music industry. Attendees will have the opportunities to play tapes for record producers, publishers and managers. The event is produced by Rios Productions in association with Los Angeles Songwriters Showcase. The fee is \$95 for advance registration, \$85 for LASS members, \$110 at the door. Call LASS for registration information at 213-467-7823.

## Recaps

□ Roger Burnley, vocal coach and producer of L.A.'s Finest/A&R Showcase, will be giving a workshop entitled "The Singers Clinic" on Saturday, June 4, from 2:00 to 5:00 p.m. in Hollywood. Topics will include vocal technique, demos, performing, packaging, marketing, and studio singing. Participants will also receive individual vocal and image evaluations. The fee is \$25. Call 213-876-9306 for reservations or more information.

□ Terri Mandell, author of *Power Schmoozing: The New Etiquette For Business and Social Success*, will be conducting her seminar, "Power Schmoozing," on Tuesday, May 24, 6:30 to 9:30 p.m. at the Hyatt Hotel, 8401 Sunset Blvd. in West Hollywood. This seminar will explore methods for making and keeping new social and business contacts with a radical new approach to etiquette and communication. The cost is \$39 plus a \$3 materials fee. Call 310-478-6677 for reservations.

□ Los Angeles Women In Music's newest seminar, "Marketing Yourself To The Top" is scheduled for Wednesday, May 27, 8:00 p.m. at the Ma Maison Sofitel hotel, located at the corner of La Cienega and Beverly Blvd.. The seminar will feature an industry panel which includes specialists in radio promotion, distribution, marketing and multimedia. Discussions will include how the promotion and marketing machine is set up in the music business and how to apply these marketing and promotional concepts to your business. The doors open at 7:45 p.m., the panel beings at 8:00 p.m. The cost is \$8 for LAWIM members; \$10 for non-members. Call LAWIM at 213-243-6440 to RSVP or for additional information.

□ The Third Annual Hollywood Bowl Arts Fair, which will feature the exhibits of one hundred artists and craftspeople, is scheduled for Sunday, June 5, at the Hollywood Bowl. This annual event is produced by the Hollywood Arts Council in association with the Los Angeles Philharmonic Association. Applications are currently being accepted from fine artists and craftspeople. Call the Hollywood Arts Council at 213-462-2355 for an exhibit application or to participate on the organizing committee.

□ The Second Annual Troubadours of Music and Crafts, sponsored by Concert Associates, is scheduled for Saturday and Sunday, June 4 and 5, at UCLA. This is a family oriented festival which will include music performed by such folk luminaries as Richie Havens, Judy Collins, the Chieftans and Melanie. Also included in the festivities are craft booths, food and beverages, pony rides and a petting zoo. Proceeds from the event go to the performing arts program at UCLA. Tickets are \$29.50 per day, \$45 for a two-day ticket; children's tickets for ages 7 through 12 are \$10 per day and children under 7 will be admitted free. For further information, call Concert Associates at 310-208-7586.

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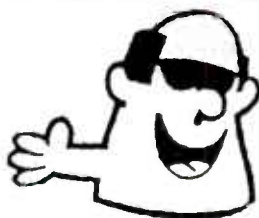
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**CLOSE-UP**

# WEST L.A. MUSIC

By Karen Orsi

If you've been by West L.A. Music lately, you might have noticed their new post-industrial recycled look. Actually, the windows are still boarded up from earthquake damage, and Los Angeles now requires that there be no bars on the windows for fire safety reasons. So they will soon have some new, two-inch bulletproof glass windows that meet with the new city standards. But don't let the currently funky windows fool you—the store is still a front line favorite among pro musicians.

In the past I have referred to West L.A. as the "Musso & Frank" of music stores—an analogy I still agree with due to the celebrity customer photo gallery that adorns the walls all over the store. Less impressive on the roster of customers are the ones you'd expect, such as the Eagles. The more amazing faces you'll find include Ronald Reagan and Mel Torme, who both supposedly stopped in for legitimate reasons, not just because they were lost. Perhaps they were familiar with the store's top-notch reputation and were just making the scene. Recent star sightings include Richard Gere—a celebrity visit that had female employees reeling like they had just walked by the hospital room of the "mysterious fumes" body in Riverside. This phenomena was very entertaining to the other male employees at the store, some of which would like very much to have a similar effect on those of the opposite sex.

Some of the current top-selling items that are in demand now at West L.A. include all of the sequencer software packages for Macintosh and PCs, such as Q Base, Pro Tools and Studio 8. Demonstrators from all the top software companies regularly come in and hold seminars on the ins and outs of these programs for those interested. The sheer volume of software companies and their programs demands that the companies demo themselves in the store, as it would be humanly impossible for your average humanoid sales guy to master all these things and demo them all day long for customers. But the demand for product is steadily growing. "All of the last Steely Dan album was done with Pro Tools," says director of advertising Sandy Sobel. "Also, the new Yes album was completely recorded direct to hard disc using Mark Of The Unicorn software. There was an interview on KLOS's *Rockline* where they extolled the virtues of direct to hard disc recording using Mark

of the Unicorn products."

On a busy Saturday sale day, West L.A. resembles the backstage area at a Pink Floyd concert. When asked about whether the store has any imperialistic tendencies toward expanding to accommodate the bulk, Sobel says, "There used to be a second West L.A. Music on Hollywood Blvd. across from the famous Chinese Theater. But it takes a lot of personal touch to make the store run as well as it does, which means the owner of the place needs to be here and available to talk to customers. It also requires us to have the very best crew in here, and if we were to open up other locations, we'd be diluting some of our sales force, which is pretty cream of the crop at the moment." The special knowledge required just to sell keyboards is very intense, as each one has such a multiplicity of functions, sequencing abilities and special features. "We can usually give you five different options for whatever you want or need," explains Sobel. "The only way we could expand any more at this point is to either build a second floor or throw out the nail shop on the corner of the building, which would be a terrible thing to do. What we really want to do is build a walkway across the street from the main store to the guitar store, like the Westside Pavilion."

Some time ago, West L.A.'s owner Don Griffin told me, "I think that we have a higher caliber sales person working for us in terms of product knowledge and the overall designs they create in terms of fulfilling our customer's needs. There's also our location, the amount of time we've been in business, the fact that we've maintained excellent credit with our vendors and carry virtually every product line that any music store could possibly want. Also, we really have great prices." The store is also one to keep an ear to the ground for possible trends, such as they did when MIDI started heating up. West L.A. has always carried the full range of systems, and they have currently expanded to the point where you can get not only information on all the latest software and MIDI systems, but you know how to hook up with that company's reps for a one-on-one demonstration as well. West L.A. is a must visit for any serious musician.

*West L.A. Music is located at 11345 Santa Monica Blvd., Los Angeles, CA 90025. For more information, call 310-477-1945. *

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- **Dance for Music Video: From Hip-Hop to Postmodern,** *Janet Roston*, choreographer of music videos for A&M Records, Warner Records, and Capitol Records
- **Playing Popular and Jazz Piano Styles,** *Herb Mickman*, musician who has performed with such artists as Sarah Vaughan, Joe Pass, and John Coltrane
- **Vocal Technique for Singing,** *Roger Love*, vocal coach whose clients include Chicago and Poison

## THE MUSIC BUSINESS

- **A&R: Gambling in New Music,** *Barry Squire*, A&R Representative, Warner Bros. Records
- **The Music Video Industry Today: The Process, the Players, the Opportunities,** *Antony Payne*, President and Executive Producer, Gasp! Impulse! Productions
- **Becoming a Disc Jockey: The Inside View,** *Shana*, former midday DJ on KLSX-FM
- **Record Sales and Distribution: From the Label to the Consumer,** *Nancy Shames*, Regional Label Director, Arista Records

## SONGWRITING

- **Writing Hit Music for Hit Songs: Advanced Workshop,** *Jai Josephs*, songwriter/producer

## ELECTRONIC MUSIC

- **Electronic Music I: Introduction to Synthesis,** *Jeff Fair*, producer, composer, synthesist who has worked with such artists as Lee Ritenour and Don and Dave Grusin
- **Electronic Music II: Introduction to MIDI,** *Lachlan Westfall*, President, International MIDI Association; Editor, *Roland Users Group* magazine

## RECORDING ENGINEERING

- **Console Automation Systems,** *Guy DeFazio*, recording engineer and technical consultant whose engineering experience includes projects for Paula Abdul, Coors, and L.A. Gear
- **Techniques of Multitrack Mixing for Music Mastering,** *Van Webster*, producer, director, editor
- **A Musician's Guide to Recording,** *Jeff Lewis*, producer, studio musician

- **Multitrack Mixing on the SSL Console,** *Randy Farrar*, recording engineer, musician, composer
- **Music Editing for Film and Television,** *Josh Winget*, music editor whose credits include the feature film *Jimmy Hollywood*

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- **Bringing the Power of Music to Film: A Seminar with Charles Bernstein,** Emmy Award-winning composer whose film credits include *Nightmare on Elm Street* and *Love at First Bite*
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# Mercury Releases All-Star Kiss Tribute Album

By Sean Doles

*Kiss founding fathers Paul Stanley and Gene Simmons discuss the new tribute album, 'Kiss My Ass,' set for a June 21st release*

LOS ANGELES—Kiss fans want the best, and they'll get the best on June 21 when Mercury Records releases *Kiss My Ass*, an all-star tribute to the influential band.

The lineup of acts includes Anthrax ("She"), Garth Brooks ("Hard Luck Woman"), Dinosaur Jr. ("Goin' Blind"), Extreme ("Strutter"), Lenny Kravitz ("Deuce") and Shandi's Addiction ("Calling Doctor Love"), featuring members of

Rage Against The Machine, Tool and Faith No More.

The band will also release a *Kiss My Ass* video combining footage of the tribute sessions with vintage clips of Kiss performing.

"There was an album that came out of Australia called *Hard To Believe* that featured a lot of cutting edge bands doing Kiss songs," says Kiss founding member Paul Stanley. "We thought it was a great idea, but

unfortunately, a lot of people weren't going to hear it because it was on a small independent label.

"Being that there were so many bands that were either covering our songs or acknowledging us as an influence, we thought it would be great if we could do something like that on a major label and a lot more people could hear it. So in essence, we threw a party and invited our fans. It just so happens that a lot of our fans are now in bands of their own."

Kiss founding bassist Gene Simmons, explains that, initially, more than 50 bands expressed interest and had started recording songs for the project, but the album is composed of only the first ten tracks that were completed. "They were all told the record was gonna happen, and the ones on the album were the few who survived the battle of the bands," Simmons explains.

"We didn't wait for certain

people to send their songs," Stanley continues. "When we got the first batch we said, 'That's it.' Otherwise, we could be doing this forever. We just figured the people who dropped everything to get it done, the people who it meant most to, those are the people on the album."

In many cases, prior commitments, such as touring and legal technicalities prevented bands' participation, as Simmons explains: "We had Megadeth, Ozzy and Stone Temple Pilots doing a duet, Alice In Chains, nine inch nails, Soundgarden and even people like the rapper Snow, Tears For Fears, Cypress Hill, you name it.

"Along the way, a lot of record companies prevented people from getting involved to the point where, for instance, Stone Temple Pilots, when they were playing in New York, after they were told they were not allowed to be involved, did an entire show in full Kiss drag."

Simmons says at the outset, Kiss issued three simple rules to participants: Pick your own song, do it your own way and if another band has already picked a song you want, you have to pick another one.

Aside from those directives, Stanley and Simmons maintain they tried to stay out of the project as much as possible. But some involvement was inevitable, such as Garth Brooks' insistence that the band travel to Nashville to back him up in the studio for his version of "Hard Luck Woman." Anthrax also asked for the band's guidance in helming the production for their version of "She," but Stanley says that was the extent of Kiss' interference.

As a result, *Kiss My Ass* showcases the diversity of artists the band has influenced, reflected in the striking song arrangements, which run the gamut from funk to folk to heavy metal to Yoshiki's 74-piece symphony orchestra version of "Black Diamond."

"Some of the bands asked us if we minded if they changed the songs, and we said, 'Hell, we already know how we did them. We're more interested in how you're going to do it,'" Stanley explains.

"You have to be a fool to believe because you write a song, you do the definitive version," he adds. "So, when somebody listens to a song and hears something completely different, I don't see a problem with that. I think [Toad The Wet Sprocket's folksy version of] 'Rock And Roll All Nite' is very cool, because, for me, I'm hearing a new song."

# Second Annual Unsigned Music Showcase Announced

By Jan McTish

*Ticketmaster Music Showcase gives unsigned bands in over 35 cities the chance to showcase their musical wares in front of industry pros*

Los Angeles—Leading ticket purveyor Ticketmaster, in association with *Musician* magazine, has announced the Second Annual Ticketmaster Music Showcase.

A traveling caravan of A&R experts, including industry professionals from major labels and music publishing and artist manage-

ment companies, will hold showcases in over 35 cities across the nation, searching for the best in local, unsigned talent.

An unspecified number of worthy bands will be selected out of the local showcases, which begin on July 31 in Boston (no word yet on when or where the A&R caravan

will set up shop in Los Angeles), and will then showcase their musical wares during three regional contests, with five bands eventually chosen to compete in a national event.

In addition to a cash prize (the five bands invited to the final national showcase will receive a minimum of \$2,500), the winning band will be awarded a one-week recording session at Seattle studio Bad Animals.

"Last year was a huge success," says Fred Rosen, President and Chief Executive Officer of Ticketmaster. As a result of last year's competition, Dishwalla, a national finalist, landed a deal with A&M.

"There is a lot of talent out there," continues Rosen, "and many bands don't know where to turn to get their music heard by professionals who can make a difference. Ticketmaster, with our extensive resources in the music industry, can provide these bands with the perfect opportunity."

Unsigned bands are encouraged to submit a cassette of two original songs. Entry forms can be obtained at select Ticketmaster outlets and in the May issue of *Musician* magazine.

Send the two-song cassette and entry form to Ticketmaster Music Showcase, 3701 Wilshire Blvd., Los Angeles, CA 90010. Entry deadline for the Ticketmaster contest is June 6th.

For more information, call Ticketmaster Music Showcase at 800-800-3232.



## PLATINUM GRIP



The members of Aerosmith were recently presented with quadruple platinum plaques for their Geffen album, *Get A Grip*. Pictured at the House of Blues are (L-R) co-manager Keith Garde, Aerosmith's Joe Perry, Geffen A&R head John Kalodner, Aerosmith's Steven Tyler, manager Tim Collins, Aerosmith's Brad Whitford, Geffen's Jason Whittington, Aerosmith's Tom Hamilton and Joey Kramer and (kneeling) Geffen's Robin Rothman, Sue Naramore, Bill Bennett and Jayne Simon.



# 'The Who's Tommy' Set for L.A. Run

By Tom Kidd

*The Tony winning Broadway version of Pete Townshend and the Who's landmark rock opera begins its L.A. run on July 13*

UNIVERSAL CITY—Dysfunctional families. False messiahs. Child molesters. When Who mainman Pete Townshend wrote his seminal rock opera 25 years ago, it was full of shocking assaults on the senses. Now the times have finally caught up with *Tommy*.

Or perhaps *Tommy* is timeless. Former MTV VJ Steve Isaacs—who plays the title role in the musical play version, which begins a three-week engagement at the Universal Amphitheatre on July 13, thinks so. "It's a good story—a myth," he said during a recent press conference held on May 10 at the Universal Amphitheatre.

Director Des McAnuff agreed: "*Tommy* is the story of rock & roll. It's a vessel we can all pour our souls into."

Des McAnuff has poured quite a bit of his own soul into the production. As longtime Artistic Director of the La Jolla Playhouse, he has been with *Tommy* since its La Jolla debut in the summer of 1992, through its run on Broadway, where it won five Tony Awards with a cast largely exported from the California run.

Townshend, honored with the 1993 Tony Award for Best Original Score for *The Who's Tommy*, sees this revival as a reinvigorating

homecoming. "Ironically, my first reason for wishing to develop *Tommy* for legitimate music theatre was to make it my own again."

The play is an ever developing project, a point driven home by the addition of the new ballad "I Believe My Own Eyes." Townshend also stated that the door is open for possible rewrites later. "Des said I'd get hooked on theater, and I have. By writing a story instead of a song, I'm possibly moving into writing better songs."

The father of *Tommy* is actively moving the play he terms "a spiritual journey" into other worlds, designing an interactive CD-ROM version due in September.

The play's L.A. run will be highlighted with a special charity performance on July 15. In addition, monies earned from *Tommy*'s Pinball Arcade—a special assemblage of classic and high-tech machines that will be placed in the Amphitheatre's lobby throughout the run—will be given to charities.

Tickets for *The Who's Tommy* are available at the Universal Amphitheatre box office and at all Ticketmaster locations or charge by phone at 213-480-3232.

For further information, call the Universal Amphitheatre at 818-980-9421.



By Michael Amicone



John Lappen

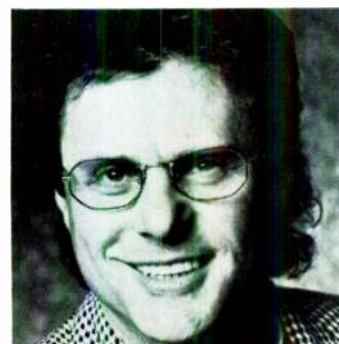
**John Lappen** has been named head of **Anthos Records**, a newly created reissue subsidiary of Priority Records' Special Projects Division. John Lappen, Vice President of Special Products for Priority, will actively pursue the acquisition of rare, unreleased and/or noteworthy music for the new label. Anthos (Greek for "anthology") will utilize Priority's sales, marketing, distribution, legal and manufacturing expertise. Lappen can be reached at Priority's Hollywood offices (213-467-0151).

**TBRC RECORD COMPANY** (213-876-1256) has announced the signing of a worldwide distribution agreement with the **SOLAR/HINES/INDI DISTRIBUTION COMPANY**.

MTV has announced the appointment of **David Cohn** to the post of Vice President, Consumer Marketing. Cohn, who was formerly Deputy Director of Marketing for MTV Europe, will perform his duties out of the company's New York offices (212-258-8000).

**Columbia Records** has announced two new appointments: **Michelle Fuentes** has been promoted to the post of Manager, Video Promotion; and **Michael Camillo** has been named Associate Director, Jazz Promotion. Both will be based at the label's New York offices (212-833-8000).

In related news, **Sony Music** has announced three new appointments: **Vince Bannon** has been named Vice President, Talent Development; **Adrian White** has been appointed Vice President; and **Frank Trospa** becomes the company's Director, Sales Services. Bannon will work out of the company's Santa Monica offices (310-449-2100), while White and Trospa will perform their duties out of the New York offices.



Eliot Sekular

**Virgin Records** has named **Eliot Sekular** to the post of Vice President, Publicity. A veteran publicist, Sekular moves over to the label following a stint with leading PR indie Rogers & Cowan. Sekular will perform his duties out of the label's Beverly Hills offices (310-278-1181).

**CEMA Distribution** has announced the appointment of **Michael Mooney** to the post of Senior Vice President, Finance and Administration. Prior to joining CEMA (818-587-4000), Mooney was Vice President of Finance for Allergan, Inc., a leading pharmaceutical and eye care products company.

**EMI Records Group** has named **Glen Sanatar** to the post of Director of Corporate Reporting. Based in New York (212-492-1700), Sanatar was previously Manager of Financial Reporting for EMI Music.



Jenny Bendel

**Concrete Marketing** has announced the appointment of **Jenny Bendel** to the post of Director of Publicity. Bendel, who has plied her publicity wares with Geffen and now-defunct Atco Records, and as the head of her own publicity firm, where she worked with Ice-T's Body Count, My Sister's Machine and Green Apple Quickstep, will be based at Concrete Marketing's New York offices (212-645-1360).

**Warner Bros. Records** has appointed **Glen Heidenreich** to the post of National Advertising Coordinator. Heidenreich, who began his career at Warner Bros. as a Graphic Arts Clerk, will perform his duties out of the label's Burbank offices (818-846-9090).

In more Warner Bros. Records news, **Stu Cohen** has been named Senior Vice President of Promotion. Previously the label's Vice President of Promotion, Cohen will also be based at the label's Burbank offices.



Leah Horwitz

**Zoo Entertainment** has announced the promotion of **Leah Horwitz** to the post of Associate Director, National Publicity. Horwitz, who was previously the label's Manager, National Publicity, will continue to perform her duties out of the label's Hollywood offices (213-468-4235).

## WEIRD PLATINUM



Parody specialist "Weird Al" Yankovic is pictured receiving gold and platinum plaques for U.S. and Canadian sales, respectively, of his latest album, *Alapalooza*. Shown (L-R): All American Communications President Myron Roth, Yankovic, All American Communications CEO Tony Scotti, Scotti Bros. VP/GM Chuck Gullo and Imaginary Entertainment's Jay Levey.



**Lisa Annala**

**Company:** Sony Music  
**Title:** Manager / A&R Administration West Coast  
**Duties:** Recordings Supervisor Budgets  
**Years with company:** 2

**Dialogue**

**Intro:** To the average musician on the street, an A&R department consists of a Vice President, a Manager and a Director who all spend every waking moment seeking out new, unsigned talent. This couldn't be further from the truth. In addition to new signings and the development of artists already on the label, there is the administration department—those concerned with the paperwork—budgets and cost control. These are the people who keep the A&R Reps abreast of how much money is being spent on an album on a day-to-day basis. This is the department that tells the VP of A&R that there's no more money to sign new acts until the next quarter. In general, the A&R Administration department constantly feeds the Creative A&R department information concerning timetables and finances—information vital to the release of any album.

**Background:** "Before I came over to Sony Music, I was in the A&R department at I.R.S. Records. Actually, we didn't have an A&R Administration Department there, so I worked in the real A&R department, but I handled the administration side of it as well as other creative A&R

functions such as hiring producers and engineers and that sort of thing. I was doing this job and then some."

**The Setup:** "When we were setting up the A&R department at I.R.S. I researched all of the big companies and what kinds of systems they had in place, and I liked the Sony system the best. By system, I mean the various computer programs for tracking and setting up budgets and monitoring costs. They are initially programs set up in the computer that people use on a day-to-day basis to issue Purchase Orders, for example. So I basically tailored the Sony system to I.R.S. when I was there. For this particular job within the department, it would be helpful if you were somewhat computer literate."

**The Process:** "Once a new artist has actually been signed and a contract has been drafted, the provisions of that contract will sketch out whether the band will be recording from a fund or an approved recording budget. If there is already an approved budget that includes a producer, at this time it will be given to A&R Administration who might go over it with the producer, manager and A&R Rep. We will usually go over it line item by line item to make certain all of the costs are realistic. We have what is called a Recording Authorization Form where we break down the process into tracking, studio costs, overdubs, engineer fees, mixing, tape costs, union payments, equipment rentals—as detailed as we can get.

"We also work with the producers

in trying to book block time at recording studios so we might be able to get a discount. We also serve as a resource department once the process has begun. Once a week, I send out a report to the A&R people to show them where their projects are. On that report they can see how much money they've spent on the project and how much is left. We should be able to tell when the project is in trouble."

**Over Budget:** "Each recording situation is completely independent of others. We would have to go back and look at the contract in relation to the budget that was originally submitted as well as a supplemental budget in order to finish. The creative and administrative departments always try to work hand in hand. We don't make many moves without everyone knowing. From our standpoint, we need to let the A&R people know when they're in trouble. We can also offer assistance in taking care of the problem.

"If an A&R person comes to us and says that he's just not happy with a guitar part and wants to do another guitar overdub, we understand that. We understand the creative process; it's not all dollars and cents to us. What we will do is try to facilitate that creative desire. So we become the liaison with the rest of the company to get the approvals if it's going to be over the initial budget. We would have to go back to the label heads for approval and that could take some time. That's why, as soon as we see a problem, we try to facilitate some kind of solution. It's very difficult to budget an album to the penny because, in recording, there are so many variables. It's an art. It could take years and years of experience but you'd still be learning things every day."

**Producers:** "After working in the business for a number of years, you get to watch the careers of some of

the producers evolve and that's exciting. And when a new artist is signed and you're putting together a budget, the producer is usually the first cost listed because he's going to be the largest variable. You know, if you bring in a platinum producer, you may use up a large portion of your budget. But some artists feel that's necessary."

**Work Areas:** "We break down our work areas into studio, which covers engineers and all of the recording and mastering processes. Then we have talent, which includes your musicians and your union players, and miscellaneous costs, which would cover rentals, cartage, travel, rehearsals, etc. Including groups doing demos, at any given time, there could be 20-25 acts recording. Again, I have to repeat that our department can be a wealth of resources if the need is there. Obviously, we deal with all of the recording studios and rental companies, and naturally, some stand out above the rest. If an A&R person and/or producer is open to a discussion and to our input, this is information we usually have at our fingertips. We have resource books and guides and can help when a producer needs a certain studio room or a specific board for recording. There is also someone in my department who will issue purchase orders for all rentals—like amps or percussion or whatever. If at the time the budget is being put together, the producer needs us to call and get price quotes, we do that as well."

**Demos:** "There is a certain demo budget allocated annually to each label. The budget is divided first by label and then by coast—east coast, west coast. And, just like we keep track of recording budgets, we also send the A&R people memos regarding their demo budgets so they can plan their activities based on how much money remains for the rest of the year."

**ZOO MATES**



Fresno-based the Miss Alans strike a pose with their label reps after a successful show at Club Lingerie where they performed selections from their *Blusher* album on Zoo Entertainment. Shown above, from left to right, are Tiffany Simms, Zoo A&R Rep; band members Manny Diez, Jay Fung, Ron Woods and Scott Oliver, and manager Linda Cohen.





**Elektra recording act Anthrax is shown above after a sold-out performance at New York's Roseland Theatre displaying their gold record plaques for their latest album effort *Sound Of White Noise*. Pictured above kneeling in the front row are band members John Bush, Charlie Benante and Frank Bello. In the back row (L-R) are: Jon and Marsha Zazula of *Crazed Management*; Steve Ralbovsky, Elektra Senior VP/A&R; Dan Spitz, Anthrax; Jeff Jones, VP; Lauren Spencer, National Director, Video Promotion & Marketing; Jessica Harley, National Director of Rock Promotion; Scott Ian, Anthrax and Paul Brown, VP/AOR Promotion for Elektra Records.**

## Grapevine

Hollywood's **Club Lingerie** is bringing back its Wednesday Night Rock Nights. On Rock Nights, the club will open at 9:00 p.m. and charge a mere \$5 admission fee (those presenting a band flyer are admitted free). For more information or to book your act, call **Mary Nixon** at 213-934-2990.

A lot of people are taking our advice and tuning their radio dials to **KLAC 570 AM**. Nowhere else can you hear the classic music of the Forties, Fifties and Sixties with sets that mix the musical stylings of Jimmy Durante, Perry Como, Henry Mancini, Tony Bennett, Carpenters, the Ames Brothers, the Platters and Sinatra. If you're tired of banging your head or listening to soft, sleep-inducing music—give **KLAC** a listen for just a week. You'll never again change the dial.

There are two new additions to the world that we'd like to make you aware of: On April 27th, **John Mellencamp** and his wife **Elaine** brought Hud J. Mellencamp into the world, weighing in at almost 9 1/2 pounds. Then, just about a week later, **Sandy Brooks**, wife of superstar **Garth Brooks**, gave birth to their second daughter, August Anna. To top things off, that same evening over at the Academy Of Country Music Awards, Garth was named Entertainer Of The Year for the fourth consecutive year. Congratulations to all!

Beginning May 1st, 1994, **Shankman DeBlasio Melina, Inc.** will be located at 740 North La Brea Ave., 1st Floor, Los Angeles. CA

90038. Telephone number: 213-933-9977; FAX: 213-933-0633.

Several issues ago, a person using the name of Epic Records staffer **Judy Ross** wrote a Feedback letter suggesting that Epic was looking for "more women solo artists/songwriters." It has come to our attention that this letter was *not* written by Epic's **Judy Ross**, but by someone using her name.

The **Rolling Stones**, who have yet to announce who'll be replacing longtime bassist **Bill Wyman** on their upcoming tour, will release their first Virgin album shortly.

**Shirley Bennett's** name was inadvertently misspelled on page 29 of issue #10. We're sorry. I mean, we're sorry.

Former Warner Bros. act **Radio Active Cats/TV In Flames** is now seeking a new label deal. Interested parties should contact **Mike Graves** at 818-980-8940.

Pop singer **Paula Abdul** will divorce her actor husband, **Emilio Estevez**, citing irreconcilable differences. They were married two years.

Somebody should record the upcoming **Billy Joel/Elton John** tour and donate the income from record sales to charity. This has to be one of the great concert events of the year by two of the best popular singer-songwriters around.

## Chart Activity

May 24th is when you'll be able to pick up the new **Toad The Wet Sprocket** album on Columbia called *Dulcinea*.

**Roxette** release their new fifteen-song album *Crash! Boom! Bang!* in

mid-June on EMI.

The next mega-soundtrack certain to explode onto the national charts is from **Atlantic Records & Icon Productions**. Due in stores this week, *Maverick—The Soundtrack* features an incredible array of country talent including **Vince Gill, Clint Black, Confederate Railroad, Patty Loveless,**

## MONSTER BASH



**The staff of Giant Records took time out to present their act, Big Head Todd & the Monsters, with gold record awards for their album, *Sister Sweetly* which was released in February, 1993. Determined to come up with a hit, both the label and act put together a major touring situation that enabled the band to stay out on the road and promote the record for a year—with solid gold results. Shown above at the gold record presentation ceremonies are (L-R) Jeff Aldrich, Giant A&R; Steve Backer, Giant Marketing; Todd Park Mohr, band; Connie Young, Giant Product Manager; Brian Nevin, band; John Brodey, Giant Promotion; Rob Squires, band; Rob Sides, Giant Sales; Irving Azoff, Giant Owner; and Mark Bliesener, band manager.**

**Radney Foster, John Michael Montgomery, Restless Heart, Waylon Jennings, Hal Ketchum, Tracy Lawrence, Carlene Carter and Randy Newman.** The movie stars **Mel Gibson, Jodie Foster** and **James Garner.**

## On The Move

**Kevin Estrada** has been appointed to the position of A&R Rep, **Hollywood Records**, based at the label's Burbank offices. Estrada joined the label two and a half years ago, working in the Metal Promotion Department. In his new A&R role, he will be responsible for signing and developing new artists. Estrada can be reached at 818-560-6197

**Lonn Friend**, former Executive Editor of *Rip* magazine and notorious schmoozer, has been named VP/A&R West Coast for **Arista Records**. Friend's career began at *Hustler* magazine in 1981.

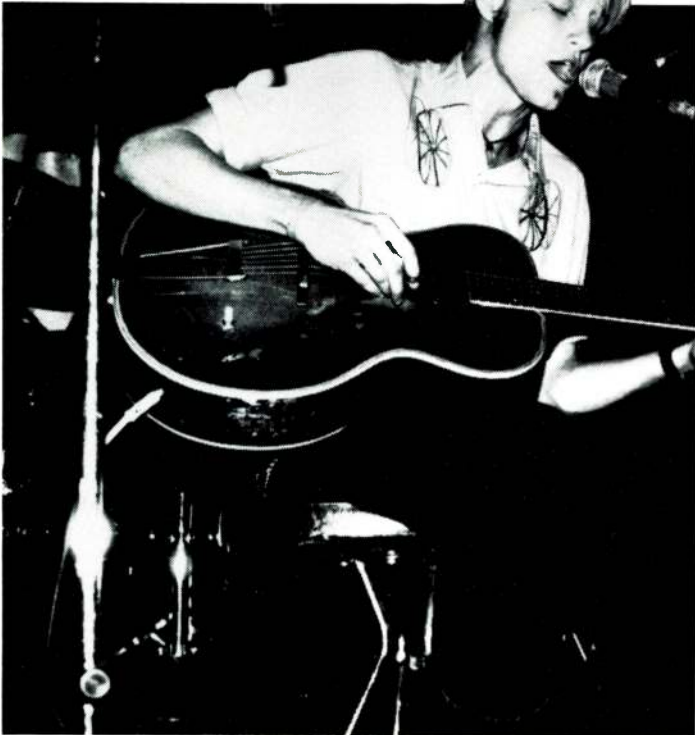
**Blake Chancey** has been named Senior Director/A&R for Columbia/Nashville. Chancey has had a successful career as a record producer, having worked with **Joy Lynn White, David Ball** and **Mike Henderson.**

New York-based **Atico Records** has named **Michael Rosen** West Coast Director of A&R for the label.

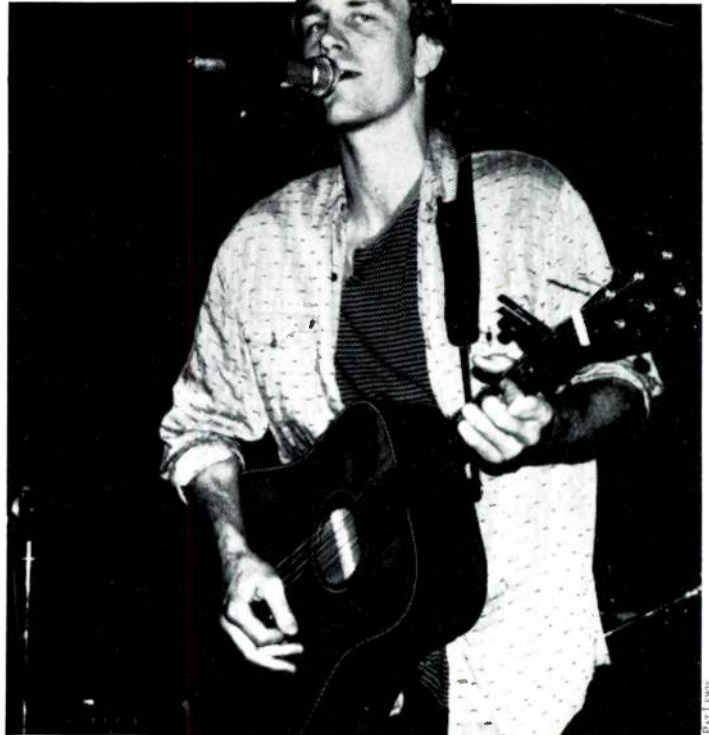
**Sony Music Nashville** has named **Cliff Audretch** Senior Director/A&R. Audretch will work with acts already signed to the label and seek out new talent.

## Deals

**Maxim Entertainment** has announced the signing of former Tomorrow's Child lead singer **Adam**. Maxim can be reached at 310-274-9694. 



PAUL LEWIS



PAUL LEWIS

ASCAP's latest Best Kept Secrets Showcase at the Coconut Teaser featured some fine acoustic-tinged artists such as Santa Barbara-based singer-songwriter Jesse Rhodes (pictured, upper left), whose material fits more into the alternative rock vein. Also performing was the Denver, Colorado trio 16 Horsepower, which is led by singer-songwriter David Eugen Edwards (pictured, upper right). The versatile Edwards demonstrated some musical diversity by playing slide guitar, banjo and bandonion from a stool that perfectly set the tone for his dark and moody songs.

### Bolton Update

Last issue we told you that singer-songwriter Michael Bolton was in a Los Angeles federal court defending himself against plagiarism charges over his smash hit, "Love Is A Wonderful Thing."

The copyright infringement suit, which also named Warner/Chappell and Sony Music, charged that Bolton had stolen the hook from the 1966 Isley Brothers' song of the same name. Now the verdict is in and the jury found against Bolton, who steadfastly maintained his innocence and promised to appeal.

Following the verdict, Bolton was quoted as saying, "I never heard an Isley Brothers' song, or heard of an Isley Brothers' song before this trial. Since I never heard the Isley Brothers' song, it would have been impossible for me to consciously or subconsciously steal it or any part of it." At presstime, neither Warner/Chappell nor Sony Music had issued a comment regarding the verdict.

### More Alleged Song Thefts

Legendary Broadway composer Jules Styne made news recently with his outlandish statements that Paul McCartney and Billy Joel are the only rock songwriters who aren't "thieves."

The 88-year-old composer, who has written more than 1,500 songs during his career—including standards like "Diamonds Are A Girl's Best Friend" and "Don't Rain On My

Parade"—says, "You can't learn how to write a good song. Only certain people can do it, it's not like playing the piano."

Styne went on to state, "With the exception of Billy Joel and Paul McCartney, most of the rock songwriters out there today are thieves. They steal enough to put

something together that has the longevity of about three months.

"They don't write songs that last like Richard Rodgers, Cole Porter and [of course] Jules Styne," says the veteran songwriter.

Styne neglected to give any specific examples to back up his controversial statements.

### Billboard Song Contest

Congratulations to songwriters Josh Bernard and Tim Mathews, who took first prize in the Country category of the 5th Annual Billboard Song Contest for their song

### MUPPET MANIA



LYNDY COHEN

BMI recently hosted a reception in their Los Angeles offices to honor the Oscar and Grammy-nominated composer/producer Robert Kraft. Since Kraft also heads Jim Henson Records, there was a surprise presentation from Kermit and Miss Piggy to celebrate the one-year anniversary of the label. Pictured (L-R) are: Barbara Cane, Assistant Vice President, Writer/Publisher Relations, BMI; Miss Piggy; Robert Kraft, Vice President of Music, Jim Henson Records; Kermit the Frog; Brian Henson, President, Jim Henson Productions; Doreen Ringer Ross, Assistant Vice President, Film/TV Relations, BMI; and Noah Kraft, Robert Kraft's son.

"Your Picture, Your Pillow & Me." This was no lightweight affair either, as the finals were judged by the likes of Travis Tritt, Glen Campbell, Roy Clark and Billy Ray Cyrus.

**ASCAP Honors A Rose**

For the third consecutive year, composer Earl Rose won the 1994 ASCAP Award for "Most Performed TV Background Scores" at the organization's Ninth Annual Film And Television Music Awards ceremony at the Beverly Hilton Hotel.

The six-time Emmy Award nominee was most recently nominated for an Emmy in the category of "Outstanding Original Song" for "I Found Love" (co-written with Columbia recording artist Peabo Bryson, who also performed the song).

Rose currently has an album out on Amadeus Records, entitled *Earl Rose Plays Irving Berlin*, and is also completing a forthcoming release of songs from Frank Loesser's classic *Guys And Dolls*.

**Songwriter Events**

The National Academy Of Songwriters has some interesting events arriving in the coming weeks. Their next "Open Mic" is scheduled for Tuesday, May 31st, at Highland

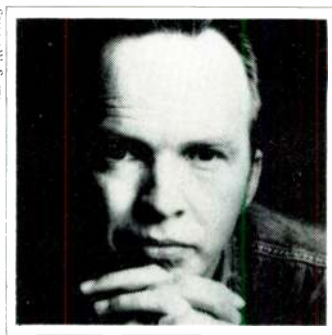
Grounds (742 N. Highland Avenue). This is a great chance to get your material heard by the industry. There is a \$3 fee for non-NAS members and a \$2 fee for members. Sign-ups begin at 7:00 p.m., so arrive early.

On Thursday, May 26th, Harriet Schock's Songwriting Critique Workshop takes place at the NAS offices at 7:00 p.m. A platinum and gold songwriter herself, Schock will critique your song and give you hands-on exercises to improve your craft. The fees are \$5 for NAS members and \$10 for non-members. For more information contact NAS at 213-463-7178.

MC's Billy Block is still going strong with his Western Beat showcase at Highland Grounds on the first and third Thursday of every month. Each show begins with an open mic session and is also a great way to get some notice amongst industry insiders. For further information, contact 310-372-8306.

**Zomba Promotion**

Nancy Weshkoff has been promoted to Senior Director, Copyright Administration for Zomba Music Publishing. The announcement was made recently by Zomba's Senior Vice President Rachelle Greenblatt. Weshkoff will continue to work out of the company's New York office. **MC**



STEVEN W. SCHUB

**DAVE ALVIN**

**Former Blaster Dave Alvin has returned with 'King Of California,' his third solo album for HighTone Records.**

For L.A. music scene veteran Dave Alvin, his latest album, *King Of California*, is a personal statement that showcases his growing vocal confidence, as he mixes a collection of originals and covers into an acoustic musical stew that will no doubt lead to critical acclaim—and hopefully, commercial recognition.

Following his years in the quintessential L.A. bands of the Eighties, the Blasters and X, and a solo album on Epic, Alvin began his HighTone solo career with the powerful *Blue Blvd.*, followed by 1993's *Museum Of Heart*.

Yet, it's Alvin's latest musical statement that is his most potent and well-rounded to date. A surprising summation, since the longtime rocker has focused on a wide array of material—the songs that inspired him in his childhood, lesser-known material from his Blasters' days and powerful new originals like the poetic title track.

"I have three different kinds of audience members," Alvin says in response to questions about the new album's focus. "I have one type that want to hear me play rockabilly or rock & roll and nothing else. I have another type that will let me do whatever I want, and then I have a third type who are more like the songwriting fans, so it's a hard juggle. This album is definitely for the third group.

"I did this album for a lot of reasons. One is that I'd done a lot of touring as a solo acoustic act [usually accompanied by Greg Leisz, who also produced *King Of California*] since I left the Blasters and X. A lot of that was because it was the only way I could afford to tour, but what I noticed was that I was learning to sing better because I wasn't having to project my vocals over drums and loud electric guitars. I also wanted to do some of the older songs again in a new way because I feel that I can sing them better than when I originally recorded them."

Alvin also wanted to focus more on the songs this time out. "I also wanted to do a record that was a songwriters record, because my other solo records have been more guitar-and-band-oriented. That's another reason why I wanted to make this acoustic album, because I wanted to have something that is like a testament or record of intimate renditions of the songs."

Old Blasters songs such as "Barn Burning" or "Bus Station" are much more intricate and engaging in the acoustic environment that surrounds them this time out, while the Alvin/John Doe-penned "Little Honey" and other Alvin standards like the epic "Fourth Of July" and the title track best demonstrate his unique and often poignant songwriting ability.

Alvin himself sounds quite modest when it comes to his musical accomplishments, but he is quite aware of his artistic development. "I think my writing started to change when I stopped writing for other singers, like with my brother [Phil] in the Blasters. During that time, I had to write songs that came from experiences that we shared."

The easy-going California native says that there was a certain amount of apprehension when he embarked on his solo career, since he had to step into the vocal spotlight as well. "I'm not like my brother or John Doe, who were born with great voices. I mean I had never sung before—outside of teaching someone else how to sing the song in band rehearsals—so it took some time for me to find the phrasing that would suit me."

Yet years of touring as an acoustic act did help Alvin better capture the vocal versatility that he displays on *King Of California*—a vocal style that has helped the veteran tunesmith reach new heights as a songwriter as well. However, Alvin is quick to point out that just writing for the sake of writing has never worked for him, something that became quite obvious during an ill-fated stint in Nashville, the legendary home of the songwriters.

Alvin points out that the songwriting environment in Nashville is more about getting covers than writing from the soul. "I could do it if George Strait or Garth Brooks were sitting right in front of me, saying, 'I want a song about a big blue car' [laughs], but the thing I noticed with the writers in Nashville was that the songs weren't about anything other than getting people to record your songs, which is a great skill to have. I truly wish that I could do that.

"I mean, I heard people all the time in Nashville saying, 'What kind of song did so-and-so have on his last record,' and then they'd spend days trying to write another song like that. Don't get me wrong, I admire people who can do that, but I consider myself to be a songwriter from the folk and blues tradition, where you only write when you feel it; when you've got something to say. That's what songwriting is about to me."

Alvin can be reached through HighTone (510-763-8500).

**MC**

**PRINCE'S BALL**



Seemingly in an effort to befuddle the musical press, Prince has taken on a new moniker (a symbol that is difficult to recreate for publication). However, it hasn't stopped his current single, "The Most Beautiful Girl In The World," from going gold and landing in the Top Ten of *Billboard's* Pop and R&B Charts. In an effort to thank his fans, lavish "Beautiful Experience" masquerade balls are taking place in key cities throughout the country. At these parties, radio contest winners are treated to a sneak preview of an hour-length concert film *The Beautiful Experience*, which is intercut with conceptual scenes from Nona Gaye. Pictured (L-R) at the Las Vegas party are: Levi Seacer, President, NPG Records; John Henton from FOX-TV's *Living Single*; and Al Bell, President, Bellmark Records.



**IMAGE RECORDING:** Chris Lord-Alge, producing and mixing the new Joe Cocker opus for Epic, with Roger Davis executive producing the project, engineer Ben Wallach assisting...In Studio A, engineer John Van Nest and assistant engineer Terri Wong, remixing Swing Out Sister's "La La Means I Love You."

**MASTERFONICS:** This Nashville recording studio has played host to a variety of artists...Bela Fleck, working on a new album, with Frank Wells manning the boards...Little Texas, mixing their new album for Warner Bros. Records, with producers Doug Grau and Christy D'Napoli shepherding the sessions, mixed by John Hampton...John Guess, producing and engineering tracks for Michelle Wright's Arista project, assisted by Derek Bason and John Thomas.

**OCEAN STUDIOS:** Producer/engineer Ricky Delena visited this Burbank recording facility, laying down tracks for Rhino Bucket's upcoming Moonstone Records release, with Ricky Delena producing/manning the console, assisted by Michael Geiser.

**SOUND CITY:** Maria McKee, recording tracks for a new album, with

**CASH SET**



Country music legend Johnny Cash is pictured on the set of the video for the track "Delia's Gone," a tale of murder drawn from the Man in Black's new album, *American Recordings*. The video, which was filmed outside Nashville, Tennessee, features super model Kate Moss as the doomed Delia.

Joe Barresi manning the console, assisted by Billy Bowers...Warner Bros. act Ride, recording with producer George Drakoulias and engi-

neer Cliff Norrell...And there was a whole lotta American Recordings sessions going on, with label guru Rick Rubin producing tracks for Danzig and Slayer (engineering expertise supplied by Jim Scott), George Drakoulias, recording tracks for the Jayhawks (Cliff Norrell handling the engineering chores) and the Black Crowes, working on their next American Recordings release (Jack Joseph Puig manning the console). All sessions assisted by the ever-faithful Jeff Sheehan.

**RECORD PLANT:** This legendary recording facility has announced the appointment of Carol Davis to the post of Vice President/Booking Director. Carol joined the Record Plant (213-993-9300) two years ago, following several years as a sales and marketing executive, including a stint as Sales Manager of Valley Record Distributors.

**CROSTALK CORRECTION:** If you were confused last issue after seeing the heading "Video Director Crosstalk" (page 15) and then reading about SoulShock & Karlin, who are *not* video directors but a red hot producing team from Denmark, we apologize. The article was mistakenly given the heading "Video Director Crosstalk," though it was clearly a "Producer Crosstalk." Now, don't you wish that everything could be cleared up that easily. **MC**

**TRIBUTE SESSION**



Country star Marty Stuart and rock pirate Keith Richards teamed up recently in Nashville, lending their string prowess to a George Jones tribute album, scheduled for an October release on MCA Records.

**PSYCHEDELIC SESSION**



Former Psychedelic Fur Richard Butler (right) is pictured with producer David Jerden (Alice In Chains) during recent sessions for Butler's upcoming Imago solo album, tentatively scheduled for a summer release. The sessions were held at Los Angeles' El Dorado Recording Studio.

**YAMAHA GUITAR EFFECTS FORUM**

**9 CLASSIC AMPLIFIERS AND 7 LEGENDARY PREAMPS NOW FIT IN ONE RACK SPACE**

The new Yamaha FX770 Guitar Effects Processor is a compact and versatile digital multi-effect unit that can replace your extensive stage and studio rigs. Using its expertise in digital effects processing for live sound and professional recording, Yamaha created the FX770 so that you can show off

your own unique signature sound no matter where you play. You'll also enjoy exceptional flexibility with 100 preset effect programs and 100 memory locations for your original programs. Simply select one that fits your music and play.

The FX770 boasts eight independently-programmable effects stages: compressor, wah, pre-amplifier, amp simulator, pitch change, modulation, delay, and reverb. Conveniently, the location of the delay, reverb, and modulation stages can be switched to four vari-

ations for extra effect possibilities. For maximum control, an insert patch point provides an interface for favorite outboard effects.

Distortion effects at the pre-amplifier stage closely approach the warmth and depth of true tube-overdrive and distortion. Instead of a single effect, the FX770 provides six different basic distortion effects for a vast range of creative options. The unique "Amp Simulator" stage allows the FX770 to simulate the basic sound of the most popular guitar amplifiers

and the advanced wah foot-control closely approximates the sound provided by the finest wah pedals.

Additionally, dedicated foot pedal jacks for volume and wah control on the rear panel provide for easy set-ups—just plug 'n play.

For more information on the FX770 Guitar Effects Processor, write Yamaha Corporation of America, Audio, Guitar and Synthesizer Division, P.O. Box 6600, Buena Park, CA 90622-6600, or call (714) 522-9011.

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## ROBERT MARGOULEFF & BRANT BILES

This studio veteran and younger partner bring a cross-generational expertise to projects like 'Alternative NRG'

By Jonathan Widran

Making magic in the studio is always a triumph of teamwork, and no current producer-engineer tandem defines the concept in broader strokes than Robert Margouleff and his young partner of three and a half years, Brant Biles. The multi-faceted pair, which in this past year alone has helped projects in every genre from alternative rock to Brazilian and contemporary jazz, perfectly combines what they call the experience of age with the vigor of youth. And while the credits usually read "produced by Margouleff, engineered by Biles," the two insist that both are really one activity with merging energies.

"We work as a team, with Brant tending toward the technical side of the studio operation and I take care of overseeing the musicians and the music itself," says Margouleff, whose mile-long, two-decade, pre-Biles resume boasts engineering on four classic Stevie Wonder albums (including the Grammy winning *Fulfillingness' First Finale*) as well as Devo's breakthrough "Whip It." "But in the end, we're together on the basic processes of selecting and editing, making musical, engineering and sonic decisions.

"It's all part of how to get the best performance you can," he adds. "We not only have to get the artist to hit the limits of his or her potential, but also do a recording on budget and on time. We give people the benefit of a tremendous cross-generational range of experience."

Margouleff and Biles have been extraordinarily productive since the latter was promoted from "official assistant" in 1990. They recently restored and remixed live concert performances by the Jackson 5 for the Motown soundtrack *American Dreamer*. They have scored numerous contemporary jazz hits, including chart-topping projects by the Rippingtons and upcoming projects by Mojazz artists Norman Brown and Terra Sul.

Believing that "music is a tribal thing which requires people playing together," the duo has made their biggest impact in the industry recording and producing live remote mega-concerts. Last year, they recorded and mixed 81 songs at the Rock In Rio II festival for MTV. Then there was the frenetic 40-station simulcast and 48-track recording they made of Johnny Gill at Chicago's Regal Theatre, and the New Orleans event "Mojazz Live at the House of Blues," which the two are mixing in Dolby Pro Logic Surround.

While Biles loves the challenge of having to capture a live performance once with no mistakes allowed, Margouleff enjoys the incredible energy difference between getting people to play together live versus all the overdubbing done in the studio. He adds, "The industry trend toward smaller studios has led to a kind of assembly line division of labor. These days, the constant attraction of live playing is missing from some studio work."

The duo's most recent high-profile all-star live project also proved to be the most educational in terms of making them more environmentally conscious. *Alternative NRG*, the first album conceived, recorded and mixed using strictly solar energy, was an amazing experience for both. The brainchild of British musician Dave Wakeling, the Hollywood Records undertaking involved using Margouleff and Biles' musical and technical expertise, working with bands like U2, R.E.M., Sonic Youth and Soundgarden and, over a period of fourteen months, doing remotes all over the country with a huge solar-paneled vehicle carved out of a moving van.

Biles describes the machine and its attachment to their recording and mixing truck as if it were a slightly complicated submarine. "The solar panels were very efficient in getting all the energy required, storing it so that we could even mix on the two totally rainy days in Seattle with Soundgarden," he recalls. "In layman's terms, the panels absorbed the energy, which was then kept in these 300-pound batteries. A converter then transformed the DC power into AC electricity."

Margouleff insists that the relatively smooth production was nothing less than grace under fire. "Once we got rolling, there were no major problems. We were involved in the hands-on aspect of every remote, getting everything together, making sure things were all done on time, that the bands were motivated, that the mics were up..."

Margouleff also discovered that the sun's energy actually enhanced the recording process. "This is the best power we've ever used in a recording. With no outside electrical disturbances, it was perfectly clear. Normally, the power you get off the grid in the studio has sonic noises and distortion, even gaps, but this power was totally isolated. It was stable, steady, very usable and totally silent."

Margouleff and Biles can be reached at 213-874-2722.



Crown CM-312 Head-Worn Mic

The CM-312 is Crown's latest microphone system for hands-free use. The hypercardioid mic element provides the desired off-axis rejection for high-gain-before-feedback performance. This electret condenser microphone element includes a pop filter and is mounted on a boom to the side of the mouth for the least obtrusive look. The headband fits behind the head and can be adjusted in anyway you like as well as concealed in your hair.

The model CM-312 system includes the head-worn microphone, a battery mic power supply belt pack and a three-pin XLR audio connector. The CM-312/E is the same mic except it is ready to connect to any wireless transmitter that has the nine volts DC needed to run the mic.

For more information and pricing, contact Crown International, Inc., 1718 Mishawaka Road, Elkhart, Indiana 46517. Phone 616-683-4400 or FAX 616-683-4499.

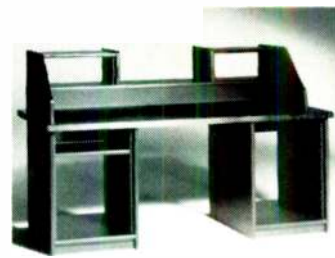


Pearl's New Brass Snare

The six and half inch by fourteen inch Model B-5314D brass snare is modeled after the maple Masters M-5314D drum and features 20 Masters low mass separate lugs, die cast hoops and 24 strand high carbon snares with "tunnels" for braided nylon strings.

The 24 strand snares lie flat with precision shaped snare beds making the snares very sensitive while the hefty shell construction eliminates shell distortion at high playing volumes. The die-cast rims make rim shots and side-stick hits louder with the sound of the drum bright and ringy for good projection and cut.

The new Brass Model B-5314D sells for \$425 and for more information contact, Pearl Corporation at 549 Metroplex Drive, Nashville, TN 37211. Phone them at 615-833-4477 or FAX 615-833-6242.



Mixrak Studio Furniture

You say you wanna build your own home studio and you just bought all the right pieces. Great! Now figure out where and how you're going to set up and organize the digital eight-track, the out-board stuff, your synths, your DAT and cassette machines, your sequencer, your computer etc., etc., etc. into a good, workable situation.

Mixrak makes modular racks, shelves and desks that allow you design a setup that is exactly specific to your needs and always expandable with your future. Available in many different sizes and heights, Mixrak furniture is well protected with melaface and high pressure laminates. The perimeter of the desk is protect by one and half inches of oak while high impact T-moldings protect the rest of the edges.

Mixrak is a new company under Diamond Cut, Inc., in South Bend, Indiana and for more information and pricing, call Bullfrog Inc., at 219-233-4151.



TRI-O.D. from Tech 21

The TRI-O.D. is the latest creation from SansAmp maker Tech 21. The TRI is a very simple stomp box that gives you three different tube amp sounds at a push of the switch. The three sounds are called: Tweed, California and British.

Each sound or channel preset has its own Level and Drive controls and can be turned off if you would like a bypass mode. Switching between channels changes the complete finished sound not just the gain or just an EQ curve. You can turn on or off simultaneously all three, just two, only one or none of the above. With all three off, the Speaker Simulator and Master Output Section remains on so at the very least you have a direct recording pre-amp. Besides the Master Volume control you also have treble and bass controls and the unit is powered by either a nine-volt battery or an optional DC power supply.

Suggested retail price will be \$245 and should be available when you read this. For more information, contact Tech 21, Inc., 1600 Broadway, New York, N.Y. 10019. Phone them at 212-315-1116 or FAX at 212-315-0825.





KID RHINO PRESENTS  
**BROADWAY MICKY**

Compact Disc and Sing-Along Book!

**MICKY DOLENZ**  
 Featuring the Vocal Stylings of  
**THE DOLENZ SISTERS**  
 Produced by  
**HAROLD BRONSON and BOB WAYNE**

From our friends at Kid Rhino comes *Broadway Micky*, the latest kids collection from former *Monkee*, **Micky Dolenz**. Show Biz, being dyed-in-the-wool about our *Monkee* fanaticism, likes this disc a lot. We think you'll like it, too, because you'll discover that Dolenz has not lost his way with comedy (think of him as a campy cross between Larry Fine and Spike Lee), and he's still got some of the most expressive pipes in pop. *Broadway Micky* comes with its own songbook. This is not to infer that you don't know the words to "Put On A Happy Face" or "Chim Chim

Cher-ee," but the youngsters to whom this package is addressed probably won't. Wherever fine kid stuff is sold.

Walt Disney Records has released a brand new audio line, *My First Sing-Along*, specially designed for the toddler (age 2-3) in your life. These are newly recorded renditions of favorites, including "Hickory, Dickory Dock," "Baa Baa Black Sheep" and...you get the idea. As you might expect, the whole family of Disney characters is along to help narrator Mickey Mouse lead your child through bedtime, activity or—our favorite—nursery rhyme songs. *Lullaby Songs* and *Nursery Rhyme Song* each gives you three songs and a chunky board book, while *Activity Songs* includes five songs. Each \$5.98 package comes in cassette form

only. Available wherever you buy recordings or children's merchandise.

Doors co-founder **Ray Manzarek** and "beat" poet **Michael McClure** are seen being congratulated by **Wayne Martin**, Executive Vice President of **Shanachie Entertainment**, after a spoken word performance at the **CBGB Gallery** in lower Manhattan. The two are performing in support of their recent Shanachie Records CD, *Love Lion*. During this part of the trek, they also sat down for a live-via-satellite interview for **Westwood One**.



Ray Manzarek, Wayne Martin and Michael McClure at the CBGB Gallery



Want to see one of the ten best plays in America? That's what *Time* magazine called *The Destiny Of Me*. Its author, incendiary gay playwright **Larry Kramer**, simply calls it the companion drama to his better-known work, *The Normal Heart*. This play continues following the trials of **Ned Weeks**, a homosexual writer fighting bureaucracy and national indifference to the AIDS crisis. Like his character, Kramer is HIV positive. He is a crusading founder of the Gay Men's Health Crisis and ACT UP. *The Destiny Of Me* was the winner of the Obie Award for Playwriting. Performances are Fridays and Saturdays, through June 19, at the non-profit **International City Theatre** on the campus of Long Beach City College. For tickets or more information, call 310-420-4128 or 310-420-4051.

**Great Performances** is presenting *Carnegie Hall Salutes The Jazz Masters*. **Herbie Hancock** and **Vanessa Williams** co-host the all-star tribute to **Charlie Parker**, **Ella Fitzgerald**, **Billie Holiday**, **Stan Getz** and **Dizzy Gillespie**. The program will rerun on PBS through the end of the month. Featuring performances by musical greats, including **Kenny Washington**, **Charlie Haden** and the **Carnegie Hall Jazz Band**, the special was taped live last April. The choice of Carnegie Hall was a natural, according to series producer **David Horn**. "It was the historic performances there in 1938 with **Benny Goodman** that helped legitimize jazz as a concert form," he says. Look for *The Jazz Masters* to debut May 18 at 6 p.m. PST. Check your guide for future air times.

VH-1 has an-

nounced the first annual **VH-1 Honors**, a two-hour, live concert special celebrating

the contributions of some of today's most influential recording artists. The program will pay tribute to a select group of artists who have offered their time and money to philanthropic endeavors. Honorees scheduled for the June 26 broadcast debut (8 p.m. PST) are **Stevie Wonder**, **Prince**, **Garth Brooks**, **Michael Bolton**, **Melissa Etheridge**, **Al Green** and **Kenny G**. All are expected to perform live.

**Magic 94.3 FM** has a couple of interesting *Countdown America* episodes coming up. On May 20, host **Dick Clark** highlights the often-downplayed impact of **Paul Carrack**. The program begins with Carrack's days with **Ace** ("How Long") and follows him through his work with **Mike + the Mechanics** and **Beth Nielsen Chapman**. On May 27, check out the never-subtle career and musical accomplishments of **Madonna**. Both episodes air 7 a.m. on their respective Saturdays.

The estate of **Elvis Presley** says they would like to honor him with a tribute concert set for the weekend



Herbie Hancock

KIPM/MANAGEMENT



Carlos and Alicia in *Forever Tango: The Eternal Dance*

of Oct. 7. Concert co-producers Elvis Presley Enterprises and Avalon Attractions plan to invite U2, Bruce Springsteen, Billy Joel, Johnny Cash and Jerry Lee Lewis to perform at the 22,500-seat Pyramid Arena in Memphis and broadcast it worldwide.

Meet Carlos and Alicia, one of the dancing couples from *Forever Tango: The Eternal Dance*. Opening June 10 at the Wilshire Theatre and scheduled to run six weeks through July 17, the self-styled dance spectacular is filled with men in elegant black and gray tuxedos and women in slinky, multi-colored sequined gowns. An all-Argentinian cast traces the flamboyant history of the dance, from its beginnings in turn-of-the-century Buenos Aires bordellos, through its acceptance into high society. Show Biz hasn't yet seen the show, but we've taken a few dance lessons in our time and can vouch that the tango is, just as the *Los Angeles Times* described the show, both "riveting and steamy."



Milla

The Wilshire Theatre is located at 8440 Wilshire Blvd., Beverly Hills. For tickets, call TicketMaster at 213-480-3232.

The producers of the *ABC In Concert* Friday night series have announced plans for *ABC In Concert Country*, a new late Saturday night summer replacement series to premiere June 4. Billy Dean will host the program which will feature live music with artist interviews, tour calendars and new artist features interspersed. The first episode will feature George Strait, Kathy Mattea, Lee Roy Parnell and John Berry. Garth Brooks, Trisha Yearwood, Clay Walker and Brooks & Dunn have been signed for upcoming broadcasts.

You know Milla. She's the girl with the KROQ hit "Gentleman Who Fell," that new song that sounds like an update of the Motels' sound or a mellow version of 4 Non Blondes. Listening to the Russian model/actress sing on her SBK Records debut, *The Divine Comedy*, is like being caressed by someone with whom you've just argued; relaxing but edgy. You may remember Milla from her roles in *Chaplin* and *Dazed and Confused*. This unforgettable CD will give you a new way to think about her.

Fox Records has the soundtrack to *P.C.U.*, the new non-politically correct film that commentator Roger Ebert called "another formula film in which the kids want to party and get drunk and the adults are fuddy-duddies." It's a col-

lege film, in other words, and the soundtrack was designed to reflect this. "We wanted to put together a wide array of artists that would show the diverse musical taste of college students today," says Geoff Bywater, Senior Vice President of Marketing and Promotions at the label. This is why the disc has Mudhoney doing a punked-up version of Elvis Costello's "Pump It Up." This is why Redd Kross and Parliament Funkadelic show up alongside Stick and Steve Vai. This is why you'll probably find something to like here. Best cut: "Rilly Groovy" by Beautiful People featuring Jimi Hendrix.

Black Lion Records has the self-titled debut by Nita Whitaker. No newcomer to the world of entertainment, Whitaker graduated from beginnings in the deep south to a Hollywood lifestyle that included roles in *The Bodyguard* and the upcoming Showtime feature *Lush Life*. Along the way, she also became a *Star Search* Grand Champion after a record-breaking thirteen-week run on the show. On CD, she comes across as a slower, more sultry and subtle Jody Watley—what Sade might sound like if she were to wake up. Whitaker's producers don't quite do her justice on the album, pushing her into a dance vein when Whitaker's vocal style pegs her as a



'Nita Whitaker

song stylist. If you want to hear how a potentially influential vocalist first starts out, contact Black Lion at 818-996-8076.

Hollywood Records has the soundtrack to the Touchstone Pictures film, *When A Man Loves A Woman*. The film stars Andy Garcia and Meg Ryan as a loving, caring, sharing couple almost torn apart by a tormenting and deep-buried personal secret. On the soundtrack are the title cut as sung by Percy Sledge plus offerings from Los Lobos and Brian Kennedy. **MC**



Andy Garcia and Meg Ryan star in *When A Man Loves A Woman*



**BOXING BUDDAH:** For a little over a decade (1965-1977), the one-two punch of Buddah/Kama Sutra Records combined to produce an incredible amount of hit records—from a group of relative unknowns—artists who, for the most part, scored once or twice and then were never heard from again. With the exception of the Lovin' Spoonful, Gladys Knight & the Pips and Curtis Mayfield, the labels were purveyors of “bubblegum” music and one-hit wonders. Scoring very few hit albums, label presidents Art Kass and Neil Bogart prided themselves on what seemed to be an endless string of Top Forty gems by groups such as Sopwith Camel (“Hello Hello”), Ocean (“Put Your Hand In The Hand”), the Lemon Pipers (“Green Tambourine”), the Jaggerz (“The Rapper”), Brewer & Shipley (“One Toke Over The Line”) and Brooklyn Bridge (“Worst That Could Happen”). Spearheading the label's assault on the charts were two production teams—Jerry Kasenetz and Jeff Katz (“Simon Says” and “1,2,3 Red Light”) by the 1910 Fruitgum Company, “Yummy Yummy Yummy” and “Chewy Chewy” by Ohio Express and “Quick Joey Small” by the Kasenetz-Katz Singing Orchestral Circus) and *MC* Senior Editor Kenny Kerner and Richie Wise (“Back When My Hair Was Short” by Gunhill Road; “Brother Louie,” a Number One hit by Stories; and “The Best Thing That Ever Happened To Me,” a Top Five hit for Gladys Knight & the Pips). All of these hits and more, including such classic rock radio stalwarts as the Lovin' Spoonful's “Do You Believe In Magic” and “Summer In The City,” are contained on Essex Entertainment's three-disc, 45-track *The Buddah Box*, a highly enjoyable homage to one of the late Sixties/early Seventies' most interesting indie labels. —Bill Bender



**WELCOME TO HIS NIGHTMARE:** Talented nine inch nails mastermind Trent Reznor is pictured wrestling with his demons during the band's recent three-night stint at the Palace. Reznor and his cast of supporting players, looking like rejects from the *Mad Max* movies, romped through a tight, noisy, in-your-face set filled with pulsating beats and dark subject matter. At times veering too close to a bad Alice Cooper imitation, Reznor gave his black-clad cult what they wanted to hear and see during the three-night stint, overcoming early technical problems and the fact that what melodic nuance there is on the band's fine new album, *The Downward Spiral*, was lost in the sonic assault and cavernous Palace acoustics.



**ALL-STAR TEE-OFF:** The First Annual Hard Rock Cafe/Eddie Van Halen Charity Golf Tournament, which featured Neil Young, Sammy Hagar, Bill Murray and Joe Pesci (among many others), recently raised over \$275,000 for the UCLA School of Medicine, Pediatric Kidney Research Center. The first place trophy was awarded to Buffalo Bills QB Jim Kelly's team, with Crue skinman Tommy Lee's team finishing a close second, followed by Sammy Hagar's troop. Pictured at the pre-event party, held at the L.A. Hard Rock Cafe, are Hard Rock America Founder/CEO Peter Morton, guitar man Eddie Van Halen and Ernie Ball President Sterling Ball.



**RESTLESS RELEASE:** The Restless Records and A.D.A. staffs are pictured celebrating the upcoming release of *Weapons Of The Spirit*, the third solo effort from Marvin Etzioni (donning the hat), who performed at the event. The poolside party, which also attracted members of the press and notables from the radio and retail worlds, was held recently at the home of label prez Joe Regis.



**UNDERGROUND SHOW:** Mr. Funke and Doitall of Lords Of The Underground and co-promoters Gavin O'Connor and Cedra Walton are pictured at Jamaica House, held Wednesday nights at Glam Slam, where Lords Of The Underground performed recently. Shown: ERG's Rob-1, Gavin O'Connor, Mr. Funke, Doitall and Cedra Walton.



**HOUSE OF SPECIAL EVENTS:** As a fitting coda to the seemingly endless parade of special events that marked the House Of Blues' first week of existence in the City of Angels, this premier roots music palace played host to an all-legends concert on April 30th that featured John Lee Hooker (above, left) and the Godfather of Soul himself, James Brown. The show, which also included the Isaac Hayes band and Elwood Blues (Dan Aykroyd) and the Blues Brothers Showband and Review, benefited the Magic Johnson Foundation.







PHOTOS: DENNIS G. SNYDER



**A FEST FOR COUNTRY FANS:** The First Annual FANFEST, held on May 4-7 at the L.A. County Fairgrounds in Pomona, attracted an estimated 30,000 country fans and featured over 175 top country acts performing on a world-class festival stage. Modeled after Fan Fair (Nashville's annual fan-driven event), FANFEST '94 afforded Southland country fans the opportunity to meet, get autographs from and have pictures taken with their favorite artists. Attendees could also purchase items promoting the "country lifestyle" from the over 600 vendors. Also featured were rodeo acts and a very popular Karaoke stage, sponsored by JVC. Pictured: Glen Campbell, Charley Pride and Dwight Yoakam during their respective FANFEST '94 performances.

**THE BLEEDA IN RESEDA:** Gene "Bean" Baxter of wacky KROQ morning team Kevin & Bean, Tom Murray of KCAL, celebrity judge John Wayne Bobbitt, Adam Sandler of *Saturday Night Live* and Kevin Ryder of Kevin & Bean are pictured during the recent boxing exhibition/grudge match between KROQ's Michael the Maintenance Man and Jimmy the Sports Guy, held at Tony Longval's Country Club. The morning match was won by Michael the Maintenance Man, with the proceeds from the event, which was broadcast live during Kevin & Bean's morning show, going to the winner's charity of choice, in this case, the Exceptional Children's Foundation.



DARRY MORRILL



LESTER CHINE

**MCA HAS A YABBA-DABBA-DOO DAY:** Proving that label staffs have no shame (and a good sense of humor) when it comes to promoting a record, MCA executives recently donned Stone Age attire to herald the upcoming movie *The Flintstones* and its accompanying soundtrack, which features new B-52's (billed as the BC-52's) versions of such Bedrock classics as "Meet The Flintstones" and "The Bedrock Twitch." (And for those who want the originals, there's Rhino's *Modern Stone-Age Melodies: Original Songs From The Classic TV Show Soundtrack*.)

**CELLULOID 'TOMMY':** This summer, Southland fans of the *Who* and their landmark rock opera, *Tommy*, will be getting a double dose of Pete Townshend's famous deaf, dumb and blind kid. In addition to the limited three-week engagement of the award-winning Broadway version, which begins its stint on July 13 at the Universal Amphitheatre, a newly restored edition of the entertaining, over-the-top 1975 film version of *Tommy*, directed by Ken Russell and featuring Roger Daltrey, Elton John and Tina Turner, begins a one-week engagement (June 10-16) at the Cinerama Dome as part of the Columbia Classics Festival (other films include *The Bridge On The River Kwai* and *Lawrence Of Arabia*).

## MUSIC CONNECTION Tidbits from our tattered past

**1981—ROLLING STONES GATHER MO' MONEY:** With the Rolling Stones tour winding down, this figure ought to prove interesting: When you total gate receipts, concessions, album sales of *Tattoo You* during the period of their tour, underwriting assistance from Jovan fragrances and other revenue, the Stones have grossed about \$127,000,000. Not bad for a few months work.

**1989—A DELICIOUS SUCCESS:** The phenomenal success of Tone-Loc's "Wild Thing" has definitely put the New York-based rap label Delicious Vinyl on the map. The single, which has sold over two million units, has just been certified double platinum—only the second time a single has achieved that multi-platinum plateau since the RIAA created that category in 1984 ("We Are The World" was the other one), and the first time that an independent label has ever achieved multi-platinum status with a single release.

# EAGLES

BY SUE GOLD

**I**t's hard to tell whether the name of the upcoming Eagles tour, "Hell Freezes Over," refers to the Eagles reuniting or the band finally being accepted by critics. The one-time punching bag for the critics of the Seventies is now considered one of the all time great bands by some of the very same writers. It's too bad they had to break up to get some respect.

Nonetheless, the Eagles are back, fourteen years after they split and with the same lineup the band ended with—Don Henley, Glenn Frey, Timothy B. Schmit, Joe Walsh and Don Felder. While rumors circulated for months about the reunion, it wasn't official until Eagles manager and Giant Records President Irving Azoff released a statement in March that used the phrase "Hell Freezes Over," playing off Henley's often-quoted statement that that's when the band would reunite. It was Henley's idea that his familiar phrase be used as the title for the upcoming tour.

Since the announcement, the Eagles have been rehearsing nonstop for their upcoming tour, scheduled to kick off on May 27 at Irvine Meadows and end October 8 at the Pasadena Rose Bowl. If all goes well, the band will head to Europe or the Far East in November. "If we're having a good time and if we're being creative, then we'll continue," Henley says. "Right now, we're just committed to touring until October 8th."

On April 25th and 26th, the Eagles gave a select group of lucky fans a sneak preview of their upcoming tour when they taped an MTV concert special on a soundstage at Warner Bros. Studios. The show, scheduled to air in late August or early September, captured the band's first performance since their breakup and featured a 37-piece orchestra. According to Frey, the band spent a month rehearsing for the show, with the final week's rehearsal being held at the soundstage with the orchestra.

"We were nervous," Henley admits. "We wanted to be sure we were prepared. It was the first time we played in front of an audience together in fourteen years."

The MTV show will be the basis for an album scheduled to be released later this year, tentatively titled, *Hell Freezes Over*. However, since Henley and Frey are both in the middle of lawsuits with their record labels, it is unclear which label will distribute the album. "Everything is up in the air right now," Azoff says. "We've played around with the idea of shipping directly to retail on their own label, ERC [Eagles Recording Company], but nothing's been decided yet."

While details of the album are still being ironed out, the Eagles are concentrating on their tour. The two-and-a-half hour show will feature acoustic and rock sets and combine band members' solo hits with Eagles classics. Most of the shows will be in stadiums, with a few amphitheaters thrown in. Since the tour was booked somewhat late in the season, many stadiums were not available. "A lot of it also has to do with routing—World Cup soccer schedules, major league baseball games and that kind of thing," Henley explains. "So it's been very difficult for our agents to secure many of the desired venues on the dates we wanted them. On the other hand, it's nice to occasionally camp for a week in one city and play a smaller venue."

And while the band got a late start in booking the tour, they have found time to do make-overs on some of their songs. Hits such as "Peaceful Easy Feeling" and "Hotel California" have gotten major face-lifts, especially "Hotel California," which Frey decided to put into the acoustic portion of the show, and according to Schmit, "just kept getting more dramatic as we rehearsed."

There are also several new songs which will be recorded and performed by the band. "We made a commitment that we wouldn't just recycle our old stuff and that we would write some new material to perform on the road," Henley says.

Among the new songs expected to be included are "Love Will Keep Us Alive" and "Get Over It." According to Henley, "Get



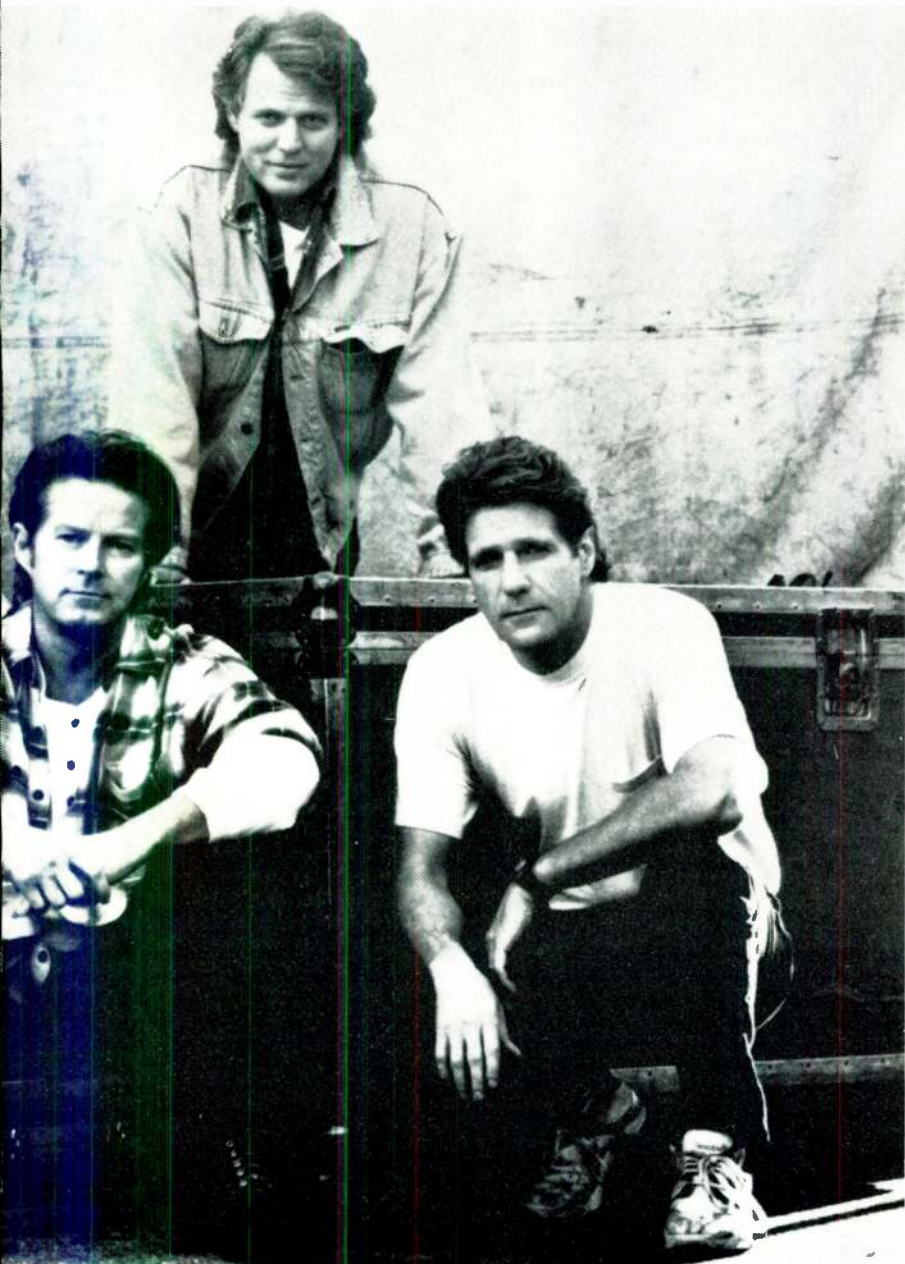
JOE WALSH      TIMOTHY B. SCHMIT

Over It" rekindled the songwriting spark between Henley and Frey. "Our most recent songwriting sessions were very much like the ones in the Seventies," he says. "We sat and tossed ideas back and forth and continued to volley like that until we had the song almost finished. It's an incredible feeling when that happens, and it was so gratifying to know that we could still do it."

Both Henley and Frey admit they are glad to be back in the band and are looking forward to touring and seeing their fans again. "It's going to be interesting to see the demographics of our audience," Frey says. "There will be our generation which reflects the baby boomers, but a lot of younger people have also gotten to know us through MTV and VH-1, so there is a whole new generation of fans."

The first set of fans they will see will be on their home turf. While Irvine Meadows is certainly not one of the biggest venues the band is playing, it's important to them to start their tour in Southern California. "In the old days, we always ended the tour in Los Angeles and we were burnt out by then so we didn't play too well. Now, we're getting it over with at the beginning of the tour. All of the friends, the industry big shots, the backstage schmoozing, etc. is very tiring," Henley explains.

# THE 'HELL FREEZES OVER' INTERVIEW



DON HENLEY DON FELDER GLENN FREY

"Also, it seems that some concert promoters back east were not confident about our ability to sell tickets, so we decided to start here on our home turf. It was a ploy that worked very nicely. The record-breaking ticket sales in Southern California sent a message to promoters all over the country. There's a lot of competition out there this summer, but it doesn't appear that it will have much of an effect on us," Henley continues.

Ironically, most of the competition comes from the same groups the Eagles faced in the Seventies. Pink Floyd, the Rolling Stones and a Billy Joel/Elton John show are just some of the major acts hitting the road this summer. Traffic and Barbra Streisand are also touring after long hiatuses. Many of these shows are charging well above the normal ticket price, with Streisand tickets going for up to \$1,000. Eagles fans have it relatively easy. They only have to shell out \$115 for top seats. There have already been complaints in the media about the exorbitant prices being charged this summer, but according to Frey, "Streisand established the threshold and the Eagles haven't heard of anyone walking away from the box office saying it's too expensive. In fact, the most expensive seats at our shows are the

ones that sell out first."

Henley adds, "Our ticket prices won't be the same everywhere, but in most instances, ticket prices will include all of the service charges. In other words, the ticket price is an "all-in" price that includes box office charge, facility charge, credit card charge, local tariffs and in some cases, parking. When parking is included in the ticket price, it really enables fans to get in and out of the venue quickly because they don't have to stop and pay for parking on the drive in. I don't know why anybody hasn't thought of this before."

Like Streisand's tour, a portion of the money from the Eagles concerts is earmarked for charity. While the exact amount and complete list of charities is still being hammered out, Henley says they know his Walden Woods Project, the Grassroots Aspen Experience, the T.J. Martell Foundation, City of Hope and certain earthquake relief organizations in Los Angeles will all get some of the proceeds. "We're still gathering information on other organizations," he explains. "Streisand said out front that she was donating part of her money to charity, but we would prefer to do it quietly and not make it a big issue in our tour. The Eagles were never a band to make a fuss about these things."

Nor were they ever fans of big sponsors. The Eagles are one of the few bands on the road this summer without a major corporate sponsor. "We turned down millions of dollars from beer and soft drink companies because the Eagles don't consider themselves a corporate rock band," Frey says. "We like to do things our way."

It seems like the Eagles always made their own rules instead of following the normal "music business" patterns. They were critical of the media, did benefit concerts years before it was fashionable and wrote about issues that are still relevant today.

Founded in 1971, the Eagles formed after Frey and Henley played in Linda Ronstadt's backup band together. They teamed up with Randy Meisner of Poco and Bernie Leadon of the Flying Burrito Brothers to comprise the first of four Eagles lineups. Their first album, *Eagles*, was released in 1972 and was an instant smash with three major hits, "Take It Easy," "Witchy Woman" and "Peaceful Easy Feeling."

The band repeated their success with *Desperado* in 1973 and *On The Border* in 1974, the later marking the arrival of Don Felder. The release of *One Of These Nights* in 1975 propelled the group to superstardom. The album quickly went to Number One on *Billboard's* Pop Albums Chart and established the band worldwide. But the success of *One Of These Nights* and the subsequent release of a greatest hits package didn't prepare the band for the *Hotel California* explosion in 1976.

With *Hotel California*, the Eagles went through their third round of personnel changes when Leadon exited and Walsh was

**"WE DID THE  
UNTHINKABLE. WE  
TALKED BACK TO THE  
CRITICS."**

**—GLENN FREY**

added to the band. *Hotel California* was Number One on the album charts for eight weeks and is one of the all-time best selling albums of the rock era. Within eighteen months, between December, 1976 and June, 1978, the Eagles sold more than eighteen million copies of *Their Greatest Hits 1971-1975* and *Hotel California*.

And while *Hotel California* brought the band unprecedented success, it was the beginning of the end. It was during this time that their relationship with the rock media really deteriorated and Frey and Henley constantly found themselves at odds with music journalists. "We did the unthinkable," Henley remembers. "We talked back to the critics. We actually had a great deal of fun with it, but it seems that some people thought we were serious. We

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**AURAL GRATIFICATION  
RECORDS**

## Susanne White General Manager

By Oskar Scotti

One of the adages that record companies adhere to with almost reverent conviction is "never put all your eggs in one basket." And to a logical business mind, that strategy makes perfect sense. A record company that is founded solely to market one artist could fall on its derriere if that artist flops. But such is the confidence that Aural Gratification General Manager Susanne White has in her label's blue chip attraction, Happy Rhodes.

White, who should know quality when she hears it, having giggled with luminaries such as Bonnie Raitt, has been traveling down a happy road since hooking up with AG founder Kevin Bartlett back in the early Nineties. "I met him at a crafts fair due to the interest of a mutual friend who knew we both loved music," states White, a perky strawberry blond with horn rim glasses and a perpetual grin. "He played me a tape of a female vocalist who he really thought had something. I only had to listen to about twenty seconds of the tape before I said, 'Yeah, when can I sign up?'"

That singer turned out to be Happy Rhodes,



who already had a few albums out when White hooked up with Bartlett. White says she was attracted to Rhodes' dynamic vocal range, but it was the artist's unique style, a delicate meshing of Basia and Kate Bush, that proved decisive in her decision to join forces with Bartlett and Rhodes. Up to this point White maintains that Happy Rhodes' album sales (45,000 units sold) have "kept Happy living comfortably and us paying our Sprint bill. Naturally, we would like to make enough money so that we could live comfortably, too. On the next album we're determined to increase the budget to \$150,000. We want to take Happy to the next level."

While that figure may represent little more than meal money to some of the major labels and their skyscraping budgets, it's a substantial increase in venture capitol for a bantam weight like Aural Gratification. Fortunately, the cash is in the hands of dedicated believers such as White, Bartlett and Rhodes who possess a key ingredient the big guys don't: staying power.

The radio format White wants to utilize to break Happy Rhodes is Adult Album Alternative, the same vehicle DGC used to push Counting Crows past the platinum mark. Like many others in the industry, White is baffled at the omission of an AAA station in Los Angeles and New York. "The AAA thing makes perfect sense as there is an older demographic out there that is ready for something else besides 'Stairway To Heaven' for

the 8,000th time," she states matter of factly. "If Counting Crows have already reached platinum with no real exposure in New York and Los Angeles, imagine how much more music they could have sold had there been visibility in those markets."

As for her own plans regarding Aural Gratification, she has battle plans. White has been in the music biz long enough to know there are a lot of negatives about hooking up with a major label. She confidently says she can live without the big machinery and titanic artist rosters that often take the fun and spontaneity out of signing and breaking acts.

"We're doing things on a small scale but we're keeping the pressure on continually," says White. "We've got an electronic fan mail service, and we've got someone who wants to do a fanzine on her, so the interest is out there and building. It's just a question of expanding the base."

If there is one thing that does discourage her, it's the sheer power represented by the big bucks tossed in radio station's general directions by the majors. With an exasperated sigh, she admits, "Sometimes we find situations where inferior records are being played by stations who just get sidetracked by all the pyrotechnics that big dollars can buy. I can't afford to give them tickets, T-shirts and co-op buys and that kind of stuff. What I compensate with is the personal touch. I try to get in their faces now so that Aural Gratifica-

**"The worst thing  
you can do is  
over analyze things."  
—Susanne White**

tion will become a buzz word to them. I want them to know that we're not going away."

It's pretty obvious that, with twenty years of experience in various capacities in the show biz arena, Susanne White isn't going to disappear anytime soon, either. For, in addition to running the day-to-day operations of a flourishing label, she has also seen things from the other side of the fence, having toured the East Coast with a band earlier in her career. "I had

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a hard time fitting into the industry as an artist," she states flatly of her ill-fated brush with fame. "No one knew quite what to do with me."

The same situation befell her in her brief attempt as a producer with an act called Dean & the Weenies. That stab didn't yield rave reviews either, but White kept hacking. "I learned a lot working for Sleeping Bag Records in New York," says the bespectacled record maverick. After that, she did a number of music and non-related music endeavors before ending up with Aural Gratification.

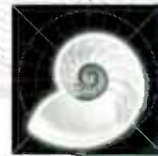
One thing she has learned is to set your sights on the stars, stay determined and you can achieve whatever you want. "I really think that as a woman you can overcome prejudice—you just have to make up your

mind to go do it," she rationalizes. "The worst thing you can do is over analyze things too much. But you're better off by not taking no for an answer. That's hard, though, because none of us likes rejection."

While White is definitely someone who can get down on the mat and pin her foe with wolfish determination, she is also aware of her femininity and accepts the fact that there is more than one way to claw to the top of heap. "Women need to get away from the ultra competitive thing and be more nurturing. We can compete with men as long as we play with our own set of rules."

Contact Susanne White c/o Aural Gratification Records, 51 Hicks St., Brooklyn, NY 11201. Phone 718-330-9644. **MC**

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## Mike Gormley

### President

By Oskar Scotti

**G**ot any wild notions about what kind of roster a record company called Wildcat would possess? How about a contingent of mutant punkers with safety pins in their noses and ears. Or better yet, a boutique operation centered around ex-biker gangs with Brian Setzer coiffures who thumb acoustic guitars.

In fact, a label with such a moniker has recently surfaced in Los Angeles and their philosophical approach is ten parts pragmatic to one part iconoclastic. In fact, it's focused around one of the most logical and safest business strategies imaginable: selling product from already established artists with a solid fan base. What could be more sensible?

"We're banking on being able to sell less volume of product than the majors and making a profit," reasons label chief Mike Gormley. "There are good musicians out there who've had a following but who for some reason aren't appealing to the big guys. Yet the bands have a loyal and steady fan base. What we're doing is giving them what they want."

Gormley has certainly had his share of experience dealing with the big guys in past years. A native Canadian, Gormley spent

many years as a musician in Ottawa while moonlighting as a journalist between music gigs. Through the grapevine, Mike found out about an opening in the publicity department at Mercury Records, and by age 25 had moved into the director's chair. After moving to A&M a few years later, he developed a relationship with Miles Copeland, the volatile head of I.R.S. Records, and helped shape the careers of the Police, Supertramp, Bryan Adams and his boss, Herb Alpert. But something about the massive size of major labels bothered Gormley.

As he puts it, "I got sick of going to meetings just to find out when the next meeting was." So, itching to dump the big machinery for a more intimate environment, he started L.A. Personal Development with Copeland and helped launch the careers of the Bangles, Oingo Boingo and Wall Of Voodoo.

Mike is still involved with L.A.P.D. but promises there is still plenty of time in his day

**"We can't promise acts the kind of marketing they can get with a huge label, but we can promise more attention and commitment."**

**—Mike Gormley**

to devote to his nascent record operation. Only now, he's learned that it's better to keep things lean and mobile. "You have to market sensibly or everyone's in debt," he says. "We're not going to approach every record like you've got to sell 100,000 just for people




Doug Legacy with the Zydeco Party Band

to pay attention to your artist. In a lot of cases, you have to, in order to sell 100,000 units, spend \$500,000. It just doesn't make any sense at all."

The first artists to reap the benefits of Gormley's sensible outlook are the Boomers, YYY, Catfish Hodge and the amazingly humorous Love Master himself, Craig Shoemaker. The later artist has developed a following on the heels of a stunning debut LP recorded at the Icehouse in Pasadena. Shoemaker was discovered by Soupy Sales' son Tony of Tin Machine fame. "I've been helping Tony out with a band called the Cheap Dates, which was Tony, Slim Jim Phantom, Jeff Baxter and Harry Dean Stanton on lead vocals," relates Gormley from Wildcat headquarters, located off Sunset Blvd. in West Hollywood. "The persona that overcomes Craig onstage is the Love Master—a slick ladies man who comes right out and is open about the fact that he wants to fuck the brains out of every girl he sees."

Sounds like a winner for these sexually liberated times. Gormley went on to explain that, "Tony has a song he co-wrote with Craig on the disc called 'Walk Nasty With The Love Master,' that's pretty much how it started. Later we went to see him, and he's very funny



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so we signed him to a deal."

Indeed, Shoemaker's record is a cornucopia of merriment featuring on target impersonations of everyone from Don Knotts to Andy Of Mayberry's Floyd the Barber. Shoemaker gained a lot of attention after a superb performance at the National Association of Recording Merchandisers convention held last March in San Francisco.

When asked about signing new acts, Gormley admitted that 99 out of a 100 times, Wildcat would not want to take the risk. "If I heard a band I really liked, I might want to manage them, but at this point, we really aren't designed to break new bands. What we're designed to do is tap into an already existing market that the artist has created over whatever period of time."

Gormley and Wildcat have another ace up their collective sleeves with partner Chris Kuchler, owner and President of Varese Sarabande, a soundtrack-only company who has had unique success with a specialty market for years. The biggest coup thus far for Sarabande has been their massive success with the soundtrack to *Ghost*, which sold multi-platinum. That success means instant recognition to Wildcat at the label's distribution arm, UNI.

"We know we're not going to be overlooked by UNI with artists like Catfish Hodge," says Gormley. "His albums have sold in the 25,000 area, he still tours and writes wonderful songs. We gave him a little bit of money, and he went and recorded a great album."

At one stage, Gormley did vacillate on the new artist issue mentioning that several record labels overseas have contacted him regarding start-up bands. But the industry veteran would not reveal names due to the fact no deals have been finalized at this time. "These labels have offered to put in some money to help with promotion and touring," he continues, "so that's something we'll have to keep an eye on. That's the one area in which I may be able to break new bands. There isn't a marketplace here now, but it would help



**Craig Shoemaker**

having the extra capital to help create the visibility for a new act."

As for the aforementioned Hodge, Gormley vows an increase in visibility and sales. "Catfish started [and got his name] with the band Catfish, recording two albums for Epic in the Seventies," he says. "They did a lot of touring and played at both Fillmores, so they've really got some history behind them." With veteran and Philadelphia legend Freebo handling bass and tuba chores, Hodge will definitely strike a responsive chord with American audiences who love the blues and the unique ethnic music he makes. On his Wildcat debut, called *Catfish Blues*, he brought together his own band, based in D.C., and recorded eleven tunes, all of them filled with poetry, humor and music that you've got to hear to believe.

"AAA [the burgeoning new radio format] is going to be a major factor for Wildcat Records, because our audience, for the most part, is comprised of that age demo," clarifies Gormley. "We're going to appeal to the people who bought huge amounts of records from acts like the Band and Van Morrison, and they're out there; they're discovering music again and have disposable income. We can't promise Wildcat acts the kind of marketing they can get with a huge label, but we can promise them more personal attention and commitment.

"At Wildcat, we consider 25,000 copies sold a gold record," he says, re-defining the current standard. "50,000 is platinum. If we sell more than that, it's a bonus. But we're looking at sales in increments of 25,000 copies at a time. The deals are low deals. They're designed to get artists out there and keep them active."

Contact Mike Gormley c/o Wildcat Records, 1201 Larrabee St., Suite 302, L.A., CA 90069. The phone is 310-657-6999; FAX: 310-657-3999. 



**Catfish Hodge**

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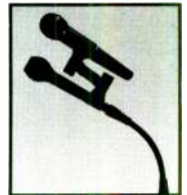
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Following is *Music Connection's* Thirteenth Annual Directory of Recording Studios. As always, our aim is to provide the most informative, comprehensive listings possible and thanks to the recording community, we've done just that. *MC* made every effort to contact as many studios as possible, but we may have inadvertently missed a few. If for some reason, your studio was omitted, just FAX us the pertinent information (213-462-3123) so we'll have it for our next listing.

Compiled by Tom Kidd

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**□ AUDIO CASSETTE DUPLICATOR CO.**

12426 1/2 Ventura Blvd.  
Studio City, CA 91604  
818-762-2232  
Contact: Steve Katz, Steve Mitchell  
Basic Rate: Call for rates.

**□ AUDIO MECHANICS**

6735 Forest Lawn Dr., #200  
Los Angeles, CA 90068-1032  
213-874-4422  
Contact: John Polito, Doug Schwartz  
Basic Rate: \$150-250/hour.

**4 TRACKS**

**□ HINDU ARTS**

7042 Betty Dr.  
Huntington Beach, CA 92647  
714-841-2654  
Contact: Ron Eglit

**□ STUDIO M PRODUCTIONS UNLIMITED**

4032 Wilshire Blvd., #403  
Los Angeles, CA 90010  
213-389-7372  
Contact: Senator Mike Michaels  
C.A.S.  
Basic Rate: Varies.

**8 TRACKS**

**□ AFTERHOURS RECORDING COMPANY**

1616 Victory Blvd., #104  
Glendale, CA 91201  
818-246-6583  
Contact: Bill Berkuta, Diana Gunderson

**□ C. P. U. WEST STUDIO**

7 Holland  
Irvine, CA 92718-2506  
714-454-1400  
Contact: Studio Manager: John Giali  
Basic Rate: \$75/hour.

**□ DLP STUDIOS**

6801 Mammoth Ave.  
Van Nuys, CA 91405  
818-901-0700  
Contact: Doug Lenier  
Basic Rates: \$20/hour, including engineer.  
Featured Equipment: Atari computer with complete SMPTE sync, Fostex 8 track (soon to be expanded to 16 track ADAT), large selection of synths, sampling and drum machines, mix to DAT.  
Special Services: Complete production services including programming, arranging, co-writing, backup musicians/vocalists available.  
Clients: Arista, Motown Records, Philadelphia Int'l (BMG) Records, MCA Music, BMG Music, Rounder Music, Sony TV, Disney TV.  
Comments: Specializing in R&B/pop; producer with 'Top 10' record, television and commercial/jingle experience.

**□ DANGEROUS WATERS MUSIC**

Santa Monica, CA  
310-395-4172  
Contact: Ron Fin  
Basic Rate: Call for rates.  
Comments: Also sequencing.

**□ GERVASI RECORDING**

213-655-4346  
Contact: Paul  
Basic Rate: \$15/hour.

**□ GSA STUDIOS**

5042 Wilshire Blvd., Suite 562  
Los Angeles, CA 90036  
213-739-6750  
Contact: Artwork  
Basic Rate: \$20/hour.  
Comments: Also 2 and 4 track.

**□ HUNDRED HANDS STUDIO**

3891 Blackwood St.  
Newbury Park, CA 91320  
805-499-9608  
Contact: Nigel Holton  
Basic Rate: Call for rates.  
Comments: Also Midi 24 track.

**□ INNERSIGHT MUSIC PRODUCTIONS (I.M.P.)**

3511 1/2 W. Alameda Ave.  
Burbank, CA 91505-4318  
818-860-8549  
Contact: Ron Everett  
Basic Rate: \$8/hour.

**□ MUSIC & SILENCE RECORDING**

11318 Ohio Ave.  
Los Angeles, CA 90025  
310-312-1874  
Contact: Jeff Klein  
Basic Rate: \$30/hour.  
Comments: 8 Analog tracks. Unlimited tracks for sequencing.

**□ NIGHTINGALE STUDIOS**

333 S. Front St.  
Burbank, CA 91502  
818-562-6660  
Contact: Mike  
Basic Rate: \$15/hour.

**□ PAUL'S REMOTES**

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San Diego, CA 92166  
Contact: P. R. McManus  
Basic Rate: \$40/hour.

**□ PRIMAL PRODUCTIONS**

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Redondo Beach, CA 90278  
310-214-0370  
Contact: Jeffrey Howard  
Basic Rate: \$15/hour.

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Encino, CA 91316  
818-705-6985  
Contact: Stan Keiser  
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**□ SONGWOOD STUDIO**

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818-351-8744  
Contact: Paul Shapiro  
Basic Rate: \$30/hour.

**□ SOUTHWIND RECORDING**

12629 Hanford Armona Rd.  
Hanford, CA 93230  
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Contact: Rick Thomas  
Basic Rate: \$25/hour.

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Contact: Josh  
Basic Rate: \$20-25/hour.  
Featured Equipment: ADAT, Atari computer, 64-track sequencer, DAT, Wall of guitars and basses, live and synth drums.  
Special Services: Rap/rock/funk/metal/folk/etc. Film & video scoring Voiceovers.  
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Contact: Gary Silverman  
Basic Rate: \$50/hour.  
Comments: Also 2 and 4 track.

**□ VOLTAGE CONTROL MUSIC**

604 1/2 Sonora Ave.  
Glendale, CA  
818-241-4435  
Contact: Keith Sterling  
Basic Rate: \$10/hour; \$75/day

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458 N. Curson Ave., #104  
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213-658-5997  
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Featured Equipment: Akai MG 1214 12 track multi-track recorder, DAT, cassette, Kurzweil 1200 keyboard (88 key), Proteus 2 (orchestral) sound module, Mac computer, "Finale" and "Cubase" software, laser printer, SYMPTE timecode and video logup, Lexicon effect unit, Mackie Designs 16 channel mixer, drums.  
Special Services: Arrangements (live and MIDI), takedowns (computer printout), composition for films and jingles, live and MIDI demos, expert on "Finale" music software and MIDI.  
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Comments: Specialize in arrangements, composition, notation, takedowns, recording full MIDI orchestrations with vocals.

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Basic Rate: Call for rates.

**□ VISION STUDIOS**

3765 Marwick Ave  
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Contact: Arian H. Boll  
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**16 TRACKS**

**□ ALISO CREEK PRODUCTIONS**

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Basic Rate: \$30/hour.  
Featured Equipment: Tascam MS-16 1" 16 track, 24 input Carvin board, Tascam DA-30 DAT, Mac computer, Performer sequencer, sampler synths, Les Paul & Ovation guitars, plenty of outboard gear, live room for drums, guitars and vocals.  
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619-486-4734  
Contact: Gregg Brandalise  
Basic Rate: \$45-75/hour.

**□ CANTRAX REVCORDERS**

2119 Fidler Ave.  
Long Beach, CA 90815  
310-498-6492  
Contact: Rick Cannata, Martin Carmen  
Basic Rate: \$30/hour.

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West Hollywood, CA  
213-655-0615  
Contact: "Studio" Jimmy  
Basic Rate: Let's discuss it, especially Cazador's expert Linn 9000 programming. Master quality recording.

**□ CLIFF SOUND**

6253 Hollywood Blvd., #1113  
Hollywood, CA 90028  
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Contact: Cliff Brodsky  
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Featured Equipment: Foxtex E-16

1/2" w/Dolby C at 15 i.p.s., ADAT 8 Track, Mac II w/sample cell, Performer 5.0, Studio Vision, Galaxy, Tascam 2524 Midi Mixing Board, K2000 w/sampler and custom library, Sound Canvas, RM-50, Proteus, Dx7s, Rd-300, D4, Juno 60 w/midi, Midi Timepiece II, Sony DAT, 4 cassette decks, Quadraverb, Rev-7, DBX-166, NS-110, AKG 414, Isolation booth.  
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Special Services: Country music is what we specialize in. Whether it's cow-thrash, range-rock, prairie-metal or farm-jazz, we can produce the country album or demo of your dreams 'cause we love what we do.  
Clients: From the Hellicasters to Wylie & the Wild West Show. If you read *Billboard*, *Cashbox* and the *Recycler*, then you know my clients well.  
Comments: I'm a country guitar picker and producer who writes, sings, plays and can walk on water on occasion. Got talent? Let me put it on tape. I've got good ears and patience. Call me.

**□ DOMINION SOUND**

6324 Santa Monica Blvd.  
Los Angeles, CA 90038  
213-465-2574  
Contact: Dean Chamberlain  
Basic Rate: \$24/hour, block rates available.  
Featured Equipment: Foxtex E-16 1/2" 16 track, Soundcraft Series 600 24x16x8 console, Sentry 100A, NS-10, Auratone monitors. Various mics including AKG, C-12A, Tube (NuVistor).  
Special Services: We specialize in recording live bands and acoustic instruments.  
Clients: Jane's Addiction, Steve Vai, CBS, Warner Bros., Interscope Records, Peer-Southern, Warner/Chappell and many more.  
Comments: Spacious, private and soulful. Dominion Sound awaits! We look forward to working with you.

**□ DUCHESS STUDIOS**

6057 Painter Ave.  
Whittier, CA 90601  
310-696-0665  
Contact: Charles Minear Sr.  
Basic Rate: \$65/hour.



**□ MARC GRAUE RECORDING SERVICES**

3421 W. Burbank Blvd.  
Burbank, CA 91505  
818-953-8991  
**Contact:** Cathie Kilpatrick, Studio Manager  
**Basic Rate:** \$105/hour.

**□ GROOVE CITY STUDIOS**

11917 Hartsok St.  
Valley Village, CA 91607  
213-851-9166  
**Contact:** Jill Roberts  
**Basic Rate:** \$15/hour.

**□ HAPPY MEDIA**

1025 N. Lake St.  
Burbank, CA 91504  
818-842-8524  
**Contact:** Charlie Xavier  
**Basic Rate:** Call for rates.

**□ JP STUDIOS**

6238 Enfield Ave.  
Reseda, CA 91335  
818-543-0477  
**Contact:** John Perez  
**Basic Rate:** Call for rates.

**□ JEL RECORDING STUDIOS**

6100 Pacific Coast Highway  
Newport Beach, CA 92663  
714-631-4880  
**Contact:** Sandra  
**Basic Rate:** 2 & 8 track \$65/hour; 16 track \$80/hour.

**□ JIMMY MAC STUDIOS**

21122 Trigger Lane  
Diamond Bar, CA 91765  
909-595-1785  
**Contact:** Jimmy Mac  
**Basic Rate:** \$40/hour.

**□ JO-MUSIK**

340 Vista Pl.  
Los Angeles, CA 90042  
213-255-9201  
**Contact:** Joe Milton  
**Basic Rate:** Call for rates.

**□ STUDIO K**

Long Beach, CA  
310-434-0431  
**Contact:** Studio manager  
**Basic Rate:** \$15/hour 8 track; \$20/hour 16 track.

**□ KEITH PRODUCTIONS AND RECORDING**

7460 Margerum Ave.  
San Diego, CA 92120  
619-287-0534  
**Contact:** Dennis Keith  
**Basic Rate:** \$35/hour.  
**Comments:** Also 2 and 4 track.

**□ M2 RECORDS**

6450 Balboa Blvd.  
Van Nuys, CA 91406  
818-988-5852  
**Contact:** Mini or Matt  
**Basic Rate:** \$11/hour (4 hour minimum).

**□ OVER-NITE SENSATION**

Encino, CA  
818-342-8581  
**Contact:** Bob Lazo  
**Basic Rate:** \$20-35/hour.

**□ ROOM 222**

6362 Hollywood Blvd., #222  
Hollywood, CA 90028  
213-462-4222  
**Contact:** Robin Francis  
**Basic Rate:** \$25/hour.

**□ SIDESTREAM SOUND STUDIOS**

San Diego, CA 92107  
619-222-0238  
**Contact:** Ken Totten  
**Basic Rate:** \$15/hour.

**□ STANDING ROOM ONLY**

8228 Beech Ave.  
Fontana, CA 92335  
909-829-1314  
**Contact:** Stephen Robertson  
**Basic Rate:** \$35/hour.

**□ KRIS STEVENS ENTERPRISES INC.**

5010 N. Parkway Calabasas Rd., #202  
Calabasas, CA 91302  
818-225-7585  
**Contact:** Tom Holdridge  
**Basic Rate:** \$100/hour.

**□ THE STUDIO**

1612 Ocean Park Blvd.  
Santa Monica, CA 90405  
310-452-3930  
**Contact:** Vinny  
**Basic Rate:** \$35/hour.

**□ STUDIO 9 SOUND LABS**

Tujunga, CA  
213-871-2060; 818-353-7087  
**Contact:** John Gillies  
**Basic Rate:** \$20-30/hour.  
**Featured Equipment:** 2" 16 track (3M); 1/2" 8 track (Tascam); Lots of outboard effects, keyboards and guitars.  
**Special Services:** Free production assistance and musician referral.  
**Clients:** Geffen Records, Hollywood Records, Fonoro Records, Pie Records and numerous publishing companies.  
**Comments:** 16 years on Hollywood Blvd. Now in the Valley. One of a very few 2" 16 tracks in L. A. We care!

**□ STUDIO 5109**

5109 Loleta Ave.  
Los Angeles, CA 90041  
213-254-9938  
**Contact:** Mike Wolf  
**Basic Rate:** Negotiable.

**□ TROUBLED CLEF STUDIOS**

20949-47 Ventura Blvd., #293  
Woodland Hills, CA  
818-883-0007 FAX 818-883-0349  
**Contact:** Studio manager  
**Basic Rate:** Varies based on number of hours booked. 3 song demo package currently available for bands for \$225. Standard rate \$25/hour. Call for more information.  
**Featured Equipment:** Tascam MSR-16 1/2" 16 track Multitrack recorder, Mackie 32" 8 bus automated console, Neumann, AKG, Shure & Sennheiser mics, comprehensive outboard list (including 3 dimensional reverbs & delays; Panasonic, Sony & JVC DATs; range of Macintosh & IBM computers with MIDI & SMPTE, Ensoniq samplers, Digidesign ProTools; much, much more.  
**Clients:** List available on request.  
**Comments:** Great atmosphere, environment and personnel. Master quality at a budget price.

**□ WATERBURY RECORDING**

683 Murieta Ave.  
Van Nuys, CA 91405  
818-909-9092  
**Contact:** Dave Waterbury  
**Basic Rate:** \$15/hour.

**□ WESTSIDE MUSIC STUDIOS**

7115 Manchester Ave.  
Los Angeles, CA 90045  
310-641-5608  
**Contact:** Michael Shannon  
**Basic Rate:** \$25-35/hour.

**□ THE WILD SIDE VIDEO/AUDIO**

10945 Camarillo  
North Hollywood, CA 91602  
818-506-8838  
**Contact:** Sam Longoria  
**Basic Rate:** \$50/hour.

**□ BRUCE WILSON MUSIC**

6381 Hollywood Blvd., #500  
Hollywood, CA 90028  
213-463-4046  
**Contact:** Bruce Wilson  
**Basic Rate:** Call for rates.

**□ GREG YOUNGMAN MUSIC**

P.O. Box 381  
Santa Ynez, CA 93460  
805-688-1136  
**Contact:** Greg Youngman  
**Basic Rate:** Call for rates.

**24 TRACKS**

**□ A ROOM WITH NO VIEW**

8228 Sunsel Blvd., First floor  
Los Angeles, CA 90046  
213-654-2353  
**Contact:** Elgin Zerick  
**Basic Rate:** \$65/hour.

**□ A&M RECORDING AND MASTERING**

1416 N. La Brea Ave.  
Los Angeles, CA 90028  
213-469-5181  
**Contact:** Gail Miller  
**Basic Rate:** Call for rates.

**□ A&R RECORDING SERVICES**

71906 Highway 111  
Rancho Mirage, CA 92270  
(Palm Springs area)  
619-346-0075  
**Contact:** Scott Seely  
**Basic Rate:** \$65—Bulk time rates on request.

**□ ACROSS THE TRACKS PRODUCTIONS**

P.O. Box 2612  
Garden Grove, CA 92640  
714-636-3780  
**Contact:** Brad or Jodi Clark  
**Basic Rate:** Call for rates.

**□ ADAMOS RECORDING**

5811 Westminster Blvd.  
Westminster, CA 92683  
714-897-8886  
**Contact:** Jerry  
**Basic Rate:** \$55/hour.

**□ AIRE L.A. STUDIOS, INC.**

1019 S. Central  
Glendale, CA 91204  
818-500-0230  
**Contact:** Eve Glabman  
**Basic Rate:** Call for rates.

**□ ALCHEMY PRODUCTIONS**

Van Nuys, CA  
818-996-8192  
**Contact:** Duke Gore  
**Basic Rate:** \$85/hour per 12 hour block  
**Featured Equipment:** Digital ADAT/Tascam 88; Analog 1/2" 16 tracks; 32 channel automated console; 40 channel mic splitter, Gates compressors.  
**Special Services:** 34' mobile recording trailer for concerts, showcases, rehearsal studios, project studios and special events.  
**Clients:** Steve Vai, B.B. & the Screaming Buddha Heads, Psychodelix, the Roxy, the Palace, Valley College, Mudbone, Lost Ant, L.A. Sierra Club, Vocal Nation.  
**Comments:** We capture the energy and magic of your live performances.

**□ ALPHA STUDIOS**

4720 W. Magnolia Blvd.  
Burbank, CA 91505  
818-506-7443  
**Contact:** Denny Shaw or Gary Brandt  
**Basic Rate:** \$135/hour.

**□ AMERICAN RECORDING CO.**

22301 Mulholland Hwy.  
Calabasas, CA 91302  
818-223-8030  
**Contact:** Bill Cooper  
**Basic Rate:** Call for rates.

**□ ANDORA STUDIOS**

3249 Cahuenga Blvd. West  
Hollywood, CA 90068-1301  
213-851-1244  
**Contact:** D. Parry  
**Basic Rate:** Please call for rates.

**□ ARTISAN SOUND RECORDERS**

1600 N. Wilcox Ave.  
Hollywood, CA 90028  
213-461-2070  
**Contact:** John Lowry  
**Basic Rate:** Please call.  
**Featured Equipment:** SSL 4000 E computer, Trident 80B automated, MCI 24 track, Studer 2 track, Panasonic 3700 DAT, Yamaha C7 grand, Neumann M49 tube mic, large mic selection, LA-2 (TAD, Tannoy, NS10 monitors), EMI 240, Echo Plate, 224 Rev-5, LXP1, Roland 2000, Aphex & Gatex gates, Pearl drums, Marshall amps, JD880, Sound Canvas, S-550, SR16 MAC LC.  
**Special Services:** In-house music production, video lock, etc.  
**Clients:** David Lee Roth, Mr. Big, Slaughter.

**□ THE AUDIO SUITE**

1110 W. West Glenoaks Blvd.  
Glendale, CA 91202  
818-241-9090  
**Contact:** Eric Sclar  
**Basic Rate:** Call for rates.

**□ BANDWEST RECORDING STUDIOS**

1311 Belmor Lane  
Anaheim, CA 92805  
714-634-9016  
**Contact:** Scott Ragotskie  
**Basic Rate:** \$35/hour M-F; \$40/hour weekends.

**□ BIG SCARY TREE**

6201 Sunset Blvd., #13  
Hollywood, CA 90028  
213-680-8733  
**Contact:** John Williams  
**Basic Rate:** Call for rates.

**□ BLACKBEARD STUDIO**

4901 Morena Blvd., #502  
San Diego, CA 92117  
619-273-7203  
**Contact:** Studio manager  
**Basic Rate:** \$175 for 5 hour block.

**□ BLUE MOON STUDIO**

28205 Agoura Rd.  
Agoura Hills, CA 91301  
818-889-8920  
**Contact:** Diane Ricci  
**Basic Rate:** \$100/hour.

**□ MICHAEL BODDICKER INC.**

13601 Ventura Blvd.  
Sherman Oaks, CA 91423  
818-981-1136  
**Contact:** Don Mack, Chief Engineer  
**Basic Rate:** \$125/hour. Varies for virtual recording and digital editing.

**□ BOULEVARD SOUND**

6412 Hollywood Blvd.  
Hollywood, CA 90028  
213-469-0590  
**Contact:** David Bloom, Richard Barron  
**Basic Rate:** Call for rates.

**□ BROOKLYN RECORDING STUDIO**

8000 Beverly Blvd.  
Los Angeles, CA 90048  
213-655-9200  
**Contact:** Bill Dooley  
**Basic Rate:** \$135/hour.

**□ CANYON STUDIOS**

14954 Tulipland Ave.  
Canyon Country, CA 91351  
805-251-7509  
**Contact:** Mark Evans  
**Basic Rate:** Per project.

**□ CAPITOL RECORDING STUDIOS**

1750 N. Vine St.  
Hollywood, CA 90028  
213-871-5001  
**Contact:** Paula Salvatore  
**Basic Rate:** Call for rates.

**□ CHEROKEE RECORDING STUDIO**

751 N. Fairfax  
Los Angeles, CA 90046  
213-653-3412  
**Contact:** Susan Donaldson, Duncan McFarlane  
**Basic Rate:** Call for rates.

**□ CLEAR LAKE AUDIO**

10520 Burbank Blvd.  
North Hollywood, CA 91601  
818-762-0707  
**Contact:** Brian Levi or Colin Mitchell  
**Basic Rates:** Competitive hourly rates and per project block discounts. Call for quote.  
**Featured Equipment:** Studio A: Trident 80B, 30 input console with Optimix automation, Studer A827 24-track, Neumann tube mics, Pultec and Tube Tech EQ's, compressors and pre-amps. Neve pre-amp, EQ modules. TC 2290, Eventide H3000, PCM-70 and B2X Shadow synchronizer. Studio B: 40 channel digital recorder with Assembly editing, 74 input plus 4 console, 2 DA-30's, Mac II, Sound Tools II, 1.7 gig drive, Studio Vision, Performer, MPC-60, S-1000HD. Large selection of pro MIDI gear. JBL, Tannoy, Yamaha, Auratone monitors. Lexicon, Roland, Eventide effects. Drawmer, DBX, AKG, Neumann mics. Full MIDI production and SMPTE sync capabilities, and the list goes on and on. Studio C: Full MIDI pre-production featuring Macintosh computer with 64 track sequencing, Roland and Korg digital keyboards and modules, Yamaha and Alesis outboard gear, Notation software for lead sheets, JBL Control 5 monitors, DAT mixdown. Cassette duplication services available with labels and J-cards.  
**Special Services:** Large control room designed by George Augspurger, large live room with Iso booths, full kitchen and TV lounge, 48 track and video synchronization.  
**Clients:** R.A.D.D. (Recording Artists Against Drunk Drivers), producer Paul Rothfield. Artists include: Ringo Starr, Little Richard, Crosby & Nash, Trisha Yearwood, Travis Tritt, Clint Black & Lisa Hartman, Katey Sagal. Enigma artists: Hurricane, producer Michael J. Jackson; Vinnie Vincent (Kiss), producer Vinnie Vincent, Warner/Geffen artists: Rick Parker, producer Jim Cregan. Tony MacAlpine, Mesa/Blue Moon. Rhino artist Tom Borton, producer Tom Borton. Richard Elliot (Tower of Power). Legs Diamond. Film and TV: UHF: Weird Al Yankovic, *Ninja Academy*, *Dinner At Eight*, *A Fine Romance*, Prime Ticket "Cable Sports Network." After Hours Magazine, *Mission Impossible*, *Jake And The Fat Man*.

**□ CONTROL CENTER**

128 N. Western  
Los Angeles, CA 90004  
213-462-4300  
**Contact:** Rick Novak, Ralph Stanfield  
**Basic Rate:** \$60/hour.

**□ CONWAY RECORDING STUDIOS**

5100 Melrose Ave.  
Hollywood, CA 90038  
213-463-2175  
**Contact:** Charlene Skeffington  
**Basic Rates:** \$185/hour.

# PUBLIC RECORDING

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- THE JACKS
- YUAN CHAN
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- PLAYBOY
- PRIME TICKET
- OUTLAW PRODUCTIONS
- BUDWEISER
- THANK YOU

8800 Sunset Boulevard • West Hollywood • 310.659.0221

◀ **CDRNERSTONE RECORDERS**

9626 Lurline Ave., #K  
Chatsworth, CA 91311  
818-341-1358

**Contact:** Matthew Spindel  
**Basic Rate:** Call for rates.

**DESERT MDDN RECORDING**

P.O. Box 2851  
La Habra, CA 90632-2851  
714-563-1803

**Contact:** Steve McCrum or Dave Hackbarth  
**Basic Rate:** Call for rates.

**DEVONSHIRE STUDIOS**

10729 Magnolia Blvd.  
North Hollywood, CA 91601  
818-985-1945

**Contact:** Kelle Creamer  
**Basic Rate:** Varies room to room, \$75-150/hour.

**DINO M II RECORDING FACILITY**

2367 208th St., #7  
Torrance, CA 90501  
310-782-0915

**Contact:** Dino or Chris Maddalone  
**Basic Rate:** Call for rates.

**DOUBLE D MUSIC**

601 E. Belmont  
Fresno, CA 93701  
209-266-8838

**Contact:** Sal Najjarro  
**Basic Rate:** \$40/hour.

**THE DR.'S OFFICE**

P.O. Box 412  
Westminster, CA 92684  
714-379-0305

**Contact:** Dave Allen  
**Basic Rate:** Call for rates.

**ECHD SOUND RECORDING**

2900 Los Feliz Ave.  
Los Angeles, CA 90039  
213-662-5291

**Contact:** Mike Williamson  
**Basic Rate:** Call for rates.

**THE EDGE RECORDING STUDIO**

6814 S. La Cienega Blvd.  
Inglewood, CA 90302  
213-291-5050

**Contact:** Mark Paladino  
**Basic Rate:** \$55/hour.

**ELDORADO RECORDING STUDIO**

6553 Sunset Blvd.  
Hollywood, CA 90028  
213-467-6151

**Contact:** Gary Gunton  
**Basic Rate:** Call for rates.

**ELUMBA RECORDING STUDIO**

1538 N. Cahuenga Blvd.  
Hollywood, CA 90028  
213-461-4515

**Contact:** Manager  
**Basic Rate:** Call for rates.

**ENDCRE RECORDING STUDIOS**

721 S. Glenwood Pl.  
Burbank, CA 91506  
818-842-8300

**Contact:** Darryl Caseine  
**Basic Rate:** Call for rates.

**THE ENTERPRISE**

4620 W. Magnolia Blvd.  
Burbank, CA 91505  
818-505-6000

**Contact:** Thom Brown  
**Basic Rate:** Call for rates.

**ENTOURAGE STUDIOS**

11115 Magnolia Blvd.  
North Hollywood, CA 91601  
818-505-0001

**Contact:** Guy Paonessa  
**Basic Rate:** \$75/hour.

**EXECUTIVE SOUND STUDIOS**

6922 Hollywood Blvd, #220  
Hollywood, CA 90028  
213-463-0056

**Contact:** Demetric Collins,  
Technician; Mike Kelly, General  
Manager

**Basic Rate:** \$39/hour.  
**Featured Equipment:** ADAT, JV80,  
H-3000, Notator/MIDI, Keyboard  
variety. Live or programmed drum  
options.

**Special Services:** Programming,  
Arrangement, Vocalist/musicians,  
R&B production.  
**Clients:** Sony Music, Philip Bailey,  
Shalamar, Command/Word  
Records, Egyptian Lover, Bill  
Schnee, (Robert) Tinsel Townsend  
Productions.

**Comments:** Since 1984. Executive  
lounge with balcony with Mann's  
Chinese theater and Walk of Fame  
as fabulous backdrop. Impressive,  
creative working environment.

**FOR THE RECORD**

833 W. Collins Ave.  
Orange, CA 92667  
714-771-1410

**Contact:** E  
**Rates:** No hourly rate. All rates  
based on blocks and lock outs.

**Featured Equipment:** Studer,  
Otari, Neotek, Lexicon, all the usual  
stuff

**Clients:** This year: Cadillac Tramps,  
Sensefield, Pharcyde, Outspoken,  
call for more.

**Comments:** It's not the equipment  
or the price. It's the people.

**FOSS SOUND & VIDEO PRODUCTIONS**

P.O. Box 414  
Yorba Linda, CA 92686  
**Contact:** T.A. Foss

**Basic Rate:** Private studio. Limited  
clientele.

**41-B STUDIOS**

41-B Duesenberg Drive  
Westlake Village, CA 91360  
805-494-3613

**Contact:** Bruce Jackson, Robb  
Klein  
**Basic Rate:** You tell us.

**Featured Equipment:** 40-input  
Trident, 16 channels Neve & API,  
Mic pres & EQ, Otari tape  
machines, Genelec monitors.

**Special Services:** Excellent drum  
room, tracking room, (3) lounges,  
(2) TV's, pool table, kitchen.  
**Clients:** Everyone.

**Comments:** 25 minutes west of  
Hollywood. It's worth the drive. Ask  
anybody.

**4TH STREET RECORDING**

1211 4th Street  
Santa Monica, CA 90401  
310-395-9114

**Contact:** Jim Wirt  
**Basic Rate:** \$50-100/hour.

**Featured Equipment:** MCI JH-428  
modified console, Studer A827,  
Neve mic preamps, Ampex ATR-  
102, Panasonic SV-3700 DAT.

**Outboard gear:** Lexicon 224,  
Yamaha, Eventide, Roland, EMT,  
Urei, Drawmer, Oreal, Klark-  
Technic. Microphones: Neumann  
U67's, U87's, U84's, AKG 414's,  
Sennheiser, RCA, EV, Shure, Sony.

**SMPT E lockup, Yamaha 7 ft. grand  
piano, Hammond w/ Leslie, Marshall,  
Vox and Fender amps.**  
**Special Services:** Cost effective  
albums, high quality demos, great  
overdub room.

**Clients:** Beach Boys, L.A. Guns,  
Spinal Tap, Human Drama, New  
York Dolls, Havana 3 AM, Eva-O,  
the Uninvited, Dave King, Vivian  
Campbell.

**Comments:** Room has a great vibe,  
warm sound. We're one block off  
Santa Monica's Third Street  
Promenade, four blocks from the  
ocean.

**FOXFIRE RECORDING**

16760 Stagg St., #210  
Van Nuys, CA 91406  
818-787-4843

**Contact:** Rudi Ekstein  
**Basic Rates:** \$65/hour; block rates  
available.

**Featured Equipment:** Trident  
Series 80 32x24x24 60 line input  
console, Otari MX80 24 track, MCI  
110-B 2 track, Panasonic SV-3500  
DAT, Lexicon 480L, (2) Lexicon  
LXP1s with MRC, Yamaha SPX-  
1000 and SPX-900, Eventide  
H3000SE, (2) Roland SDE3000s,  
(2) Teletronics LA-2As, Drawmer  
DS201 gates, (2) DBX-160s, (2)  
Neve 33122 mic pre's and EQ,  
numerous mics by Neumann, AKG,  
Sennheiser and Shure, Mac SE30,  
Urei 813s, Tanney PBM 6.5s,

Yamaha NS10Ms and more.

**Special Services:** Large pro  
designed control room, live studio  
with (3) isolation areas. Comfortable  
lounge and convenient freeway-  
close location. Production services  
available.

**Comments:** Foxfire does the job  
right the first time with experienced  
engineers who take pride in their  
work, well maintained equipment  
and exceptional studio acoustics. A  
unique studio with emphasis on  
sonic quality, service and  
competitive rates.

**FUTURE POST**

2414 W. Olive Ave.  
Burbank, CA 91506  
818-843-8200

**Contact:** Tom Harvey  
**Basic Rate:** \$125/hour.

**GOLD RUSH STUDIOS**

8800 John Ave.  
Los Angeles, CA 90002  
213-589-0248

**Contact:** Wayne Vaughn  
**Basic Rate:** \$60/hour.

**GOLDMINE RECORDING**

1393 Callens Rd.  
Ventura, CA 93003  
805-644-8341

**Contact:** Jeff Cowan  
**Basic Rate:** \$55/hour for 24 track;  
\$45/hour for 8 track; \$35/hour for 2  
track.

**GRANDMASTER RECORDERS LTD.**

1520 N. Cahuenga Blvd.  
Hollywood, CA 90028  
213-462-6136

**Contact:** Alan Dickson  
**Basic Rate:** Negotiable.

**Featured Equipment:** Classic Neve  
8048 console; MCA JH-24 Multi-  
track; Neve, Urei, Aphex, Teletronix,  
Fairchild and Altec tube limiters;  
Neumann, AKG, Shure, Altec,  
Schepps, RCA, Sony etc.  
microphones.

**Special Services:** Beautiful "funky"  
lounge and 10,000 square feet of  
recording area. Single client studio.

**Clients:** Stevie Wonder, Michael  
McDonald, the Knack, Bonnie Raitt,  
Vinnie Vincent, Fear Factory,  
Concrete Blonde, Tool, the Greys,  
Spade Ghetto Destruction, Black  
Crowes.

**GRANITE RECORDING**

326 1/2 N. La Cienega Blvd.  
Los Angeles, CA 90048  
310-659-8565

**Contact:** Brian Carney  
**Basic Rate:** \$40/hour.

**GROUP IV RECORDING**

1541 N. Wilcox Ave.  
Hollywood, CA 90028  
213-466-6444

**Contact:** Angel Balestier, Lisa  
Burrwes  
**Basic Rate:** Call for rates.

**GUESS RECORDING**

11541 Hartsok St.  
North Hollywood, CA 91601  
818-769-9569

**Contact:** Rudy Guess  
**Basic Rate:** Call for rates.

**Featured Equipment:** Otari MX-80  
24 track, Panasonic SV3500 DAT,  
AWIA DAT, AKG-414, AKG-451,  
Sennheiser MD-421, (7) Shure  
SM57, Beyer M-500, (2) Urei 7110  
compressors, DBX 161, Alesis 3630  
dual comp/gate, Eventide H-3000,  
Lexicon LPX-1, SRV-2000, DEP-5,  
SDE-1000, Baldwin piano, (2)  
recording rooms, (1) control room,  
studio master.

**Special Services:** Professional  
sound recording, not ADAT. Owned  
and operated by established  
producer/engineer with current  
records on the charts.

**Clients:** Priority/Rhythm Safari,  
Capitol Records, Sony Pictures,  
Atlantic, Carole King (3) albums, B.  
B. and the Screaming Buddha  
Heads, Chuck Weiss.

**Comments:** The difference is the  
quality.

**HIT SINGLE RECORDING**

1935C Friendship Dr.  
El Cajon, CA 92020  
619-258-1080

**Contact:** Randy Fuelle  
**Basic Rate:** \$45/hour.

**HOLLYWOOD BDULEVARD STUDIOS**

6356 Hollywood Blvd.  
Los Angeles, CA 90028  
213-463-7527

**Contact:** Tonia  
**Basic Rate:** Call for rates.

**HOLLYWOOD SOUND RECORDERS, INC.**

6367 Selma Ave.  
Hollywood, CA 90028  
213-467-1411

**Contact:** Vicki Giordano  
**Basic Rate:** \$100/hour.

**HUNDRED HANDS STUDIO**

3891 Blackwood St.  
Newbury Park, CA 91320  
805-499-9608

**Contact:** Nigel Holton  
**Basic Rate:** \$30/hour. Block rates  
negotiable.

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**THE LEADERS IN LOW COST DIGITAL & ANALOG RECORDING**

**AUTOMATED TRIDENT 80 SERIES, NEVE 1272 MIC PRE'S, ANALOG 24 TRACK, OTARI MTR 90 II, DIGITAL 24 TRACK, ALESIS ADATS, DIGITAL EDITING, PRO TOOLS 2.0, SOUND TOOLS, TUBE PROCESSING, UREI LA 2A, GREAT LIVE ROOMS**  
**RECENT CLIENTS:** Sting, A&M Records, Capitol Records, Sony Music

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**310-858-1140**  
**FAX 818-508-8077**

◀ **INDIGO RANCH—MALIBU**  
Route 4  
Malibu, CA 90265  
310-456-9277  
**Contact:** Richard Kaplan  
**Basic Rate:** Call for rates to suit your project's needs.  
**Featured Equipment:** Custom "Deane Jensen" console; API style with all Jensen Mic pre's and EQs. Largest selection of vintage tube and digital outboard gear anywhere! Over 100 vacuum tube microphones including the actual Beatles C-12 vocal mic. Check out our monitors. Everyone says they're the best in the world.  
**Special Services:** Indigo Ranch is located on 60 acres overlooking the ocean and is also ideal for video shoots. There are living accommodations for long term projects.  
**Clients:** Over 250 major albums including Moody Blues, Neil Young, Sting, Lenny Kravitz, ELTRi, Morris Day, LL Cool J., Bob Dylan, Kenny G and Neil Diamond.  
**Comments:** We've serviced the top recording artists for the last 20 years and will take special care of your project large or small.

◀ **J.E. SOUND PRODUCTION & ENTERTAINMENT**  
1680 Sycamore Ave.  
Hollywood, CA 90028  
213-462-4385  
**Contact:** John E. Goodenough  
**Basic Rate:** \$65/hour. 16 track \$45/hour. Block rates available.  
**Featured Equipment:** Trident console, Otari recorders, Panasonic DAT recorders, Lexicon PCM-70's, PCM-60's, Prime Time, Yamaha SPX90's, DBX-160 & 165 Compressor Limiters, Yamaha grand piano. Adam Smith Zeta 3 SMPTE Interlock system, Westlake monitors, Neumann, Sennheiser, Shure, Audio Tech, Electro Voice and more. SDE 1000s, SDE 2000s, DBS 900 mainframe.  
**Special Services:** Albums, demos, 1/2" and 3/4" video lockup, scoring, ADR, music, video, stage. Price includes engineer. Large comfortable pro-designed studio. The best quality and well-maintained for the finest production at competitive rates.  
**Clients:** A&M Records, Arista Records, H. B. Barnum, Propaganda Films, Hearst Entertainment, Gerold O'Brian, Capitol, Enigma.  
**Comments:** Nice clean 3,000 square foot facility with the finest in recording equipment, microphones and outboard equipment for all your productions. Open 24 hours 7 days a week. Call us if you have any questions concerning our recording services.

◀ **JAMLAND STUDIOS**  
10988 Noble Ave.  
Mission Hills, CA 91345  
818-361-2224  
**Contact:** Roger Curley  
**Basic Rate:** \$35/hour. Call for discount rates!  
**Featured Equipment:** Otari MX-80 24 track, Otari MX-55 30 IPS 2 track, DAT 56 input Allen & Heath mixing board with automated muting, classic Neve mic pre's and EQs, tube compressors, over 25 outboard effects including Lexicon, Symetrix, Apex, etc. Over 25 mics including Neumann U87, Sennheiser, AKG, Shure, etc. Atari Mega 4 computer, C-Lab notator sequencer software, SMPTE lockup.  
**Special Services:** (2) fully isolated live rooms designed for a rich, ambient sound with oakwood floors and angled oak walls and ceiling. Great live drum sounds with full band tracking capabilities.  
**Clients:** Local legends have found the "vibe" at JamLand to be comfortable and creative, allowing them full freedom to exploit their innermost musical fantasies!  
**Comments:** JamLand offers full production assistance to ensure sessions run smoothly and efficiently. We also have studio musicians, producers, commercial spot script writers, music arrangers and computer sequence programmers available.

◀ **JANDEMONIUM, INC.**  
5739 Tujunga Ave.  
North Hollywood, CA 91601  
818-769-9966  
**Contact:** Eric Rathgeber  
**Basic Rate:** \$99.95 per hour (Prime Time 10 a.m.-8 p.m.)  
**Featured Equipment:** Neve 8108 48 input (96 line), GML moving fader automation, Studer A827 24 track, 3M M79 24 track, Sony 1/2" 2 track (w/ 2 & 4 track heads), Lex 480L, Eventide H-3000 DWE, Lex PCM70, Yam Rev7 & SPX 90 IIs, Roland SDE 330, TC 2290, SSL Stereo Comp/Lim, API 550a's, GML 8200 Parametric, DBX 165 160X's (x3), LA2A's, Pultecs, Telefunken U47 tube mic & more.  
**Special Services:** Akai DR4 D Hardisk recorder (dig DAT editing), Great live drum room, ADAT+4 direct input harnesses (x3).  
**Clients:** Shaq, Shakespeare's Sister, Queen Latifah, L.A. Guns, Jody Watley, Patti LaBelle, Wells, Def Jef, Teddy Pendergrass, Andy Summers, Boss, Lunatic Fringe and a cast of wacky regulars.  
**Comments:** An exemplary example of fluidity of design, effective, yet refreshing, a vision, not unlike a palette-cleansing sorbet, cutting

through the dense layers of dense, Los Angelenian bile-laden false studio claims of greatness. You will appreciate this place and its staff. This is our quest!

◀ **KINGSOUND STUDIOS**  
7635 Fulton Ave.  
North Hollywood, CA 91605  
818-764-4580  
**Contact:** Eddie King  
**Basic Rate:** Call for rates.

◀ **L'AZUR AUDIO POST/FILM SCORING**  
11131 Weddington St.  
North Hollywood, CA 91601  
818-508-1195  
**Contact:** David Criden  
**Basic Rate:** \$60/hour.

◀ **LARRABEE SOUND**  
8811 Santa Monica Blvd.  
West Hollywood, CA 90069  
310-657-6750  
**Contact:** Jaime Romero  
**Basic Rate:** Call for rates.

◀ **CHARLES LAURENCE PRODUCTIONS**  
19002 Los Alimos St.  
Northridge, CA 91326  
818-368-4962  
**Contact:** Charles  
**Basic Rate:** \$33-45/hour.  
**Featured Equipment:** MCI console, Ampex MM 1200 24 track, Ampex ATR 100 1/4" 2 track—30 i.p.s., 3M 1" 8 track, Otari MX 50-50 1/2" 8 track, BTX Shadow Lock-up, JBL, Yamaha, Auratone monitors, (3) DAT recorders, a large assortment of outboard gear including Lexicon, Orban, Urei, Universal audio, assorted preamps, Urei notch filters, large selection of mics ranging from vintage to hi-tech including AKG, Sennheiser, Electrovoice, Sony, Shure, etc.  
**Special Services:** Full service 24 track facility with live tracking capability. Direct 8 track to 24 track transfers. 78 RPM record enhancement transfers. Multitrack radio work. Script confirmation via telephone interface, memory writer, Xerox. Audio-video dubbing. 3/4" to 1/2" video transfers. Safety copies. Radio dubs, Sound effect library. Sweetening and enhancement of master mixes. Tape restoration. Editing tape and assembly. Real time cassette duplication, custom loading. Typeset cassette labels.  
**Clients:** Many popular artists including Grammy nominees and winners.  
**Comments:** Production services available. Grammy nominee arranger. Technically proficient staff. Since 1979.

◀ **THE LAUREN ENTERTAINMENT GROUP**  
(formerly Davlen Sound Studios)  
c/o 15445 Ventura Blvd.  
Sherman Oaks, CA 91403  
818-995-6170  
**Contact:** Len Kovner  
**Basic Rate:** \$75-250/hour.

◀ **LE MOBILE REMOTE RECORDING STUDIO**  
11131 Weddington St.  
North Hollywood, CA 91601  
818-506-8481  
**Contact:** Guy Charbonneau  
**Basic Rate:** Daily only.

◀ **THE LEEWAY STUDIOS**  
100 Wilshire Blvd., #870 and Plaza Level  
Santa Monica, CA 90401  
310-917-5666  
**Contact:** Paul Goetz  
**Basic Rate:** Rates vary by project. Call for competitive rates.  
**Features Equipment:** 32 track digital, Alesis ADAT fully-automated console, Full digital recording & editing, Digital audio production/editing suite with ProTools 2.0/ DNR/sound designer.  
**Comments:** Our rates are very competitive. Give us a call and let us tailor our services and rates to meet your individual recording needs.

◀ **LOVELL BROOKE RECORDERS**  
8800 Sunset Blvd.  
West Hollywood  
310-659-0221  
**Contact:** John Pratt  
**Basic Rate:** Call for rates.  
**Featured Equipment:** Amek Angela 28 (56 live mix) input w/ Jensen & API pre's, MCI JH24, assorted preamps, Urei notch filters, Amplification, Meyer 833, KRK, Yamaha NS10 monitors, DBX 160, 165, 165A, Urei 1176's, Kepex's, LA-4, Eventide H3000SE, 949, Eventide H3000, Lexicon, Super Prime Time, PCM 70, 224, REV 7, SPX 90 II's.  
**Special Services:** Tracking and mixing at an amazing value with ambience and a good vibe. Unlimited security parking. Great mics.  
**Clients:** Tracy Spencer, Nuno Bettencourt, Desmond Child, Chante Moore, Lightning Seeds, Donna DeLori, Touchstone, Echo Entertainment, Capitol, EMI, Famous Music, Atlantic, MCA, etc.

◀ **MAD DOG STUDIOS, INC.**  
1717 Lincoln Blvd.  
Venice, CA 90291  
310-578-1190  
**Contact:** Dusty Wakeman, Michael Dumas  
**Basic Rate:** Call for rates.

◀ **MAD HATTER STUDIOS**  
2635 Griffith Park Blvd.  
Los Angeles, CA 90039  
213-664-5766  
**Contact:** Mark Francovich  
**Basic Rate:** Call for rates.

◀ **MASTER CONTROL**  
3401 W. Burbank Blvd.  
Burbank, CA 91505  
818-842-0858  
**Contact:** Ron Corbett  
**Basic Rate:** Call for rates.

◀ **MASTER TRACKS RECORDING & MULTI-MEDIA**  
402 Loma Alta Drive  
Santa Barbara, CA 93109  
805-966-6374; FAX 805-965-6145  
**Contact:** T. David Sommers  
**Basic Rate:** \$65/hour.

◀ **MAXIMUS RECORDING STUDIOS**  
2727 N. Grove Industrial Dr., #111  
Fresno, CA 93727  
209-255-1688  
**Contact:** Cindy Schoonmaker  
**Basic Rate:** \$65/hour and up.

◀ **MEDIA COMPLEX STUDIOS**  
2323 Corinth St.  
W. Los Angeles, CA 90064  
310-477-1938  
**Contact:** David Devore  
**Basic Rate:** Call for rates.

◀ **MEDIA VENTURES**  
1547 14th Street  
Santa Monica, CA 90404  
310-260-3171  
**Contact:** Nico Golfar  
**Basic Rate:** Call for rates.

◀ **METAL METHOD STUDIO 5**  
21828 Lassen St., Unit #N  
Chatsworth, CA 91311  
818-341-4841  
**Contact:** Doug Marks  
**Basic Rate:** \$20/hour.  
**Comments:** 32 track digital.

◀ **METRONOME RECORDING STUDIO**  
16661 Ventura Blvd., #120  
Encino, CA 91436  
818-990-4444  
**Contact:** Danny Clay Williams, Morteza Barjesteh  
**Basic Rate:** Call for rates.

◀ **METRO SOUND**  
Granada Hills, CA  
818-366-5588  
**Contact:** Tom Thomas  
**Basic Rate:** Call for rates.

◀ **MIGHTY MIGHT PRODUCTIONS**  
11288 Ventura Blvd., #372  
Studio City, CA 91604  
213-851-7455  
**Contact:** Vaughn Verdi  
**Basic Rate:** Call for rates.  
**Comments:** Digital and analog.

To record on the best sounding Trident, record at

# Olive Street

- Trident TSM-40 Mixer
- Protocols direct-to-disk Digital Eight Track (virtual)
- Otari MTR-90 II 24 Track
- Lexicon 300; 200; PCM-70, etc.
- Timeline micro-lynx synchronizer
- Sony 9850 3/4" video
- Sony 32" color monitor
- Live room w/mics
- Mac IIX w/50 MHz acceleration
- 20 meg RAM - Gigabyte harddisc
- 2 Samplecells - Wavestation A/D



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★ Eventide, Lexicon, Yamaha, Ensoniq, & Roland Reverbs/ Delays

# 24 TRACK DIGITAL RECORDING

Rap to Rock production services

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**THE MIXING LAB**

11542 Knott Ave., #9  
Garden Grove, CA 92641  
714-373-0141

**Contact:** Thom Roy  
**Basic Rate:** \$80/hour.  
**Featured Equipment:** Trident Vector 48 input with Moving Fader automation, MCI J14-24, AMS reverb & harmonizer, 480L, PCM 70, TC 2290, Eventide 3000, TC2290, PCM 42, LA-3, 165, Summit tube, Aphex, Keyplex, compeller, dominator, Westlake monitors, Haffler amps.  
**Special Services:** Sync to picture, section contracting and arrangements.  
**Clients:** Capitol, Stylius, Mercury, Intense.

**MUSIC BOX RECORDING STUDIO**

1146 N. Western Ave.  
Hollywood, CA 90029  
213-462-7761  
**Contact:** Mike Wolf  
**Basic Rate:** Negotiable. Call for discount block rates.  
**Featured Equipment:** Trident 80-B (58 input), Studer A-80 Mark IV 24 track, A-80 2 track, Panasonic 3700, Urie 813-Bs, NS10s, Eventide H3000, LA 2A, Urie 1176s, Eco-Plate, Lexicon 200, Drawmer gates, Avalon Mic Pre's, Neumann U67, U87, AKG 414s, 451s, D-112, Sennheiser 421s, Yamaha C-7 grand piano.  
**Special Services:** Best prices on complete package productions, CD pressings, tape duplication, recording classes.  
**Clients:** Courtney Love (Hole), Edgar Winter, Andy Johns, Agent Orange, Carmine Appice, Mikey Davis.

**Comments:** Large 40 ft. x15 ft. studio, huge live drum and acoustic sounds. Our friendly staff are also ace musicians who can help translate your songs and performance into CD quality masters. Spacious lounge, enclosed parking. Clean, comfortable, well maintained, affordable. Call for a free consultation and appointment.

**MUSIC GRINDER STUOIDS**

5540 Hollywood Blvd., #100  
Hollywood, CA 90028  
213-957-2996  
**Contact:** Ron Filecia  
**Basic Rate:** Call for rates.  
**Featured Equipment:** Studio "A": 45' x 60' x 23' recording room with 3 ISO booths and large control room with 72 input SSL E/G with Total Recall and G series computer. Studer A800 MK III, (8) Neve 1084 EQ-Mic Pre's, (6) Langevin AM-16 Mic Pre's, (2) Pultec Eqp 1-A, (2) Focusrite ISA 115 Stereo Parametric EQs, (5) stations of private 12 channel headphone mixers. Large assortment of reverbs, delays, limiters and gates. Studio "B": 3' X 18' recording room with large Iso booth. Comfortable control room (18' x 22') and featuring a 64 input classic Neve 8108 console with 112 returns and Neve Moving Fader system. Also includes Studer A-827 and a nice assortment of reverbs, delays, limiters and gates.

**NRG RECORDING SERVICES**

11128 Weddington St.  
North Hollywood, CA 91601  
818-760-7841  
**Contact:** Daniel Clements  
**Basic Rates:** Call for rates.

**O-A-F PRODUCTIONS**

P.O. Box 93068  
Los Angeles, CA 90093  
310-838-0624  
**Contact:** Keith Barrows  
**Basic Rate:** Varies.  
**Featured Equipment:** 2, 4, 8, 12, 16 & 24 tracks. What we ain't got we'll rent.  
**Special Services:** Full production, musicians, programmers.  
**Clients:** Mick Fleetwood, Jeff "Skunk" Baxter, Dirty Looks, Sir Jinx, Andy Summers.  
**Comments:** International engineers, producers and musicians.

**O'HENRY SOUND STUDIOS**

4200 W. Magnolia  
Burbank, CA 91505  
818-563-4200  
**Contact:** Greg Curtis  
**Basic Rate:** Call for rates.

**OASIS STUDIOS**

3003 Vine St.  
Riverside, CA 92507  
909-275-9788  
**Contact:** Jimmy Mac  
**Basic Rate:** \$45/hour.

**OLIVE STREET DIGITAL POST RECORDING STUDIO**

2311 W. Olive St.  
Burbank, CA 91506  
818-559-1417  
**Contact:** Steven Applebaum., Ed Goodreau  
**Basic Rate:** \$75/hour with engineer.

**OMEGA STUDIOS**

13561 Glenoaks Blvd.  
Sylmar, CA 91342  
818-364-8733  
**Contact:** Victor  
**Basic Rate:** \$40/hour.

**ONE ON ONE RECORDING**

5253 Lankershim Blvd.  
North Hollywood, CA 91601  
818-761-3882  
**Contact:** Mark Ballinas  
**Basic Rate:** Negotiable.

**ONE UP PRODUCTIONS, INC.**

1645 N. Vine St., #614  
Hollywood, CA 90028  
213-957-9007  
**Contact:** Fred Person  
**Basic Rate:** \$65/hour.

**THE OUTPOST**

10401 Jefferson Blvd.  
Culver City, CA 90232  
310-202-0135  
**Contact:** Michael Bateman  
**Basic Rate:** \$160/hour.

**PACIFICA STUDIOS**

2620 La Cienega Ave.  
Los Angeles, CA 90034  
310-559-9777  
**Contact:** Glenn, Mike  
**Basic Rate:** 16 trk analog \$30/hour; 24 trk digital \$40/hour.

**PARAMOUNT RECORDING STUOIDS**

6245 Santa Monica Blvd.  
Los Angeles, CA 90038  
213-465-4000  
**Contact:** Adam or Mike  
**Basic Rate:** \$20-75/hour.

**TOM PARHAM AUDIO PRODUCTIONS**

1140 S. Cypress, #D  
La Habra, CA 90631  
714-871-1395  
**Contact:** Tom  
**Basic Rate:** \$40/hour.  
**Featured Equipment:** 24 track digital, 2" 16 track, 1/2" 16 track,

1/4" 8 track multi-track machine, 1/4" 7.5-30 IPS 2 tracks and DAT mix down. Full compliment of outboard effects and samplers. Good mic selection and in-house drummer/programmer.

**Special Services:** Complete on-site cassette duplication facility including real time and hi-speed bin loop cassette duplication, on shell printing, custom packaging and shrink wrap. Also custom blank tape loading. Digital bin. Major label quality and quantity. Also unbeatable CD prices. Call for quote.  
**Comments:** Recording and duplication packages available. Visa/MasterCard/Discover accepted.

**THE PLACE REHEARSAL AND RECORDING STUDIOS**

351 Oak Place #G  
Brea, CA 92621  
714-529-8220  
**Contact:** Blake  
**Basic Rate:** \$100 per 4-song demo or block rates \$25/hour.

**PORTABLE PRODUCTIONS PROTOOLS STUDIO**

13616 1/2 Sherman Way  
Van Nuys, CA 91405  
818-989-7240  
**Contact:** Doc  
**Basic Rate:** \$50/hour.

**POWERHOUSE MULTIMEDIA**

19347 Londelius St.  
Northridge, CA 91324  
818-993-4778  
**Contact:** Jeff or Paul Stillman  
**Basic Rate:** Call for rates



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# RIGHT BRAIN STUDIOS

## 24 Track Digital 16 Track Analog

- ❑ Affordable Rates (including engineer)
- ❑ Live Room
- ❑ Baby Grand
- ❑ Good Mic Selection
- ❑ Neve Class-A Mic Preamps
- ❑ SoundTools/Digital Editing
- ❑ Lots of MIDI
- ❑ Audio Sweetening For Video
- ❑ Venice Beach Location



# 310-396-7782

**PRESENT TIME RECORDERS**  
4029 W. Burbank Blvd.  
Burbank, CA 91505  
818-842-5506  
**Contact:** Bob Wurster  
**Basic Rate:** 16 track 2 im \$35/hour;  
24 track 2 im \$40/hour.

**PUBLIC RECORDING**  
1220 Pioneer, #1  
Brea, CA 92621  
714-526-0323  
**Contact:** Dave Longeauy  
**Basic Rate:** \$30-50/hour.

**Featured Equipment:** Automated neve 8128, Neumann U47 tube mic, Ampex 1200 24 track, (10) digital reverb Lexicon etc. (10) compressor/limiters, (12) gates (25) mics, all the usual good stuff. Too much to list!

**Special Services:** We do it all! Live bands since 1980. Full MIDI production/programming, production and more!

**Clients:** Michael Sweet (former of Stryper), Warner Bros., Amtrak, Keith Green, Armed Forces, Alliance, Mind Over 4.

**Comments:** With the new addition of our automated Neve we are now a major league studio at about half the usual Neve/studio price.

**RECORD PLANT**  
1032 N. Sycamore Ave.  
Hollywood, CA 90038  
213-993-9300 FAX 213-466-8835  
**Contact:** Rick Stevens, Vice President; Carol Davis, Director of Bookings

**Basic Rate:** Call for rates.  
**Featured Equipment:** Record Plant features five studios: (2) SSL (96 and 72 input consoles) and (2) Neve (96 and 60 input consoles) both with large tracking rooms and (1) 56 input Euphonix CS 2000M room. Each Record Plant studio has a wide selection of outboard equipment ranging from the latest digital processor to rare and vintage tube gear! One of the world's largest microphone collections is available to clients as well as a full range of MIDI equipment, digital editing facilities, and state-of-the-art Macintosh computers available in house.

**Special Services:** Record Plant's client service and facilities are the talk of the industry including an indoor atrium with jacuzzi, billiards and coffee bar. Of course all Record Plant studios offer luxurious private client lounges, the world's finest client service and full time tech support!

**Clients:** For over 25 years the legendary Record Plant has been the recording sight for some of the greatest hits and Grammy award winners from Jimi Hendrix to the

Eagles to current hits by Prince, Nine Inch Nails, Bonnie Raitt, Barbra Streisand and Janet Jackson.  
**Comments:** Record Plant is the world's leading recording studio for over 25 years.

**RECORD WAY STUDIO**  
15713 Romar St.  
North Hills, CA 91343  
818-893-0258  
**Contact:** Dave Javu Morse.  
**Basic Rate:** \$35/hour.

**Featured Equipment:** 64 input automation, tube preamps, full digital editing suite.  
**Special Services:** State of art 24 track recording established in 1981. Full DAT-to-DAT, digital hard disk editing and cassette copies.

**Clients:** Many major client credits.  
**Comments:** Studio is staffed by very experienced engineers to meet your every need.

**RED ZONE STUDIOS**  
623 S. Glenwood Pl.  
Burbank, CA 91506  
818-955-8030  
**Contact:** Denis Degher  
**Basic Rate:** Call for rates.

**REEL SOUND STUDIOS**  
20238 Superior St.  
Chatsworth, CA 91311  
818-886-5676; 800-55-RECORD  
**Contact:** Eric or Hilda Fliegel  
**Basic Rate:** \$25/hour and up.

**Featured Equipment:** (2) Ampex ATR 124 24 track, ATR 116 16 track 2"; Reverbs: "Lexicon" H3000, TC 2290, MIDI Verb, Quadraverb, Rev 7, SPX 90, Korg DRV 2000; Mics: Neumann U87, RCA 44, AKG 414, Sennheiser 421, AKG 451, Evre 20, Equiteck II, SM 57, SM 58, many others; Speakers: Tannoy Mains Duel 15s, Tannoy Mix NFMS.

**Special Services:** Everything needed to make records. Live room for full band tracking with drums. Full in-house MIDI and drum triggers. Programmers available. Video hookup 1/2" and 3/4".

**Clients:** Vinnie Vincent, Fowler Bros., Beatlemania, Kevin Tony from Aretha Franklin's band, the Movement, Jump, Sunshine Records.

**Comments:** New client special: the first two hours are free.

**RIGHT BRAIN STUDIOS**  
1142 Abbott Kinney Blvd.  
Venice, CA 90291  
310-392-7782  
**Contact:** Tim Carter, Adam Willner, Andy Jerome  
**Basic Rate:** \$35/hour.

**Comments:** 16 track analog, 24 track digital.

**THE ROCKETT PLANT RECORDERS**  
4106 W. Burbank Blvd.  
Burbank, CA 91505  
818-846-6505  
**Contact:** Robert Pineda  
**Basic Rate:** \$60/hour; \$700/12 hour day.

**Featured Equipment:** Neve 8058 with Necam 96 automation, Studer 827, Trident 'A' range, mic pre/EQ API, Pultec, Lang, Summit, Lexicon, Yamaha, Eventide, Urei, Adams-Smith, Bryston, Alesis, Panasonic.

**Special Services:** 8 track MIDI room available.  
**Clients:** Poison, Sass Jordan, Little Sister, Dizzy Reed, Gilbey Clarke, Ron Young, Deanne Eve, Steve Salas, Motorhead, Hi-C.  
**Comments:** A quiet, private facility designed and run with the artist in mind.

**ROSE STUDIOS**  
1098-B Rose Ave.  
El Centro, CA 92243  
619-352-5774  
**Contact:** Danny Berg  
**Basic Rate:** \$75/hour.

**RUMBO RECORDERS**  
20215 Satlicoy St.  
Canoga Park, CA 91306  
818-709-8080  
**Contact:** Vicky Camblin  
**Basic Rate:** Call for rates.

**RUSK SOUND STUDIOS**  
1556 N. La Brea  
Hollywood, CA 90028  
213-462-6477  
**Contact:** Elton Ahi  
**Basic Rate:** Call for rates.

**SATURN SOUND**  
2940 W. Burbank Blvd.  
Burbank, CA 91505  
818-841-2001  
**Contact:** Steven Bray, Robin Montero  
**Basic Rate:** Call for rates.

**SKIP SAYLOR RECORDING**  
506 N. Larchmont Ave.  
Los Angeles, CA 90004  
213-467-3515  
**Contact:** Skip Saylor  
**Basic Rates:** Studio A: \$2000/day. Studio B \$85/day.

**Featured Equipment:** SSL with Total Recall 80 inputs with E&G Series EQ, Studer A800 Ampex ATR, AMS RMX-16, Eventide SP-2016, Lexicon 4801, 224XL, PCM-70s, PCM-60, Yamaha Rev-5, Rev-7, SPX1000, SPX900, SPX90, Roland SRV-2000, EMT 140 plates, EMT 252, GML 8200 Parametric EQ, Neve V-series EQs, Pultec EQP-1A, Focusrite EQs, API, 550A EQs, Valley People Maxi-Qs, 901

Dynamic EQ, Neve 1073 EQs, Neve 33105 EQs, Neve 33609 Stereo Limiters/compressor, LA-2As, Urie 1176s, DBX 160x's, DBX 160s, AMS DMX, TC2290, Prime Time/II, PCM 42s, SDE-3000, Foral F016 H3000, Eventide 949, 910, Drawmer M500, BBE 822, Aphex Aural Exciter, Roland Dimension D, Phase shifter, flanger, Drawmer gates.

**Clients:** Bon Jovi, Peter Cetera, Fishbone, Ice Cube, DJ Quik, Paula Abdul, k.d. lang, Guns N' Roses, Elton John, Megadeth, Quincy D. III.

**SCREAM STUDIOS**  
11616 Ventura Blvd.  
Studio City, CA 91604  
818-505-0755  
**Contact:** Jeanne, Liz  
**Basic Rates:** Call for rates.

**SEACOAST RECORDING STUDIO**  
926 Turquoise St.  
San Diego, CA 92109  
619-488-4443  
**Contact:** Studio manager  
**Basic Rate:** \$75/hour conventional, \$100/hour SMPTE lockup.

**SELAH STUDIO**  
10551 Bloomfield  
Los Alamitos, CA 90720  
310-430-1780  
**Contact:** Dave Gehlhan  
**Basic Rate:** Negotiable.

**SF AUDIO SOUND & RECORDING STUDIOS**  
5290 E. Huntger Ave.  
Anaheim, CA 92807  
800-900-AUDIO  
**Contact:** Steve Forster  
**Basic Rate:** Please call for rates and brochure.

**SHERWOOD STUDIOS**  
2899 Agoura Rd., #299  
Westlake Village, CA 91361  
805-379-4477; 818-410-0589  
**Contact:** Bill Cobb  
**Basic Rate:** Call for rates.

**SIDEWAYS RECORDING STUDIOS**  
2931 W. Central  
Santa Ana, CA 92704  
714-545-9849  
**Contact:** Jim Hahn  
**Basic Rate:** \$65/hour.

**SIGNATURE SOUND**  
5042 Ruffner St.  
San Diego, CA 92111  
619-268-0134  
**Contact:** Robert Vaughn  
**Basic Rate:** Call for rates.

**SONGWRITERS 'N' MUSICIANS (S'N'M) RECORDING STUDIO**  
P.O. Box 6235  
Santa Barbara, CA 93160  
805-964-3035  
**Contact:** Ernie or Cory Orosco  
**Basic Rate:** Negotiable, co-barters, spec time, national network talent promotion.

**SONORA RECORDERS**  
3222 Los Feliz Blvd.  
Los Angeles, CA 90039  
213-663-2500  
**Contact:** Richard Barron, Owner  
**Basic Rate:** Project dependent.

**SOUND AFFAIR RECORDING LTD.**  
2727 S. Croddy Way, #G  
Santa Ana, CA 92704  
714-540-0063  
**Contact:** Andrée Hogg  
**Basic Rate:** Please call.

**SOUNDCASTLE**  
2840 Rowena Ave.  
Los Angeles, CA 90039  
714-665-5201  
**Contact:** Candace Corn  
**Basic Rate:** Call for rates.

**SOUND CHAMBERS RECORDERS**  
5264 Blakeslee Ave.  
North Hollywood, CA 91601  
818-752-8932  
**Contact:** Mary McIvery  
**Basic Rate:** Call for rates.

**SOUND CITY STUDIOS**  
15456 Cabrito Rd.  
Van Nuys, CA 91406  
818-787-3722, 213-873-2842  
**Contact:** Shivaun O'Brien  
**Featured Equipment:** Neve 8028, Neve 8232, (2) Studer A800 24-trk Pultecs, Lang EQs, LA-2A, Urei, Eventide, Yamaha, Lexicon, DBX, GML, JBL.  
**Clients:** Nirvana, L7, Tool, Greta, Rage Against The Machine, Tom Petty & The Heartbreakers, Fleetwood Mac, Infectious Groove.  
**Comments:** Over 50 gold & platinum credits. Large tracking room and overdub room.

**SOUND MASTER RECORDING STUDIOS**  
10747 Magnolia Blvd.  
North Hollywood, CA 91601  
213-650-8000  
**Contact:** Steve Coker  
**Basic Rate:** Call for rates.

**SOUND PLANET**  
7455 Lorge Circle  
Huntington Beach, CA 92647  
714-842-5524  
**Contact:** Nici Ashton, Manager; Bob Emmet, Producer  
**Basic Rate:** \$40/hour.

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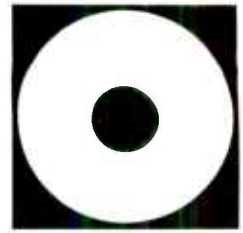
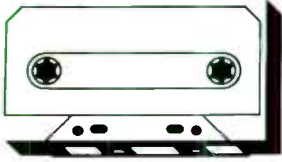
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❑ **SOUND PLANET (continued)**  
**Featured Equipment:** Ramsa WR-820 console, Otari MX016, Lexicon, Rev-7 and Alesis FX, DBX 160X Comp., Massive MIDI system includes new Quadra 610 computer, keyboards and mod's by Roland, Yamaha, 360 and Ensoniq. Also Panasonic 3700 DAT, Tascam 112 cst, JBL and Tannoy monitors.  
**Special Services:** We specialize in production and album packages at affordable prices. Our demos have been featured in major motion pictures and TV shows. Experts in virtual tracking for nearly unlimited tracks.  
**Clients:** Bob Hardy, Jon Knight, Neil Evans, Leann Anderson, Reiko Takahashi, Leda Grace, Contamp, Marshes of Glynn.  
**Comments:** Relaxed, friendly and professional atmosphere.

❑ **SOUNDER RECORDING STUDIOS**  
 17021 Chatsworth St.  
 Granada Hills, CA 91344  
 818-366-0995  
**Contact:** Joe Seta  
**Basic Rate:** \$55/hour with engineer; \$35/hour with qualified assistant.  
**Featured Equipment:** Transformerless Soundcraft 2400 console, Otari MTR-90II, ADAT with BRC, AKG C-12 (tube) and other high quality microphones and a full range of outboard gear. We also feature our acoustically designed rooms with multiple sonic environments.  
**Special Services:** ADAT, 2" 24 track transfers. Great vocal room with a warm cue system.  
**Comments:** We are very proud of our highly qualified, friendly engineering staff with Grammy-winning album experience.

❑ **SOUTH BAY SOUND**  
 1854 169th St.  
 Gardena, CA 90247  
 310-538-0209  
**Contact:** Billy Lemon  
**Basic Rate:** \$40/hour.  
**Featured Equipment:** Good mic selection, JH-24, Trident Series 24.  
**Special Services:** Digital editing, tape editing.  
**Clients:** MCA, Word, Green Foods.  
**Comments:** A great studio, a great price—believe it or not.

❑ **STARBASE**  
 4151 S. Main St., #Y  
 Los Angeles, CA 90037  
 213-231-7172  
**Contact:** Roy Alfred, Jr.  
**Basic Rate:** \$60/hour primumtime single hour.  
**Featured Equipment:** A variety of formats available including 24 track analog and ADAT digital. A killer 2-

story drum room and plenty of large live isolation rooms. Also drums, guitars and amps. Keyboards available.  
**Special Services:** Our claim to fame is our talented people. We work hard with band on pre-production to make sure they get what they want plus some.  
**Clients:** Quote Grinchfest: "The vibe is more like a nightclub that a studio and it really enhanced the energy on tape." Quote Vertigo Children: "These guys are amazing. Our tape blew away our A&M Records demo."  
**Comments:** We have a "satisfied or no pay" guarantee.

❑ **STUDIO 56**  
 7000 Santa Monica Blvd.  
 Hollywood, CA 90038  
 213-464-7747  
**Contact:** Claudia Lagan  
**Basic Rate:** Call for rates.

❑ **STUDIO 89**  
 6438 Ben Ave.  
 North Hollywood, CA 91606-1507  
 818-762-3326  
**Contact:** Galen L. Senogles  
**Basic Rate:** \$65/hour.

❑ **STUDIO DEE**  
 3306 Glendale Blvd, #4  
 Los Angeles, CA 90039  
 213-662-9595  
**Contact:** Huey Dee  
**Basic Rate:** Call for rates.  
**Featured Equipment:** Sony MCI JH24, Alesis ADAT w/BRC, Trident 24, Neve, API, Summit Mic Pre, Lexicon 224XL, Eventide H3000 SE/B, Fostex G-16, Tascam 38.  
**Special Services:** DAT to DAT transfers. 8 to 16 to 24 track transfers.

❑ **STUDIO ON WHEELS**  
 339 W. Windsor, #6  
 Glendale, CA 91204  
 818-243-6165  
**Contact:** John Falzarano  
**Basic Rate:** From \$500/12-hour block.

❑ **STUDIO ONE RECORDING**  
 925 E. North St.  
 Anaheim, CA 92805  
 714-538-3640  
**Contact:** John Vestman  
**Basic Rate:** Please call for rates.  
**Featured Equipment:** Large 45' x 25' x 16' room, 32 input Custom MCI transformerless console, 32 channels automation, transformerless MCI JS24, Foxtex E-16 w/Autolocator, Dhalquist, Tannoys, NS-10s, (5) DBX Limiters, (2) 949 Harmonizers, (5) digital delays, Lexicon 224, LXP-15, Roland SRV2000, (2) Yamaha Rev-7s, (2) Yamaha SPX-90s, DBS De-

essers, tube mic preamps, (4) graphic equalizers, Sontec mic preamps, (6) gates, apex compellers, exciters, parametrics, tube AKG C12s, vintage ribbons, Schoeps, Neumann, Sony, Shure, Sennheiser, AKG, PZMs, Binaural microphones, Emulator II, Steinway 7' grand piano.  
**Special Services:** Remote recording, graphic design, Studer-Diaxis digital editing.  
**Comments:** We specialize in the use of vintage tube equipment, state-of-the-art mic technique and the cleanest mixing available.

❑ **STUDIO ULTIMO**  
 1900 S. Sepulveda Blvd.  
 W. Los Angeles, CA 90025  
 310-479-6010  
**Contact:** Mitch Zelezny  
**Basic Rate:** Call for rates.

❑ **SUNBURST RECORDING**  
 10313 W. Jefferson Blvd.  
 Culver City, CA 90232  
 310-204-2222  
**Contact:** Bob Wayne  
**Basic Rate:** \$50-70/hour.  
**Featured Equipment:** Trident 52 input Series 65 console, Neve 1073 mic pre amps, Otari MX-80 2" 24 track, (2) digital and (2) analog 2 tracks; (8) pair of monitor speakers; great mic selection with over 30 in all including Neumann tube, Neumann FET, AKG, Sony, EV, Beyer, Sennheiser, Shure and Crown (PZM); Demeter Tube D.I.'s; Extensive outboard gear—call for details; Kawai 7' 4" concert grand piano with MIDI outputs; Hammond B3 organ (1958) with Leslie 122 speaker; full drum set with three snares; vast hand percussion selection.

**Clients:** Capitol, Virgin, Rhino Records Kid Rhino, New Line Cinema, HBO, S.C. Entertainment, Micky Dolenz, Jump With Joey, Leo Nocentelli, Zigaboo Modaliste, Hepcat, Big Daddy, Jo Anne Montana, Ed Tree, Billy Block, David Cat Cohen, Bobby Lyte, Billy Higgins, Tony Warren, Black Note.

❑ **SUNSET SOUND FACTORY**  
 6357 Selma Ave.  
 Hollywood, CA 90028  
 213-467-2500  
**Contact:** Paul Camarata  
**Basic Rate:** Please call for rates.

❑ **SUNSET SOUND RECORDERS**  
 6650 Sunset Blvd.  
 Hollywood, CA 90028  
 213-469-1186  
**Contact:** Craig Hubler.  
**Basic Rate:** \$140/hour.

❑ **TEMPO RECORDING**  
 723 N. Seward St.  
 Hollywood, CA  
 213-468-9200  
**Contact:** Sam Winans  
**Basic Rate:** Call for rates.  
**Featured Equipment:** 24 track Alesis ADAT, 2" 24 track with Dolby SR, Sony MXP3036 console with full automation, lots of outboard gear, timecode DAT, full array of synthesizers and samplers with extensive libraries, large live room with Yamaha grand piano, ProTools.  
**Special Services:** 3/4" video lock-to-picture.  
**Comments:** Designed for composers, recording artists, post-production. Packages available for budget-conscious projects.

❑ **THEATRE PRODUCTIONS STUDIO**  
 4313 Valley Fair St.  
 Simi Valley, CA 93063  
 805-520-0836  
**Contact:** Matt Chidgey  
**Basic Rate:** Call for info.

❑ **THETA SOUND**  
 Riverside Dr.  
 Burbank, CA 91506  
 818-955-5888  
**Contact:** Jim Latham  
**Basic Rate:** Call for rates.

❑ **38-FRESH RECORDING**  
 1119 N. Las Palmas Ave.  
 Hollywood, CA 90038  
 213-383-7374  
**Contact:** Mike Greene  
**Basic Rate:** \$85/hour.

❑ **TIME CAPSULE RECORDING STUDIO**  
 North Hollywood, CA  
 213-722-7667  
**Contact:** Gilbert  
**Basic Rate:** \$22.50/hour.

❑ **TINY LIGHTS, INC.**  
 1441 N. McCadden Pl.  
 Hollywood, CA 90028  
 213-462-5718  
**Contact:** Michael Momm, Pat Kraus  
**Basic Rate:** \$45-95/hour.  
**Featured Equipment:** 40 input Amek Mozart console with Neve pre-amps, Supertrue automation, Sony APR 24 track tape-machine, Neumann, AKG, Shure, Groove Tube, Lexicon, Eventide, industry standard outboard gear and mics, 25 X 35 live room, Iso booths, digital editing on ProTools, Digital Performer, secured parking, all amenities.  
**Special Services:** Complete album, audio, post and demo packages.  
**Clients:** Capitol, MCA, IRS, Pangea, Pirate, Immortal, Epic, Restless, HBO, Disney, United Artists, Mercury, etc.

❑ **TNT RECORDING**  
 Santa Maria, CA 93454  
 805-928-3500  
**Contact:** Doug Tomooka  
**Basic Rate:** Call for rates.

❑ **TOPANGA SKYLINE STUDIO**  
 1402 Old Topanga Canyon Rd.  
 Topanga, CA 90290  
 310-455-2693  
**Contact:** Douglas Dyer  
**Basic Rate:** Call for rates.

❑ **TOTAL ACCESS RECORDING**  
 612 Meyer Lane, #18  
 Redondo Beach, CA 90278-5261  
 310-376-0404  
**Contact:** Allan W. Davis  
**Basic Rate:** Call for rates.

❑ **TRAC RECORD CO.**  
 170 N. Maple  
 Fresno, CA 93702  
 209-255-1717  
**Contact:** Stan Anderson  
**Basic Rate:** \$60/hour.

❑ **THE TRACK HOUSE**  
 14749 Oxnard St.  
 Van Nuys, CA 91411  
 818-781-BAND  
**Contact:** The "Lube"  
**Basic Rate:** Call for rates.

❑ **TRACK RECORD, INC.**  
 5102 Vineland Ave.  
 North Hollywood, CA 91601  
 818-751-0511  
**Contact:** Alan Morphew  
**Basic Rate:** Call for rates.  
**Featured Equipment:** North Studio. Neve V-Series console (60 channels with Flying Fader automation), Studer A820 24 track recorder, South Studio: SSL 6056 console (56 channels with G-Series computer), Studer A827 24 track recorder. Both studios have large live rooms (30 ft. x 40 ft. x 18 ft. and 25 ft. x 27 ft. x 20 ft.) and iso rooms, private lounges and feature TAD monitoring, many microphones (including many vintage tubes), a complete array of outboard gear, 7' grand pianos, and have available 48 track lockup and video lockup. Also featured is enclosed parking and common lounge with pool table.

**Clients:** Foreigner, Billy Idol, Warren G., Kiss, Tori Amos, Dr. Dre, Jane's Addiction, Portrair, Simple Minds, Boy Howdy, Red Hot Chili Peppers, Mista Grimm, Megadeth, Steve Perry, Richard Marx, Pointer Sisters.

❑ **TRAX RECORDING**  
 6520 Sunset Blvd.  
 Hollywood, CA 90028  
 213-856-8729  
**Contact:** Robyn Whitney, Dana Sue Collins  
**Basic Rate:** \$41-65/hour.

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**Featured Equipment:** DDA AMR 24 console IV, Necam 96 automation (studio A), Demeter tube mic preamps and D.I. boxes. Dynamics processors by DBX, Drawmer, Symetrix, Valley People. Digital processors by Lexicon, Roland, Yamaha, Alesis. Outboard EQs by Klink-Teknik, Orban, Audio Arts, White. Tape machines by Studer, Otari.

**Special Services:** Production company in-house (MiMac for Michael McDonald) looks for rock, alternative, R&B and blues groups and artists.

**Clients:** Hellecasters, Marilyn McCoo, Disney, Melissa Etheridge, Tone Loc, Natalie Cole, Emmanuel, Portrait, Total Eclipse, Patti LaBelle, Taylor Dayne.

**Comments:** The most respected affordable studio in L.A. for 12 years. Every kind of music. Engineers with audio degrees, musical experience and great enthusiasm. Extremely accurate rooms.

**TUTT & BABE MUSIC**

950 2nd St., #304  
Santa Monica, CA 90403  
310-395-4835

**Contact:** Guy Marshall  
**Basic Rate:** Flat fee per song, 8 track to 24 track. No clocks here! When it's done, it's done! Call!

**12 STEP MUSIC**

11712 Moorpark, #108  
Studio City, CA 91604  
818-760-7881

**Contact:** Gene Woody  
**Basic Rate:** \$35/hour plus special block and lock out rates.  
**Featured Equipment:** Sony APR-24, 68 input Soundcraft, Massenburg E.Q., Demeter Mic-preamps, Ultra-

harmonizer H-3000SE, numerous all-pro reverbs compressors, noise gates, delays etc. Pro cassette and DAT players. Numerous new and classic keyboards plus weighted controller for virtuoso keyboardists. Macintosh computer with fully loaded sample cell. ProTools digital editing and mastering. Studio Vision for digital tracking, 650 MG Harddrive. Clearmountain, 808 and 909 drums.  
**Special Services:** Vincente Van Haaff designed room with all-Mogami wiring. Ideal for TV, film and ad agencies. Great location, gated parking.  
**Clients:** Numerous. Call for bio.  
**Comments:** "The best mixdown and overdub room in town for the price—bar none."

**24 PLUS**

15160 Raymer St.  
Van Nuys, CA 91405  
818-782-0763

**Contact:** Rich  
**Basic Rate:** \$60/hour.

**TWO GUYS FROM THE VALLEY**

5530 Cahuenga Blvd.  
North Hollywood, CA 91601  
818-985-2114

**Contact:** Baraka  
**Basic Rate:** Call for rates.  
**Featured Equipment:** Automated Trident 80 Series w/64 inputs, Neve 1272 mic pre's, Otari, analog & digital, Panasonic 3700's, Mac, ProTools, Sound Designer, Performer, Sample Cell, Lexicon, Eventide, Drawmer, DBX, Urei, Roland, Yamaha, White, Alesis, Neumann, AKG, EV, Sennheiser, Shure, 2 rooms, 3 iso's.  
**Special Services:** Rentals: Gretsch, Marshall, Fender, Soidano, Ampeg, Lab Series.

**VALENTINE RECORDING STUDIOS**

5330 Laurel Canyon Blvd.  
North Hollywood, CA 91607  
**Basic Rate:** \$50-95/hour.  
**Comments:** 2, 4, 8, 16 or 24 track.

**VALLEY CENTER STUDIOS**

5928 Van Nuys Blvd.  
Van Nuys, CA 91401  
818-989-0866  
**Contact:** Mark Antaky  
**Basic Rate:** \$20-60/hour. (2) recording studios.

**THE VILLAGE RECORDER**

1616 Butler Ave.  
W. Los Angeles, CA 90025  
310-478-8227  
**Contact:** Kathy Konop  
**Basic Rate:** Call for rates.

**RICK LEE VINSON ENTERTAINMENT**

12535 Kling St.  
Studio City, CA 91604  
818-508-0164

**Contact:** Rick  
**Basic Rate:** Always negotiable.  
**Featured Equipment:** 24 track analog 2" with 24 tracks of Dolby S. R; 4 track Akai DR4D Digital hard drive recorder; (2) DAT machines; E111 with optical drive; 3/4" video lockup.  
**Special Services:** Audio for video. Music production. Voiceover specialist.  
**Clients:** Fox, Disney, Phillips Corp, Geffen Records, etc.

**VOYTEK RECORDING SERVICES**

4007 West 6th St.  
Los Angeles, CA 90020  
213-939-0997 or 213-388-2157  
**Contact:** Voytek  
**Basic Rate:** Call for rates.

**WEIR BROTHERS RECORDING STUDIO**

5217 Lankershim Blvd.  
North Hollywood, CA 91601  
818-980-9608, 818-980-3909  
**Contact:** Tom Weir, Jussi Tegelman  
**Basic Rate:** \$50/hour.

**WESTBEACH RECORDERS**

6035 Hollywood Blvd.  
Hollywood, CA 90028  
213-461-6959  
**Contact:** Donnell Cameron  
**Basic Rate:** Call for rates.

**WESTLAKE AUDIO**

7265 Santa Monica Blvd.  
@ 8447 Beverly Blvd.  
Los Angeles, CA 90046  
213-851-9800  
**Contact:** Steve Burdick, Studio Manager

**Basic Rates:** Call for rates.  
**Featured Equipment:** (1) Neve VR Series 72 input console with Flying Faders Automation; (2) Neve V3 Series 60 input consoles, one with Flying Fader Automation, the other with Necam 96 Automation; other consoles include Trident, Harrison, Soundcraft and Sony; SSL Consoles (coming soon); Studer, Sony and Ampex analog tape machines; digital machines include Sony 3324/3348, Mitsubishi X-850, Akai Adam, Alesis ADAT; all types of outboard goodies!  
**Special Services:** Yamaha CD recording, ProTools digital editing, analog and digital transfer and dubbing services; Pro audio rental department and sale department.  
**Clients:** All record companies and their artists.

**Comments:** (2) production rooms fully equipped for MIDI tracking and acoustic overdubs for those on a tight budget.

**WESTSIDE MUSIC STUDIOS**

7115 Manchester Ave.  
Los Angeles, CA 90045  
310-641-5608  
**Contact:** Michael Shannon  
**Basic Rate:** \$35-45/hour.

**Featured Equipment:** DA-88 digital 24 track, 64 input M3500 console, Eventide H-2000 SE Lexicon, DBX, Yamaha +, Pro DAT, AKG, Shure, Beyer, MIDI, Macintosh, S-1000, R-8, M-3R, U-220, D-50, S-50  
**Special Services:** Great live drums, programmer, musicians, on-staff producer and affordable rehearsal space. Excellent location; AC; Secure parking.  
**Clients:** List by request.

**WESTWORLD RECORDERS**

16760 Stagg St.  
Van Nuys, CA 91606  
818-782-8449  
**Contact:** Jerry Pearson  
**Basic Rate:** Negotiable.

**EVAN WILLIAMS COMMUNICATIONS**

P.O. Box 545  
Corona del Mar, CA 92625  
714-548-9121  
**Contact:** Sherry  
**Basic Rate:** \$80/hour including engineer.

**WINETREE**

Rancho Cucamonga, CA  
909-980-4242  
**Contact:** Robert Dire  
**Basic Rate:** Call for rates.



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## ◀ 27 EAGLES

always welcomed constructive criticism as long as it was about the music.

"It was incessant attacks on our personal lives that we found difficult to tolerate," Henley continues, warming to the subject. "A lot of these so-called journalists were not qualified to write about songwriting and musicianship, so they focused on image. They wrote about us as if they knew us personally—like they lived with us or something. It all got to be very silly. There was nothing objective about it. In any event, we won't be worrying about that this time around. History has taught us that these things make very little difference."

Between mediabashings, nonstop touring and in-band fighting (Meisner left the band, replaced by Schmit), it took three years for the Eagles to make a follow-up album, *The Long Run*, released in 1979. *The Long Run* was the last studio album for the Eagles, but a live album and second greatest hits package were eventually released.

After racking up four Number One albums, four Grammy awards and selling more than 80 million albums, the band called it quits.

"It was good fun and hard work, but the band just ran its course," Frey says, recalling their last days. "This band didn't break up because we didn't get along. We had nine good years together and there was all the pressure to follow *Hotel California*. It was just time to stop."

Since the announcement of the Eagles split, there have been rumors and speculation about a reunion for fourteen years. Fans have constantly asked when will they get back together, only to get the standard Henley response, "When hell freezes over."

But the breakup didn't mean the end of their careers. Henley has released three highly successful solo albums; Frey recorded several major hits for film and television shows and appeared on *Miami Vice* and *Wiseguy*; Leadon joined up with the Nitty Gritty Dirt Band for several years and is currently the leader of Run C&W; Meisner has formed a new band called Meisner, Swan and Rich; Walsh has a solo career and ran for president; and Schmit and Felder have each released several solo albums.

With the Eagles going their own ways, thoughts of a reunion seemed like a lost cause. However, 1990 offered renewed hope for fans when band members started appearing together in benefit concerts for various charities.

Henley started the ball rolling when Frey and Schmit joined him in April 1990 for two benefit concerts in Worcester, Massachusetts, to kick off his Walden Woods Project. Shortly after that, Henley and Frey played a private show for the Radio & Records Con-



EAGLES '79

vention in Los Angeles, which was held as part of the T.J. Martell Foundation's annual fund-raiser. (Henley had the billing for the convention while Frey received an award from the Foundation.)

Later that year, band members got together in an attempt to record some new material for a boxed set that was scheduled to be released, but disagreements within the band halted the project.

"I'm not sure we wanted to do a boxed set anyway. We talked about the pressure we were under, about the expectations and it just wasn't the right time then," Frey explains. "Besides, a boxed set is good for a year, but it kills your catalog. Our records are still selling very well."

Henley offers, "If you look at *Billboard's* Pop Catalog Chart today, we have three albums on it. We're the only band that does. Their *Greatest Hits 1971-1975* is now above the fourteen million mark."

Just when it seemed that the Eagles would never iron things out, *Common Thread: Songs Of The Eagles* was released, a tribute album comprised of Eagles hits sung by popular country artists, with part of the proceeds benefiting the Walden Woods Project. The album spent eight weeks at Number One and since it was released last October, has sold more than three million copies.

*Common Thread* made the Eagles realize the lasting affects of their music, and when Travis Tritt made a video for his version of "Take It Easy," all five members of the last Eagles lineup participated. Shortly after that, on Valentine's Day, Henley, Frey and Walsh did

a benefit concert in Aspen, Colorado for the Grassroots Aspen Experience, a charity Frey has worked closely with during the past few years. By now, reunion rumors were in full force, but it was no longer wishful thinking—Azzoff and Henley finally made it official and announced that the band was back together.

So what finally prompted them to put aside their differences and reunite? "So people will stop asking us, 'When are you getting back together?'" Henley laughs. "Besides, people really want to see the band. Who are we to say no?"

While journalists have tons of questions about their past relationship, Frey and Henley are hesitant to talk about specific incidents. "Any worthwhile relationship has got to go through difficult times. For us, it's irrelevant what happened back then. We got over it. The music is what's important," Frey says.

And the music is what they concentrated on when they first got together this year. "We just started jamming together during the making of the Travis Tritt video. We did some blues and other things just to get used to it," Henley explains. "That was how it all began. We always maintained that if we ever decided to do a tour again, we didn't want


it to just be two or three of us. We had to have all five of us together. That's the only way it would be acceptable."

While it took some time to get back into the swing of being in the Eagles again, Frey says, "There was a certain bond, a great familiarity with the old stuff so it came back to us fairly quickly. The first few days we were a little rusty, but it's all about repetition—doing it over and over."

And while it's been a long time between tours, the members of the Eagles admit they are having fun and are looking forward to the tour. "Now there's a great flow. Everything is discussed and not internalized," Frey says.

Henley adds, "Things are different this time around. Everyone knows what's going on. There are no secrets and no rivalries in the band. We all approve concert dates, photos, scheduling, everything. We're all getting along just fine, thank you. Time passes, things change."

"The important thing is, not only are we getting along and making music, we are enjoying the fact that our music has survived," Frey continues. "All the other things like record companies and business matters will work themselves out. I've learned you can't take that stuff to bed with you."

Whether the Eagles will stay together past the immediate tour and album plans is impossible to tell. But Frey concedes, "Right now, we're keeping open minds. The sky's the limit." 

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By JULIANA "JAI" BOLDEN

This year, *Music Connection* found that business is up compared to a year ago for more than half of all recording studios surveyed. Competition is rough, and the earthquake took its toll on most facilities across the Southland. Nevertheless, some aggressive studios bounced back from tragedy and a business lull with advertising, competitive rates and by keeping their gear as close to state-of-the-art as financially feasible. Other less fortunate studios have not yet escaped the clutches of recession and earthquake damage. No matter what their status, everyone who participated in our survey agrees that survival in this arena depends largely on proactive marketing strategies, and nurturing relationships with new and return clients. That is, positive and abundant word-of-mouth with new and old clients is the key to winning the recording studio game in the Nineties.

## STUDIO ACTIVITY BREAKDOWN

Almost half of the recording studios that reported said that work from major labels accounted for 50% or more of their overall business. However, not all of the studios booked heavy major label work—and that's what accounted for the drop to 40%.

### MAJOR LABELS

- 40% of all business at the studios is from major labels.
- Almost half of all studios reported that major labels account for 50% or more of their business.

### INDIE LABEL RECORDS

- Over a third said indie label recordings make up significant part of their income, ranging between 10% and 30% of all bookings.

### DEMO PRODUCTION

- (See next page)

### COMMERCIAL JINGLES

- Nearly half of those surveyed said that commercial jingles make up some portion of their income, ranging from 5% to 50%.

### FILM SOUNDTRACKS

- A quarter of those polled said that film soundtracks account for some portion of their income, ranging from 5% to 25%.

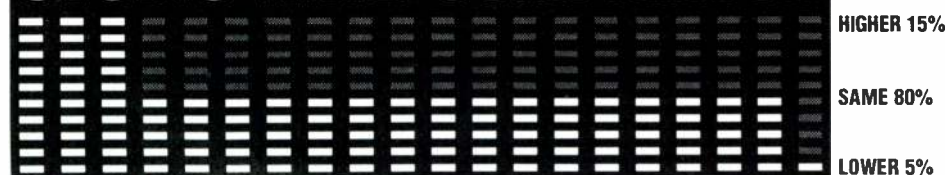
### TV WORK

- One-fourth of respondents said that TV work comprises a slice of their income, ranging from 2% to 20%.

## Economy Finally Allows Some Studios To Hike Rates This Year

Still trying to get back on their feet after a recession and a devastating earthquake, 80% of the studios surveyed chose to keep their rates the same as last year. At the same time, 15% took a chance and raised their rates while only a handful of studios lowered their rates in an effort to attract new business.

## STUDIO RATE COMPARISON



## Most Say Business Is Up, Though 1 In 5 Are Not So Optimistic

Thanks to what looks like the end of the recession, most studios surveyed indicated that business was finally picking up this year. Business was up 55% compared to a decrease of only 20% in certain studios.

Up 55%  
Down 20%  
Same 25%

*"Business is picking back up finally. The earthquake really screwed us, but it looks like everyone is getting back to normal."*

*"We've had the same rates for years. It's a relatively small business and you want to stay consistent."*

*"Last year, things just dried up because so many studios began offering services so cheap."*

## Hooking New Client Dollars: How The Studios Do It

Whether you own a restaurant or a recording studio, the most effective way to advertise is by word of mouth. When clients spread the good word, it's real. People believe it. In this year's studio survey, 60% of studio owners and managers are relying on word of mouth advertising to spread the word about their facilities. Only 25% felt compelled to add new equipment in an effort to attract new clients. The remaining 15% are either making deals or flat-out lowering their rates to help bring in business.

**60%** are relying on word-of-mouth to increase their bookings.

**25%** add new equipment to attract new business.

**10%** are giving special deals as incentives to attract new business.

**5%** are lowering rates as their most important business strategy

*"Word-of-mouth is the most important part of our business. I do make a lot of cold calls though, and even send out a newsletter whenever I can."*

*"I spend all my money on gear and advertising. That's why my business is going up."*

*"To get more clients, I basically rely on advertising and providing more services to the people who do come in here."*

## Demo Production: A Thing Of The Past? Studios Confused Over "Indie" Status

The rise of home recording studios has finally taken its toll on demo production at the studio level. Since 1991, demo production has fallen steadily, from 15% in '91 to 12% in '92 to 2% in '93. This year, half of the studios we surveyed (50%) reported that demo production is no longer a part of their daily recording operation. And while 25% claim demo making is up slightly, the remaining 25% percent claim it's either down or about the same as last year—2% of the studios' business breakdown. This means that for a whopping 75% of the studios surveyed, demo production appears to be a thing of the past.

**25%** of the studios say that demo production is up.

**5%** say that demo production is down compared to last year.

**20%** say that business from demos is about the same as it was in 1993.

**50%** of the studios say that demo production is no longer a part of their operations, which is largely attributable to the rise of home recording studios.

This year's survey reveals that 35% of the studios questioned had a difficult time actually defining the word "indie." Whereas one can easily group Dr. Dream and Triple X among the indies, where do you put labels such as Metal Blade, Giant, Zoo, Interscope or Scotti Bros., for example? That aside, one-third of those queried revealed an increase in indie recording projects over last year while a slim 10% claimed that indie business was down. Basically, there appears to be a direct correlation between the rise in sales of home recording equipment and the decline of in-studio demo production business.

**30%** report that indie recording projects are up from last year.

**10%** of those surveyed say that business from indie labels is down.

**25%** said that there was no noticeable change in indie production from '93 to '94.

**35%** report no activity from indie labels or are having trouble distinguishing traditional indies from indies with major manufacturing and/or distribution deals.

## Home Studio Report

**1992...**

50% of studio owners said home studios had no effect on their business.

**1993...**

60% of studio owners said home studios had no effect on their business.

**1994...**

65% said that home studios had such a minute effect, they didn't even comment on it!

**20%** say that home recording has affected business somewhat.

**15%** say that home studios have a tremendous effect on their business.

**65%** say that they have no opinion (home studios had almost no effect) since they offer services that patrons are very unlikely to find with home facilities.

*"Home recording affects our business somewhat. Still, most people come back here to get their tapes fixed anyway. After all, you get what you pay for."*

## Live Musicians vs. Synths: Don't Quit Your Day Jobs

While the controversy over live musicians vs. programmed machines continues, this year, a solid 40% of the studio owners reported that most of their recording sessions utilized real people. This year's breakdown is as follows:

**40%** report that most sessions at their facilities are live musicians.

**25%** say that live sets and programmed music are about half-and-half.

**10%** say that synths and programmed tracks make up the bulk of their work.

**25%** said that they did not have enough info to make an adequate guess.

# PRODUCER CHECKLIST

By Jonathan Widran

Recording is a frenetic business, with hundreds of minor details coming together at all times to make a viable product in the studio. The novice musician working on his or her first demo may just think that all one has to do is show up, shake hands with the hired producer and let things happen spontaneously. The veteran, however, realizes that there are many simple preparatory tasks which can facilitate and enhance the process. Solid prep not only can help save hundreds of precious dollars, but also leaves the artist free of cumbersome concerns which might hinder the creative flow. *MC* spoke with a group of top producers, asking them for a checklist of "things an artist should do before setting foot in the studio on the first day of a project." Following are their responses:



## ROBERT MARGOULEFF

(Alternative NRG, Stevie Wonder)

- ✓ Have a plan of what you want to do. Don't schedule too much in a limited time frame and make sure your goals fit the size of your budget.
- ✓ Make sure the studio you've chosen is suitable for the scale of the project. Choosing a facility too elaborate for your needs can waste a lot of money.
- ✓ Be prepared with all your gear. Make sure the equipment is working and your instruments are in tune.
- ✓ Be sure you're working with competent, trustworthy people with a proven track record.

## ROSS HOGARTH

(Al Stewart, Zydeco Party Band)

- ✓ Budget: How much and how far it will go? Budget dictates how the producer will make the record.
- ✓ Sound of the band: Figure out how best to capture a direction.
- ✓ Pre-production: Work in a relaxed, cheap atmosphere.
- ✓ Relationships/chemistry: Develop trust between artist and producer beforehand.
- ✓ Songs: most important to spend time on.



## FRANK WOLF

(Randy Newman, Asia)

- ✓ Make sure you have at least 80% of your songs intact and in agreement. Leave just enough leeway for new inspiration that hits you in the studio, however.
- ✓ Be certain that your vision matches that of the producer and the company you're working with.

- ✓ Do adequate pre-production. Rehearse and do sketches of the songs so you have some idea of how they will take shape.
- ✓ Have some sense of outlay or overview of the project. Have an outline of what you want to accomplish.



## KID CAPRI

(Heavy D, LL Cool J)

- ✓ Be sure about the direction you want to go in.
- ✓ Listen to music from several different producers, with different styles (at least five or six).
- ✓ Keep in mind that the drums/bassline should be the fattest on the track.
- ✓ Don't aim for too much of an underground sound, or too much crossover appeal. Prepare to do something in between by pre-programming.
- ✓ A good way to save money is to lay down tracks first in a 24-track studio, like in someone's house, then mix at a regular studio.



## TONY VISCONTI

(T-Rex, David Bowie)

- ✓ If possible, perform songs live for reactions.
- ✓ Set aside at least a week for pre-production.
- ✓ Have conversations between the band, A&R persons and the producer to establish goals.
- ✓ Have your equipment checked, serviced and buy/rent any additional gear that's needed.
- ✓ Artist/producer should spend time hanging out together.
- ✓ Make artist clear on studio procedures and start/end time.

## BROOKS ARTHUR

(Adam Sandler, Janis Ian)

- ✓ Make sure you know the lyrics by heart. If you have to look down once, it takes you out of the moment.
- ✓ If you're a vocalist, make sure to check out the musicians recommended to you by the producer. Have no question as to your support.
- ✓ Make sure all is harmonious with band members. Get all the business and conflict dynamic out of the way, so you have full focus.
- ✓ A vocalist should do scales and get plenty of rest. You must be at your best. What you're doing is forever.
- ✓ Have as many pre-production meetings as possible to make sure you're bonded. Have implicit faith in each other.



## NEIL KERNON

(Queensrÿche, Flotsam & Jetsam)

- ✓ A clear musical direction in the material is essential.
- ✓ Discuss influences and production styles and techniques that interest artists.
- ✓ Equipment checked out and necessities bought.
- ✓ Pre-production as long as it takes.
- ✓ Key in on strongest tracks.
- ✓ Discuss recording location with artist and label.
- ✓ Make artist clear on budget and studio procedures.

## THE SKATENIGS

(Screw, The Skatenigs)

- ✓ Backups: Make backups of all DATs, floppy discs and any computer software you can't live without in the studio.
- ✓ Severe pre-production: Anything you can program or sample, you should. This saves time and money.
- ✓ Maintenance on equipment: very important. All amps and processors should be checked.
- ✓ Extensive planning: You should go into the project with a tight, set plan on basic tracks. This frees time for the spontaneous things that make songs stand out.



## MAX NORMAN

(Megadeth, Ozzy Osbourne)

- ✓ Make sure you have great rapport with all of the supporting cast, engineer and producer included.
- ✓ Have a blue print based on budget considerations.
- ✓ Discuss arrangements and vocal techniques.
- ✓ Find a solid, state of the art studio. **MC**

# "The Sound Quality is Marvellous"

George Martin, Air Studios

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Photo: Paul Burgess

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Listed below is a valuable industry tool for all musicians—a directory of recording engineers and mixing specialists. We've listed both indie engineers and those represented by managers or agents.

Compiled by Karen Orsi

**INDIE ENGINEERS**

- ☐ **ELTON AHI**  
*Engineer/Mixer*  
Rusk Sound Studios  
1556 N. La Brea Ave.  
Hollywood, CA 90028  
213-462-6477 FAX: 213-462-5684  
Specialty: Film. Credits include *Last Of The Mohicans*, *Dragon*, *Kindergarten Cop*
- ☐ **JIM ALBERT**  
*Engineer*  
The Rockett Plant  
4106 W. Burbank Blvd.  
Burbank, CA 91505  
818-846-6505  
Specialty: Rock
- ☐ **JAY BARNETT**  
*Engineer*  
1717 Lincoln Blvd.  
Venice, CA 90291  
310-306-0950 FAX: 310-578-1190  
Specialty: Roots rock, R&B
- ☐ **ROBERT M. BILES**  
*Engineer*  
2202 1/2 Commonwealth Ave.  
Los Angeles, CA 90027  
213-913-3048  
Specialty: Live sound, rock, jazz, fusion
- ☐ **JUDY CLAPP**  
*Engineer*  
Entertainment Management, Inc.  
223 W. Alameda, Ste. 101  
Burbank, CA 91502  
310-306-0929  
Specialty: All, including commercials
- ☐ **LARRY COX PRODUCTIONS**  
*Producer/Engineer*  
18219 Sylvan St.  
Reseda, CA 91335  
818-342-7015  
Specialty: All. Also surgical remix.
- ☐ **ANDREW BUSH**  
*Producer/Engineer*  
Grandma's Warehouse  
355 Glendale Blvd.  
Los Angeles, CA 90026  
213-484-8844 FAX 213-483-4485  
Specialty: All, including acoustic jazz & singer songwriters. Clients include Bob Dylan.
- ☐ **MAURICE GAINEN**  
*Producer/Engineer*  
921 Tularosa Dr.  
Los Angeles, CA 90026  
213-662-3642 FAX 213-662-2430  
Specialty: All styles. ADAT/BRC Studio only.
- ☐ **MATTHEW GRUBER**  
*Engineer/Mixer*  
937 Hilldale St., Ste. 6  
West Hollywood, CA 90069  
310-289-1632 FAX 310-393-2787  
Specialty: Rock
- ☐ **CONNIE HILL**  
*Engineer*  
Mad Dog Studios  
1717 Lincoln Blvd.  
Venice, CA 90291  
310-306-0950 FAX 310-578-1190  
Specialty: Alternative, hard rock
- ☐ **ROSS HOGARTH**  
*Producer/Engineer*  
Hoax Productions  
4220 Colfax Ave., Ste. 112  
Studio City, CA 91604  
818-506-8608  
Specialty: Natural sound

- ☐ **BILL JACKSON**  
*Engineer*  
7511 Ruffner Ave..  
Van Nuys, CA 91406  
818-781-5388 FAX 818-781-5388  
Specialty: All, including film & TV
- ☐ **EDDIE KING**  
*Engineer*  
Kingsound Studios  
7635 Fulton Ave.  
North Hollywood, CA 91605  
818-764-4580 FAX 818-764-4680  
Specialty: All
- ☐ **CLIFF GYNN**  
*Engineer/Mixer*  
Kip Gynn Sound  
15 Horizon Ave.  
Venice, CA 90066  
310-397-7758 FAX 310-397-7758  
Specialty: Production sound mixing
- ☐ **GEORGE LANDRESS**  
*Producer/Engineer/Mixer*  
Golden Ring Music  
6138 Glen Holly  
Los Angeles, CA 90068  
213-462-3220 FAX 213-462-3220  
Specialty: Live tracking and mixing, alternative & pop
- ☐ **DON MACK**  
*Engineer/Producer*  
6951 Ranchito Ave.  
Van Nuys, CA 91405  
818-988-3271  
Specialty: Hard rock, film
- ☐ **DENNIS MACKAY**  
*Producer/Engineer*  
818-909-9057  
Specialty: Rock, pop  
Credits: Judas Priest, Pat Travers, Stanley Clarke
- ☐ **BERNARD MATTHEWS**  
*Engineer/Producer/Programmer*  
1302 Screenalnd Dr., Ste. D  
Burbank, CA 91505-2250  
818-567-MIXX
- ☐ **DOUG MICHAEL**  
*Engineer*  
818-782-7217  
Specialty: Rock, R&B  
Credits: MSG, XYZ, Cece Penniston, Gladys Knight
- ☐ **MIKE MICHAELS, C.A.S.**  
*Prod. sound mixer/engineer/mixer*  
Studio M Productions Unlimited  
4032 Wilshire, #403  
Los Angeles, CA 90010  
Specialty: Sound for film, video & TV
- ☐ **DAN NEBENZAL**  
*Engineer/Producer/Mixer*  
P. O. Box 57494  
Sherman Oaks, CA 91413  
818-503-7390 FAX 818-788-2656  
Specialty: All
- ☐ **THOMAS ORSI**  
*Producer/Engineer/Mixer/Composer*  
BHVG  
2046 Armacost Ave  
West Los Angeles, CA 90025  
Specialty: All, including digital post-production audio sweetening
- ☐ **IAN RICH**  
*Producer/Remixer*  
11288 Ventura Blvd., Ste. 505  
Studio City, CA 91604  
818-503-3830 FAX 213-585-7759  
Specialty: Dance, dance production & remixing

- ☐ **CASEY STONE**  
*Engineer*  
1119 Camarillo St., Apt. 116  
North Hollywood, CA 91602  
Specialty: Bass & drum tracking
- ☐ **PAUL TAVENER**  
*Producer/Engineer/Mixer*  
Man Alive Music Productions  
11045 LaMaida St.  
North Hollywood, CA 91601  
818-753-3959  
Specialty: CD mastering, mixing all types of music, including pop, jazz, R&B
- ☐ **DON TITTLE**  
*Engineer*  
Mad Dog Studios  
1717 Lincoln Blvd.  
Venice, CA 90291  
310-306-0950 FAX 310-578-1190  
Specialty: All
- ☐ **JOHN X.**  
*Engineer*  
1626 N. Wilcox, #151  
Los Angeles, CA 90028  
213-465-7062  
Specialty: All

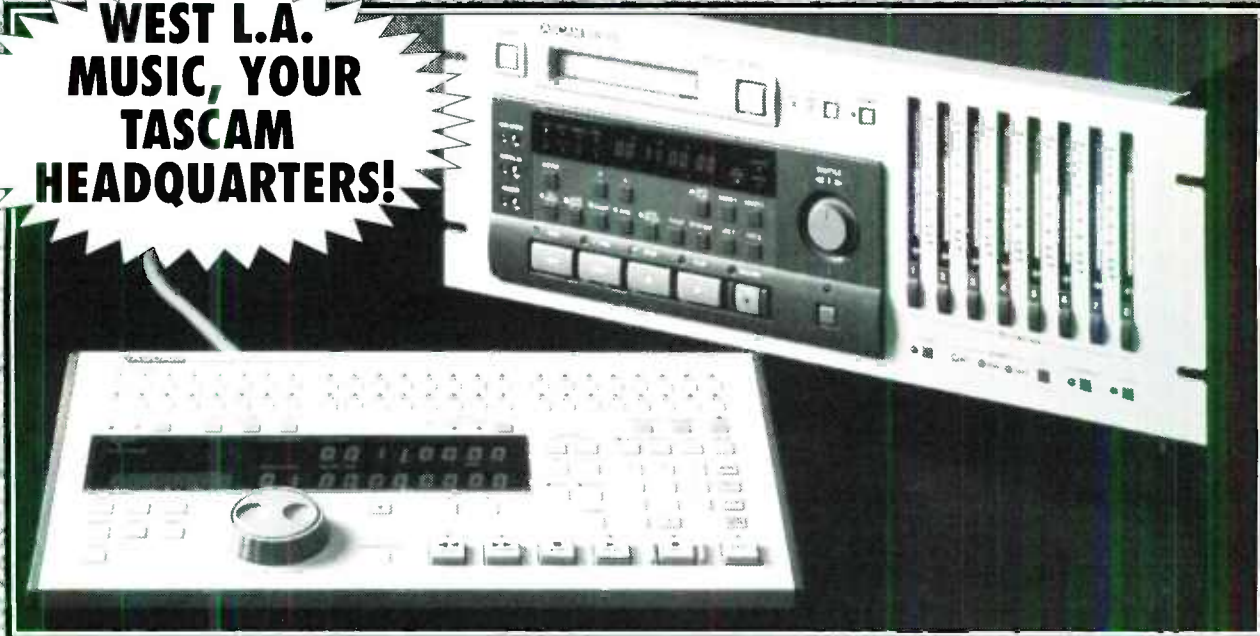
**AGENCIES**

- ☐ **THE STEVE MOIR COMPANY**  
116101 Ventura Blvd., Ste. 325  
Encino, CA 91436  
818-995-8707 FAX: 995-8705  
Contact: Steve Moir, Thom Trumbo, Lisa Marie-DeFranco, Kaylin Frank, Steven Shmerler, Dee Dee Davis
- ☐ **DAVID BARRATT**  
*Producer/Mixer*  
Specialty: Alternative, dance
- ☐ **MICHAEL BOSLEY**  
*Producer/Mixer/Engineer*  
Specialty: Rock, alternative
- ☐ **DAVID CASTELL**  
*Producer/Mixer/Engineer*  
Specialty: Hard rock
- ☐ **TERRY DATE**  
*Producer/Mixer*  
Specialty: Hard rock, alternative
- ☐ **EDDIE DELENA**  
*Producer/Mixer/Engineer*  
Specialty: Alternative, rock
- ☐ **PETER DENENBERG**  
*Producer/Mixer/Engineer*  
Specialty: Rock
- ☐ **MARK OESISTO**  
*Producer/Mixer/Engineer*  
Specialty: Pop, rock, alternative
- ☐ **NEIL DORFSMAN**  
*Producer/Mixer*  
Specialty: Pop, rock
- ☐ **ROB EATON**  
*Mixer/Engineer*  
Specialty: Pop
- ☐ **PAUL EBERSOLD**  
*Producer/Mixer/Engineer*  
Specialty: Rock, alternative
- ☐ **GREG EDWARD**  
*Producer/Mixer/Engineer*  
Specialty: Pop, rock, alternative
- ☐ **HUMBERTO GATICA**  
*Producer/Mixer*  
Specialty: Dance, R&B, pop
- ☐ **BEN GROSSE**  
*Producer/Mixer/Engineer*  
Specialty: Dance, alternative
- ☐ **JOHN HANLON**  
*Producer/Mixer/Engineer*  
Specialty: Rock, alternative
- ☐ **JEFF HENDRICKSON**  
*Producer/Mixer/Engineer*  
Specialty: Pop, rock
- ☐ **TOM HERBERS**  
*Producer/Mixer/Engineer*  
Specialty: Alternative
- ☐ **NATHANIEL KUNKEL**  
*Mixer/Engineer*  
Specialty: Pop
- ☐ **CHRIS LORD-ALGE**  
*Producer/Mixer*  
Specialty: Pop, rock, country
- ☐ **JEFF LORD-ALGE**  
*Producer/Mixer/Engineer*  
Specialty: Pop, rock
- ☐ **TOM LORD-ALGE**  
*Producer/Mixer*  
Specialty: Rock, pop
- ☐ **GREG LANDANI**  
*Engineer*  
Specialty: Pop
- ☐ **BRIAN MALOUF**  
*Engineer*  
Specialty: Pop, rock, alternative
- ☐ **PAT MORAN**  
*Engineer*  
Specialty: Pop, rock, alternative
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# THE \$9,000 PLUS PROVISION

## NEW INJUNCTION LAW MAY MEAN MORE INCOME FOR RECORDING ARTISTS

By William Hochberg, Esq.

Starting this year, some record companies may be a bit more timid with their signing pens because of a new law in California which seeks to guarantee recording artists more annual income.

As of January 1st, California Civil Code Section 3423 now requires that a record company must make increasing minimum annual payments to artists in order to obtain injunctions. An injunction is a court-ordered remedy that forces someone to do something or not to do something, depending on the situation. In this case, a judge would prevent an artist from jumping ship from one record company to another—but only if the record company first pays the artist certain amounts of money. Does this mean that artists, like buccaneers on pirate ships, can leap from frigate to frigate without any fear of falling into the breach? If the first record company failed to make annual minimum payments to the artist then the answer may be yes.

**“A record label without an injunction threat is a gunboat with slingshots for cannons.”**

—William Hochberg

Record companies that do not pay these minimums will still be able to sue for money damages, but by far, the biggest weapon in a record company's arsenal is the injunction, which can become effective immediately and last months or even years before a trial takes place. A record label without an injunction threat is a gunboat with slingshots for cannons. And if a major label wishes to buy out an independent's contract with an artist, the value of the contract is diminished if it lacks an enforceable injunction provision.

The new law, nicknamed the “\$9,000 Plus Provision” or the “Jump Ship Clause,” updates an earlier law enacted in 1919 that required guaranteed payments of \$6,000 per year. Now a record company can get an injunction only if it contractually guarantees the artist \$9,000 in the first contract year, \$12,000 in the second year and \$15,000 per year in years three through seven. In addition, in years four through seven, the company must have paid the artist additional sums of between \$15,000 and \$90,000. (See the accompanying chart.) If you're confused by this law, you're not alone. Many lawyers disagree over the mechanics of how it works. And if you think the law is another example of how our complicated legal system is designed to keep attorneys employed, you are not altogether crazy.

The following questions and answers may clarify some issues:

**Q: Does the California law apply to situations outside California?**

**A:** Maybe. Look at the “choice of law” clause (usually buried toward the back of the contract). If it says that New York's or some other state's laws apply, that may settle the issue and the new law will not kick in. But a creative and aggressive lawyer might avoid the “choice

of law” clause if the artist physically signed the contract in California and/or the recording was made in California and/or the record company was located in California and/or some other factor shifts the focus of the contract to California. Some judges love to grapple with gnarly choice of law problems like these.

**Q: How might the law affect a band or solo recording artist who signed a contract prior to January 1, 1994?**

**A:** The new law only affects contracts signed in 1994 or later.

**Q: Does each member of a band have to get the minimum annual income or just those designated**

**“key members?”**

**A:** Almost everyone agrees that the minimum payments have to be made to *each member* that a company wishes to bind with an injunction. But as a practical matter, most record companies will only guarantee the annual payments to certain so-called “Applicable Members,” usually the lead vocalist(s) and possibly one or two non-vocalist composer/musicians. The other members are called “Non-Guaranteed Members.” What this means is that a record company will usually bind the band's leader and hope the other members will stick around. This could prove an internally divisive issue for some

### LAW TABLES

The following tables illustrate how the law works. If the record label makes required annual payments, it must pay these amounts to bind the artist with an injunction:

Contract Year	Guaranteed Money	PLUS	Contingent Money “Actually Paid”
1	\$9,000	PLUS	0
2	\$12,000	PLUS	0
3	\$15,000	PLUS	0
4	\$15,000	PLUS	\$15,000
5	\$15,000	PLUS	\$15,000 (cumulative)
6	\$15,000	PLUS	\$30,000 (cumulative)
7	\$15,000	PLUS	\$30,000 (cumulative)

If the record label fails to make annual payments, it must pay this amount “on the courthouse steps” prior to binding an artist with an injunction:

Contract Year	Ten-fold Lump Sum	Prior Year(s) Aggregate	Total Sum To Be Paid For Injunction
1	\$90,000 PLUS	0	= \$90,000
2	\$120,000 PLUS	\$90,000	= \$210,000
3	\$150,000 PLUS	\$210,000	= \$360,000
4	\$300,000 PLUS	\$360,000	= \$660,000
5	\$300,000 PLUS	\$660,000	= \$960,000
6	\$450,000 PLUS	\$960,000	= \$1,410,000
7	\$450,000 PLUS	\$1,410,000	= \$1,860,000

**“The law usually does not apply to managers, because most management agreements are not considered ‘personal service contracts.’”**  
**—William Hochberg**

bands who believe every member is of equal importance.

**Q: Are the guaranteed minimums included in the advance or recording fund?**

**A:** Commonly, a record company will pay the artist a “recording fund” which covers the cost of recording with any leftovers to be treated as an advance. If, for example, a four-member group receives a \$200,000 recording fund, the recording company may have met all its obligations under the statute for the first. But there is room for disagreement. A famous case involving Olivia Newton-John, called *MCA vs. Newton-John*, says that to determine whether the minimum annual payments were made in the recording fund, you have to deduct “reasonable” recording expenses and then see what you are left with. So, if this band spends \$150,000 to record their first album, the annual payments would have to come out of the remaining \$50,000.

**Q: What if the record company never paid any annual guarantees?**

**A:** Under the so-called “Superstar Insurance” provision of the new law, a company that never contractually guaranteed annual payments can still get an injunction by paying a lump sum ten times what it would have otherwise paid. This may happen when a small record label on a shoestring budget has an artist who is a “runaway success.” Although the record company never contractually guaranteed any money, it will probably have paid the artist ten times the minimum—i.e., \$90,000 in the first year—and it can get an injunction. But if the artist doesn’t break until a later year, it obviously becomes more expensive and difficult for the little label to flex its injunctive muscles. Also, if the artist is not a commercial success but is perceived as being “hot” by certain A&R people at a big label, the

small budget record company will have little hope of preventing the artist from jumping ship. It gives new meaning to the term “runaway success.”

**Q: Does this law apply to production companies?**

**A:** The law applies to any company that would bind an artist on an exclusive basis during the term of a contract. So, small production companies (i.e., producers who record demos for artists and then shop for deals with themselves attached) may fall under the law. As a practical matter, most production companies will get the record companies to cover the statutory requirements. However, production companies that pay nothing to their artists are at risk of getting “cut out” of the deal altogether.


**Q: What about publishing companies?**

**A:** Exclusive term publishing contracts are also subject to the new law.

**Q: What about management companies?**

**A:** The law usually does not apply to managers, because most management agreements are not considered “personal service contracts,” and while many of them have fixed terms, others allow the artist to terminate the agreement at any time subject to the management company’s right to collect its commission on any deals substantially negotiated during the term of the management agreement.



*William Hochberg is a Los Angeles-based entertainment attorney who represents recording artists, producers and entertainment companies (310-785-9029).* 

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# OVIS

**Indie label  
Restless hopes  
to land a hit  
with this  
quirky artist's  
'Regular  
Thang'**



By Sean Doles

It was an unlikely match if ever there was one—Los Angeles-based indie label Restless Records, long a champion of the now-booming alternative rock movement, and New Orleans-bred artist Ovis, a quirky, pop-leaning singer-songwriter whose style is more reminiscent of Prince than Pearl Jam.

After signing Ovis more than a year and a half ago, then delaying the release of his

album, *Schadenfreude*, for nearly a year, it appeared the label might have ventured prematurely into unfamiliar pop territory without the necessary machinery in place to promote the record.

But appearances can be deceiving, as Restless recently discovered when the label released Ovis' first single, "Regular Thang," in February and began an intensive promotional campaign. "Thang" has since zoomed onto the nation's charts, giving the label its first ever chart showing and establishing its pres-

ence in the pop market. Now suddenly, Restless has a hit on its hands (as of presstime, it was Number 79 on *Billboard's* Hot 100).

"Ovis is legitimately one of the top 30 records being played on radio stations across the country," says Rich Schmidt, Restless Vice President of Marketing. "In the past we'd go to other formats, hoping to eventually crossover, but in this case, we went straight to Top 40. We said, 'Screw the springboard, let's go right for the beast.' And we haven't looked back since."

And to Ovis, the twentysomething studio hack who fashioned a ten-song demo tape in his odd hours and landed a record deal, the surprise success of "Regular Thang" means he suddenly has a career as a pop musician.

"I came to L.A. in 1987 and my goal was just to get a job in a recording studio," says Ovis, who interned at New Orleans' legendary Sea Saint Studios while he was in college. "My whole trip out here was a fluke. I came out here for two or three weeks just to check it out, and I ended up staying. I couldn't see going back to New Orleans, because, despite its reputation as a music town, there wasn't much going on there at the time. I landed a job at a studio here in about two months, and I just learned everything I could."

"I did basically what everyone thinks they're going to do when they get a job in a recording studio," he continues. "I used off-hours to record my own stuff and ended up getting enough material together to finally start getting some interest. It took a long time because it was difficult getting studio time, getting an hour here and there or maybe half of an

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evening, four or five hours here and there. And after like six months of working at a place, sometimes they'll let you have the weekend to do something. That's basically what I did."

With his multi-instrumental talents and every studio tool at his disposal, Ovis fashioned his demo to reflect not only his love of pure pop music but also his eclectic tastes. "I wrote the songs and then decided to put them into whatever context I thought would do the song the most service," he explains. "I never really went in with the intention of making an album that would fit into any genre. Obviously, there are elements of everything in there, so that's my style. I'm not gonna go for a certain genre. It's gonna be eclectic."

The tape reached Ron Goudie, then Restless' Director of A&R, who brought it to the attention of label head Joe Regis. "I guess you could say I was shopping a deal, although I wasn't actively shopping it," Ovis says. "Restless contacted me. I had somebody that was handling me at the time. They went to him and said they really liked it. Over the course of a few months, we put the deal together."

But after signing Ovis and receiving the completed product, the label realized it had entered a new arena and needed to rethink its marketing strategy. "Initially, when we heard the demo tracks we thought we had an alternative artist," Schmidt explains, "but what he delivered to us was straight pop. As a result, we actually pushed the release back over a year to try to figure out what to do."

According to Schmidt, only 4,000 copies of the record were shipped to stores on its

original release date back in September of 1993. Restless then placed "Regular Thang" on a *Hitmakers* compilation CD in October of 1993 and began making calls to stations around the country. Based on the compilation, Schmidt says several stations added "Thang" and indicated to the label they thought the song had hit potential.

"As stations started adding the song, response was 75 to 80 percent positive, so we knew we had a potential hit," he says. "But we decided to wait on our campaign until

**"I did what everyone thinks they're going to do when they get a job in a studio. I used the off-hours to record my own stuff and ended up getting enough material together to finally start getting some interest."**

—Ovis

after the holiday season because we didn't want to go head to head with the major labels, who have a ton of acts coming out during those months."

By delaying its Top 40 campaign until early February, Schmidt says that by the time the label ran its first ads and went after airplay, the climate at Top 40 radio was much more hospitable.

He adds that the success of "Regular Thang" has given the label a new outlook on the Top 40 format. "We're no longer intimidated by

Top 40 because we realize they want to play hits and they don't care where they come from. With all the different classifications of Top 40 stations around today, if you can put out the right song and identify the right market for it, there will be a place for it."

Schmidt says the warm reception "Thang" is currently enjoying has given the Restless staff a small feeling of satisfaction, now that the company is moving about 15,000 units per week. "We don't have any pop staff or any staff at all to promote this record," he says. "Whereas major labels might have 20-30 people doing pop promotion at different levels, Restless didn't have that. My title is Vice President of Marketing, but when this record came along, I kind of pushed everything else aside and became the Ovis department."

While the single is slowly climbing the charts, Restless has begun plotting a follow-up by sending a three-track sampler to radio stations and trade magazines. "We pick the songs we like and then we get feedback from them. If there's a consensus on any one song, then we'll go with that," Schmidt explains.

To bolster album sales, Ovis, who has signed with Peter Asher Management, will begin club dates at the end of May with a full band. Though he admits touring will be a new world for him, he says he's eager to take on the task. "This has all happened the way I wanted it to happen. I want to do everything possible as far as getting my stuff out there and making it as marketable as possible."

Ovis can be reached through Peter Asher Management (310-273-9433). 

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## Eat

**Label:** Fiction/November  
**Manager/contact:** Paddy Prendergast  
**Address:** 52B Tribeca Tower, 105 Dwane St., NY, NY 10013  
**Phone:** 212-346-0653  
**Booking:** Entourage Talent  
**Legal Rep:** Charles Low, Harbuckle & Lewis  
**Band members:** Jem Moorshead, Max Lavilla, Ange Dolittle, Tim Sewell, Pete Howard  
**Type of music:** Alternative  
**Date signed:** February, 1994  
**A&R Rep:** Jaime Biddle



## Wild Colonials

**Label:** DGC  
**Manager/contact:** Michael Solomon & Barbara Hutson  
**Address:** N/A  
**Phone:** 310-394-3933  
**Booking:** CAA  
**Legal Rep:** Rosemary Carroll  
**Band members:** Paul Cantelon, Angela McCluskey, Scott Roewe, Shark  
**Type of music:** Eclectic folk  
**Date signed:** April 26, 1993  
**A&R Rep:** Tony Berg



## Danny Peck

**Label:** Deston/RCA  
**Manager/Contact:** Winston Simone, Deston Entertainment  
**Address:** 1223 Wilshire Blvd., Santa Monica, CA 90403  
**Phone:** 310-393-9493  
**Booking:** CAA  
**Legal Rep:** Mark Weiner, Rick Scott Organization  
**Type of Music:** Acoustic folk/rock  
**Date Signed:** January, 1993  
**A&R Rep:** Bennett Kaufman

**E**at broke up in December 1990. So what are they doing releasing their first American CD in 1994?

Eat first came to attention in their native home in 1988 when, after a bidding war, they joined the Cure as the only two bands on England's Fiction Records. Three critically acclaimed EPs were released—*The Autogift*, *The Plastic Bag and Summer In The City*, followed by their debut album, *Sell Me A God*, in November 1989.

It was all over a year after that, following a sold-out performance at London's Astoria—or at least it seemed so at the time. Nudged along by friends, including Miles Hunt of Wonder Stuff, vocalist Ange Dolittle, bassist Tim Sewell and drummer Pete Howard began speaking again, eventually adding guitarists Jem Moorshead and Max Lavilla to replace the brothers who had departed. The new lineup released their first EP, *Golden Egg*, in May 1992. *Epicure* is the first full-length CD and the first American product by this revitalized band.

"Thankfully we didn't come to America four years ago," notes Eat's vocalist. During that long journey, the members have had time to grow. They've grown away from what Dolittle calls "social disease." Today everyone is more in control.

This command goes for their business sense, too. *Epicure* has only been signed to November for U.S. distribution. For the rest of the world, Eat's own distribution company handles the product.

The idea was, according to Dolittle, to hang on to as much control as possible. "I prefer the personal touch; to know what's going on," he says. "We decided to look around for a small label." Eat liked November because they don't pick up known bands. This affords, in Dolittle's opinion, a synergistic opportunity with a label that is hungry to make a big impression.

Despite a level of critical acclaim that could have placed them with a major label, the band wanted only to be a big band on a little label. Eat felt they had to maintain control because with their previous distributor, Polydor, they felt lost in the shuffle. There was apparently an acrimonious parting. "We didn't want [*Epicure*] released within the Polydor system," says Dolittle. "We didn't want to do them any favors."  
 —Tom Kidd

**T**here almost wasn't a Wild Colonials success story. There almost wasn't a Wild Colonials.

The core foursome—Angela McCluskey, Shark, Paul Cantelon and Steve Roewe—were all solo artists who had met years before in different parts of the world. One day in 1992, they informally began playing together at Cafe Beckett. A year later they were signed by Tony Berg to DGC. Their first CD *Fruit Of Life*—a neat mix of Irish and folk, traditional and modern elements—has just hit the stores.

"It was the audience that made the band," explains McCluskey in her light Irish brogue. "They would keep coming to see us."

The band played every Tuesday night at Cafe Beckett, an Irish coffee house on Hollywood Blvd. They were such a successful draw that the band was forced to move to the larger confines of Cafe Largo, where a turned-on fan helped them make the connection with producer Tony Berg.

"In the same building where Angie lived up on Franklin lived Tony Berg's sister-in-law," explains Shark, the group's Canadian-born guitarist. The relative delivered a one-song demo to Berg who was then working as a producer. "He told us what his opinions were and nothing ever happened," says Shark. Berg told the band, then together only six months, to call him back in another half year.

Meanwhile, the band began to really pick up steam, with many name producers taking notice. They began to be courted by record companies other than Geffen, though they would not commit to ink just yet.

"We were thinking of going with a few other companies," says McCluskey. "What we needed was commitment which is really quite unusual. We needed someone to see us through with the album."

That's when Berg returned. It was six months later and he was now doing A&R for Geffen. "He came back to see us," Shark remembers. "He was really happy to see what progress we'd made. So it's funny. Although he wasn't in a position to sign us before, he was the first record company guy to approach us. So it worked out really well. We felt he knew our history."

—Tom Kidd

**I**f any new artist fulfills the proverbial image of "the overnight success that took twenty years," it's Danny Peck. The singer-guitarist started out in rock bands at age eleven, and was street singing in Cambridge, Massachusetts in his mid-teens when several local musicians asked him to join their band.

With only stars and inexperience in their eyes, Peck and his buddies moved to Hollywood, where Peck began a two decade process of dues paying and learning which lies to believe. His long-delayed musical rainbow culminates with the release of his self-titled debut on Deston/RCA, songwriter-producer Desmond Child's first project under his independent deal with the label.

Peck's early years were a textbook example of coming out of the chute quickly. In the mid-Seventies, none other than Arista's mogul Clive Davis offered Peck a deal which led to a David Foster-produced album. Legal troubles and indecisiveness on the A&R side, along with a wicked game of corporate musical chairs and poor promotion of an acoustic performer in a disco-dominated medium, dogged the deal, however.

"Eventually, as I started playing a lot more and honing my talents, I began enjoying doing music for its own sake and was less concerned with who this year's manager was, which A&R guy was interested and what was on my demo," he recalls. "I found that L.A. is so full of showcasing, that there aren't a lot of musicians who work regularly live, and that's what I wanted to do."

"As the coffeehouse scene took hold, I realized that was my bread and butter, and I started doing lots of gigs, getting further and further away from the 'big hit' mentality," Peck adds. Eventually, he set up court at Genghis Cohen Cantina and developed an amazing following. A friend of someone his bass player knew convinced Child to come check out Peck's intense performing style.

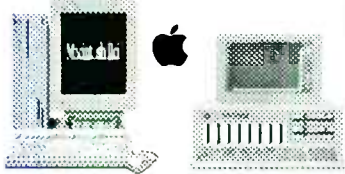
Peck realizes his personal acoustic-styled music will be a slow-build. "I'm happy with RCA's approach. I'm not really mainstream but I'm accessible, and RCA recognizes that. Hopefully, my energy and commitment will translate to a wider audience as the machinery gets rolling."

—Jonathan Widran

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# SUBMISSION GUIDELINES

To submit a package for review, send a cassette tape with no more than three songs, an unscreened black & white photo (a small 5x5 square photo works best, but nothing larger than 8x10 can be used), a brief bio and a contact name and phone number to Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by a committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of Music Connection and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every tape will be reviewed.

Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.



**Dave Emmets**

- Contact: Dave Emmets  
201-641-6777
- Seeking: Label deal
- Type of music: Rock

- Production ..... 5
- Songwriting ..... 4
- Vocals ..... 5
- Musicianship ..... 4

**Average**

- 1 2 3 4 5 6 7 8 9 10

Comments: It seemed odd that New Jersey-based singer-songwriter Dave Emmets sang with a British accent. Perhaps that added some charm to a demo tape that was below average. And when you consider that the artist himself performed on most of the instruments..well. Once again, it's the lack of solid material that will hold this career back for now.



**Thin Ice**

- Contact: John P. McTague  
818-557-8383
- Seeking: Label deal
- Type of music: Pop-Rock

- Production ..... 4
- Songwriting ..... 4
- Vocals ..... 5
- Musicianship ..... 6

**Average**

- 1 2 3 4 5 6 7 8 9 10

Comments: This is a band that can really play, but, unfortunately, what they're playing isn't worth much. Poor scores in songwriting and production (what's with the lead singer's voice?) will keep this tape from garnering any real industry interest. Their professional package is likely to get opened first, but what's inside the package needs lots of work.



**Limestone Rome**

- Contact: Cory Gabel  
310-841-5608
- Seeking: Management
- Type of music: Alternative Rock

- Production ..... 7
- Songwriting ..... 6
- Vocals ..... 6
- Musicianship ..... 6

**Average**

- 1 2 3 4 5 6 7 8 9 10

Comments: Presenting an excellently produced demo with some catchy songs—most noticeably "Crayola Man"—this band is on the right industry track. Their songs are well structured and very dynamic and the vocals are also tight, solid and radio ready. These guys are two or three songs away from major attention. This is a demo tape worth listening to now.



**Wanted Breed**

- Contact: Jim Caspio  
909-627-2215
- Seeking: Label deal
- Type of music: Metal

- Production ..... 5
- Songwriting ..... 4
- Vocals ..... 5
- Musicianship ..... 6

**Average**

- 1 2 3 4 5 6 7 8 9 10

Comments: Though they may be solid musicians, there is little else to set this band apart. Sporting Kiss-like makeup and leather outfits complete with wrist bands and studded belts, Wanted Breed's music is short in the songwriting department and only average in the vocal area. Less attention to showmanship and more work on songs should help their careers greatly.



**Redpoint**

- Contact: Eric Feight  
714-826-8341
- Seeking: Label deal
- Type of music: Alternative

- Production ..... 6
- Songwriting ..... 5
- Vocals ..... 5
- Musicianship ..... 6

**Average**

- 1 2 3 4 5 6 7 8 9 10

Comments: Though their demo tape was produced by Dramarama's John Eastdale (and the production score bears this out), the material, written by the members themselves, was below average. The fine musicianship, with its interesting acoustic backings still couldn't disguise the lackluster songs. This is something the band needs to concentrate on to move their career forward.



**China Blue**

- Contact: Brian Stearns  
310-597-4506
- Seeking: Label deal
- Type of music: Alternative Funk

- Production ..... 6
- Songwriting ..... 5
- Vocals ..... 6
- Musicianship ..... 6

**Average**

- 1 2 3 4 5 6 7 8 9 10

Comments: This band, familiar to most who live in Los Angeles, scored above average grades in three of the four areas. They scored lowest in songwriting perhaps because their material is a bit experimental; they seem to take chances with their songs. Currently seeking a recording deal, the guys should concentrate on preparing a more solid tape to submit.



**Sonica**

- Contact: CLM Management  
818-845-5345
- Seeking: Label deal
- Type of music: Metal

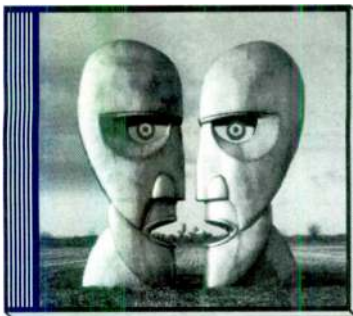
- Production ..... 5
- Songwriting ..... 5
- Vocals ..... 5
- Musicianship ..... 5

**Average**

- 1 2 3 4 5 6 7 8 9 10

Comments: Recorded at A&M Studios, this tape was very muddy with growling, raspy, typically metal lead vocals. It appears as if the band borrowed several guitar riffs from Zeppelin, but even they couldn't raise the songwriting scores above average. This kind of metal sounds old and dated. Our suggestion is for Sonica to try a fresh, new approach to an old musical genre.





**Pink Floyd**  
*The Division Bell*  
Columbia

1 2 3 4 5 ★ 7 8 9 10

┐ **Producer:** Bob Ezrin and David Gilmour  
┐ **Top Cuts:** "A Great Day For Freedom," "Poles Apart."  
┐ **Summary:** By any other standard, this esoteric opus would be a very listenable, if slightly pretentious, modern rock collection. But Floyd's musical brilliance has elevated them to such a god-like status that this new disc can't measure up. Some of the tracks harken back, such as the electro-new age instrumentals and the Moody Blues-like "Poles Apart," but there's too much meandering in much of the songwriting to stay interesting over 70 minutes. Better editing and fewer sound effects would have helped this mega band keep its luster. —**Nicole DeYoung**



**Boz Scaggs**  
*Some Change*  
Virgin

1 2 3 4 ★ 6 7 8 9 10

┐ **Producer:** Boz Scaggs and Ricky Fataar  
┐ **Top Cuts:** "You Got My Letter," "Call Me," "Fly Like A Bird."  
┐ **Summary:** Anytime an artist is past their once glorious heyday, it's hard not to compare current works to past classics. Scaggs never comes close to his *Silk Degrees* masterpiece here, but he doesn't seem to be trying. Instead, forgoing the Top 40, he aims for a tender Adult Contemporary feel that works best in small doses. His few rock-blues attempts—especially the Cajun accordian treat—are fun, but don't leave a lasting impression. Scaggs is still in great voice, but simply fails to challenge himself. This is MOR at its MORiest. —**Wanda Edenetti**



**Katey Sagal**  
*Well...*  
Virgin

1 2 3 4 5 ★ 7 8 9 10

┐ **Producer:** Rupert Hine  
┐ **Top Cuts:** "That's How Love Goes," "September Rain."  
┐ **Summary:** With a powerful voice full of passion, guts and conviction, TV's uproarious Peg Bundy proves she's more than just a tube star doing a vanity project. She infuses a great deal of sweetness and energy into lyrics that hit universal themes in unique ways. She is somewhat failed, however, by an overload of bland tunes and sluggish productions. Her pipes would be best suited for a tougher, rock-type atmosphere, but Hine too often sedates her toward the lite-radio market. Too bad, but maybe next time "Peg" can really let loose and tell us what she really thinks of "Al." —**Jonathan Widran**



**Cradle Of Thorns**  
*Cradle Of Thorns*  
Triple X

1 2 3 4 5 6 ★ 8 9 10

┐ **Producers:** Cradle Of Thorns and Alex Wolton  
┐ **Top Cuts:** "Transparent Jesus," "Flesh."  
┐ **Summary:** Sometimes I have too much time on my hands and drink too much coffee. That's the sort of mood needed if your going to listen to Cradle Of Thorns' ten-track CD all the way through. Songs like "Lullaby For The Dead" and "Flesh" are way too heavy, instrumentally and lyrically, for those easy listening moments. Some eerie and enthralling harmonizing by lead vocalists Ty Elam and Tamera Slayton. This is death/gothic rock of the Nineties. Order from A.J. Jonas Management, 19528 Ventura Blvd., Suite 103, Tarzana, CA 91356. —**Rebecca Alber**



**BackBeat**  
*Music From The Motion Picture*  
Virgin

1 2 3 4 5 6 ★ 8 9 10

┐ **Producer:** Don Was  
┐ **Top Cuts:** "Twist And Shout," "Rock 'N' Roll Music."  
┐ **Summary:** A splendid soundtrack for the innocent pre-Beatlemania era. Was has assembled an all-star alternative ensemble to capture the raw, guitar-heavy Hamburg Cavern sound which propelled pop music's greatest phenomenon. New wave edges creep in here and there, heightening the intense energy which speaks of the Lennon-McCartney passion for early rock. Greg Dulli's scratchy vocals are perfectly unrefined, and Was abandons his trademark slickness in the interests of serving some of the greatest ditties of all time. Stu Sutcliffe would have been proud. —**Jonathan Widran**



**The Brand New Heavies**  
*BrotherSister*  
Delicious Vinyl

1 2 3 4 5 6 7 ★ 9 10

┐ **Producer:** The Brand New Heavies  
┐ **Top Cuts:** "Dream On Dreamer," "Have A Good Time."  
┐ **Summary:** Jazz and soul have been a trendy hybrid lately, and these Heavies find the perfect mix with lots of funky silk and an artistic tinge sorely missing in so much of today's R&B. The tunes are engaging and hooky, and the grooves never let up. While the supporting musicians are stellar, what really makes BNH stand out is the sly and sexy N'Dea Davenport, whose vocals may just join the genre's elite with this effort. Drawing on both traditions and modern attitudes, these cats are wholly distinctive and definitely heavyweight funkateers. —**Jonathan Widran**



**Various Artists**  
*Unexpected Discoveries*  
Ultimate of Cool

1 2 3 4 5 6 ★ 8 9 10

┐ **Producer:** Dave Waterbury  
┐ **Top Cuts:** "Set Me Free," "Rumba," "Words."  
┐ **Summary:** Here's 20 cool songs by almost as many cool undiscovered Los Angeles music artists. That's a lot of ground to cover, which means those looking for consistency should look elsewhere. On *UD* you'll get a little pop, a little urban, a little metal, a little dance. What you won't get is a lot of duds. The songs here are at least listenable. Some, like Lisa Shea's "Set Me Free" and Cindy Jo's "Words," are already ready for radio. In that last category, let's also mention Yolie's "Rumba," the only Spanish language entry. Now there's an unexploited market. Call 818-909-9072 to order. —**Tom Kidd**



**The Resistance**  
*The Resistance*  
Faith

1 2 3 4 5 6 7 ★ 9 10

┐ **Producer:** Tom Halm and the Resistance  
┐ **Top Cuts:** "She Ain't No Lady," "Sad, Sad World."  
┐ **Summary:** The Resistance plays an updated style of boogie rock influenced by Lynyrd Skynyrd and Aerosmith without really sounding much like either. That is, except for "She Ain't No Lady," which sounds like "Dude Looks Like A Lady," but makes more sense. Vocalist-songwriter James Reed Delavigne sometimes sounds like Neil Young did before Young stopped trying to sing. Production values emphasize the power of the material without burying Delavigne's strong delivery. A strong debut. Call Delavigne at 818-414-2119. —**Tom Kidd**



ROCK



Beck

San Pedro-based Firehose (who sprung from the post-punk loins of the Minutemen) have hung up their skates.

The Leaving Trains are due to release *The Big Jinx* on SST Records. The album was delayed when a custody battle for the tapes erupted following the unfortunate death of producer Chaz Ramirez, who died from injuries sustained in an accidental fall. The L.T.'s are fronted by James Moreland, who was married to Courtney Love.

Weezer has released their DGC debut, which was produced by Ric Ocasek. The band was snatched from the club circuit after a handful of gigs at Club Lingerie, Al's Bar and the Gaslight (now known as Cosmo's).

Is the L.A. music scene finally beginning to roll again? It would seem so. We were the happening place to be in the Eighties, when our club scene was a pool of talent that gave rise to scores of bands including Mötley Crüe, Guns N' Roses and Jane's Addiction. Ever since then, gold records earned by bands from our club circuit have been as scarce as intelligence and dignity on a chat show. With Seattle enjoying its day in the sun (rain?), L.A.'s music scene

turned into sort of a grunge sponge, with bands trying to emulate the Northwest vibe. Instead, all we got was a bunch of flannel-clad, calico dress-wearing, work boot poseurs, and a host of bands on the bandwagon. But that's starting to change, and the first group through the golden door was a band that most people thought would never get signed—and when they did, they decided not to release an album!! While others (and the band themselves, if you read their liner notes) scoffed at Zoo Entertainment act Green Jelly, the band took their comical theatrics and video for "Little Pig" to the top of MTV and into the hearts, wallets and record collections of over half a million viewers, who purchased the CD or cassette the band thought no one would ever buy. Kind of restores your faith in the industry, huh? It seems fitting that a local label should be making the headway, and Zoo struck gold again with Tool's sophomore effort. The next in line for L.A. gold is Beck, whose "Loser" single has also passed the half-million mark. So, maybe things are starting to pick up after the dry spell. Look for clubs like the Gaslight, Jabberjaw, the Coconut Teaszer and various other minuscule venues to be leading the way, while the Sunset Strip and its high-quality sound & lights systems, pay-to-play policies and utter absence of talent remain in a creative coma.

Happening: Bar Deluxe, owned and operated by Janice DeSoto (of English Acid and White Trash Au Go-Go fame) and located at 1710 N. Las Palmas. It has a cool Chinese opium den feel, friendly, unpretentious vibe and no doorman. DeSoto, who has booked some of the hottest bands out there (Smashing Pumpkins, to name just one) is going to start bringing in live talent to the bar, so if you're live and talented, send her a tape to Bar DeLuxe, 1710 N. Las Palmas, Hollywood CA 90028. We hear that the B.D. will be featuring Beachy of Mighty Hornet fame and blues crooner Jessie Loya as the house band, with guest drop-in celebs doing a hybrid of Forties Swing with the hipness of the Fifties beat era. Y'know, stand-up bass, etc. Dig? —Tom Farrell



Tool

WESTERN BEAT



Jann Browne, Doug Legacy and Chris Gaffney in Europe

The Academy of Country Music Awards honored the best and brightest stars of America's hottest musical format May 3rd. Winners included Garth Brooks for Entertainer of the Year, Alan Jackson for his song, "Chatahoochee," Faith Hill took Top New Female Vocalist honors, Little Texas won Best Vocal Group, while the most disappointing award was Boy Howdy's losing to the Gibson-Miller Band for Best New Group. The party afterwards at the Universal Hilton was a blast. The Doo-Wah Riders once again provided excellent backup to the many artists making guest appearances—among them John Anderson, Lari White, Mark Chesnutt, Diamond Rio, Little Texas and Gibson-Miller.

Many of L.A.'s best local talent mingled with the biggest Nashville stars at FANFEST '94, held at the Pomona Fairgrounds May 4-7. Although the event suffered the expected birthing pains of a new venture, it ultimately took flight, promising to live up to its expectations as the largest fan driven event in country music. The Hot Country Nights Band featuring John Hobbs, John Jorgenson, J.D. Maness, Steve Duncan, Dennis Belfield and Tammy Rogers did a superb job

backing Mark Chesnutt, Lisa Stewart, Tracy Lawrence and others. Dwight Yaokam performed an acoustic set with his band, who were joined by bluegrass legend Ralph Stanley, providing a high-point in the festival's musical program.

Local bands such as Wylie and the Wild West Show, Ginna Carter and Jana Brown got valuable exposure from their FANFEST performances on the IFCO stage that should be moved to a more acoustically sound location.

Jann Brown, Alan Whitney, the Zydeco Party Band and Chris Gaffney have returned from the first Western Beat Tour of Europe. Jann Browne, who celebrated the release of her Red Moon CD, Count Me In, at the Depot in San Juan Capistrano, continues to build a massive following overseas.

At the first concert in Zurich, Western Beat's Alan Whitney earned his first encore of the tour. The Zydeco Party Band and Chris Gaffney were both enthusiastically received. Red Moon's Jurg Schapper is a highly respected country music promoter with the Flying Burrito Bros., Eddie Rabbitt and Meisner, Rich and Swan all touring there this year.

—Billy Block



FANFEST Band with Mark Chesnutt

**JAZZ**



**Marcus Miller**

Marcus Miller has been so successful as a producer of pop and R&B sessions that it is easy to overlook his talents as an electric bassist. Recently he has returned to a more active playing career, recording *The Sun Don't Lie* for PRA and forming a new band that appeared for most of a week at Catalina's. His ensemble featured some wailing alto from **Everette Harp**, trumpeter **Patrick Stewart** doing his best to imitate **Miles Davis** (and often coming close), guitarist **Dean Brown**, **Bernard Wright** on synthesizer and drummer **Lenny White**. The music, often quite funk-oriented, always fell into the genre of jazz for there were plenty of high-quality improvisations with Miller's versatile bass leading the way. Highlights included "Tutu," "The King Is Gone" (an homage to Miles that featured Miller playing emotionally on bass clarinet in addition to a lengthy straight ahead section for the trio) and "Teen Town."



**Turtle Island String Quartet**

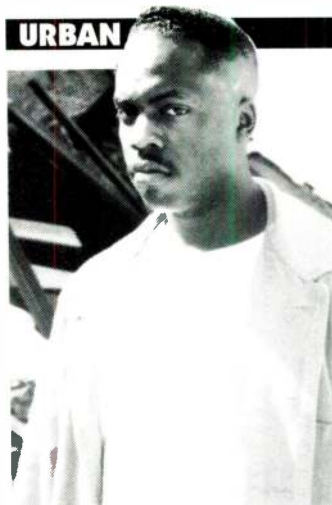
Overall this set was a colorful and well-constructed performance.

Also quite colorful was the **Turtle Island String Quartet** who performed at the **Jazz Bakery**. The first jazz string quartet ever, the music of this often-humorous unit (comprised of violinists **Darol Anger** and **Tracy Silverman**, the viola of **Danny Seidenberg** and cellist **Mark Summer**) ranged from "Seven Steps To Heaven" and "Stolen Moments" to a hoedown on Bach called "Bach's Lunch" and a version of "Ruby, My Dear" that started and ended with train harmonies. Singer **Vicki Randall** joined the group for an effective version of "You've Changed." Good as their recordings are, the Turtle Island String Quartet has to be seen live to be fully appreciated.

At **Catalina's**, the talented jazz singer **Susannah McCorkle** (joined by pianist **Alan Farnham**, bassist **Eric Von Essen** and drummer **Joe LaBarbara**) was in fine form on such songs as "If I Were A Bell," Dave Frishberg's gem "Quality Time," a version of "My Buddy" partly based on a Chet Baker solo, "Lock And Key" (which found her doing a close imitation of Bessie Smith), Jobim's "The Waters Of March" and the inspiring "Ballad Of Pearly Sue." Less effective was an overlong and rather trivial tribute to Carmen Miranda, a minor misstep in an otherwise highly enjoyable performance by one of today's top interpreters of lyrics.

**Upcoming: The Jazz Bakery** (310-271-9039) hosts **Dorothy Donegan** (May 19-21) and **Terence Blanchard** (May 26-29), **Catalina's** (213-466-2210) features **Chico Freeman** (through May 22) and pianist **Danilo Perez** (Apr. 24-29), **Chadney's** (818-843-5333) welcomes **Jack Sheldon** (May 21) and **Barry Zweig** (May 26), **Maynard Ferguson** will be performing with his **Big Bop Nouveau Band** at the **House of Blues** (May 24) and don't miss the **Paragon Ragtime Orchestra** at the **Ambassador Auditorium** on June 5! —**Scott Yanow**

**URBAN**



**Shakk**

**GO BIZERK:** Strolling around Santa Monica's beautiful **3rd Street Promenade** is a chill way to spend any part of your day or night, but the **Renaissance** nightclub at 1212 3rd Street is adding a funkier dimension to Monday evenings on the Promenade. Club **Bizerk** happens there on the first and third Monday of each month, featuring live entertainment and an invitingly kickback atmosphere. While the description 'up-scale or elegant underground' is an oxymoron to most of you, believe me, the polished decor and hat-to-the-back clientele create this vibe at **Bizerk**.

With its hip-hop bent, the club's roster of live acts have included the **Beatnuts** and **Kokane**. Chicago's **Common Sense** is scheduled to play **Bizerk** later this May. For more club information, call 213-876-6712.

**AROUND TOWN:** The **Beatnuts** also joined **Epic Records'** dancehall hottie **Patra** at **Jamaica House** recently for the exclusive **Beverly Hills Cop III** party. Forthcoming shows at **Jamaica House** include **Barrington Levy** and the **Wascals**. **Dred Scott** and **Coolio** also wrecked shop there this month. Look for **Jamaica House** to venture away from its current home at **Glam Slam** to keep things popping. A few patrons have expressed a desire to see this long-running nightspot recapture the warmth and tightly-packed energy **Jamaica House** was famous for when it was

stationed at the Westside's **Music Machine**. Nonetheless, the notoriety and prestige of jamming at **Glam** is of considerable value in the local nightlife industry, and has likely increased **4-Play Entertainment's** audience reach. The **Fugees** and the **Solsonics** opened for multitalented recording/TV star **Queen Latifah** at the **Palace** in Hollywood. Her Royal Highness played to a packed crowd and showed that screen stardom has not watered down her impact as a hard-hitting rap performer. And blues icon **Charles Brown** had the **House of Blues "Driftin'"** this month, in a special Los Angeles area appearance.

**SHACKIN' UP:** A promising local music producer is stirring up some fierce funk concoctions right in his North Hollywood haven. Originally from the Oakland-San Francisco Bay Area, **Shakk** recently moved to Los Angeles to shop his material and landed a slew of gigs to kick off his young career. So far, he has worked on remixes for forthcoming singles from the **Mexakinz**, **Queen Latifah** and **Shanice**. **Shakk's** original material ranges from thick, gritty hard-core hip hop to soulful urban grooves, and is likely to entice A&R ears to put him with rappers and edgier R&B vocalists as well. In addition to working on several remixes, this emerging talent also worked on new material for **New Deal/Epic** recording artist **Mista Grimm**. I thought **Mista Grimm's** album would have dropped by now, in light of the tremendous noise **Grimm's "Indo Smoke"** single made on the **Poetic Justice** soundtrack. However, the **New Deal** label appears asleep at the wheel as the single's producer **Warren G.** races up the charts with his **Def Jam** release, **Regulating**.

**COMING UP:** Los Angeles-based **Black Radio Exclusive** magazine is gearing up for its **18th Annual BRE Conference**, with events scheduled at the Universal Hilton and Universal Sheraton Hotels June 8 through June 12, 1994. General BRE subscriber registration is \$325 by May 25, and \$350 thereafter. Non-subscribers tack on an additional \$50. For registration materials, event schedules and more information, call 213-469-7262.

—**Juliana "Jai" Bolden**



**Congresswoman Maxine Waters and Dred Scott**

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**CLUB REVIEWS**

**Dave King**  
*Molly Malone's*  
Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Jeffrey Light, Esq.: 310-820-7717

□ **The Players:** Dave King, vocals, acoustic guitar; Ted Hutt, electric guitar; Jeff Peters, bass; Patrick D'Arcy, mandolin; Charles Waltz, violin; Paul Crowther, drums.

□ **Material:** The former lead singer of Fastway and Katmandu has a new band that is easily the best in his decade-long career. The songs are upbeat, catchy, full-speed rock that stick to your being like musical peanut butter to the roof of your mind. The songs are utterly non-pretentious and straight from the heart, gut and soul. The power King conveys is similar to the early Jam—that 'roll up your sleeves and do it' feel that is devoid of posturing. King's flagship is "Between A Man And A Woman," a musical boomerang, which, like most of his material, is delivered with enough potency to fuel the birth of a new star (like in space). King's cover of "Cuz I Luv You" wiped out any bubblegum feelings you may have had about Slade, and his rendering of "Delilah" must be seen to be believed. Looks like Prince (sorry, I don't have a font for that 'symbol.') isn't the only one into Tom Jones!

□ **Musicianship:** King's voice could bend glass and set paper on fire. (If this was *Dune*, I would have to say that King has more "kill" and "power" words than Arrakis has grains of sand.) King's voice combines the casual grace of Robert Plant, the power of early Paul McCartney (a la "Long Tall Sally") and the accuracy of Robin Hood. King's band is full-bore intense, like a Mach speed railroad car straining to hold onto the tracks. King's rhythm section hits like an anvil, with the intensity of a pack of ferrets weaned on cappuccino and diet pills. Brilliant, but without excess.



**Hatred's Eye: High school metal.**



**Dave King: Close to perfect.**

□ **Performance:** Incredible. Molly Malone's intimate atmosphere perfectly suited King and his players. I think the walls were sweating. Everyone was singing along with every song like this was some sort of superstar band whose tunes were household words. King could probably bring the lemmings back up the cliff. I can't remember the last time I saw a local band close the gap so tightly between the stage and the audience. And before you start whipping out names that aren't going to cut it, remember—King and his lads aren't preening to hormone-driven little girls who squeal and kneel before pretty boys that manipulate them like ringmasters throwing fish to trained seals. This isn't a gathering of drunk week-end warriors holding up lighters and shouting "Freebird" to this month's video Pied Piper.

□ **Summary:** Incredible. Dave King is a more than a blast of fresh air. He's Lazarus in a musical graveyard where too many people don't know they're dead, and will argue it endlessly. He's the youth laughing aloud under the "QUIET!" sign, to the dismay of erudite librarians who know all the facts and figures, yet feel nothing. King is the cuckoo flying over the nest of wind-up toys animated by charts, column entries and fake Hollywood enthusiasm. He's reading this right now, chuckling, thinking, "Nah, I'm just one of the lads, a guy that writes songs, and likes to get out there and play 'em." Okay.

—Tom Farrell

**Hatred's Eye**  
*Manicini's*  
Canoga Park

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Tequila Mockingbird: 213-463-7058

□ **The Players:** Sheldon Tarsha, vocals; Jube Stephens, guitar; Will Nourse, bass; Brian Pfeffer, drums.

□ **Material:** The music Hatred's Eye plays is heavy metal, but the kind of heavy metal often heard in garages and at high school parties. This is the music of sixteen-year-old boys

and their disaffection. Filled with images of drugs and death, this music delivers hard rocking punch. This is where rock & roll starts, and this band has mastered the genre. The only problem is that Hatred's Eye does not have enough original material to fill the show and resorted to doing an Alice In Chains cover and a Rage Against The Machine cover. While the covers were well done, doing these covers invites comparisons to two of the finest bands in this genre. Not a good choice. More original material would work better.

□ **Musicianship:** Everything starts with the vocals of Sheldon Tarsha. This young man exhibits a good voice, especially on the song "Death Train." His voice is interesting to listen to and he has a good range. He knows when to understate a line and when to screech into the mike. These vocals are backed by the good guitar playing of Jube Stephens, who can turn a mean lick. The bedrock for this music is laid by the rhythm section of Will Nourse and Brian Pfeffer who provide a steady assault of bass and drums for a solid bottom.

□ **Performance:** The problem with this performance was the feeling that everyone in the room was going to high school with the band. The casual in-between song patter suggests a familiarity beyond that of the normal band/audience setup. This leaves anyone who is not a part of this small group as an outsider and that does not work. While it's nice to play in front of a room full of friends, to move to the next level, this band has to adopt a little professionalism. Aside from this complaint the performance was good. Sheldon Tarsha is an interesting frontman and his two forays into the audience actually worked to the advantage of the band. The rest of the band pretty much just played, but that was enough.

□ **Summary:** Hatred's Eye has laid the groundwork to move from the level of playing parties and garages to the next level of around-town-club band. For them to move above that level, they will need to develop some more original material and work at a slightly more professional level. But they are a good time for now.

—Jon Pepper



## CLUB REVIEWS



Ben Harper: An effective performer.

### Ben Harper The Troubadour West Hollywood

1 2 3 4 5 6 ★ 8 9 10

□ **Contact:** Virgin Records: 310-278-1181

□ **The Players:** Ben Harper, vocals, guitar; Juan Nelson, bass, percussion; Rock Deadrick, drums, tambourine; Leon Mobley, percussion, tambourine.

□ **Material:** "This is boring!" That's the first thing I thought when I heard Ben Harper's debut album, *Welcome To The Cruel World*. What a difference a live setting makes. On the recording, Harper's acoustic-oriented songs (mostly with civil rights and inner turmoil themes) seemed too weighted down in a snail-like, muted pace that sounded like he was so damned depressed. But on stage, the music took on a life of its own, with Harper and his band bringing a riveting, often spontaneous, intensity that uplifted the material to invigorating heights. Harper's best lyrics—most of which he wrote himself—are found in his social commentary ("Martin's dream has become Rodney's worst") from "Like A King," while the occasional sentimental lines ("You put the happy in my ness") from "Walk Away" are probably best left to amateur poetry readings. Still, he brought a humorous storytelling slant to a song like "Mama Has A Girlfriend Now," which showed that he wasn't taking himself too seriously.

□ **Musicianship:** Harper proved to be a skilled guitarist as he alternated between playing an acoustic and a hollow neck lap slide (a Weissenborn, to be exact). Obviously well-versed in folk, blues and African music, he artfully blended these styles with modesty and grace. Harper's backing musicians were a spirited trio, especially when Deadrick and Mobley's tambourine solos filled the

club with an effect that could match the hypnotic aura of a church revival in full swing.

□ **Performance:** Harper can hardly be accused of being a flashy performer, since he spent most of the time sitting on a stool. But during the anthem-like "I'll Rise," he broke from his sedentary act to get up and dance with his fist raised in the air, encouraging the crowd to chant along with him. When imploring "How Many Miles Must We March?" Harper not-so-subtly pointed his finger at the VIPs in the balcony. During moments like these, the show resembled a politically correct pep rally (which, depending on your perspective, would either thrill or annoy you). However, the performance rarely dragged and Harper must be praised for his earnest and straightforward approach in communicating with the audience. Harper's voice isn't as remarkable as what he does with it: he interprets each of his songs with such conviction that it makes his live persona a highly effective one.

□ **Summary:** There's more to Harper than the image of an acoustic singer who quietly broods too much. His songs have an underlying passion that was allowed to shine through during this performance. Simply put, his message and the urgency he brings to his live show pack a considerable wallop. Instead of being merely a restrained poet/social critic (as he appears on his recording), Harper emerged as an outspoken activist who used the stage as his unique platform rather than as a pulpit. —Carla Hay

### The Miss Alans

Club Lingerie  
Hollywood

1 2 3 ★ 4 5 6 7 8 9 10

□ **Contact:** Zoo Entertainment: 213-468-4200

□ **The Players:** Scott Oliver, vocals, rhythm guitar; Manny Diez, guitars; Jay Fung, bass; Ron Woods, drums.

□ **Material:** In 1991, the Fresno-based Miss Alans won critical praise with their sophomore disc *All Hail Discordia*. But last month's set at the Lingerie was more like *All Yawn Somnambula*. Promoting *Blusher* (their debut outing for Zoo Records), the Miss Alans flagged through a set of neo-psychedelic ennui that would have bored Prometheus on the rock. The band's song titles ("The Sad Last Days of Elvis Aron Presley," "Patti Smith Fan Club") are memorable; the songs are not.

□ **Musicianship:** The Miss Alans are competent musicians, with Woods' drumming earning the gold star. On *Blusher*, Oliver's vocals are passable, but live, he's absolutely stinky. His off-kilter, fumbling wail added to the overall tedium.

□ **Performance:** With the exception of Oliver, the Miss Alans performed the obligatory routine stage gestures. Oliver spent most of his time leaning into the microphone in a pensive, isolated stance, predominantly with his eyes closed. Maybe he was asleep, too. I know that all frontmen don't have to jiggle around like Elvis or David Lee Roth for a memorable live show, but Oliver had the vitality of someone who tried to stare down a medusa.

□ **Summary:** Miss-take. This band needs stronger material, delivered by a better singer who is capable of closing the gap between the audience and stage. I was bored to tears, and left after the fifth song. A few other people in the audience around me made similar hushed disparaging remarks (but performed the obligatory music biz golf claps after each song). Okay, industry audiences are no picnic, but if you can't take the heat.... —Tom Farrell



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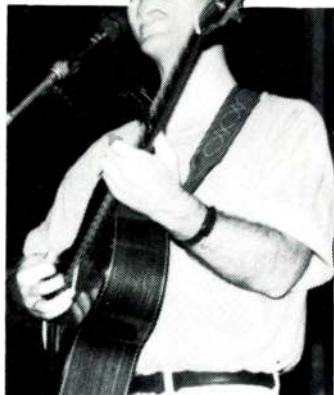
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**COUNTRY**



**David Wilcox: Smooth and sincere.**

**David Wilcox**

*The Troubadour*  
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

□ **Contact:** Laura Morgan, A&M Records: 213-856-2600

□ **The Players:** David Wilcox, vocals and acoustic guitar.

□ **Material:** David Wilcox is truly marvelous if you are missing that boyfriend from college. You know, that one who used to bring his acoustic guitar to parties and play James Taylor covers in the backyard. He's smart, he's been in therapy, he's not afraid of Alan Alda comparisons. Still, he's really, really good at what he does—he has a rich, melodious voice and sings lean, poetic lyrics. That is, when he's not being downright funny in that college-guy way of his. A favorite: "If you love somebody and they dick you around/Doesn't that really suck." See the genius?

□ **Musicianship:** Wilcox has a voice perfectly suited to the folky-pop genre he does so well. It is expressive, smooth and never too sappy. His guitar playing is simple and focuses on a full-bodied tone rather than any fancy finger stretches or fretwork wonders. One could call the entire package...unobtrusive.

□ **Performance:** Never has a gig felt more like a Co-Dependents Anonymous meeting—Wilcox felt more like the earnest speaker at a meeting than a performer. The fans sat perfectly still, honored his request not to smoke, and—barring those times when they were meant to laugh uproariously at his between-song monologue—paid him their fullest attention. A woman from the audience presented him with flowers after just the second number; he accepted them humbly.

□ **Summary:** While he doesn't have the flash and, truthfully, the depth of someone like L.A. perennial Danny Peck, Wilcox does have polish and a certain dose of sincerity. He might be a little too smooth and a little too glib for his own good, though. What would be nice is some edge—and not the cutesy "I'm gonna kill bad drivers and poodle dogs" stuff he already does. A little too vanilla, but otherwise David Wilcox is a very palatable performer.

—Sam Dunn



**The Afghan Whigs: Honest energy.**

**The Afghan Whigs**

*The Palace*  
Hollywood

1 2 3 4 5 6 ★ 8 9 10

□ **Contact:** Lisa Millman, Elektra Records: 310-288-3809

□ **The Players:** Greg Dulli, vocals/guitar; Rick McCollum, guitar; John Curley, bass; Steven Earle, drums.

□ **Material:** Unsettling and explosive describes most of the Whigs material. Falling somewhere between hardcore and soul, the songs fill the void between out-and-out noise and mainstream rock. Songs like "Gentlemen" (the title track from their latest album) blend power and melody perfectly, without taking out all the spikes. Fast and slow songs alike have the necessary edge that gives a uniqueness to the Afghan Whigs sound.

□ **Musicianship:** When will someone do something about the dreadful sound system at the Palace? For a venue of its size, with its caliber of shows, I've never heard what could be described as a good concert sound at the Palace. It's very hard to comment on musicianship when the sound system really sucks. One note: Dulli's miffed riff on account of his wanting to light a cigarette was hazardous to his guitar lead. Wise up. Get rid of the cigarettes, both onstage and on your merchandising T-shirts.

□ **Performance:** The Afghan Whigs don't employ fancy lighting or staging and quite honestly I don't think they need it. Their style of music and compassionate, honest energy is highlighted by the starkness of a simple stage and their stylish dark suits. The members of the Afghan Whigs seemed so totally engrossed in their music and honestly looked like they were enjoying playing, giving them a stage presence that no amount of choreography could hope to emulate. Strong, honest and passionate, a combination that always works for me.

□ **Summary:** The Afghan Whigs have made the transition from independent label to major label and hopefully their hard edged live shows and well-crafted songs will propel them into the eyes and ears of a larger audience who enjoys their postmodern hard rock style. I like 'em!

—Nigel Mitchell



**Faith Hill: Accessible C&W crossover.**

**Faith Hill**

*House of Blues*  
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

□ **Contact:** Warner Bros. publicity: 818-953-3223

□ **The Players:** Faith Hill, vocals; Gary Carter, steel guitar; Tom Rutledge, acoustic guitar, fiddle; Anthony Joyner, bass; Trey Gray, drums, backing vocals; Elaine Krisle keyboards, backing vocals; Lou Toomey, electric guitar.

□ **Material:** Hill plays slightly above average country pop, with a sort of good time Americana feel. The strong point is that Hill's material isn't laden with the twangy stereotypes that cause most people to feel about Country Western the same way the Amish do about fax machines. Hill and her band make C&W music an accessible thang—AC country crossover. Dissent: the tunes need stronger hooks, and Hill's bouncy rendition of the classic "Piece Of My Heart" utterly lacked any of the drive and feeling that Janis Joplin conveyed with the song.

□ **Musicianship:** Hill has an enjoyable, proficient voice that hits all the notes and packs a bit of power when needed. Her vocal tone is as pleasant as her demeanor and countenance. Her back up band served their purpose—get the tunes down without walking on the front person. Standard operating procedure.

□ **Performance:** Yep, she sure is one purty young lady! Faith Hill is like a Country Western Revlon girl. The marketing people must be doing backflips. But then again, those C&W folks seem to get all of the wholesome, lovely gals. Hill gives you the impression that she could have just walked off the *Star Search* stage. She conveys standard enthusiasm, relates well to the audience and gets along with all of the other boys and girls.

□ **Summary:** Ah, Faith Hill. Peaches-and-cream country air, boundless plains dotted with rows of wheat and corn, country fairs with cotton candy, the girl next door, stars and stripes, a crisp, green dollar bill, cola drinks, blue jeans... "I want my...I want my...I want my CMT."

—Tom Farrell

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JEFF LAVERT

Cowboy Junkie Margo Timmins

**Cowboy Junkies**  
The Palace  
Hollywood

Any guy who wouldn't want to snuggle up to Cowboy Junkies' lead vocalist Margo Timmins on a hayride under the milky way is at least three sheets west of Tarzana in my book. At the Palace, on a wonderfully warm Indian summer Thursday, the sultry singer managed to simultaneously radiate both country wholesomeness and *Last Tango In Tulsa* sex appeal and didn't break a sweat accomplishing the feat.

If the little lady has a downside (to complement her sun-ripened backside), it's that she takes the cowboy implications of her band's moniker a tad too seriously. For the Junkies shine brightest when Ms. Timmins vaporizes like Glenda The Good Witch. This disappearing act allows her repressed bandmates to venture recklessly into a Pink Floyd-tinged fog where they shine like Sid Barrett's crazy diamond.

When serving as a complimentary support system to the titillating Ms. Timmins, they drag mightily. But that's what happens when the singer's the star and she likes to croon like warm molasses. It doesn't allow for much exploratory wailing.

Still, with anecdotes right out of a monologue from *Streetcar Named Desire*, you can only love the girl and her barefoot persona. She's warm. She's inviting. And she sings like a siren. So who cares if she keeps her bandmates bottled up like day-glo desperadoes waiting to spring forth like deadmen from the crypt?

Here's a thought: Maybe the male Cowboy counterparts should pull an XTC ploy and record an alter ego project such as Andy Partridge orchestrated with the fabled *Dukes Of Stratosphere*. That way, they could get this dangerous urge out of their system and placate the forgotten legions who still mourn the day Sid Barrett threw his guitar in the dumpster for a trowel and hoe.

But, in the meantime, we've still got Margo Timmins, and we can still

dream of hayrides, evening dew and the scent of lilacs in springtime.

—Oskar Scotti

**Peter Wolf & The Houseparty Five**  
House Of Blues  
West Hollywood

Former J. Geils co-founder and frontman Peter Wolf took some advice from a fan and, for the first time in ten years, is back on the road.

That fan was none other than the Boss himself—Bruce Springsteen—who told Wolf he should be out touring after Peter had jumped onstage to perform a number with Springsteen during a Boston Garden show.

Wolf and his Boston-based Houseparty Five quartet—bassist Tim Archibald, drummer Dave Stefanelli, keyboardist Brian Maes (all current members of RTZ), keyboardist Doug Dube and guitarist Johnny A—stormed into L.A. to assist in the grand opening week of the newest hot spot in town, House Of Blues.

Wolf, as skinny and frail as ever, looked a bit ravaged but certainly wasn't lacking for energy throughout the 90-minute show that was dominated by J. Geils standards, appropriately enough since that band's roots are deep in blues and R&B. Most times dancing madly across the stage in his spindly fashion, Wolf kept up his manic pace throughout the night.

His trademark East Coast, occasional style of speed-singing and jive-rapping still intact, Wolf's time away from the stage hasn't hurt his pipes. Delivering classic renditions of most of the songs that made Wolf a household name with J. Geils, along with several of his solo hits, Wolf and company brought back memories of the days when the J. Geils Band was *the* live band to see.

Opening with a rockin' version of his own "99 Worlds," it was serious party-rock time as Wolf tore through red-hot versions of Geils classics like the reggae-tinged "Give It To

Me," an edgy "Sanctuary," a dance-crazy "Freeze-Frame" and smoking versions of "Looking For A Love," "Centerfold" and "Love Stinks."

Performances from his solo work also hold up. "Run Silent, Run Deep" showcased his able band, and "Lights Out" and "Come As You Are" were fiery boogie-woogie blasts from the past.

If Wolf is going to play so many Geils classics in his set (which he has every right to do), it might be nice if he could someday, somehow reconcile with the rest of J. Geils and reform that incendiary unit (Magic Dick's harp was sorely missed this night).

But, if not, a dancing, singing, maniacal music machine like Peter Wolf is a fun alternative.

—John Lappen

**Scorpions**  
Great Western Forum  
Inglewood

Does it really matter that the Scorpions haven't recorded a great album since 1984's *Love At First Sting*? Not as long as they can keep touring and delivering stellar shows like this one at the Great Western Forum.

Klaus Meine, Rudy Schenker and the boys may not be on the cutting edge of rock, but they are true craftsmen of pop-metal, and they've got millions of albums and millions of fans around the world to attest to their skill.

And although I haven't bought a Scorpions album in a decade, I'm one of those fans, and I'd pay to see them again. Who cares that *Face The Heat* didn't reassert the band as a major force in rock? I didn't want to

hear "Alien Nation" (but I did). I wanted to hear the songs from their heyday, such as "Blackout" and "In A Trance" and "Still Loving You" (and I did). I wanted to hear Klaus, with his best German accent, call out to the crowd, "Hello Cal-i-fawn-yaaaaaaaaa" (and I did). I wanted to see the legendary Rudy Schenker sprinting from one corner of the stage to the other while picking away at a scorching solo. I wanted to see that dazzling Teutonic grin and his trademark back-and-forth sway on "The Zoo" (did that, too). This guy is in remarkable shape for being, what, 63 years old. Put him in a movie.

In my mellow moments, when I reflect on the Scorpions' more sensitive side, I picture them doing an acoustic set somewhere in the middle of the show, where the guys all sit on stools and the bassist plays a standup bass, and maybe they'll play "Holiday" or one of their new songs such as "All Means Nothing." Of course, I couldn't forget about Matthias Jabs, their oft-overlooked axeman. He would need a chance to shine, a little solo interlude, in which he could prove how fast he can play his scales. Oh, and I'd have to have massive projections and big, mechanical lighting setups that move around and create cool effects. And then just when I thought I'd seen it all, the Scorpions would hammer me with their encore and leave the crowd singing, arm-in-arm, to the touching strains of "Winds Of Change."

And as the lights go up and the show ends, maybe, just maybe, I'd find myself marveling at how, despite their inconsistency in the studio, the Scorpions still deliver one of the best live shows around.

—Sean Doles



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Piano: No
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Club Capacity: 400 total
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: No
Audition: Call Len Fagan
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4430 Fountain Ave., Hollywood, CA 90029
Contact: Mike after 6pm: 213-662-1597
Type of Music: Original, all styles except hard hitting and heavy extremes.
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Piano: No, inhouse keyboards yes
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Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes

Audition: Call & or mail promo package to: The LightHouse Cafe, Attn: Billy, 30 Pier Ave. Hermosa Beach, Ca 90254.

PALOMINO

6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill: 818-764-4010
Type of Music: Original, country, reggae, no T40
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Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club for more info.
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1401 Oceanfront Walk, Venice, CA 90291
Contact: Jay: 310-392-1966
Type of Music: Original, blues or reggae.
Club Capacity: 125
Stage Capacity: 4-5
PA: Yes
Lighting: Yes
Audition: Send promo kit to: Sidewalk Ent., 8 Horizon Ave., Venice, Ca. 90291, Att: Jay
Pay: Negotiable

THE WHISKY

8901 Sunset Blvd., W. Hollywood, CA 90069
Contact: Louie the Lip: 310-652-4202
Type of Music: All original, heavy metal, pop, funk.
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Must pre-sell tickets.

ORANGE COUNTY

BALBOA BAY CRUISES

P.O. Box 586, Balboa, CA 92661
Contact: Kim or Jeff: 714-633-3201
Type of Music: Jazz-fusion/straight ahead
Club Capacity: Boat -100
Stage Capacity: 3
PA: No
Lighting: No
Audition: Send promo tape & package.
Pay: Negotiable

GOODIES

1641 Placentia Ave., Fullerton, CA 92631
Contact: Jacque Hunter: 714-524-6778.
Type of Music: Original, all styles.
Club Capacity: 367
Stage Capacity: 5-11
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking. Send tape/promo pack to: Goodies Booking, P.O. Box 1328, Placentia, CA 92670.
Pay: Negotiable

Elma Archer Entertainment seeking

UNSIGNED BANDS

for Promotional Radio Show and Summer Tour.

For more info, call

(818) 761-0605

MARQUEE

7000 Garden Grove Blvd., Westminster, CA 92683
Contact: Randy Notebook: 714-891-1971
Type Of Music: Loud, long haired rock n' roll.
Capacity: 452
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio.
Pay: Negotiable

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. To place your Miscellany ad—mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. Please call when you wish your ad to be cancelled.

INTERN NEEDED on TV show for lip syncing for music videos. No pay, but great opportunity. Call Gareth at (310) 394-0957.

INTERN NEEDED. Assist Program Director on national music video/promotions company. Knowledge of Apple and music industry a plus. Contact Matt at College Music Promotions, 818 963-5870.

MAJOR ENTERTAINMENT PR firm seeks a motivated and responsible intern. Great opportunity to learn the business. No pay. Must be enrolled in school. Call Elizabeth (213) 651-9300.

RKD RECORDS seeks experienced international salesperson with previous record sales experience. Bi-lingual preferred (Eng/span). Commission only! Please fax resume to: Tim Yasui (310) 246-9670.

MUSIC MANAGEMENT/Publishing company is seeking interns 2 days a week for tape duplication and general office work. Call (213) 933-9977 ask for Laurent Besencon.

INTERN POSITION available with leading music video production company. Work part time in office and production assist. (paid) on video shoots. Contact Yvette (310) 587-1501.

MUSIC MANAGEMENT Company seeks a responsible, energetic and bright individual for part time paid assistant/receptionist position. 30 hrs/week. \$6/hr. Contact Mr. Solomon at (310) 264-5400.

INTERN NEEDED for multi-faceted music company. Ideal person is part musician, engineer/producer, secretary and salesman. Will lead to paying position. Typing/Word perfect 5.1 computer experience preferred. Send resume to: Primal Records, 3701 Inglewood Ave., Ste 133, Redondo Beach, CA 90278, (310) 214-0370.

MAJOR RECORDING studio needs receptionist. Minimum 2 yrs studio receptionist/traffic experience. Salary based on qualifications. Resumes to G. Curtis, 10153 1/2 Riverside Dr. #107, Toluca Lake, CA 91602.

INDIE LABEL/Mgt. Co. in Encino seeks motivated PT intern(s)-possible paying position later. Good phone, computer and office skills. Transportation necessary. Great experience. Resume required. Call Sharon at (818) 995-8076 or fax (818) 981-3680.

INTERNS NEEDED: International Entertainment Co. in artist management/booking. Need good communication/computer skills. Great opportunity to learn different sides of industry. Call Dawn: 818-905-6699.

INTERN POSITION available with International Music Touring Co. Must be bilingual Spanish?English. Typing/computer skills needed. Industry background not required. Contact Daniel: 818-906-0558.

MAJOR COMPILATION label seeks individual with knowledge of Contemporary music/music licensing for our Los Angeles office. Contact Dave Weiner: 818-382-3750.

FM Station "Live"
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11700 VICTORY BLVD. (AT LANKERSHIM) No. Hollywood (818) 769-2220

PRODUCT SUPPORT
Tactile Technology, Inc. is looking for a highly motivated individual to respond to customer's and user's technical questions about our new M4000 fully automated, digitally-controlled mixer. This individual should have a working knowledge of popular mixers such as Neve, Soundcraft, etc., and be able to explain technological concepts in a down-to-earth, straightforward manner. Experience with mixer automation systems (Flying Faders, Ultimition, Euphonix) is a plus. No hyper-inflated egos need apply. Some travel is required, along with the ability to work self-directed (we don't have anyone wearing thin black ties and white tab-collar shirts to keep an eye on you). No, this job does not pay a zillion dollars. Please send your resume to:
Mark Cohen
Tactile Technology, 13855 Bentley Place, Cerritos, CA 90703



Roman Entertainment  
Presents

## Singers' Symposium '94

The largest educational event for singers!  
Classes, seminars and exhibits focusing on all aspects of the music industry  
NETWORKING AND SHOWCASE OPPORTUNITIES

Friday, June 3<sup>rd</sup> and Saturday, June 4<sup>th</sup>, 1994

New Place!

at

New Date!

LA Airport Marriott Hotel

5855 W. Century Blvd., Los Angeles, CA 90045

**\$95.00 per person until May 25<sup>th</sup>, 1994,**  
**\$125 per person thereafter**  
(No checks accepted after May 25<sup>th</sup>, 1994)  
for INFO/TICKETS call  
**(800) 456-1649 or (213) 969-1799**  
Send check/money order to  
Roman Entertainment  
P.O. Box 65134, Los Angeles, CA 90065

**Ticket Price Includes:**

- Reception
- Awards ceremony
- Concert on Friday
- Admission to classes, workshops, & exhibits
- Lunch on Saturday

**Plus!**

The first 300 people to purchase a ticket will have their name entered in a drawing. The winner will spend a day in the studio with Grammy-winning producer David Foster. Watch and learn from one of the most successful producers in the business.

**Friday, June 3, 1994**

- 7:00 - 10:00 P.M.
- Doors Open
- Registration
- Cocktail Reception
- Awards Presentation
- Concert

**Saturday, June 4, 1994**

- 9:00 - 10:00 Exhibits/Networking
- 10:00 - 11:30 1st Session
- 11:45 - 1:15 2nd Session
- 1:30 - 3:00 Lunch
- 3:00 - 3:30 Exhibits/Networking
- 3:30 - 5:30 3rd Session

**Classes/Seminars:**

- Vocal Technique
- Vocal Pitch
- Powering Up Your Performance
- Keeping Your Voice in Shape
- Selecting a Voice Coach
- Singing for Musical Theatre
- Studio Singing
- Vocal Demos
- All About Casual Gigs
- Producing Your Own Independent Record

Friday evening, a Lifetime Achievement Award will be presented to Bill Champlin, lead singer with the rock group "Chicago", and one of the best studio session singers in the business with over 25 years experience.

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**Archer Travel**  
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(818) 543-4213

Produced by Angelo Roman, Jr.

A portion of the net proceeds will be donated to "On Your Feet" a non-profit charitable organization



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A NEW 62 Fader, 96 Return, All EQ-able  
**UPTOWN MOVING FADER Console**  
**NEW Multitrack Machines**  
**Great Tracking - Great Mixing - Great Rates!**  
Call now for details about introductory rates and advance booking specials. Our sound and comfort will compete with any major studio in town.  
Contact Dino, Chris, Matt 24Hrs **310-782-0915**

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# PRO PLAYERS

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SESSIONS  
TOURING  
CLUB WORK  
PRODUCTION  
TV/MOVIES

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CALL (213) 462-5772

**NEXT DEADLINE:**  
Wednesday  
May 25, 12 Noon

MUSIC STYLES  
ROCK  
POP  
R&B  
JAZZ  
COUNTRY

NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>TOM ALEXANDER - Producer</b>	310-203-6399*					<input checked="" type="checkbox"/>	Orchestration credits on Grammy winning album, platinum and gold records, orchestrator, arranger, producer. *Phone number listed is a pager number.	Enjoy working with artists, transforming your musical imagination into a musical reality, anything & everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>KOFI BAKER - Drummer</b>	310-859-2231*	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years experience internationally. Some chart reading. Quick study. Recording experience in all styles. Credits include Steve Marriott and Jack Bruce. Promo package available.	Versatile, world-class drummer. All pro. Extremely quick study. Ginger Baker's son. Just relocated to LA.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>FUNKY JIMMY BLUE - Producer</b>	213-936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper. Additional phone # 213-525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>CLIFF G. BRODSKY - PRODUCER/KEYS</b>	213-469-4981	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Worked with artists from Warner Bros., Polygram, Motown. 5 year degree from Berklee in Synthesis/Music production & engineering. 20 years playing keyboards professionally.	Good vibe producer. Expert player, arranger, programmer, engineer. Always great results.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MY'KILL CALDERON - Eng./Prod.</b>	818-372-8284*	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Mix/Recording Engineer. Gold/Platinum Credits incl: Indo Smoke, 2PAC, Ice Cube, Kokane, Anotha Level, KAM, Brand Nubian, Eric Sermon, Ice T, Big Daddy Kane, Funkdoobies!, Threat King Tee, Da Lench Mob, HWA, Nu Soul Habits, Poetic Justice, Color Me Badd, Pharcyde, Funkadelic, Eek-a-mouse, Dadyly Freddy	Rap, Hip/hop, Reggae, Top 40, R&B; Mixes for recording projects. Access to all major studios. DA PHATT MIZ-IX serious artist/A&R only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>BOBBY CARLOS - Slide Guitar</b>	310-452-2868	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recordings with Julia Fordham, Moon Martin, Smitty Smith and John Keane.	Solo and fill specialist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>ERICA EFINGER - Engineer</b>	818-558-7484	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Two years experience, with a great attitude. I will come to your rehearsal studio for a "soundcheck" on a trial basis. If we work well together, we'll talk.	Looking for serious, professional bands for weekend gigs.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MICHAEL EWING - Studio builder</b>	310-573-3550	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Built numerous music recording studios. Music recording engineer for 20+ years. Built/Owned/operated 24 track studio in New York City 10+ years. Radio Network Engineer for NBC and ABC.	Reasonable hourly rates. No markup on parts. Consult with a pro before you buy...avoid costly mistakes. Get the BEST out of your studio.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LISA FRANCO - Medieval Strings</b>	818-569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>PETER G. - Drummer</b>	818-761-9081	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Seasoned pro, over 12 years experience in studios, clubs and road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs and click tracks no problem.	Consistently smooth and solid. My personality and musicianship can and will unquestionably enhance any artist's performance, live or studio.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MAURICE GAINEN - Producer</b>	213-662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>JOE GOFF - Drums/Percussion</b>	310-577-0004	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	11 years experience. Extensive touring and recording. Read music well. P.I.T Honors graduate. Studied with the best. Specializing in session and demo work at reasonable rates, casuals, club work, touring and substituting.	Versatile player, multi-purpose image. Demo and resume available. Very strong in variety of styles.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>CARLOS HATEM - Percussion/Drums</b>	213-874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravisimo. Fluent Languages: English & Spanish	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>JIM HOYT - Producer</b>	213-466-9011	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	CD quality production. Proven record of success. Excellent songwriting and arranging skills. Access to great studio musicians. Comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MAKOTO IZUMITANI - Drummer</b>	818-789-8342	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Many years touring and recording experience.	Good ears. Very pro attitude. Quick learner. Read music. Strong grooves and chops.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>TOMAS JANZON - Guitarist</b>	818-759-1722	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate of the Conservatory of Stockholm, Sweden. "Outstanding Guitar Player of the Year", Musician's Institute. Mentors include: Joe Diorio, Scott Henderson, 5 years of clubs, touring and recording experience in Scandinavia. Worked with David Goldblatt, Thelma Jones, Troy Millard, Ken Filiano, Billy Minitz, Joe Brancato.	Tall, slim and expressive. Excellent reader. Good vocals. Lessons available.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>JIMMYLAND - Drummer</b>	818-753-1730	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	28 years exp. Have worked with Bobby Kimball (Toto), Jimmy Z (Rod Stewart, Eurythmics), Teddy Zig Zag (Guns & Roses), Roger Vodouins (producer).	Very versatile, able to take direction, deep roots in Blues, Funk and Rock. Read music for Broadway shows. Tunes drum's real nice.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>PHILENTI LEVO - Producer</b>	213-599-0809	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Producer/arranger with songwriting, drum programming and composing experience.	Great attitude, loves collaboration. Will work with you to achieve common goals.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>BOB LUNA - Pianist/Kybds/L. Voc</b>	213-250-3858	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Arranger-composer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>GREG MANN - Vocal artist</b>	909-931-9549	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	13 yrs solo stage experience in front of 7-7000 people, indoors and out. Great ear, sight reading, and BGV. Studio experienced. Vocal arranger. Theory specialist and chart writer. Songwriter. BA Music, VIT grad. Promo available.	Fun to be with, people person. Pro ethics. Time is \$\$! Native southerner, mild accent, no prejudice. Reasonable fees. 45 minutes from LA.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LESTER MCFARLAND</b>	310-392-2107	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patince Rushen, Albert Collins, many others. Chitlin' circuit alumnus.	Specializes in developing material, players and arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" and "Bass Player". Aka "The Funkmaster".	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>PAUL MURPHY - GUITARIST</b>	310-396-2123	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Established pro guitarist. Excellent reader, good ears, very versatile. Performances with Latoya Jackson, Merv Griffin, Toni Childs, Jerry Vale. The Drifters etc Assistant to Jamie Glaser's (musician career super charger system). Pager # 310-585-0311.	Great attitude and equipment, all styles, career oriented, lessons available. TV/Movie sessions experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MARK NORTHAM - Pianist/Kybds.</b>	310-476-5285	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Film, TV, album credits - over 15 years experience. Play and read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/charts, jingles/ad music and albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>CRAIG OWENS - Producer/Arranger</b>	310-559-8403	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Courtless studio sessions. Clients have gotten deals from my productions! Skills solicited for staff writing positions. Work includes albums, jingles, live performance, musical theatre etc. Access to excellent studio musicians.	Into new music/alternative revolution. My tracks sound live, not synthesized. You don't need a band! Also hip/house/jack. Full master production.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>WILL RAY - Country Producer/Picker</b>	818-848-2576	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Toni Jones, etc. Can produce 16.24.32 trk master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellicasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR				MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772		NEXT DEADLINE: Wednesday May 25, 12 Noon		MUSIC STYLES			
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/VIDEOS	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>EAST BAY RAY - Guitarist</b> Guitars-Fender, Gibson, Gretsch, elec. 12 string, ovation; Amps-Marshall, Fender, Danelectro; Effects-digital delays and pawnshop stuff. MIDI.	510-652-8176	✓	✓	✓	✓	✓	The guitarist from Dead Kennedys. Creative and unique. Studio sessions with Robert Fripp, Flea, Geza-X, Pearl Harbour, toured worldwide (North America, Europe, Australia); int'l TV appearances, videos. Gold record in UK. Song-oriented, listens, dependable.	Aggressive, psychedelic sound that's not for everyone, but can come up with unexpected choices that work. Interested in playing with or for alternative artists.	✓	✓	✓	✓	✓
<b>EDDIE ROGERS - Drums/Percussion</b> What difference does it make... They're drums. They sound killer and they look great!!! Electronics (MIDI, Hard Disk Rec. etc) & background vocals	818-965-8078	✓	✓	✓	✓	✓	Degree in Rums & Engineering (Berklee College of Music). Demo's for: Steve Vai, Mark Wood (BMG Records). Session work for: Roger Deltoro (Utopia) & Rob Arbiller (Stevie Wonder), Jon E. Love (Love/Hate). Drummer for Sick Puppies (Independent CD) blah blah etc...		✓	✓	✓	✓	✓
<b>DERF SCRATCH - Producer</b> Bassist, guitar, sax, vocals	818-546-1161	✓	✓	✓	✓	✓	The money and the chicks come after we get the stars out of your eyes! A good producer is honest. If a good producer is what you're looking for, read the other ads first, then find your phone - let's talk.	20 years experience! Ex FEAR bassist. Published songwriter - Movie sound tracks - Highly skilled professional.	✓	✓	✓	✓	✓
<b>NED SELFE - Steel Guitarist/Vocalist</b> Sierra S-12 Universal pedal steel guitar, IVL Steelnder MIDI converter, Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar.	415-641-6207	✓	✓	✓	✓	✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read charts, lead and back-up vocals. Excellent image & stage presence. Demo tape & resume available on request "Pedal Steel - it's not just for country anymore"	✓	✓	✓	✓	✓
<b>LARRY SEYMOUR - Bassist</b> Warwick, Wal, Tobias 4,5,6 strings, fretted & fretless, MIDI bass controller, Bradshaw rack, Demeter studio direct box, Trace Elliot amps & speakers.	818-840-6700	✓	✓	✓	✓	✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K. Marisella. Jingles for Revlon, Sunskit, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, etc. MTV, '91 Grammy Awards, Arsenio Hall. Tax various albums, demos, musical clinics, clubs.	Extensive musical education, creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving/improv/writing parts/sight reading/slap. Accepting students	✓	✓	✓	✓	✓
<b>RALF SIMON - Guitarist</b> V+S Custom guitars, Zoom processors, *Pager	818-217-3812	✓	✓	✓	✓	✓	8 yrs. of bandwork in Germany. GIT - graduate, good songwriting, good lead guitar, excellent rhythm guitar.	No jazz. No grunge. No country.	✓	✓	✓	✓	✓
<b>BILL SPOKE - Drummer/Drum prog.</b> Sonor acoustic drums, Paiste cymbals, Roland R-8 drum machine.	213-874-7118	✓	✓	✓	✓	✓	Performing and recording credits include: Ecstasy, Centaurus, Broken Dreams, Gail Sonders & Hot Ice, Studio Cats, The Pastels N.V.S. Daddy Joe, Monty Mann, Big City, J.J. Jackson, The Tubes, Harpeggio, Wayne Perry, Toungue Dance, Richie Owens & Big Sky, Lawnmower, Toss that Doll, Avant Dump.	20 yrs experience, 2 years Berklee College of Music, excellent live playing, recording, or programming.	✓	✓	✓	✓	✓
<b>RICK STEEL - Drums</b> 12 piece Ludwig, full cage, double bass, 20 Zildjian cymbals.	310-392-7499	✓	✓	✓	✓	✓	Fully endorsed TV performances, video clinician, producer, clinic road work with Bill Ward (Black Sabbath). Music minor. Very visual, insane performer	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓	✓	✓	✓	✓
<b>MERRY STEWART - Synthesist/Voc.</b> Full MIDI studio/concert ng, rare analog synthesizers, "lead clavitar" through Marshall stacks & effects. Vocal range - 3 1/2 octaves.	818-788-7009	✓	✓	✓	✓	✓	10 years piano Royal Conservatory of Canada; toured for Nina Hagen, Zephyr, Etta James, opened for PIL, Quincy Jones, John Lee Hooker, Ike & Tina Turner, wrote CBS single "Only In My Dreams" and Cheech & Chong "Still Smokin'" soundtrack.	Cutting edge artist, player, vocalist, writer, arranger, co-producer, huge swirling modern sound, hot stage look, HIRE me! REPRESENT me! SIGN me! (Warning: I shred.)	✓	✓	✓	✓	✓
<b>"STRAITJACKET" - Violinist</b> Acoustic violin, electric violin, digital signal processing. Vocal range: tenor	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music. L.A. City College. Demo/tape available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
<b>KIM STRAUSS - Male Vocalist</b> 3 1/2 octaves. From soft ballads to dynamic "blow you away" power vocals.	805-296-0515	✓	✓	✓	✓	✓	20+ years professional exp. Extensive live stage experience from musical theatre to rock & roll. Television credits. Extensive studio exp. Over 200 jingles: McDonald's Burger King, United Airlines, Coca Cola, etc. Recently finished a David Foster project. Published songwriter.	Pro attitude with great sense of humor. Great licks, negotiable rates	✓	✓	✓	✓	✓
<b>"TAKA" TAKAYANAGI - Kybds/Prod.</b> Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓
<b>TOM TORRE - Violin, /Fiddle Guitar</b> Electric and Acoustic Violins. Midi violin set up for programming or live work. Electric and acoustic guitar	818-340-6548	✓	✓	✓	✓	✓	Many years experience Sessions and Clubs. Schooled but not stiff. Demo available on request.	Quick ear and quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger	✓	✓	✓	✓	✓
<b>WARREN WHITE - Drums/Percussion</b> Acoustic drumset, perc./latin perc., MIDI drums/perc., Yamaha/Gretsch, LP, Roland TD-7, KAT, EMU, Korg, Alesis, Mac Performer-based MIDI sys.	818-420-3311	✓	✓	✓	✓	✓	16 years professional experience. Int'l tours, BM North Texas State, Graduate studies: University of Miami. Recordings/jingles-NBC Sports, American Airlines, Mary Kay, etc. Various name artists. Recently relocated to LA from Dallas, Texas. Entiendo Espanol. References, resume, demo available upon request.	Excellent time feel, reading, click tracks, authentic groove playing in acoustic and MIDI formats. Thorough knowledge of rhythm section styles. Southern gentleman	✓	✓	✓	✓	✓
<b>SEAN WIGGINS - Female vocalist</b> Vocal range - Lead and/or backups, intense soprano.	805-254-7170	✓	✓	✓	✓	✓	Over 10 years studio and stage experience. Extensive training in pop, rock, jazz and classical. Strong R&B chops. Featured on numerous albums and publishing demos. Published songwriter.	Imagine Aretha Franklin and Bonnie Raitt sitting in with Billie Holiday and Chrissie Hynde on the same microphone. Not genec.	✓	✓	✓	✓	✓
<b>SUSANNE WIGFROSS - Lyricist</b>	310-826-1022	✓	✓	✓	✓	✓	Awarded lyricist with over 35 songs published or recorded in Europe. Have written on commission for artists on stage, and for film/TV.	Writes the "hard way", i.e. from the music. Looking for new collaborators, composers with great sense for melody and rhythm.	✓	✓	✓	✓	✓

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Marshall JCM800 100 wtt amp, \$550. Jeff. 818-760-7111  
Marshall style 4x12 bottom w/4 Carvin BR12 spkrs. Similar to PV5150. grt cond. \$150. Bob. 818-566-9985  
Mesa Boogie 50 wtt combo, w/EQ, new tubes, sounds grt, black, \$595. obo. 818-989-0840  
Mesa Boogie 5050 tube pwr amp. \$550. Mark. 310-659-2679  
Mesa Boogie stereo 4x12 slant cab w/2 EV s & 2 Celestian

spkrs. xltnt cond. \$450. 818-385-1307  
New Bag N TA12 spkrs, \$800. obo. Crown PR11 pwr amp, 200 wtt. stereo. \$450. SKB 2 spkr. \$50. obo. Doug. 818-542-4717  
Polytone minibrute III amp, 28 lbs, 110 RMS, one 15" spkr. \$250. 818-990-2328

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 \*8 spc rck, 18" deep inside, Ozite carpeted covering, \$79. Stu, 818-753-5635  
 \*Boss DS1, early 80's, \$60 obo. Steve, 818-763-4450  
 \*Deluxe elec Mistress flanger, \$115 obo Brian, 310-390-4348  
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 \*Yamaha alto sax, xlni cond, hrly used, \$500. Mike, 213-664-8530

## 5. GUITARS

\*1959 Fender Jazz Master, sunburst w/rotoise pick guard, very gd cond, all orig w/brown case, \$1125. John Traflet, 310-271-7747  
 \*5 string Fernandez bs w/gold hrdwr, \$600 w/case obo Call 818-570-4773  
 \*Carvin V220T w/pro kahler, white w/gold hrdwr, 24 frets, dual hmbckrs w/splitters, HSC, very gd cond, \$280. Cliff, 818-980-4685  
 \*Fender 1979 anniversary strat, silver, near mint w/HSC & papers of authenticity, \$975 or trade? 213-969-9067  
 \*Fender P-basa, '64 refinished body, w/58 teleneck, DiMargarlo p/u w/HSC, pro setup, mint cond, first \$495 takes. Brian, 310-390-4348  
 \*Gibson Les Paul custom, cherry sunburst, black pick guard, gold hrdwr, triple PAF p/u's, perfect cond, \$900 obo Patnick, 818-683-8495 nights; 818-397-8961, days  
 \*Guild Songbird, slim cutaway, acou/elec, w/case, \$800 obo. Steve, 818-763-4450  
 \*banez bs sound gr series, active electronics, metallic grey, xlni cond, \$475. 213-460-4249  
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 \*Yamaha C70 mini acous piano w/Hanibal road cases, lks grt, sounds grt, sacrifice \$800 obo. James, 310-441-1506

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 \*Blues guit ready for wrkng band. 310-491-1811  
 \*Blues, rockabilly, swing, cntry, psychldg guit, singr, sngr/wrtr, vntage, chop, exp leader or sideman avail for wrk in town, road, etc. Randy Rich, 805-492-3924  
 \*Creatv guit avail for proj that's ready to go. Rock, funk, jazz, blues. Gary, 310-391-7364  
 \*Drmr & rhythm guit avail to join/form proj. Dedictd, exp'd, not afraid to ply metal. Not Pantera, but not Warran! Have mast. Chris, 818-842-7414  
 \*Estab R&R raw guit, voc, singr to lour/join/form band w/orgnic roots. Ld, slide, tunings, vntage gr. 310-376-2081  
 \*Exp guit w/pro equip, pro att skg 4 pc rock band. Infl Floyd, Zep, SRV. Bruce, 310-313-5901  
 \*Extremely dedictd lem guit sks killer 2 guit band. Have xlni image, equip, bckng vocs. Lv msg, 818-841-4761  
 \*Guit, 27, sks band. Infl anything hvy or anything bluesy. 818-577-5931  
 \*Guit avail, Infl Steve Morris, Summers, Satnani. Dan, 818-961-9014  
 \*Guit, ready to join/form band, open-minded, plys w/alt, team plyr, innovative, will take risk, motivated. Hvy groove, psychldc rock. Ron, 310-842-6403  
 \*Guit sks atmrv pop band. Has pro equip. Infl Uрге Overkill, Best Kissers/World, Lemonheads. 714-633-8287  
 \*Guit sks band w/something to say. Infl Page, Ronson, N. Young, J. Mar, R. Smith. 805-966-0730  
 \*Guit sks band or musicians to collab w/on sng ideas. Infl Dream Theater, Rush, Fates. 818-385-1307  
 \*Guit sks dedictd band. I have exp, pro equip, trnspo & dens. Into Fight, Ozzy, Pantera, STP, etc. Mike, 714-773-5050  
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 \*Guit, voc, 23, lkg to form orig trio. Infl Hendrix, Cream. 310-652-6450  
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**Ld rhythm guit** strving to join/form 2 guit HR band. Abundant pro equip, sings bckgrnds & arranges harmonies. Melic, hi energy music. Doc Jones, 818-980-4685  
**Lkg for a cntry rock band** that needs some hot licks. I also belt. 818-753-9810  
**Pro guit w/signature style** avail for paying sits. Blues, rock, funk. T40 Paul, 213-465-8778  
**Pro ld rhythm guit lkg** for complete rock band. Fully equip'd, sng bckups & dependbl. Based in Writter. Brent, 310-944-4698  
**Pro plyr, soufl style.** Can ply anything on the spot, into

R&B, funk, blues, rock. Very creatv, no gimmicks. Mark, 818-366-0914  
**Rhythm guit, keybrdst, sngwrt,** 32, avail for orig cntry rock or pop rock band. Srs only. Call 818-557-0722  
**Rhythm ld guit, sngwrt** avail to form/join bluesy R&R band. Hendrix, Zep, GNR, Jason, 213-876-1347  
**Robben Ford, L. Carlton,** blues/jazz guit plyr, very verstl & tasty. lkg for band who enjoys plyng music. Mike Novich, 310-470-0954  
**Rock ld guit, sngwrt** w/studio, producer, etc. sks id voc, keys, bs, drms. Jeff, 310-450-0763  
**Rockint blues guit plyr,** can sing, write, ply slide, has pro gr & can travel lkg for wrk. Brad, 213-655-5227  
**Slide blues guit, 28** sks wrking rock or blues band. Lng hr, pissed off & hungry & ready to hit the road. Jack, 213-469-5874  
**Tall, skiny,** lng hr guit, w/24 hour Hillywd rehrl, sks band. No drugs, wives or personal problems. Infr. Zombie, Rage, 213-962-8981  
**Verstl pro** avail for paid sits. Appearncs in Guitar World & Guitar Player mags, much exp. 818-382-4522

**9. GUITARISTS WANTED**

**#1 guit, bs team** ndd for complete hvy, aggrsv, funky, rock band. Stuart, 310-458-1041  
**2nd guit, sngwrt** wtd for estab HR band where the groove matters. Nds equip, vocs & writing abil, not att. Infr. Perry, Great White, Tim, 818-891-9657  
**90's rock bands** sks verstl pro ld guit w/bkng vocs. Mgmt, bkng, album, tour pending. Rhythm as importnt as ld. Reed, 818-414-2119  
**A happening orig proj,** adult contemporary pop/alt/mvt, including mgmt, atly, matrl, demos, contact sks tasty guit w/contemporary lk to complete band. Jackie, 818-985-5442  
**Ld guit w/vocs** wtd for band w/strong 60's pop hooks, 90's rock feel. Raspberries, Beatles, Monkeys w/strong rock vibe. Greg, 818-776-1151  
**Acous band,** Zep Unplugged type, w/cello, mandolin, bouzouki, sks mature, attractive pro acous guit. 818-543-4894  
**Acous, elec guit wtd** for groove-based melodic, atmospheric pop band. Must be verstl, creatv, & dependbl. Proded proj. 213-931-8475

**Acous guit** whose primary function is singing. wtd by 1st rate pwr pop band a la Jollyfish, Red Cross, Teenage Fan Club. Carl, 213-930-1499  
**Alt/rvt band** Infr. Ministry, Jane's, Zep, nds rhythm & ld guit to complete band & perfom at pending shows s. Image importnt. Dave, 818-551-1820  
**Alt/rvt folk rock** srs, sober sing/sngwrt, visionary & committed sks to form band or guit to accompany. Terry Lee, 213-650-7049  
**Alt/rvt pop band** sks grt guit w/image, 20-31. Maj demo deal & upcoming shows. Call 213-851-1680  
**American style rock band.** Infr. Cracker, Lemonheads, Bodines. Have grt promo kit, gigs pending. The quicker you learn sngs, the quicker we ply gigs. 310-841-5608  
**Are you out there?** One of the top voc in LA lkg for Slash. Lng-hrd GNR type for collab/band. Pros only. Baine, 818-843-3711



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\*Band forming, R&B duo, fem/male vocs nd bckup guit. Former recding artist, do have gigs in the making Call 818-762-1274, 213-461-6255

\*Band sks w/rd kd guit. Meldc, agrv w/lt chaps & stage presence. Srs only, not into Pearl Jam 818-287-2604

\*Christian guit wtd for PARADE. Drive, songwriting & singing importnt. Infl Scorpions, VH, motown, Ginsu knife. Mark, 818-894-0711

\*Cntry rock band sks 2nd guit, vocs helpfl. Wrking sit. Lyle, 818-557-1617

\*Cropper, Mayfield, Tarplin, Stones. Singr & bst w/grt sngs & label intrst frm band. Call for details. Ian or Andrew, 213-663-7735

\*Dark & agrv guit nodd to join partially estab dead/speed metal band. Srs musicians only, no flakes. Charles, 818-762-6204

\*DOUBLED NOSE, a rock, funk, rap grp w/infl distributed indie CD lkg for guit. Must be willing to tour. Daniel, 213-663-1011

\*Eclctc sng orientd rock band. No metal, no grunge. Versatility, pro, bckup vocs a must. Beatles, Steely Dan, Police, Rush, Todd/Sprocket. Mark, 909-823-0386

\*Elec dance beat & rhythm sks the moody guit plyr who knows how to groove. Dreamy sorta then tears it apart. Chris, 213-664-5464

\*Estab wrking band lkg for versl kd & rhythm guit. Stage presence & voc range into funk, R&B, pop, rap, etc. Srs Mike, 818-508-1374

\*Excuse me Mr. Joe Perry or the likes thereof, your ndd Infl also include Jane's, Green Day & Lennon Pls call 312-876-5510

\*Extremely deditd guit wtd to complete cmrcal rock act Must have equip, image, sing harmony bckups, 25 or younger. Infl KISS, Queen. Johnny, 818-367-8769

\*Fam guit wtd for R&B, hp hoo, funk band w/mgmt & production deal. Deditca a must. Danny, lv msg, 310-428-4974

\*Fam singr, sngwrtr lkg for fem partners to form cntry folk trio. Lkg for estab wrts & sngs, label intrst & mgmt. Call 213-488-4401

\*Fem voc & sngwrtr sks wtd w/folk, rock & blues infls to form duo or grp Raat, Maniacs, Clapton, P. Yee. Debbie, 310-207-0566

\*Fem voc, lyrncst, sngwrtr srching for guit plus sngwrtr to form team &/or grp. Style altmtrv between Cheryl Crow & Toni Amos. Lauren, 213-655-9125

\*Fem voc w/drmr lkg for guit, hustler & bs plyr to form orig band. Infl Pumpkins, Tool, Amy Mann. Ferdie, 213-664-2869

\*Forming progrv blues/rock band sks rhythm/idl guit w/ sngwrtr infl. 19-26 Infl Redding, Floyd, Jane's. ZZTop Jimmy, 213-656-2839. Toby, 213-876-8380

\*GOATHEAD skg black hrd guit to complete 5 pc Wasp S Garden type band. Pro gr an absolute must. Butch, 818-363-9279

\*Grt sngs, grt band, awesome gr, pro lockout, mainstream rock. You must have blazing soul, phenomenal tone, strong vocal dynamic like drug free life. 213-624-1998

\*Guit, sngwrtr wtd for org altmtrv HR infl'd band w/fem vocs. Have sngs, image & connex Likes of S' Garden, Alice 213-883-0285

\*Guit w/dark, classy image wtd to form band. Dolhouse, Jean/Jezabel, Cult. Deditc, exp, srs only. SGV area. Brian, 213-852-1982, 714-218-2340

\*Guit wizard wtd by pwr voc to form obnoxious HR/HM band. Infl Megadeth, old DL Roth, Dream Theater. 213-

850-5848

\*Guit wtd by sensuous, sensitive, alluring fem voc. Infl Sadie, Stansfield, Kravitz, KCRW, to collab, perfm live & possibly form band. Cami, 818-506-5685

\*Guit wtd for band. Must ply w/groove & feel. Have positive att. Infl Petty, Kravitz, Crowes. 213-672-6864

\*Guit wtd for collab by bst, wrtr, prodcr. Infl Pumpkins, Kravitz, U2, Zep. Kyle, 310-395-2942

\*Guit wtd for altmtrv band. Infl Ramones, Cure, Jane's, Metallica, NIN. Tony, 818-289-1199

\*Guit wtd for org proj/band soon to showcs. Must have gr, trnsop, intrst & muscll knowlge. Mike, 310-390-3150

\*Guit wtd for dark, mainstream, altmtrv band. Must have extensive live studio exp, soufl, creatv. Have pro sit, atty & maj bckng. No guit heros. 310-373-9254

\*Guit wtd for hvy, industrial band. Infl Ministry, NIN, Pantera. Chris, 818-785-2420

\*Guit wtd for post-punk lounge act. Infl Nick Cave, American Music Club, Sinatra, Tom Jones. Steve, 818-994-9325

\*Guit wtd to form 2 guit sit. Infl Ramones, early Iodl, early C. Trick. Jimmy, 818-986-3543

\*Guit wtd. Style of Tool, Anthrax, Nirvana, Blind Melon. Lkg for plyr w/cool ideas & matrl for a grungy, funky, hvy band. 213-467-4664, 213-368-8083

\*Hippie rhythm guit plyr wtd. Must know 70's funk & soul. For band w/big time connex & studio. Sly ms Pte, 818-769-1215

\*JETTISON EDDY sks guit, bckup voc. Above average matrl, ndd above average plyr. HR, not metal. Infl many, not a one flavor band. 213-856-7130

\*KISS, C. Trick, Queen. Must lk 18-25 w/killer image. Guit wtd will complete band. Lv msg, 818-366-4372

\*Ld guit nodd for noisy pop band. Sngwrting, equip, ambition a must. Call 24 band hot line Rachel, 213-368-6598

\*Ld guit nodd for org band. Infl Eagles, Stills, Neil Young. Able to build wall of inversions beyond maj & minor chords. Timothy, 714-645-5408

\*Ld guit plyr, 26 yrs exp, lkg kd bs plyr, singr & dmr to form a 60/70's classic rock band to do gigs. Infl Beatles, Who, Gabriel. Robert, 818-797-4356

\*Ld guit plyr wtd for pwr grunge band. 818-386-5974

\*Ld guit sks hvy energy HR cmrcal metal band. Must be srs, deditc, gd lks, no grunge or altmtrv. Jeff, 818-762-5438

\*Ld guit wtd for altmtrv Long Beach/O.C. band. 25-33, American made guit, harmony vocs. We have CD, studio & gigs. Infl Replacement, Dream Syndicate, Buffalo Tom. John, 310-421-5922

\*Ld guit wtd for cntry rock band. Infl Trnt, Carpenter. Private rehrls. 27-34, no smoking or drugs. Call 818-557-8383

\*Ld guit wtd by fem voc/guit to collab & form pwr pop band w/edge. Infl Posies, Lemonheads, Helmet, Bangles. Linda, 818-878-3111

\*Low hung, Les Paul type guit nodd for rock/HR grp. Co-wrting, lks & att a must. Vocs a plus. We do, 213-874-0257

\*Male guit wtd by fem guit forming band. Must have xint sngwrng/voc abil, thnt, ing hr Aero, Metallica, Q'Ryche, Skid. Lv msg, 818-841-4761

\*Meldc hrd-edged altmtrv forming sks expressive, jack of all styles, kd plyr. Proj hrd to explain in ad. Paul, 310-826-6209

\*Multi tlntd guit plyr nodd for funk rock band w/soufl singing. Infl Kravitz, Hendrx, Sly. 310-287-2600

\*New proj nds rhythm minded kd plyr. no guit acrobats. Infl range from Floyd to Pantera. Equip & trnsop a must. Cole, 818-592-6186

\*Partner wtd by singr/sngwrtr a la Henley, Marley, Costello. Must sing well & plyr guit or keys. Duo & more. Marelet. Scott, 310-826-8883

\*Progrv hvy band lkg for 2nd guit w/creatv idl plyng of Salsnra, progrv rhythms of Fates Rush mts Pantera. Srs musicians only. Bob, 818-780-7010

\*Progrv thrash lkg for rhythm/idl guit w/energy, not image, imagination, not imitation. Old Maiden, Sepultura. Rehrls in Torrance. Chris, 310-973-7726

\*Rhythm guit plyr who can dbl on something else, banjo, harmonica, fiddle, all orig, some perfming & recrdng. Nable Aury, 310-858-0649

\*Rhythm guit srs band. Infl Dead Can Dance, new Petty, Four Non Blondes, Kravitz. Michelle, 213-851-8372

## 10 BASSISTS AVAILABLE

\*19 yrs exp bs plyr avail for paid sits, studios, toung, clubs, T40 & rock bands. 4 & 6 string bs, SWR gr. Bryan, 818-715-0423

\*Agrv bs plyr avail for angry band a la Tool, Rage, Nirvana, Jane's. Call 818-570-4773

\*Aim thl. Creatv bst avail for all sits. Plyd w/Pages, K. Logans, C. Anderson, A. Gabb, Jerry, 310-390-0369

\*Altmtv bst, 25, sks paying sits. Plyd w/members of School of Fish, Liquid Jesus & Busboys. Pro att & gr, sing bckup. Bob, 310-544-1031

\*Avalt bst, jammin' style a la Hendrx, Cream, Sly. Modern retro image, 28, jazz base & SVT sks to join band either signed or makin' it. 213-653-7480

\*Bs plyr avail w/15 yrs exp for T40/classic rock estab steady wrking gig. Larry, eves, 909-596-5064

\*Bs plyr lkg for altmtrv band. Infl Jane's, Green Day, Fugazi, Mike, after 5pm, 818-913-8664

\*Bs plyr, studio, toung, clubs, elec fretted/fretless or upright, exp pro, read, listen, solid support, groove, blues, jazz, rock, R&B, etc. Hank, 310-358-5922

\*Bs w/vocs. Berkeley graduate, cruise line exp, sks paying gigs. Chris, 213-258-3650

\*Bst avail, 6 string, lots of toung exp, reads, writes, has passport, lkg for wrking sit, Has sense of humor, groove. Let's talk. Simon, 310-392-6542

\*Bst avail for completed proj. Have pro gr, pro att. Infl Q'Ryche, VH, Scorpions, Zep. John, 818-761-3979

\*Bst avail for recrdng & perfming. All styles, fretted/fretless, jazz, funk, blues, sight reading, etc. Pros only. 818-377-9832

\*Bst, famous clients, lkg for proj. Infl Joni Mitchell, Buddy Guy, Ricky Lee, Ohio Players. Also ply fretless. 818-344-8306

\*Bst, upright, elec, R&B, latin, etc, 43, pro sit only. 310-821-8487

\*Bst, voc, sngwrtr in srch of So. Bay/Hllywd altmtrv band w/uniq marketable sound. Nirvana, Beatles, Pumpkins, Jellyfish, anything that's gd. Phil, 310-798-5461

\*Bst. Infl Billy Sheehan, Eddie Jackson, Q'Ryche w/voc abil. Infl Toni Harnell, TNT, Grt image, signed acts only. Mark, 818-843-5438

\*Creatv, versatl, bst/prodcr avail for pro sit. Many styles. 818-771-7489

\*Fam bs plyr avail for signed band, prefer altmtrv. 818-342-3503

\*Pro bst avail for modern rock band. Infl Blossoms, Cracker, REM, Smithereens. Pls pros only, have toured w/ Island recding artist. 310-371-3870

\*Pro rock, metal bst avail for session and showcsng wrk. Maj recding credits and tall/young/ing hr image. Srs pros only pls. 818-382-2805

\*Rhythm section, dynamic, exp, versl, deditc, gr, chops, humor, etc, lkg for pro org band. Quality vocs a must. No thrash or HM pls. 310-865-2052

\*Seasoned pro bst for hire. Studio & club wrk. Pop, jazz, blues, cntry & R&B. Always in the pocket & grooving. 310-205-0857

\*World class bst, grt gr, strong vocs, image, sks signed bands, paid sits only. Killer groove, creatv, responsible team plyr, extensive credits. Tad, 310-391-0726

\*World class bst, mfl album & toung credits, strong vocs & image sks signed band or paid sit. Grt att, grt gr. Steve, 310-543-5093

## 10. BASSISTS WANTED

\*#1 AAA bst nodd for complete hvy, agrv, funky, stone groove rock band. Stuart, 310-458-1041

\*#11 pro bs plyr w/who can sing wtd by positive pro, grt image, old VH style band. Pros only. Theo, 310-397-5755

\*A happening orig proj, adult contemporary pop/altmtrv, including mgmt, atty, matrl, demos, contacts sks groovy, steady bst w/contemporary lk to complete band. Jackie, 818-985-5442

\*A million bs wtd, we just wnt one. Reliable, gd plyng, funny guy for altmtrv fem fronted band. We have lockout. 310-275-3563

\*#A1 bst wtd for an enlightening new proj w/ a msg & real deditc to the music. Infl Gabriel, U2, Peppers, Hendrx. Call 805-298-1287

\*#A1 soufl bst wtd to complete K/A, bck-to-basics R&B band. Singing a plus. Ken, 818-785-5095

\*A1 well estab band sks bst w/vocs. 818-755-4523, 818-789-2805

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att. Infl Petty, Kravitz, Crowes. 213-882-6864  
**\*Bat wtd** for hyv, punkish, trancy, lnbal xperimntl band. Adam, 213-628-8597  
**\*Bat wtd** for altrmv band. Infl Ramones, Cure, Jane's, Metalica, NIN, Tony. 818-289-1199  
**\*Bat wtd** for altrmv band. Sonic Youth, Flaming Lips, Velvet Underground & N. Young, Chns, 714-449-1354  
**\*Bat wtd** for pro band w/strong matr'l & industry intrsl. Infl Blossoms, Crowes, Jude Cole. Must have voc abil. Call 310-371-3232  
**\*Bat wtd** for classic rock cover band. Bckng vocs a plus. 310-927-3393  
**\*Bkt wtd** w/harmony vocs, equip & trmpo. Infl early Who, Kings, Small Faces, Big Star, C. Trick, Chns, 714-449-1354  
**\*Christian bat wtd**, male/fem, for ministry rock band. World renown gut is involved. Matt, 818-716-8662. Len, 310-457-7823  
**\*Christian bat wtd** for PARADE. Drive, sngwrng & singing impoirt. Infl Scorpions, VH, motown, Ginsu knife. Mark, 818-894-0711  
**\*Christian fem** melodic rock band. BREAK THE SILENCE, sks bst/drmr to complete, ministry minded. Shana, 714-775-4381  
**\*Cntry band** lkg for bs plyr. Vocs a plus. Jim, 818-347-1310  
**\*Cntry bs plyr** ndd for cntry rock band, THE NADINE AUTRY BAND. Xint ongs, grt opportunity, bckup singing a plus. Nadine, 310-858-0849  
**\*Estab dark bluesy** HR band sks new groove-oriented melo bst for upcoming rcdngs & gigs. Infl A/Chains to Stevie Wonder. Pros only. Lv msg, 818-382-4508  
**\*Estab HR band**, UGLY AMERICANS, sks bs plyr for regular gigs. Rehrs 1-2 times per week. Grt side proj. Keith Delancy, 213-665-1917  
**\*Fem voc** w/drmr lkg for bs plyr to form orig band. Infl Pumpkins, Tool, Amy Mann. Ferdie, 213-664-2969  
**\*Fem, young**, responsible bst wtd to form hyv altrmv band. Infl Rage/Machine, Peppers. Angie, 213-461-6260  
**\*Funky bottom** ndd for funk rock sound w/out singing free. 310-287-2600  
**\*Grt bs plyr** wtd for Elvez. Knowledge of Elvis in 70's a must. Existing to tour summer & fall. Tob, 213-666-2927  
**\*Guit, singr**, sngwrtr sks bst/voc to start band. Like Hermitz nts the Damned at a Russ Meyer festival. Pete, 213-936-9415  
**\*Hippie** bs plyr wtd. Must know 70's funk rock & soul for band w/big time connex & studio. Sly mts Pie. 818-769-1215  
**\*Jammin'** hip bst wtd to ply on Venice beach. Must be versatile & able to wrk the crowd. Dave, 310-306-3865. Gary, 310-391-7364  
**\*Male/fem** bst wtd by fem gut forming band w/hy new style. Xint wrngng & voc skills, thn, lng hr. not an all fem proj. Lv msg, 818-841-4761  
**\*Male hd-edged** altrmv forming sks creatv, expressive, passionate bst. Proj hrd to explain in ad. Paul, 310-826-6209  
**\*MIND HEAVY MUSTARD** sks bs plyr for proj a la Tool, Rollins, S Garden. Must have equip, trmpo, ready for shows. Label intrsl. If srs, call 818-991-2305, 310-358-6142  
**\*New** proj nds solid bckbone plyr w/creatv mind. Infl

range to Floyd to Pantera. Equip & trmpo a must. Cole, 818-582-6186  
**\*PIN CUSHION JONES** sks intellgnt, deditcd bst w/strong bckng vocs. We've got indie CD, lockout, paying gigs & a following. 818-981-4218  
**\*Pop bst wtd** for soull pop band. Anything from motown to C. Trick, 70's soul, Prince, Costello. Bckng vocs a plus, upcoming shows. 818-787-9112  
**\*Pro bs plyr**, must sing & have pro equip & att. Infl Rush, VH, U2, Floyd, Barak, 818-789-7150  
**\*Pro bst** ndd by estab career HM band w/progrsv edge. Have mgmt, trmpo, pro equip, pro att. a must. Infl Megadeth, Dream Theater, Kragen, 310-915-9915  
**\*Pwr trio** w/majmgmt & various srs label intrsl sks agrsv, young, bst who's deditcd & has no ego problems. John, 213-462-5109  
**\*R&B duo** ndd bckup bs plyr for gigs & toung. Ron or Pat, 818-762-1274  
**\*SG, all fem blues/rock** dance band, sks bs plyr. A possible tour in the wrks to Japan & Indonesia. Must be free from drug & severe alcohol problems. Call 310-280-4734  
**\*Signed melo** HR band sks pro melo bst w/bckup vocs. Bs style Daisly, Jacob, Send pkgs. Takara, 11585 Riverside #7, N. Hilywd, 91602  
**\*Singr, sngwrtr** w/mgmt & attys sks verst bst for band w/ rock, altrmv HR & blues mfls. 213-462-7465  
**\*Solid bs plyr** for solid orig proj. We have sngs, connex. Must hear to believe. No Yes or Mr. Big, just big groove plyrs. Mark, 310-320-1271  
**\*Solid, tastfl** bs plyr wtd, male or fem, for orig proj w/ exp'd members. Must sing harmony, pro sit. Sng onentrd, rctrs pwr pop. 818-761-5639

**11. KEYBOARDISTS AVAILABLE**

**\*A young, exp'd, tastflly creatv** keyboardist avail for steady gigs & sit-ins. Specialize in soul, R&B, pop, R&R oldies, funk. Xint ear. Dan Jr., 909-594-6427  
**\*Keyboardist avail**, prefer estab band, into minimal textural groove oriented music. Infl NIN, ambient, world music. Jeff, 818-352-9728  
**\*Keyboardist**, guit w/voc abil & rock image sks rock wtd w/ melody, diversity & texture. Prefer an existing grp w/mgmt &/or album. 310-540-8334  
**\*Keyboardist, rhythm** gut, sngwrtr, 32, avail for orig cntry rock or pop rock band. Srs only. Call 818-557-0722  
**\*Pro accompanist**, formerly w/Sarah Vaughan and Joe Williams avail for singsr proj. Herb Mickman, 818-990-2328  
**\*World class rock keyboardist** avail for signed or soon to be signed orig HR bands. Willing to travel, total rock image. 619-779-1434

**11. KEYBOARDISTS WANTED**

**\*A happening** orig proj, adult contemporary pop/altrmv, including mgmt, atty, matr'l, demos, contacts sks younger keyboardist w/contemporary lk to complete band. Jackie, 818-985-5442  
**\*Ace #1 keyboardist** wtd w/vocs for HR band w/3 maj albums, 1 gold album. Have incredible rehst studio. Must sing w/ grt gr. Joe, 310-375-4209

**\*Acous, elec jazz quartet** nds piano/synth plyr. We have gigs, charts, demo. CD upcoming in summer. Paul, 818-310-676-6009  
**\*Altrmv folk** rock, srs, sober singr/sngwrtr, visionary & committed sks band or to form band. Terry Lee, 213-650-7049  
**\*Ambitious pro keyboardist** wtd for SOA 90's melo rock band w/strong fem vocs. Bckup vocs a plus. So Bay area. 310-676-6009  
**\*Blues piano** wtd for wrking band. Must have trmpo & small gr. Brad, 213-656-5227  
**\*Christian keyboardist** wtd for HR grp w/3 maj label albums, 1 gold. Have rehsl, rcdng studio. Must sing w/grt chops. Joe, 310-375-8468  
**\*Christian keyboardist** wtd for PARADE. Drive, sngwrng & singing impoirt. Infl Scorpions, VH, motown, Ginsu knife. Mark, 818-894-0711  
**\*Cntry rock keyboardist** ndd for THE NADINE AUTRY BAND. Some permng & rcdng. Xint ongs. Nadine, 310-858-0849  
**\*Electro pop** male duo skg technically minded 3rd member for demo rcdngs, gigs, etc. Michael, 213-874-9818  
**\*Estab wrking** band skg exp fem keyboardist wtd & bckgrnd vocs. Into funk, rock, R&B, dance, pop, jazz, etc. Srs & deditcd callers only. Mike, 818-508-1374  
**\*Fem keyboardist** wtd by wrking cover band. Must sing ld, have equip & trmpo. Jimmy, 818-377-4411  
**\*FLESH AND BLOOD** sks keyboardist. Must ply piano & organ a la Faces, Crowes, We have mgmt, video, demo & are showng for record companies. Srs pros only. 213-465-6828  
**\*Happening** pop band a la Jellyfish, Lemonheads, Teenage Fan Club, lkg for keyboardist, harmony voc, music fan. Carl, 213-930-1499  
**\*James Horner** wantabe sought for newly forming hrd edge altrmv band. Orchestral sampling/arrangement a must. Paul, 818-826-6209  
**\*Keyboard plyr** wtd for UNCLE MAX'S COSMIC BAND. B3 sound & trppy synths. Call 213-462-0752  
**\*Keyboardist**, compsr sought by gut to be co-featured on upcoming CD (Fusion). Demo to 8121 Manchester, #200, Venice, CA, 90293  
**\*Keyboardist, progmmr** wtd for industrial band. Infl Ministry, NIN. Need samplers. Chris, 818-785-2420  
**\*Keyboardist** wtd by 23 y/o male voc for cmrcl band. Infl Pet Shop Boys, DePeche, Duran Duran. Will, 213-483-8665  
**\*Keyboardist** wtd by sensuous, sensitive, alluring fem voc. Infl Sadie, Stansfield, Kravitz, KCRW, to collab. perfmlive & possibly form band. Cami, 818-506-5685  
**\*Keyboardist** wtd for R&B/pop band, orig matr'l. Must have own equip. Conrad, 213-483-7330  
**\*Keyboardist** wtd for lounge type duo, male/fem, R&B, pop. T40. Ron or Pat, 213-461-6255, 818-762-1274  
**\*Keyboardist** wtd for rehrls & shows's Lee. 818-562-6718  
**\*Keyboardist** wtd, rhythm plus. Pumpkins, Floyd, Faith No More. Hvy groove. Anthony, 818-761-5714  
**\*Keyboardist** wtd to join drmr, percussnt, gut & bs for orig proj. Infl world & spirit. Robert Carmilo, 213-871-8055 x608  
**\*Keyboardist** wtd, into jazz, funk, fusion & R&B for summer gigs. Dave, 310-306-3865  
**\*SG, all fem blues/rock** dance band sks keyboardist for shows, shows, possible tour in the wrks to Japan &

Indonesia. Call 310-289-4734  
**\*Signed melo** HR band sks pro keyboardist w/int image, bckup vocs. Style Europe, TNT. Send pkgs. Takara, 11585 Riverside #7, N. Hilywd, 91602

**12. VOCALISTS AVAILABLE**

**\*1 A A A fem** voc skg gigging pop or rock band. Classically trained, 3 oct, very pwrfl stage presence. 818-771-7733  
**\*2 y/o** voc/gut sks band, musicians. Have CD out now. Must be 30-35, sober pros. Infl Pumpkins. Robert, 310-444-9315  
**\*A classy, pro fem** voc avail for pop band, session wrk, or any pay engagements. Grt lks, positive att & 4 oct range. Lv msg, 805-252-1382  
**\*A voc lkg** for post-modern psychcl proj. Infl Nymphs, Stooges, old Cult, Suzie, Brian, 818-766-5042  
**\*Age 24**, singr, sngwrtr to join/form Blossoms, Arlams, Bodines type band. Deditcd, reliable & have grt srgs & vox in this genre. Jeremy, 818-558-7851  
**\*Aggrsv, emotional** singr w/gut sks band or other musicians to form band. Infl Gabriel, U2 Peppers, Hendrix. 805-298-1287  
**\*Altrmv grunge**, nppin' blues rock, gruff & gruffy voc/gut, 24, sks bst, drmr or band. Call 213-739-3726  
**\*Attractive black fem** voc, toured w/Ray Charles, lkg for pro, paying, live gigs. Jazz, standards, pop, R&B. Have own equip. Tracy, 310-836-8406  
**\*Attractive fem** voc lkg for wrk. Demos, rcdng, album proj, etc. Pop, R&B, soul, T40, jazz & gospel. \$75/sng ld, \$65/sng bckup. Tarawood, 213-756-8416  
**\*Avail fem** voc to collab &/or sing on your demos. 213-367-3085; after 5pm, 909-465-0747  
**\*Bckgrnd singr** avail for R&B rcdng sessions or gigs. Mike, 213-737-8162  
**\*Bluesy HR** voc sks band/plyrs a la GNR, old Aero, yet sperimntl. Wtd GNR types, pre-production ready, star quality, pro. Bane, 818-843-3711  
**\*Exp fem** voc avail for demo wrk. ld or bckups. All styles expect rap, flexible hours & have tape. Debbie, 310-207-0566  
**\*Exp soull** singing bckgrnd voc avail for wrking band or artist, prodr's w/studio wrk, sngwrtrs etc. All styles, srs callers only. Phylcia, 818-846-2154, 818-759-9897  
**\*Exp voc & gut** avail to form orig HR band. Nds its plyr & drmr. Infl Aero, Rai Tesla, Skid. Lv msg. 310-374-5105  
**\*Fem bluesy HR** singr lkg for band a la S Garden. New. Crue. Lisa, 805-257-7997  
**\*Fem cntry** singr. Sngwrtr sks wrking cntry band, covers & orgs. Srs pros only. Into Wynonna. Reba, Mary Chapin Carpenter. Carlema, 213-254-4669  
**\*Fem** singr, dancer sks prodr' w/studio access. Maj record labels intrsl, Janet Jackson style. 310-281-7174  
**\*Fem** voc avail for cmrcl sessions or demos. Tape avail upon request. Srs & pro only. 310-534-8006  
**\*Fem** voc avail for bckup vocs for rap lks & R&B vocs. Call 818-816-1963  
**\*Fem** voc avail for sessions, demo wrk & T40 lds & bckgrnds, tape avail. Jennifer, 818-769-7198  
**\*Fem** voc, gut lkg for ld, gut, bs & drmr to form pwr pop band/wedge. Infl Posies, Lemonheads. Helmet. Bangles. Linda, 818-878-3111

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\*Fem voc, sick of att & flakes, srs about joining/forming soullf orig HR band. Male pros, 20-27, w/image. Infl Aero, Mother/Bones, Sabbath. 310-398-0522

\*Former keybrdst w/Peter Wolff & Sess Jordan, dbl on rhythm gmt, avail for session & paid shows's. Greg, 909-353-9507

\*Guit, angwrtr sks pwrfl yet soullf voc to estab progrs melcd HR band. Cross between O'Fyche, UFO, Boston. No drugs, pros only. 213-353-4773

\*Incredible fem ld voc, sings many types of music, avail to do studio wrk, demo wrk w/a very uniq, pwrfl vox. Ginger, 310-275-6372

\*Int'l known fem voc avail for demos, paid recrdng sessions, sats. Call 310-289-4734

\*Irish born, world class singr, swing to easy rock, pop & ballads. Most uniq & bankable vox. Record & travel. Derek P. Finan, 213-877-1937 ext. 373

\*Lady blues singr w/metal soul sks band. Melody, 818-353-1835

\*Ld voc avail. Infl Striper, O'Fyche, TNT. Grt image & att, also fluent bst & guit. Pls signed or near signed acts. Mark, 818-843-5438

\*Ld voc lkg for wrking T40 or csls band. Dbls on guit & bs, modern image. Infl Idol, Don Henley, Brian Adams. Mark, 818-907-1418

\*Male pop singr avail for jingles, demos & session wrk. Exp. flntd, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703

\*Male tenor voc, pro exp, most styles covered, avail for demos, sessions, jingles. JR, 818-800-4506

\*Male voc w/grt range sks funk/rock band. Infl Tina Turner, Chaka Khan. Dale, 213-874-5342

\*Pro black fem ld & bckgrnd enhancer. R&B, jazz, blues, gospel, salsa, rock, rap, pop, scat & cntry. Concerts, studio & demos only, no clubs or tours. K.C., 213-704-1426

\*Pro male singr, currently in orig band, hi range, gd image. Sks P/T wrking cover band, blues or classic rock. Pros only. 818-907-3977

\*Pro male voc, 26, raw, bluesy, one of a kind vox, sks paid slts, demos, studio wrk, etc. Tape avail. Call 818-595-2335

\*Singr avall, srching for band or musicians to form band a la Soul Asylum, Kick Tracy, Carpenters. Johnny, 213-969-9372

\*Singr lkg synth artists or band for cmrdl Duran Duran/Pet Shop Boys type grp. William, 213-483-8665

\*Singr sks band. Infl U2. Dave, 818-703-0627

\*Singr, angwrtr lkg to form band. Morrison, M. Johnson, Nirvana. Bnan, 818-785-3877

\*Singr, angwrtr skg acous guit to form duo or small band. Infl N. Young, N. Merchant, k.d. lang. Elena, 213-931-2240

\*Singr, angwrtr sks black leather pop/rock band. Infl early Poison, early Beatles, Prince, early Idol. Biv, 909-734-8245

\*Singr, wrtr of words, sks to form musicl grp. Moved by the sounds & spirit of Doors, U2, Cult, Hendrix exp. Sam, 310-659-8875

\*Soullf, sensitive, sensual voc sks guit, keybrdst, prodr or band to collab & perfom w/. I desire free flowing creativity & pro focus. Cami, 818-506-5685

\*Srs ld voc, wrtr, plys all sax, percussn & some keybrds. Rock, R&B, funk, jazz. No egos or drugs. Kenny, 818-990-2824

\*Srs, sober singr, sngwrtr, visionary & committed sks band or to form band. Altmv folk rock. Terry Lee, 213-650-7049

\*Srs, sober singr sks srs sober band. Rock & blues infl. Kimberly, 213-874-0454

\*Voc & poet w/strong & unusual style lkg for eclectic folk based band. Crossover, Keltic, blues or blue grass is desired. Tom, 310-392-1698

\*Voc avall for cntry western band, blues style. Mike, 310-312-8815

\*Voc avall, R&B, pop, soul. Exp'd live/stage, TV sks paid opportunity. 714-664-1441

\*Voc, collab lkg for sngwrtr/performer to create pop, rock, funk, altmv sound, infl Prince, Seal, Nirvana, Nathan, peger, 310-509-7107

\*Voc lkg to form hvy underground twisted altmv, industrial, punk-edged band a la Javve's, NIN, PJ Harvey. Mid-ranged, under 25 only. Jay, 310-996-7912

\*Voc skg cover band. Classic rock to KROQ. Jeff, 818-799-8128

\*Voc sks grungy, funky, hvy band w/cool ideas & matrl a la Tool, Anthrax, Nirvana, Blind Melon, Shaun, 213-368-8083; 213-467-4664

\*Xlnt voc avail to form 1 guit band w/infl Life/Sex/Death. Srs people only pls, 20-26. Davin, 818-792-5270

\*You wnt to start something? How 'bout a K/A band? No punks or poodle heads. Marshall, 818-753-9810

\*Soullf singr eager to join/form blues jazz band. Avail for demos, live gigs & studio sessions. Exp'd. Infl Billie, Ella, Sharon, 213-665-2448

\*#1 voc for 2 guit, in your face, skin ripping, groove orient band. Very pro, very srs, 24 hour lockout. Call now, 818-816-4708

\*1 distinctive voc/lyricst for British style altmv music. Must have exp, pro att, charisma. Infl Trash Can Sinatras, Beautiful South, etc. 805-963-6582

\*2 fem voc to form singr grp. No drugs or flakes, exp not mandatory, if you sing & wnt to make money, call. Kim, 213-463-2130

\*2nd ld singr to join altmv rock band. Disharmony helpfl! Muscle appreciated. ABBA to Ramones inf. No former T40 lounge sings pls. 818-995-6009

\*A1 pwrfl, emotional male voc for melcd, diverse, blues infl rock band. Hvy to acous, gd range & creatv. Infl Zep, Floyd, 310-837-2533

\*Agrvav voc, poet wtd a la Morrison, Rolins, Ministry, Pantera, NIN. Age, presence & creativity a must. Call 818-752-3559

\*Altmv band w/maj label demo deal sks male voc/lyricst. Infl Pumpkins, Nirvana, Pearl Jam, etc. Andy, 818-375-5144

\*Asian fem singr wtd to complete an R&B voc grp. George, 310-838-1647

\*Attractive exp fem voc ndd for a new R&B/soft rock grp w/recrdng contract. 18-28. Tonya, 213-463-7539

\*Black fem voc wtd, 20-25, abil, lks & att a must. Send tape & photo to PO Box 6061, Playa Del Rey, CA, 90296

\*Complete 3 pc w/sngs, contacts, etc, sks singr for creatv, groovin', psychoactive yet structured proj. Guit a plus. Infl Wigs, Pumpkins, Noah, 213-654-2782

\*Estab hrd groove altmv rock band sks pro minded voc. Intensity, rage, image, att, will & dedictn. No metal screamers. Your best offer. Vincent, 310-402-7794

\*Estab wrking band lkg for versfl, pwrfl, black fem voc frontperson. Stage presence & voc range, into funk, R&B, pop, rap, etc. Mike, 818-508-1374

\*Exp or bad-o male singr, rapper w/soullf vox to get w/ funky, hip hop, Zep style w/psychdnc, hypnotic & industrial sounds. 310-559-7586

\*Exp voc wtd by neopsychdnc band. Must have exp. 818-988-7005

\*Fem bckng voc/percussn plyr wtd for groove-based altmv pop band. Very pro-oriented proj, currently recrdng demos and gigging. 213-931-8475

\*Fem singr, sngwrtr lkg for fem partners to form cntry folk trio. Lkg for eslab wrtrs & singrs, label intrst & mgmt. Call 213-488-4401

\*Fem voc, 18-26 y/o, wtd to form R&B singing grp. Mark, lv msg, 818-769-1045

\*Fem voc sought by guit, signed to label, for collab, upcoming CD. Origins welcome. Send promo pkg, Bruce, 2554 Lincoln, #112, Venice, CA 90291

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**12. VOCALISTS WANTED**

\*#0 raspy, rebellious, tall, thin, lng-hrd, punk, charismatic, gd att for single guit, bluesy HR band. S. Hillywd. 310-358-6882

\*#1 hi energy HR voc ndd for band. AC/DC mts Pantera. Call 818-347-4624

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•**Fern** voc wtd for R&B/pop band. Must have strong vocals. Conrad, 213-483-7330  
 •**Fern** voc wtd, young blonde glam rocker, to front hot T40 orig band. Infl Pat Benatar, Madonna, Motels. Video & movie proj in the wrks. Emie, 805-964-3035  
 •**Former** keybrdstr w/Peter Wolff & Sass Jordan sxs xnt bluesy rock singr for new band. Greg, 909-353-9507  
 •**Gigging** band sxs passionate, soullf & aggrsv singr. No 80's leftovers. Infl Floyd to Rollins. Brian, 818-752-0266  
 •**Guit**, voc, sngwrtr w/8 trk sxs voc to collab w/ cmrcd altrntv rock. Srs, quality musicians only. Alex, 818-709-9976  
 •**Harmony** singr wtd for estab pop band a la Posies. Teenage Fan Club, Jellyfish, Gd sings, gd people, gd future, gd time. Carl, 213-930-1499  
 •**Hot** guit sxs voc to form band. Must have gd range. Infl Dokkin, Blue Murder, Lynch Mob. No grunge or 818s. Rich, 310-421-0814  
 •**HR** voc ndd. Call for info, 213-850-6755; 818-763-1556  
 •**HR** orig band sxs pwrfl meldc male voc. Must have mid to hi range. Lockout, recording studio & majindustry contacts. Pros only, 310-370-1957; 310-543-1885  
 •**Killer** blues singr wtd. I can make things happen if I find the right guy. Trust me, George, 213-243-9038  
 •**Lk** gp for a singr who can actually sing. Strong lyric abil a must. Team plyr w/pro att. Music styles is mainstream, cmrcd rock. Daryl, 818-345-6314  
 •**Lk** gp for attractive black & Latina fem voc that sings R&B, hip hop, jazz, etc. Possible record deal. Contact 310-289-7232; 213-757-2053  
 •**Low** range voc ndd for very hvy band. Melvins, Monster Magnet, Swans, old Metallica. 213-467-3078  
 •**Male** & fem voc ndd by keybrdstr, arrangr for demo wrk on speculation. Jeffery Osborne, Whitney Houston style. Aaron, 213-883-1786  
 •**Male** id voc w/Trit, Ketchum style wtd by guit, keybrdstr, sngwrtr to form entry rock band. 28-34, no smoking or drugs. Call 818-557-8383  
 •**Male** voc, frontm wtd by orig altrntv pop band. Rehrs in Burbank, Infl U2, REM, Midnight Oil, KROQ music Dave. 818-708-9171  
 •**Male** voc w/Trit, Ketchum, Mavericks style wtd by keybrdstr, guit, sngwrtr to form entry rock band. 28-34, no smoking or drugs. Call 818-557-0722  
 •**Male** voc wtd for collab by bst, wrtr, prodcr. Infl Pumpkins, Kravitz, U2, Zep. 310-395-2942  
 •**Onion** sxs hrdr crsr/screamer, mix hvy & light, souls at zero, voc. Faith No More. Anthony, 818-761-5714  
 •**Orig** altrntv rock band sxs voc w/writing abil. Guit a plus. Pro att. Wiggs, William Burros, 120 Minutes. Jeff, 818-505-8951  
 •**Out** there, Floyd type sound, skg top notch, way cool, distinctive yet pwrfl voc. 818-786-4287  
 •**Partner** wtd by singr/sngwrtr a la Henley, Ray, Costello. Must sing well & ply guit or keys. Duo & more. Male/fem. Scott, 310-826-8883  
 •**Patty LaBelle**, Brian McKnight. If you have pipes like these, have I got a deal for you. Zan, 310-428-0774  
 •**Pro** voc w/hot lks & moves for cmrcd rock band w/keybrds. Jovi, C. Trick, Jourme, Styx. 310 area codes only. Alex, 310-424-9309

•**Pro** voc wtd by pro cmrcd HR band. Must have xnt voc & image. 310s only. Rob, 310-594-6176  
 •**Progrsv** hvy band lkg for voc a la Jeff Tate, Ray Alder. Srs musicians only. Bob, 818-780-7010  
 •**Pwrfl** voc wtd for meldc HR band. Ndd immed, team plyr. If you can't sing or think you can, don't call. 818-999-1893  
 •**Raspy** blues dog, wldman singr. Ing-hrd, skinny w/a life. Inlo Skid, GNR, Aero. We got what it takes. Read this ad. 213-731-7519  
 •**Reggae** voc ndd for recrdng proj, 818-762-3116  
 •**Signed** metal act sxs voc god for touring, gigging & recrdng. Must have chops, financl stability, intelligence & pro att. Call 310-285-RUDE  
 •**Sngtr** for altrntv pop band w/CD & studio. Infl U2, Arrested Development, Seal. Call after 4pm, lv msg, 310-531-2919  
 •**Sngtr**, frontm wtd w/rage and passion. Hvy, meldc, orig proj. Have lockout & mgmt. Infl Floyd to Pantera. Brian, 818-756-0266  
 •**Sngtr** wtd for future orientd pwr pop band. Infl Tears/Fear, Duran, Lepard. Call if you have lks, personality & sick of today's lost music revolution. 818-700-9014  
 •**Sngtr** wtd to form most outrageous, glamorous, metal pop band. Should be under 25. Infl C.Trick, Leppard. 818-772-6541  
 •**Sngwrtr**, guit sxs male/fem voc to form nucleus of meldc altrntv band. Infl Nirvana. Who, Smiths, U2. Srs only. Michael, 818-505-0567  
 •**Uniqly** vox, meldc solo singr for altrntv band w/mgmt. Committed pros w/pwr, pitch, style, edge, charisma. No metal, geeks, posers, addicts. 213-969-4093  
 •**Versfl** male voc w/lits & image of Charone, Mercury, Tyler, Beatles. Guit w/rnt expression & image awaits. Mario, 818-814-2375  
 •**Voc**, lyricst, originality & showmanship ndd for meldc, quality, slammin' rock band, 70's/80's infl. Pro quality & att a must. Roy, 818-891-5578  
 •**Voc**, lyricst, visionary ndd. Must have image, tnt & persona equal to Tyler, Kravitz, Plant. Band is 21-25 w/ lockout. Forget these other ads. Joe, 310-826-3369  
 •**Voc**, lyricst wtd for estab HR band where the melody matters. Must be versfl w/abil to arrange strong melodies.

Infl Coverdale, J. Russell, Hagar, Mike, 818-752-4329  
 •**Voc** ndd to join guit in HR, blues infl'd proj. Must be creatv, have blues feel, image & dedictn. Pete, 818-762-5438  
 •**Voc**, sngwrtr into hvy grooving, psychdc acid rock, team plyr, willing to take risk, passionate, aggrsv, visionary. Must have tape. Ron, 310-842-6403  
 •**Voc** wtd & soul ndd for HR proj. Co-writing a must. Very big on bkng vocs. Call now. 213-874-0257  
 •**Voc** wtd, A&M label intrst, ioumg, etc. Infl Fugezi, Nexius. Guit a plus. OC area. Kevin, 310-698-1403  
 •**Voc** wtd by hvy aggrsv band w/styles between Pantera & Rage/Machine. No screamers. 714-840-2599  
 •**Voc** wtd by hvy & rhythm guit. Hvy proj, dedict, exp, not afraid, lkg for contributor. Not Pantera, but not Warrant. Have matrfl. Chris, 818-842-7414  
 •**Voc** wtd for ong Sabbath tribute band. Must sound & lk like Ozzy & have own equip. So Bay, srs only. Alex, 310-798-4993  
 •**Voc** wtd for band. Infl Cracker, Midnight Oil, other KROQ. Guit ply an option. Practice in Burbank. Mike, 805-252-8613  
 •**Voc** wtd for collab w/uniq, soullf, dynamic rock guit, sngwrtr who's infl include rock, blues, funk, R&B. Spanish. John, 818-331-0649  
 •**Voc** wtd for estab altrntv pop grp. Infl Beatles, Gabriel, XTC, Pearl Jam. Must be uniq & intense. Andrew, 310-434-5298  
 •**Voc** wtd for entry band. Jim, 818-347-1310  
 •**Voc** wtd to join orig proj. Have drms, guit, bs. Must be soullf yet able to rock. Infl world & spirit. Robert Carrillo, 213-871-8055 x608  
 •**Voc** wtd who is creatv, soullf & versfl for summer gigs. Gary 310-391-7364  
 •**Voc** wtd. Must be star quality in stage presence, voc delivery & lk. Infl yourself. For estab hvy groove rock act. 110% plyrs only. 818-446-4479  
 •**Wtd** unig singr, sng collab by sngwrtr, singr to form proj w/inov, orig sound, matrfl. Mgmt bkng, srs only. Infl Lennon, Nirvana, Ray, 805-520-9086

**13. DRUMMERS AVAILABLE**  
 •**#1** killer guit lkg for band w/dance beats & hvy, hvy gut grooves. Org mts Zombie, Ministry mts Enigma. Joe, 213-525-8200  
 •**#17** y/o dmr wts to join/form a HR/HM band. Infl Maiden, Sabbath, Metallica & much more. Eric, 818-566-7117  
 •**#1st** class accomplishments. Aggrsv stylist, supreme grooves, wrtr sxs blisstfl new collabs w/possessors of appropriate financ'l sit, creatv direction & personnel. Ran, 213-962-0802  
 •**Attn** sngwrtrs. Pro dmr avail for ballads, grooves & R&B style music. Sessions, flexible, very pro, negotiable. Trendy. Srs inquiries only. Bobby, 818-584-0192  
 •**Beginning** voc, 31, wnts to join/form classic rock cover band. Infl Tyler, Rodgers, CCR, blues. Don't have demo. Keith, 310-815-1041  
 •**Cntry** & blues dmr, current & classic, 25 yrs exp. Yokam, Gill, Vaughan, King. No drugs or alcohol. Exp pros only. Sandy, 310-826-1573

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 •Dmrr avail for orig prog. Pro equip & att, have own rehrl studio & PA. Infl Pumpkins, Zep, Krazivz, Sterling, 310-670-7154  
 •Dmrr avail. Equip, trnsp, image & att lkg for estab complete aggrsv, rhythmic metal band. Infl Helmet, Sabobath, Tool, Rage. 818-752-7308  
 •Dmrr avail. Infl Smiths, Bozo, Castronovo. Top of the line equip, att & drive. Orig wrking bands only. Eric Stoskopf, 818-782-9557  
 •Dmrr, cntry music, rock solid meter, gd dynamics, grt vsc skg wrking cntry band. Easy to wrk w/, can travel. Paul Matthew, 818-362-8791  
 •Dmrr, funky jazzy feel, 11 yrs exp, pro gr, hrd wrker, fast learner, loves blues, jazz, Latin & funky soul. Pros only. Stomps, 213-874-8507  
 •Dmrr lkg for HR band w/gd groove doing orig &/or speed metal a la Metallica, Slayer, Pantera. Billy, 818-352-2365  
 •Dmrr lkg for toumg, studio session. Rock, pop, hip hop

Paid srt only. 818-789-8342  
 •Exp pro fem voc, percussnst lkg for wrking band or studio wrk. Into funk, R&B, pop, rock. Ld & bckgrnd vocs. Srs. Dee, 818-846-2154; 818-759-9897  
 •Fem dmrr for 1st band, simple techniq, passionate in heart, lkg for groovy, open-minded people to put together something magical. Straight & dedictd. 818-513-2389  
 •Groove, funky, in the pocket, laid bck, create, bluesy dmrr lkg for studio session wrk. Paid or non-paid. John, 818-996-8814

**13. DRUMMERS WANTED**  
 •#0 absolute K/A dmrr wtd w/trnsp, gd image, that's all Do you exist? We do. Blood thirsty dedictn only. No big talk. 310-358-6982  
 •#1 hi energy dmrr ndd for HR band. ACDC mts Pantera. Call 818-347-4624  
 •#2 hot guit plyrs sk K/A dbl bs dmrr. Infl NIN, Zombie, Ministry. Dmrr fx a delinite plus, but not necssry. Joe, 818-780-3330

•21 PSYCH nds dmrr. We're an awesome, progrsv metal band. Infl Rush, Pantera, Racer X. If you're verstl w/gd chops, meter, att, call. Trevor, 213-851-1498  
 •#0's ground breaking industrial band sks solid, creatv, tribal dmrr. (Perkins, Atkins, Ministry, NIN) Guit, samples, grt gigs & gr, 24 hour lockout. Mark, 213-993-3252  
 •#0's progav blues/HR band (50% instrmtl) nds hrd hting dmrr. We have CD, mgrnt, PR & set list ready to go. Dave, 310-393-8264  
 •A funky, soull dmrr wtd for young R&B, hip hop band. The grp has thld musicians & marketable image & slamin' mstrl. Dan Jr. 909-594-6427  
 •A funky, tasty dmrr to form psychdlc, hypnotic, tribal, industrial flavors w/Zep to hip hop styles. 310-559-7586  
 •A#1 hrd hting, grooving dmrr wtd to complete K/A, bck-to-basics, R&R band. Ken, 818-785-5095  
 •A#1 hvy orig band sks dmrr. Infl Bonham to O'Ryche. Lockout studio, maj industry contacts. Pros only. 310-370-1957; 310-543-1885  
 •A1 dedictd, hvy dmrr for melcd, diverse, blues infl rock

band. Hvy to acous, gd w/groove & dynamics, 1 kick pref'd. Infl Zep, Floyd. 310-837-2533  
 •A1 single kick rockin' dmrr ndd now. Rehrls in Riverside Greg, 909-353-9507  
 •Absolutely killer dmrr ndd to complete estab hvy altrmv lineup. Must have perfect time, gd att, drive, Intl, groove & willing to commt. 17-25. 818-786-3366  
 •Ace #1 dmrr wtd for HR grp w/3 maj label albums, 1 gold. Have killer melcd chops & grt att pls. Pros only. Joe, 310-375-4209  
 •Aggrsv hrd hting wtd for uniq, hvy, thrash metal proj. Label intrst, rehrl spc, etc, etc. 818-752-9257  
 •Aggrsvly skg dmrr for giggering. Contemporary blues a la SRV, Johnny Winter, R. Cray. If you can shuffle, call. Tony, 310-949-5510  
 •All black funk/metal band. Infl Metallica, Pantera, J. Brown, Living Colour, nd dmrr w/equip & trnsp. Can you dig it? Patrick, 213-935-7761  
 •Altrmv dmrr ndd for CD proj. Pro only. Call 909-465-7564  
 •Altrmv pop band sks grt dmrr w/image, 18-30. Label deal & upcoming shows. Call 213-851-1680  
 •Ambitious dmrr wtd for estab hvy, melcd rock band. If you like lots of breaks & changes in a sng, call after 6pm. Lionel, 818-785-6114  
 •American style rock band. Infl Cracker, Lemonheads, Bodines. Have grt promo kit, gigs pending. The quicker

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 •Dbls dmr wtd to complete band. Infil Pantera, Sepultura, Kings X, Forbidden, Bad Brains. Pro sit, gigs & recding asap. Ron, page, 213-707-5939  
 •Dmr wtd for gigng band. Have lockout & mgmt. Must be capable & dedicated. Infil Crimson, S'Garden, Don Caballero. Bran, 818-752-0266  
 •Dmr ndd, Orig pop/rock w/altriv edge. Must sing backup, creaty pros only but no mercenaries. Must have demos.

Bob, 818-883-7094  
 •Dmr wtd, 60's/early 70's soul cover band. Billy, 818-508-8129  
 •Dmr wtd, aggrsv & dedict. Bonham mts Keith Moon. Label intrst & gigs. Timothy, 213-654-2782  
 •Dmr wtd, bckup R&B duo, male/fem. Former recding artist skg srs people only. Ron or Pat, 818-762-1274; 213-461-6255  
 •Dmr wtd by bst & guit, amateurs ok. Many infis. If you are open-minded & srs, call. Frank, 818-564-8056  
 •Dmr wtd by Who tribute band for gigs. We have vocs, guit, bs, studio w/dm kil. Don't call if you can't cut it. 818-907-3977  
 •Dmr wtd for altriv pwr pop band w/indie. Infil Replacements, Costello. Bill, 213-464-4366

•Dmr wtd for altriv band. Infil Ramones, Cure, Jane's, Metallica, NIN. Tony, 818-289-1199  
 •Dmr wtd for orig HR proj w/lockout & financl bckng. Infil VH, Skid, Tesla, etc. 310-428-0841  
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