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FEATURES

Kate Garner



22 THE KINKS

The Kinks' debut for Columbia/Sony Music is another solid, witty, melodic rock affair courtesy of leader Ray Davies and brother Dave. *MC* talks with the elusive pair about their latest platter and their 30-year career.

By Michael Amicone



30 STUDIO DIRECTORY

Whether it's a small four-track, or a state-of-the-art 48-track studio, you'll find it in *Music Connection's* Recording Studio Directory. Names, addresses, phone numbers and studio gear are all listed for your convenience.

Compiled by Trish Connery

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FEEDBACK

Classified Scam?

Dear MC:

I want to take the opportunity, in case you are unaware, of alerting you to what I perceive to be a "scam" that is being perpetrated with the unwitting assistance of your classified section.

The operation is targeted at vocalists who advertise in the Free Classifieds section under the "Vocalists Available" category. Here's how I think it works:

You'll receive a phone call from a "producer" who is looking for a vocalist for a session he is working on for a record company/publisher/film company or whatever. He'll tell you that this is a paying job. This is the "hook" that almost guarantees that you'll submit a tape.

Once you've sent off a demo tape, he'll call you back within a day or two. They will tell you that the production is not great, and he's not sure about the material, but that there is something really interesting and special about your voice. Massaging your ego throws you off guard and makes you very susceptible to a scam like this.

He'll tell you that, unfortunately, he's fully committed right now working on a number of projects, so, although he'd really like to do something with you, he doesn't have time. You'll be told that if you really want to be in with a "chance," you need to get a really hot demo produced. If you're interested, he just happens to know a few other producers who might be interested in working with you if you are ready for that right now. Meaning, of course, if you can afford to pay.

So beware. You may be conned out of cassette tape, but if you fall for that line, you're definitely "hooked."

Roger W. Cairns-Berteau
San Marino, CA

Poor C. C.

Dear MC:

When I got your issue with C. C. DeVille and his lame band on the cover, I laughed my ass off. Then I stopped laughing and realized how pitiful he was. What a drag to be the tortured non-artist; the non-talent who made it big when image was everything only to be left behind with the trend. The Northwest explosion, the resurgence of the punk underground and the simultaneous re-establishment of musicianship as a virtue have all but killed the arrogant "If I look good, they'll think I

can play" attitude that actually worked just a few years ago.

I recommend that C.C. and his pretty boy band stay close to Hollywood where they can cling to the past. Out here in the real world, you come across as a joke. Only Spinal Tap was funnier.

Ray Woods
Portland, OR

Sunday Response

(This letter is in response to a Feedback letter by Felice Abigail which appeared in Vol. XVII, #8)

Dear Mislead:

You went to the "So-called Sunday School Sabbath." I don't know what you mean by "so-called," but the reason it's called Sunday School Sabbath is, down the street at F.M. Station, they are still using my original name, "Sunday School," a club that I alone started and ran for a year and a half. Also, remember that F.M. was closed on Sundays before I started due to lack of interest.

About the bands in question, Asphalt Ballet are all close friends of mine and the night in question was booked as a benefit to aid in the funeral costs for a recent loss in the Asphalt family. The band was called out on the road with Great White the day before the benefit. No one was more upset about not playing than the band and myself, but the night of the show, Asphalt was never announced and there was a big sign on the front door clearly stating "Asphalt Ballet Is Not Playing." Jones Street, on the other hand, was there and they did not say they wouldn't play until they were announced. Apparently they were not happy with the crowd turnout.

I have nothing to do with the Policeman's Ball, so I can't explain what happened with Stikkitty.

I also work hard for my money, Abigail, and don't like being lied to. Feel free to contact me to receive a refund of your \$3.00 admission fee which caused such a dramatic episode in your life.

Royale Edward
N. Hollywood, CA

CORRECTION: The following was inadvertently omitted from our list of Tape Duplicators:

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CALENDAR

By Trish Connery

If you have an event, workshop, class or seminar that you want us to announce, send the information in writing to:

Calendar, c/o Music Connection
6640 Sunset Blvd., Hollywood, CA 90028.

Current

□ Vocal coach Elizabeth Sabine will present an evening of questions, answers and demonstrations of her voice strengthening techniques on Monday, June 7, from 7:30-10:30 p.m. Some of the topics discussed will be the history, research and current exercises used in the training of actors, speakers and rock singers. There is a \$10 charge for the evening, which includes a special discount on lessons taken within the next three months. Contact the Sabine Voice Strengthening Institute at (818) 761-6747 for reservations or further information.


□ "Dance For Music Video: From Hip Hop To Post-Modern" is a new summer session course from UCLA Extension which is for dancers interested in pursuing a career in commercial dance. The instructor, Janet Roston, a music video choreographer for A&M, Warner and Capitol Records, trains participants in diverse movement styles: current street/hip hop, rock jazz, post-modern and retro dance. Other topics include audition and improvisation techniques, basic concepts of choreography and assembling an effective resume. The class takes place Tuesdays, June 29-September 14, 7:00-10:00 p.m. at UCLA, 218 Dance Building. The fee is \$350. Also included in the summer line-up is "The Music Video Industry Today: The Process, The Players, The Opportunities," which offers a comprehensive update the evolution of the music video, how music videos are generated and what the near future offers. Antony Payne, whose company, Gasp! Productions, has produced videos for Michael Jackson, Paul McCartney, Diana Ross and Barry Manilow, is the instructor for this course, which meets on Tuesday, July 20-August 24, 7:00-10:00 p.m. at UCLA, 121 Dodd Hall. The fee is \$175. Finally, UCLA offers "Creating The Musical: From Broadway To Hollywood," for composers and lyricists who want to explore the range of musical formats as well as the production process—from the initial planning stages to the Broadway stage to the Hollywood soundstage. Tony nominee, Obie and Drama Critique Award winner Gary William Friedman serves as instructor for this course which meets Tuesdays, June 29-September 14, at UCLA, 1439 Schoenberg Hall. The fee is \$350. For more information on any of these classes, contact UCLA Extension, Department of Entertainment Studies and Performing Arts at (310) 825-9064.

□ Voice coach Lisa Popeil is offering the Voiceworks Monthly Workshop on Sunday, June 6, 1:00-3:00 p.m. Her topic will be "Putting Your Package Together." Also, Monique Barry of Blue Nile Recording will speak on "Dealing With Professional Recording Studios." The workshop cost is \$5. Call (818) 906-7229 to reserve your seat.

□ Raven Kane, one of Los Angeles' top session singers, will be giving a workshop, "The Session Singer Seminar," on June 1, 7:00-9:00 p.m. at the Church of Scientology, Celebrity Centre International, 5930 Franklin Ave. in Hollywood. Topics of discussion will include finding out how to apply your voice to any style, how to get started, who to connect with, how good you have to be to make it and what you need to know to have a successful career as a session singer. Admission is \$15. Also from the Celebrity Centre International is the "Creative Record Production Master Class" with veteran record producer Nik Venet (Beach Boys, Linda Ronstadt, Lou Rawls) on May 25, 7:00 p.m. The class fee is \$15. Call (213) 960-3100 for reservations or additional information on either of these classes.

Recaps

□ Big Valley Music (BVM) sponsors a semi-annual event for all you equipment traders out there. On June 6, from 10:00 a.m. to 2:00 p.m., BVM plays host to the Music Swap Meet, held at 8541 Reseda Blvd. in Northridge. This is a free event which offers a great opportunity to swap, sell, trade, or whatever, any musical equipment you may not need anymore, just want to unload, or want to upgrade. BVM holds the Music Swap Meet on the first Sunday of April, June and November.

□ Arranger/composer/orchestrator Dwight Mikkelsen, whose credits include Ann Margaret, Quincy Jones, Dione Warwick, Barbra Streisand and others, will be conducting a seminar, "Arranging The Song: What Songwriters Should Know," on Thursday, May 27, 7:00 p.m. at the Church of Scientology's Celebrity Centre International, 5930 Franklin Ave. in Hollywood. Mikkelsen will discuss how an arrangement enhances a song, ways to achieve success in your career and much more. Attendees are encouraged to bring demo tapes to receive tips on how to arrange them. Admission is \$10. Call (213) 960-3100 for reservations. 

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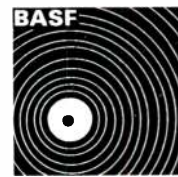
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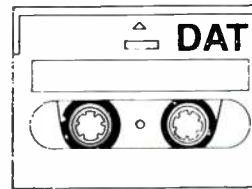
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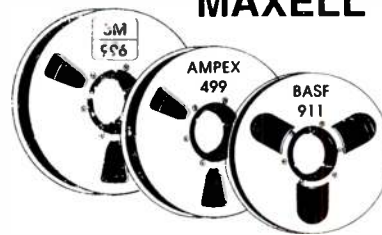


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CLOSE-UP



By Karen Orsi

Electronic schmoozing is now in vogue with Music Network USA, the new modem-based musician's network created by former talent agent Vic Pettenuzzi. With Music Network USA, Prodigy and CompuServe now have competition in the area of electronic networking and buying products on-line. But this service is dedicated solely to helping musicians. According to Pettenuzzi, formerly of Detroit, Music Network USA promises to be as useful to musicians as Prodigy and CompuServe are to consumers.

Any computer that can be hooked up to a modem and receive communications on-line can log on to the network and enjoy the service. But the biggest and most glorious part of Music Network USA is that it is free to use 24 hours a day.

One of the areas most helpful to musicians is the Musician's On-line Referral Service where players and bands place free ads. Much like regular classified ads, this service is also helpful for songwriters looking for partners and singers. Currently, several small labels have nibbled at leads obtained through the network and Pettenuzzi himself has screened some good prospects he hopes to shop to labels. Since his background was originally in talent, he hopes to get more involved with talent as the Network matures.

Another valuable aspect of the service is the use of forums. One of the most interesting of these is the A&R forum, where A&R people interact with musicians on a personal level and answer questions. "This is a great way for A&R people to communicate and respond to tapes they have received," Pettenuzzi says. There are also forums on specific topics, such as the Studio Forum, where musicians can discuss everything from recording techniques to equipment gossip and who's producing. Special forums also occur from time to time where songwriting and other aspects are discussed. The Network's nationwide coverage makes for some great possibilities. Now there is even a Music Law Forum where legal information is available on-line, free of charge.

Music Network USA also features the Merchant's Mall, an on-line shopping service featuring many software and equipment manufacturers such as Zoom Corporation, Ad Lib Multimedia, Winsong, MIDIMAN Products, Voyetra, Mackie Designs and many others. With this service, you can order everything from sheet music to emergency tour supplies on-line. It is also possible to order while on tour and have your mer-

chandise delivered at your next tour stop. Also available on-line is up to the minute factory technical support for all the new MIDI software, as well as 24 hour product information.

Many publications are available on-line as well. The Mix Bookshelf contains about 600 MIDI and music industry books available for purchase. It is also possible to subscribe to many music magazines through the Magazine Connection, including *Music Connection*, *Guitar Player*, *Keyboard Player*, *Bass Player* and most other trades using your credit card.


But Music Network is by no means limited to those that are interested in MIDI. There is something for everyone, MIDI obsessed or not, digital or analog. It is not slanted heavily in the direction of MIDI either, and the many forums and types of information can entertain and satisfy even the most non-technical.

Shareware programs are available on-line through Music Network USA to users, and those can be downloaded to your system right over the phone lines. Pettenuzzi says there's a little bit of everything available there, from MIDI to word processing programs. The focus is definitely on music programs, and company demos are available on-line, also enabling you to sample various music-related programs before purchasing.

In terms of the ever raging question about whether musicians use IBM-based systems or Macintosh, Pettenuzzi says that currently the numbers stack up higher in terms of IBM users as opposed to Macs.

However, the heavier hitting subscribers—such as soundtrack composers, name musicians and studios—seem to be Mac-based. So even though most of those who log on to Music Network are doing so from IBM computers, most of those who use Mac are definitely pro. There are some subscribers who are using Commodore and Atari systems also, as there are many fine programs available for those systems as well.

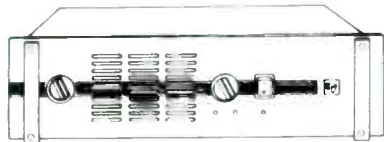
Future additions to the Network may include the *Recording Industry Sourcebook* available as an up to the minute database, available on-line and access to other information and news systems. More graphics will also be available soon. There is also an ever growing list of products, manufacturers and companies that are discovering Music Network USA as a great way to target the perfect cross section of possible clients. "When I was doing a lot of bookings and things like that," Pettenuzzi says, "I always liked to subscribe to all the different resources that are out there, but you really have to go out there and hunt for them. What we are trying to do here is provide a one stop source for all that information."

Music Network USA can be reached via modem at (310) 312-8753. The phone number for humans to use is (213) 882-4940. The Music Network USA's offices are at 2210 Wilshire Blvd., Ste. 368, Santa Monica, CA 90403. 

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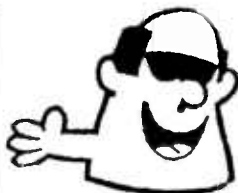
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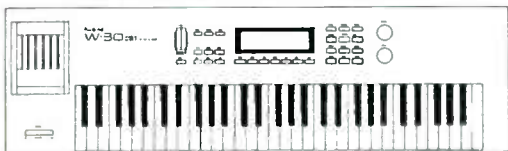
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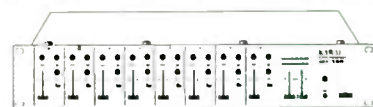
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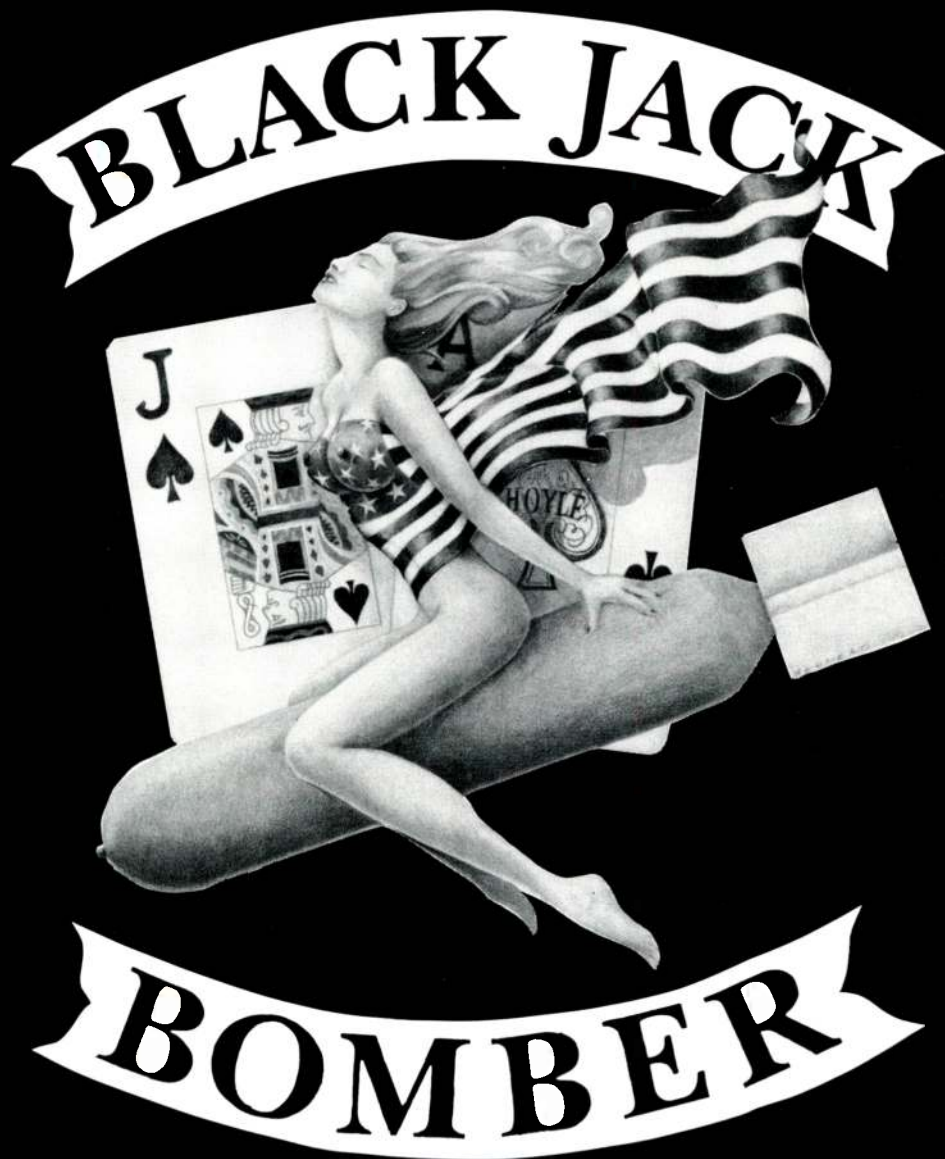
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UA Celebrates Anniversary With Second Coming Of 'Christ'

By Tom Kidd

UNIVERSAL CITY—The Universal Amphitheatre celebrates twenty years of service to Southern California's concert-going community this month with the second coming of the rock musical *Jesus Christ Superstar*, beginning May 25 and continuing through June 6.

This revival, part of a national tour, is also celebrating an anniversary of its own, the 20th anniversary of the movie version of the popular and controversial play by Andrew Lloyd-Webber and his then-lyricist Tim Rice.

Heading the current cast are Ted Neely and Carl Anderson as Jesus Christ and Judas Iscariot, respectively, both cast members of the original Broadway production who reprised their roles when the rock opera served as the debut attraction for the Amphitheatre twenty years ago and who also starred in the film version.

According to Larry Vallon, Executive Vice President of MCA Concerts, the rate of ticket sales for this current edition of *Superstar* has been unprecedented, requiring the original run to be doubled. Because the production's touring schedule does not allow for any more extensions, he adds, the play's producers may be asked to return to the Amphitheatre next summer.

Ted Neely, who started out as an understudy for Jesus on Broadway



A dome-less Universal Amphitheatre as it looked when it opened in 1972 and after the dome was added ten years later.



and soon became the man himself, said from a Canadian tour stop that this may be impossible. The opera has met with such surprising popularity, that a resurrected production originally designed to last six months has already been booked into the summer of 1995.

Neely's career has also been experiencing a resurrection. After the movie version's release in late 1973, there was an RCA solo album called *1974 A.D.*, and then little else. After the early Seventies, Neely says, he didn't feel comfortable pursuing a performer's life. Instead, he threw himself into such related fields as editing, acting and writing. Had Anderson not been part of the current project, and had Neely not had assurances that it would be "first-class," the producers would have had to discover another Jesus. But

Neely got involved and now he calls the experience, "An absolute artistic pleasure...I didn't realize until I started how much I missed performing."

The singer notes that his participation in the original project had a

continuing effect on his life—both personally and spiritually. On the personal side, he met his wife when she was hired as a dancer for the film version; on the spiritual side, he says his role "has helped me out as a human being quite a bit....you can't do this role over and over without some feeling of nirvana."

Since *Superstar* had its summer-long run at the then open-air concert venue in 1972, there has only been one other theatrical event there until the current booking. This was the *Tommy* benefit on August 24, 1989, which featured the Who reprising Pete Townshend's musical masterpiece with help from such famous friends as Elton John and Tina Turner. There may be more such theatrical events in the future, Larry Vallon notes: "It depends on what's out there that's appropriate. You need producers to roll the dice with you in a house this big. They're used to 2,000-3,000 seat venues." (The Amphitheatre seats 6,251.)

Forticket information, call (818) 777-3931.

MCA

McCartney Concert To Be Broadcast Live On Fox TV

By Sue Gold

CHARLOTTE—Paul McCartney will broadcast his first televised concert on June 15th from Charlotte, North Carolina. Fox TV will carry the concert live on television, while Westwood One will broadcast to radio stations around the country.

A huge promotional campaign—including a national sweepstakes and local giveaways in cities where McCartney is appearing—is already underway for the event. Classic rock station KLSX will broadcast the June 15th concert locally. The station also participated in the local promotions when McCartney appeared at Anaheim stadium last month, giving away tickets and copies of McCartney's latest CD, *Off The Ground*.

The national campaign includes a sweepstakes in which ten trips for two will be given away to grand prize winners. The sweepstakes is being coordinated by Westwood One Companies and Blockbuster Video. Winners will be flown to North Carolina for the concert and will receive hotel accommodations and passes to an exclusive VIP pre-concert party. Entry forms for the sweepstakes are available at Blockbuster Video stores. A postcard with the required information can also

be sent instead of the entry form. All entries must be received by May 26th. Winners will be contacted shortly thereafter.

During the concert, McCartney is expected to perform new songs as well as several Beatles songs that he has never performed in concert, including "Drive My Car," "Magical Mystery Tour" and "Penny Lane."

In addition to coordinating the local and national promotions and broadcasting the concert, Westwood One will salute McCartney throughout his New World Tour. A six-hour Memorial Day special, "Beatles At The Beeb," is scheduled for radio stations, radio ace Elliot Mintz will pay tribute to McCartney throughout May on "The Beatles Years," in June, Westwood One will devote several editions of its daily feature "BBC Classic Tracks" to McCartney and during the week of June 7th, Mary Turner will have exclusive interviews with McCartney for her radio show, "Off The Record."

To send a postcard for the sweepstakes or to get information on the official rules for the contest, contact: Blockbuster Sweepstakes, Box 1539, Seaford, New York 11783.

MCA

PLATINUM PLAQUE



Lee Salem

Gasoline Alley/MCA Records group Shai recently received double platinum plaques for their debut effort, *If I Ever Fall In Love*. Pictured (L-R, top row): Gasoline Alley's Lorne Saifer, manager Derek Martin, attorney O.T. Wells; (bottom row) group member Garfield Bright, Gasoline Alley's Arnold Stiefel and Randy Phillips, Darnell Van Rensalier of Shai, MCA Chairman Al Teller, Marc Gay of Shai, MCA President Richard Palmese, MCA's Ernie Singleton and Shai member Carl "Groove" Martin.

By Michael Amicone



Sharon Heyward

A&M-distributed **Perspective Records**, the label owned by ace writing-producing duo Jimmy Jam and Terry Lewis, has announced the appointment of **Sharon Heyward** to the post of President. Heyward was recently the Senior VP/GM of Virgin Records, where she worked with such acts as Paula Abdul, Soul II Soul, Ziggy Marley and Lalah Hathaway during her five-year tenure.

In more A&M news, **Jay Hughen** has been named to the post of National Manager, Metal Promotion for **A&M Records**. Hughen, who joined the label in 1991, will direct the label's promotion strategies at metal radio.

Motown Records has announced the promotion of **James Cochran** to the post of Senior Vice President of R&B Promotion. A twelve-year veteran of the music industry wars, Cochran joined Motown in 1981 as Midwest Regional Promotion Representative. Prior to joining the label, Cochran owned and operated his own music sound equipment business.



Dana Brandwein

EastWest Records has announced the appointment of **Dana Brandwein** to the post of Director of Marketing. She will perform her duties out of the company's New York headquarters.

Zoo Entertainment has announced the promotion of **Matt Marshall** to Manager, Alternative Marketing. Recently the label's Manager of A&R Administration, Marshall will be responsible for working with regional alternative retail accounts.

Priority Records has promoted **Alyssa Pisano** to the post of Vice President of Marketing and Creative Services. She will oversee the label's front line marketing, including advertising and video. Pisano was previously the label's Executive Director of Marketing.

Warner Bros. Records has announced the appointment of **Kookie Gonzalez** to the post of National Rap Promotion Manager. Gonzalez served a ten-year stint

with Island Records, where he worked in several capacities, including Senior Director of A&R and National Director of Promotion.

In more Warner news, **Susan E. Niles** has been promoted to National Publicity Director for Warner/Reprise Records. Niles was recently the company's National Manager, Press & Artist Development.

MCA Records has named **Sheila Coates** to the post of Senior National Director, Marketing, Black Music Division. Coates, who will perform her duties out of the label's Universal City headquarters, was previously Senior Director, Product Management/Art Development for Virgin Records.



Jerry Greenberg

Industry veteran **Jerry Greenberg**, who has worked with such artists as Genesis, Foreigner, Whitesnake, Chic and the Spinners, has been named President of Michael Jackson's newly formed **MIJ** label. Greenberg, who was the President of WTG Records, will oversee all aspects of the company's operations. MIJ will be based at Sony Music's new Santa Monica headquarters.

Columbia Records has announced the promotion of **Lee Rolontz** to the post of Vice President, Video Production. In this newly created position, Rolontz will commission and supervise the production of videos for the label.

WEA has appointed **Joe Kleinhandler** to the post of Director of National Operations. Kleinhandler, who will be headquartered at WEA's corporate offices in Burbank, is a 30-year music industry veteran, having launched his career with Columbia Records.



David Dorn

Rhino Records has named **David Dorn** to the post of Manager of National Publicity. Previously General Manager for Oh Boy Records, Dorn will secure exposure for Rhino product through print, television and talk/syndicated radio. **MC**

Veteran Promoter Rissmiller Stages A Comeback

By Billy Block

LOS ANGELES—"This is the most important event of my life," states veteran concert promoter Jim Rissmiller, a principal and co-director of the newly re-formed Concert Associates, along with Roger Sheperd, formerly with Avalon Attractions and the Nederlander Organization, and Randy Rissmiller.

The event is the upcoming Troubadours of Folk Festival, to be held Saturday and Sunday, June 5 and 6, at UCLA Drake Stadium.

The festival boasts the biggest names, past and present, in folk music—Joni Mitchell, John Prine, Taj Mahal, the Kingston Trio, Richie Havens and Peter, Paul & Mary—as well as genre-bending country/folk artists such as Mary-Chapin Carpenter.

"It thrills me to do things like festivals because it's starting something from nothing," explains Rissmiller. "To work with the legends of American folk music, as well as contemporary artists, in an effort to help rebuild Westwood, which is our way of giving back to the community, and to also benefit the UCLA Performing Arts Center, is very exciting.

"Ted Myers at Rhino Records called and asked if I would get involved," continues Rissmiller (most of the artists performing during the festival are included on Rhino's three-CD set, *Troubadours Of The Folk Era*). "I had no idea it would get this big. We have Ben & Jerry's Ice Cream as sponsors, KLM/North-

west Airlines and now Amtrack is involved. I thought it would be a good idea to stage it in Westwood at UCLA where I've been teaching for years. It's a college campus and an ideal setting for a folk festival."

Rissmiller should know. He has promoted over 6,000 events worldwide. In 1965, Concert Associates brought the Beatles to the Hollywood Bowl. His company, Wolf & Rissmiller, dominated the concert promoting business in the mid-Seventies.

Later, following a move to Austin, Texas, Rissmiller continued to share his knowledge as a teacher at the University of Texas.

After years of thinking about returning to concert promotion, Rissmiller realized, "I didn't dislike the business, I had simply gotten tired and burned out." Rissmiller returned to L.A. about a year ago and feels that "today's concert promoters seem content with the status quo. It is the mandate of the new Concert Associates to create events for viable entertainment that has fallen between the cracks.

"I'm still in awe of all the talent around us on this show," sums up Rissmiller. "I have a feeling the Troubadours of Folk Festival will usher in a new era of acoustic music. It's going to be a great show. We've caught a tiger by the tail. The songwriter is what music has always been about. That's where it all starts, and we are presenting the best of the best." **MC**

ADAMS AWARD



Bryan Adams was recently presented with a plaque commemorating worldwide sales of ten million copies of his latest A&M opus, *Waking Up The Neighbours*. Pictured (L-R): manager Bruce Allen, A&M Director of Marketing/Product Manager Celia Hirschman, Adams and A&M President/CEO Al Cafaro.

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June 4, 1993

9:45 p.m.



Danny Goldberg

Company: Atlantic Records
 Title: Senior VP/A&R
 Duties: Talent Acquisition
 Years with company: 14 months

Dialogue

Beginnings: "I've known and worked with Doug Morris for a long time—ever since the days of Modern Records, the label that releases the Stevie Nicks solo records. Doug and I made that deal together and I've always stayed in touch with him. I turned forty, had a daughter and just began to feel nervous about the long term prospects of being in a service business. Emotionally, I achieved a lot of great moments as a manager with Bonnie Raitt winning the Grammys, and they wanted someone at Atlantic, and I wanted the security among other things, so I did it."

The Decision: "What I do is not limited to just A&R. I also do a lot of other troubleshooting for Doug within the company. What attracted me was the opportunity of being able to work with Doug—who I think will be one of the most important two or three industry executives over the next decade and to be part of shaping the next era in Atlantic's history."

"It was also a desire to no longer run a small business. I loved managing and I loved my artists but I didn't feel that I was cut out to run a small business. More and more of my time was taken up worrying about money and banks and loans and dealing with all sorts of issues I didn't think I

was particularly cut out to deal with. So I was really looking for a corporate structure, and I felt that this was the best one. A lot of what I do every day is similar to what I did as a manager—dealing with artists and trying to make them successful."

The Artists: "I told my management clients gradually. The first person I discussed it with was Bonnie Raitt. If she had been uncomfortable with the move to Atlantic, I might not have done it. But she was very encouraging about it. My arrangement with Atlantic permits me to remain a consultant to Bonnie and to Nirvana and to Hole, which is Courtney Love's group. We spent months on the transition, and I'm very proud of Ron Stone and John Silva, who not only kept the company together, but thriving. A lot of care went into making a transition that didn't hurt anybody."

L.A. Focus: "I think in L.A., my arrival did coincide with a higher profile and a bigger staff. We wanna be the best record company in the world; that's what we're going for. And that includes a diverse artist roster and a diverse A&R roster. Our aim is still to find great artists. It's a time of great diversity in the business. Just look at the albums Atlantic currently has on the charts—Clanned, Stone Temple Pilots, En Vogue, John Michael Montgomery, Dr. Dre, Snow—and that symbolizes a very diverse marketplace. That's why we're taking a diverse approach with our A&R department."

Management vs. A&R: "I think that a background in management will

serve you well in becoming a record executive. You develop an understanding for what makes artists tick and you certainly know what makes managers tick. And that's a very important background to have when getting into A&R. You also have to be a generalist and know all the different components of developing artists. I also think that A&R people have to function as quasi product managers to champion the vision of how artists are going to be marketed. So I'm really glad I had that management experience. It helps me cope with the day to day issues at the label."

Signing Ingredients: "I'm 42 years old and I try not to let my personal tastes be the dominant factor in deciding whether or not to sign an act. Obviously, the best thing a band could have is an audience for their music! I wish I had the gifted ears that some A&R people have so I could just go on my own taste. But I really rely on the tastes of the younger A&R people at the label—Tim Summer, Tom Carolan, Kevin Williamson and Jenny Price, here in L.A. For a non-rock artist, originality is the big thing. Someone whose original identity sticks in my mind. But I'm very influenced by the marketplace. Our job is not to try to be geniuses but to be sensitive to public tastes and to notice people that are creating an audience."

Censorship: "I think you really have to get to know the artist before you sign them and make a judgement about their values and their concept of being an artist. If you get to the point where you're trying to censor an artist based purely on the notion of something being controversial, then you're really in a bad situation. I have a very broad view about diversity but I certainly wouldn't want to sign something if I hated it. I also have an obligation and a commit-

ment to not embarrass the label I work for. But I've never been in that kind of a situation."

Local Scene: "I have to spend an enormous amount of my time trying to understand all the different aspects of my corporation and the media and the business and I don't pretend to be on the street that much. If someone here in the department insists that I come down to see an act, then I'll go. I rely on the people who work for me to sift through what they're seeing, and then if there's something they feel strongly about, I'll go with them to see the act. When we're dealing with artists, especially in the rock genre—artists that appeal to people 25 years younger than I am, then I prefer to rely on the judgement of the people here who are 25 years younger. If we're talking about the baby boomer audience, then, because I am a part of that audience, I feel very comfortable going with my gut feelings about an artist. I think it's important to know your strengths as well as your weaknesses. And I've always profited from listening to the opinions of other people. I signed Nirvana to the management company not because I listened to their record and thought it was great, but because the members of Sonic Youth told me it was great and I trusted their decision. They had a real sense of what was going on in the alternative market and I did very well by trusting their decision."

Politics: "I'll continue to be active as an entertainment executive in the political arena, and I plan to continue my role as Chair of the Southern California ACLU. Periodically, I might get up on a soap box in that role, but I am very happy as an Atlantic executive, and my goal is to be a more successful executive. I spent twenty years getting into this position, and I really want to do a good job."



Rocker Lita Ford, currently laying down demos of new songs for her forthcoming album, ran into some of her friends at a Hollywood party a few weeks ago. Pictured above (L-R, back row) are Kiss bassist Gene Simmons, comedian Richard Belzer, Lita Ford and one of her heroes, Tony Bennett, and Kiss' Paul Stanley. Guitarist Bruce Kulick and drummer Eric Singer kneel in front.



Now you can buy *Splash Hits*, the music from Disney's Saturday morning TV show, Disney's *The Little Mermaid*. The album features the voices of Jodi Benson and Samuel Wright, who reprise their roles of Ariel and Sebastian. The album is available in both cassette and CD configurations and contains thirteen songs—seven from the original TV show and six brand new tunes written especially for this package.

Grapevine

John Gregory. Remember the name and remember you read it first in A&R Report. Gregory is a young, good-looking singer-songwriter with a voice that is every bit as strong and radio-ready as Bryan Adams'. I'm telling you about him now, because a couple months down the road, A&R execs will be chomping at the bit to sign this kid. You can catch his "lite-electric" set Wednesday nights at 10:30 at the *In Between Cafe* on Santa Monica Blvd. in Hollywood. He's one of the most talented unsigned acts in town.

Will popular *Capitol Records'* President **Hale Milgrim** be forced to exit the label due to pressure from **Charles Koppelman**?

Academy Award-winning composer **Joe Renzetti** and L.A. rocker **Simon Stokes** have placed their song, "Dig In," in the new Scott Glen movie *Slaughter Of The Innocents*. Renzetti also scored the film.

Those wishing to reach **Harry Nilsson**, the subject of last issue's Songwriter Profile, should call his manager, David Spero, at (216) 381-7267.

Congratulations to the folks at Zoo, who are about to celebrate **Green Jelly's** album, *Cereal Killer Soundtrack*, going gold. In a recent MC interview, Zoo VP/A&R Bud Scoppa said, "At Zoo, we see our mission as finding and developing visionary artists." I'm not sure the band and their "Three Little Pigs" hit fall into the category of "visionary." Nonetheless, happy, happy, joy, joy.

Mozart inks with **Miles Copeland** for management.

Chart Activity

Van Morrison's next album, *Too Long In Exile*, will feature **John Lee Hooker** playing harmonica on the first single, a remake of Morrison's own "Gloria," a track he popularized with **Them**. Expect an early June release.

RCA/BMG is planning an all-out teen merchandising campaign to help break European heart throbs **Take That** who are a cross between **Chesney Hawkes** and **New Kids on the Block**.

Deals

Bay Area punk/pop trio **Green Day** has just signed a recording deal with **Warner Bros. Records**. Band was signed by **Rob Cavallo** and is managed by **Elliot Cahn** & **Jeff Saltzman**.

Caroline Records has signed **Idaho**, the Los Angeles duo comprised of **John Berry** & **Jeff Martin**. Expect a full-length album in September.

Two local rock bands, **Tuff and Love/Hate** are reportedly signing on with the new **Mechanic Records** out of New York.

On The Move

Teresa Ensenat has joined **A&M Records** as VP/A&R.



The Rise

Contact: Alan Marino
(213) 935-3813
Purpose of Submission: Seeking label deal

- ① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Growling vocals, tight, funk/rock performances, every member of the band decked out in shades with the exception of the lead singer, probably. This five-piece band (who, by the way, neglected to include any kind of bio, but chose instead to write, in pen, on the back of their photo) is making all the right rock moves but that still doesn't help you get past the songs which are dreadfully generic and unimaginative. Mentioning that attorney **Donald Passman** represents them, isn't going to land them a deal. In fact, nothing will unless they work on their material. This tape submission is filled with heady messages like—"life is a sea of emotions." Wow! I didn't know that. Guys, you're gonna have to do a lot better than this to get signed. And it all starts with great songs.

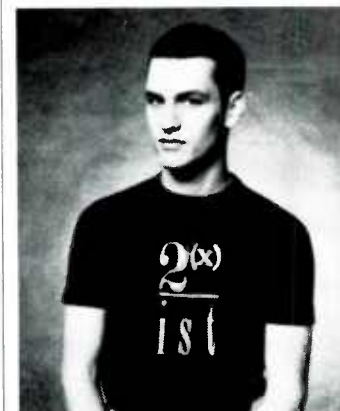


Know Illusion

Contact: Know Illusion
(310) 220-3163
Purpose of Submission: Publicity

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Currently performing in Orange County and in parts of Los Angeles, this hard rockin' outfit has worked on its material, and it really shows. In addition to playing tight, melodic rock, the guys can really sing up a storm. "How Can I Say," the opening song, displays their virtuoso blend of harmonies and great melodies. "Always" continues to show off their talent and abilities on a ballad and then comes "Hold Me Tonight," the closing number. With its scorching guitars and powerful chorus, this band goes out in a blaze of glory. Add to that the professional presentation made by the band's press package and A&R people should be ringing the phone off the hook. Just because this tape is acceptable, don't think your job is done! There are more songs to be written, so get with it.



Trae

Contact: Meredith Day
(818) 506-7466
Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

This Indianapolis native began his career at the age of four when he started pounding on his first set of drums. Since then, he has developed talents as a writer, arranger, producer and multi-instrumentalist, as is evidenced by his new, four-song demo that drips with sensuality, though it copies Prince a bit too much. There's no denying that **Trae** is talented, but the hurdle he must overcome is his closeness in style to the **Purple One**. *Explicit Sexuality* is the name of this artist's demo package, and that it is. While you have to give **Trae** points for playing several instruments competently and for singing up a storm, you've gotta deduct points for his lack of originality as well. **Trae** needs to put together a tape that sounds like the music he's feeling in his heart—not the music he's been listening to. Once he does that, the sky's the limit.

To submit product for analysis, send your packages (including photo, bio & contact #) to: *Music Connection* Demo Critique, 6640 Sunset Blvd., Hollywood, CA 90028. Demo Critiques are not for purchase. All submissions are reviewed by committee. All packages become the property of *Music Connection* magazine.

BMI

CONGRATS TO:

LAUREN CHRISTY on her triumphant debut on *The Tonight Show*...THE COUNTING CROWS on their upcoming Geffen release...PJ HARVEY on her recordbreaking success and RAGE AGAINST THE MACHINE on signing with Sony.

NEW SIGNINGS:

Welcome to SEAN "PUFFY" COMBS, VP of Uptown Ent. & President of Bad Boy Ent., who also co-executive produced the hot soundtrack, *Who's The Man*.

CHECK OUT:

ANDY PRIEBOY & MESHELL INDEGECELLO who just signed to Maverick Records...RANDY EDELMAN's score to *Dragon: The Bruce Lee Story*...DAVID BOWIE's hot new release *Black Tie White Noise*, co-produced by NILE RODGERS...SONIC YOUTH 's music and HANS ZIMMER's score in Tony Scott's upcoming film, *True Romance*.

MILLIONAIRES:

LENNON & McCARTNEY's "Yesterday" just set a record for the most performed song in history - it's hit the airwaves over 6 million times!

SHOWCASE HAPPENINGS:

Look for New Music Nights at Club Lingerie on July 8 at 9:00pm.

SONGWORKS—STEVEN P. WHEELER



BMI co-sponsored this year's "Big Apple Radio Broadcast Contest" in New York. Furman University deejays Jeff Montgomery and William Marion of WPLS-FM were one of two college radio stations who garnered an award. Shown after the broadcast, which originated from the Museum of Television & Radio, are (L-R, front row) BMI's Steve Blinn; Morgan Creek recording artist Chris Kowanko and bandmate Brian Zipin; (back row) Kowanko bandmate Graham Hawthorne; WPLS's Jeff Montgomery and William Marion; BMI songwriter Lisa Loeb and the museum's Ken Mueller.

Industry Showcases

ASCAP's "Quiet On The Set" Showcase at Cafe Largo will take place on Tuesday, May 25th at 8:00 p.m. Contact Brendan Okrent at (213) 883-1000 for further information.

The National Academy Of Songwriter's next "Acoustic Underground" Showcase will include a special "Songwriters In The Round," featuring such hit songwriters as Billy Steinberg, Dave Alvin, Jerry Fuller and Colin Hay. You can see it for yourself at the *Troubadour* on Monday, June 14th. Contact Blythe Newlon for further information (213) 463-7178.

For all you traditional rock & rollers, the next *Music Connection*-sponsored industry showcase entitled the "American Rock Connection" will take place at the *Palomino* on Thursday, June 17th. Contact L.A. Vision Entertainment at (310) 379-8578 for further information.

Zomba Music Activities

Zomba Music announced several new deals including a long-term arrangement with RHI Entertainment, Inc., one of the largest independent suppliers of movies and mini-series to the major networks. Upcoming RHI projects include *Scarlett*, *The Magic Johnson Story* and *Gypsy*, which stars Bette Midler. Zomba will represent the music publishing for RHI worldwide.

Zomba also entered into a similar publishing deal with the L.A.-based feature film company, *Cappella Films*, to represent their publishing interests worldwide.

In addition, Zomba announced a deal with the New York-based *Signature Sound*, which specializes in serving the music needs of advertising agencies and includes such clients as *Proctor & Gamble*, *Saatchi* and *PolyGram Special Products* among others.

Bug Music Blues

Dennis Walker celebrated his 50th birthday by producing a duet with B.B. King and Robert Cray for King's new album. The song, "Playin' With My Friends," was co-written by Walker and Cray.

Other Bug songs on King's album are Big Jay McNeely's "There's Something On Your Mind" (a duet with Etta James), Willie Dixon's "You Shook Me" (a duet with John Lee Hooker).

David Egan and David Love Lewis' "Wake Up Call" is on John Mayall's latest Silverstone/BMG release.

Former Free/Bad Company/Firm lead vocalist Paul Rodgers' new album, *A Tribute To Muddy Waters*, features six of Muddy Waters' songs and three Willie Dixon tunes.

ASCAP Awards Show

ASCAP recently held its Eighth Annual Film and Television Music Awards at the Beverly Hilton Hotel with more than 665 members of the film, television and music communities in attendance. The black-tie dinner honored the composers, lyricists and publishers of the most performed TV themes, TV background scores, film scores and songs from current motion pictures.

Composer Maurice Jarre received ASCAP's "Golden Soundtrack Award" in recognition of his lifetime achievement in film and television music.

Other award winners included Jimmy Jam and Terry Lewis, Bill Conti, Verdine White of Earth, Wind & Fire, Michael Bivins of Bel Biv DeVoe, Judy Hart Angelo and Mark Snow. Congratulations to all the winners for their wonderful work last year.



EMI recording artist Wendy Moten recently made an appearance on NBC's *Tonight Show* and sang her single, "Come In Out Of The Rain." Pictured after the performance are (L-R) Michael Sandoval, VP/ Creative, PolyGram Music Publishing Group; Wendy Moten; Colin Cornish, President, PolyGram Music Publishing Group.



MCA Music Publishing executives recently gathered in their New York office to present writer/producer Shep Pettibone a platinum album for his contribution to Madonna's *Erotica* album. Pettibone was also recently nominated for a Golden Globe Award for "This Used To Be My Playground" from the film *A League Of Their Own*, and is currently working on Taylor Dayne's new album. Pictured in the MCA offices are (L-R, back row) John Alexander, Sr. VP/Creative; Merrill Wasserman, VP/International Acquisitions; Bob Cutarella, Director of Creative Services; (front row) Jane Brinton, Pettibone's Manager; Shep Pettibone; John McKellen, MCA Music President.

**A&R Spotlight
Steven Bellamy**

This ten-song cassette entitled *Raking Leaves* is filled with passionate American rock & roll. Acoustic rockers that cover much the same territory as the roads that have been previously paved by such true blue artists as John Mellencamp and John Hiatt.

In fact, Bellamy's vocals seem like a hybrid of those two artists, yet this is anything but a facsimile. Bellamy is a powerful and inspiring songwriter, who is in the midst of negotiating a publishing deal (the deal had not yet been finalized by press time) and if it was up to me, a record deal would soon follow.

While most people would call this a new addition to the current country music explosion, it reminds me more of the straight-ahead rock & roll that turned the L.A. music scene into a

factory of magical music in the mid-Seventies.

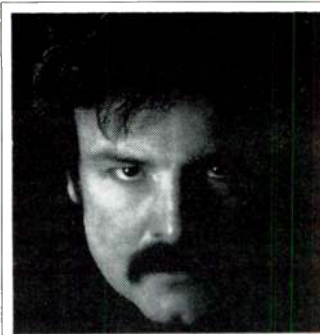
I'd say that's what makes Steven Bellamy such a notable artist, and one with a solid future. He brings an exhilarating vitality and fire to his songs, which are vaguely familiar, yet soothingly fresh at the same time.

Songs like "Train Going Nowhere" are the essence of brilliant simplicity, a perfect marriage of raw rock and engaging lyrics. While "Welcome Home Sonia" could find itself a place on the flourishing college radio circuit. Tremendous crossover potential here.

This is one of the few things that I've heard recently that is truly ready for industry attention, and after that who knows? You'll be able to see Bellamy and his crack band at the American Rock Connection industry showcase at the Palomino on Thursday, June 17th. Who knows, it may be the night the man gets his deal! Contact: (310) 395-0984. **MC**



Cherry Lane Music Publishing announced the signing of singer-songwriter Pete Kennedy. Kennedy, who has eight solo albums to his credit, as well as tours with Mary-Chapin Carpenter and Nanci Griffith, is currently in the midst of an international tour with Griffith and her Blue Moon Orchestra. Kennedy is also at work on his next solo record. Pictured (L-R): Mike Connelly, Cherry Lane Music; Pete Kennedy and Len Handler, Creative Manager, Cherry Lane Music.



Burton Cummings

Bug Music
6777 Hollywood Blvd.
Ninth Floor
Hollywood, CA 90028
(213) 466-2366

Between 1969 and 1971, the

Guess Who had no less than nine Top Forty hits, from soothing ballads ("These Eyes") to flat-out rockers like their Number One classic, "American Woman." Led by their charismatic and versatile lead singer Burton Cummings, the band's legacy has survived their 1975 demise and crossed over to a new generation of fans.

"We were shit on by a lot of critics because we had hit singles before that was fashionable for a rock band," Cummings says now, "but if a band like the Guess Who came along today, they'd be monstrous. It's funny because almost thirty years later, critics and writers are saying that we never got the respect we deserved. I think a lot of the Guess Who stuff was honest, yet commercial, which is a very difficult thing to pull off."

Unlike many artists who refuse to talk about their past successes, the 45-year-old Cummings had no problem discussing days gone by, something he did with candor, humor and honesty. His willingness to discuss all aspects of his career probably has a lot to do with the fact that he's very excited about his current situation, which includes touring with Ringo Starr's band, a recent signing with Bug Music and quite possibly a new band.

Cummings was only a seventeen-year-old Winnipeg high school student in 1966, when he joined the Guess Who. While it was his incredible voice that got him the gig, it was his songwriting partnership with the group's founding member Randy Bachman that took the Canadian band to the top of the world music scene.

The Bachman-Cummings partnership was one of the most successful pairings of the time, something made even more remarkable because of their differing lifestyles. Cummings was the hard-drinking party boy, while Bachman was a converted Mormon. "I think why Randy and I were so successful together in the beginning is that we were both very good at writing unfinished songs. I would write a set of verses without a bridge and he would have a bridge without verses that would fit perfectly and vice versa. It was very magical."

However, when Bachman left the band in 1970, the split made the Lennon-McCartney divorce that same year seem like a love fest. While Bachman went on to form Bachman-Turner-Overdrive, Cummings continued on with the Guess Who for another five years and sent another five songs into the Top Forty, including the Top Ten smash "Clap For The Wolfman."

Since the breakup, Cummings' seven-album solo career has spanned seventeen years, and includes a handful of hits including the Top Ten smash "Stand Tall." Unfortunately, contractual complications have kept many of his releases from finding U.S. fans. His last solo album *Plus Signs* never came out in the States because of legal hassles but went gold in Canada last year.

After finishing the lengthy world tour with Ringo Starr's band last fall, Cummings began work on his next solo project when a funny thing happened. He fell into what he believes could become a new band situation, something that includes former Knack drummer Bruce Gary, former Rod Stewart bassist Phil Chen and former Elton John guitarist/keyboardist Fred Mandel.

"I haven't been in a quartet since the Guess Who in 1970," Cummings states enthusiastically. "This thing caught us all by surprise, and I have to say that this band sounds great. It's really strange because the sound of the four of us is bigger than some of the seven or eight-piece bands I've put together over the years. We're recording some tracks now, and we'll see what happens."

As for his new publishing deal with Bug Music, Cummings replied, "They're going to be administering my company [Shillelagh Music], which has some three hundred songs, including material from the Guess Who days, my solo career and things I'm writing now. They'll be shopping those songs to artists, producers, filmmakers and movie producers. I plan on this association with Bug opening up some doors for me as a writer, particularly in the country field."

Cummings is no stranger to country music success, as he first hit the country charts with his hit single "Takes A Fool (To Love A Fool)" way back in 1979. With a laugh, Cummings summed up today's music industry by saying, "Hell, country music today is just rock & roll with a hat. Twenty years ago, 'Achy Breaky Heart' would have been on the pop charts. I think the reason for the country explosion is simply that between the 'whitey-hating' guys with the big gold chains and bands like Nirvana, Mudhoney and Dinosaur Jr., you've got a tremendous void in rock music." **MC**

O'BRIAN'S SONG



Veteran producer David Kershenbaum (Tracy Chapman, Joe Jackson) and RCA artist Dillon O'Brian are pictured during sessions for O'Brian's upcoming debut album. Pictured at Studio 55 are (L-R) O'Brian manager Ross Elliot, Kershenbaum, Worlds End President Sandy Robertson, O'Brian and RCA A&R rep Leslie Lewis.

SCREAM STUDIOS: A whole lotta mixin' goin' on at this Studio City facility...David Leonard, mixing Tim Finn's new opus for Capitol...Andy Wallace, mixing Fishbone's new Sony Music release... Andy Wallace, mixing tracks by Alice In Chains for the soundtrack album to the upcoming action adventure flick, *The Last*

Action Hero.
OLIVE STREET DIGITAL POST: Currently recording at this Burbank facility: Arabian Prince (for Underworld Records), InterMedia Advertising Agency, Fox Video (a Charlie Chaplin laser disc release), Panorama International Films, Culver City Post.

COMEBACK SESSION



Encino recording studio Metronome recently played host to R&B legend Ike Turner (pictured middle), who is currently finishing up his next album. Also, Alex Goldberg, Whoopi's daughter, is at Metronome producing several rap acts.

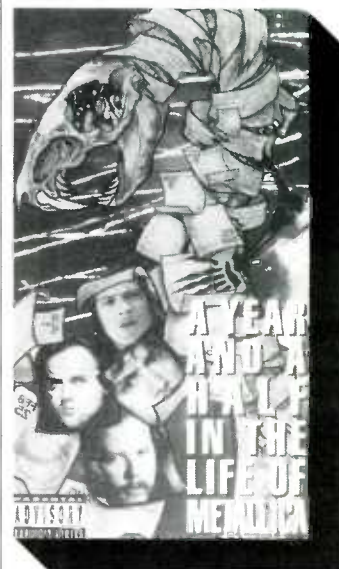
SKIP SAYLOR RECORDING: Producer Max Norman and Geffen recording act Phantom Blue, overdubbing and mixing tracks, engineering expertise supplied by Chris Puram and assistants Louie Teran and Aaron Miller...Brian May and Duck Productions, mixing live tracks for a Westwood One release, with engineer Justin Shirley-Smith manning the console and Mike Ging assisting...J.V.K. artist Art Madison, mixing his upcoming opus with producers Jay King and Gordon Jones, engineer Rob Chiarelli and assistants Louie Teran, Mike Ging and Eric Flickinger...International artist Lucero, mixing two upcoming singles, with Rafael Perez-Botija and Tony DeFranco producing the sessions, Pat MacDougall engineering and Eric Flickinger assisting...Silas act D.E.F., mixing tracks for an upcoming release, sessions produced by Jimmy Thomas and Kirk Wan and engineered by Jean-Marie Horvat, assisted by Mike Ging.

LARRABEE SOUND STUDIOS: Producing team L.A. & Babyface, helming songs for Sony Music's new Babyface solo album, with Dave Way engineering the sessions...Producer Don Was and veteran funkmeister George Clinton, mixing a remake of "Walk The Dinosaur" for the soundtrack of the upcoming Super Mario Brothers movie on Capitol Records, engineering expertise supplied by Dave Way...Producer Ted Templeman and engineer Jeff Hendrickson, mixing the new Bullet Boys opus for Warner Bros...Producer Howard Benson and engineer Ryan Dorn, mixing the new Bang Tango opus for MCA...Dr. Dre and engineer Greg Royal, mixing tracks from Dr. Dre's current Interscope album, *The Chronic*.

TALON RECORDING STUDIOS: This North Hollywood facility has recently played host to W.A.S.P., remixing tracks, with Blackie Lawless producing the sessions, Mikey Davis adding the sonic expertise...Pony Canyon artist Laaz Rockit, recording a new release, with Mikey Davis engineering and producing, assisted by Ross Robinson...Local all-female act Lypstik, mixing a four-song EP with producer/engineer Mickey Davis manning the board.

ATT: STUDIO OWNERS: MC publisher Michael Dolan is selling a mint condition Baby Grand piano, Kawai 1E, for \$5,500. Interested parties, call (213) 462-5772. 

METALLICA NOW



Clocking in at 236 minutes, Metallica's two-part video offering, A Year And A Half In The Life Of Metallica, Part 1 and 2, just might take you that long to watch. The first part chronicles, in depth, the recording of the band's last offering, Metallica, and includes three videos from that album—"Enter Sandman," "Nothing Else Matters" and "The Unforgiven." Part Two takes a two-hour-plus look at the band's grueling fourteen-month tour, including dates at the prestigious Castle Donington Festival (the ultimate heavy metal sock hop), Moscow, the MTV Music Awards, the Freddie Mercury Wembley Tribute and the band's first stadium headlining gig (San Francisco's "Day On The Green"). Overall, the compilations show the band to be a serious, hard-working band who got respect the old-fashioned way—they earned it!

—Tom Farrell

AMPEX

WHERE THE HITS HAPPEN

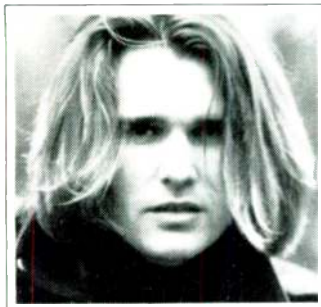
Since its introduction at the Audio Engineering Society Convention in San Francisco, Ampex 489 Digital Mastering Audio Tape has delivered to the user the same high level performance that customers have come to expect from

Ampex audio products. Designed specifically for the audio recording professional, 489 DM has met the need for a highly reliable media product to work on the new ADAT multi-track recorders from Alesis and Fostex. Ampex 489 Digital Mastering audio tape utilizes the latest dual layer coating technology

in order to assure the recording reflects all of the artistry that is being put into performance. Together with the precision shells, and special carbon backing, 489 DM brings as much artistry and expertise to the recording session as the other elements of the recording process. The fact that 489 DM is among the best Super VHS

products in the world in drop out performance further assures you that what you hear in play back is what was being recorded. For years Ampex has delivered the media required to serve the needs of Audio recording professionals worldwide. Ampex 489 digital mastering tape is just one more example.

PRODUCER CROSSTALK



SIMON HANHART

By Tom Farrell

Like so many other people in the music industry, producer-engineer Simon Hanhart started out on his chosen career path as a musician. "I played guitar and bass in several semi-pro bands in Great Britain after leaving school," remembers Hanhart, who has parlayed that early experience as a player into a career as a producer, having already helmed albums by such acts as Marillion, Babylon A.D., the Big F and Ten Inch Men.

"I spent a lot of time in various studios gaining valuable recording experience as a musician," explains Hanhart, who joined a band called England, signed to Arista, who released one well-received album entitled *Garden Shed*. "I've always tried to learn as much as possible from everything I've done, and I made the most out of my experiences as a musician. I try to keep that in mind when I produce."

As the performance aspect of his career began to drift, Hanhart concentrated more on the production side of the glass, eventually landing a job at London's Marquee Studios, allied to the famed club that shares its name. "I started at the end of 1979, which was a very exciting time for music in the U.K. as well as the rest of the world."

During his two-and-a-half year stint as an assistant engineer, Hanhart worked with a diversity of new and established English talent, including Killing Joke, Boomtown Rats, Paul Young and the Moody Blues. During these sessions, Hanhart also worked and had the chance to learn from a variety of seasoned veteran producers, including John Robert "Mutt" Lange, Peter Collins and Gus Dudgeon.

Because of the studio's partnership with the Marquee Club, Hanhart seized the opportunity to expand his

engineering skills by making live recordings of many of the venue's patrons, which included U2, Iron Maiden and UFO. "After gaining assisting experience, I began to engineer at the Marquee and also freelanced at many major studios around Europe and England," recalls Hanhart. "It was a very invigorating time for the music scene, both from an artistic and a business standpoint."

"I engineered the first albums by Marillion for EMI," continues Hanhart, "both of which went into the U.K. Top Ten and achieved gold record status." Hanhart also engineered albums by U.K. post punk alternative bands like Spear of Destiny on CBS Records, Irish punk band Stiff Little Fingers and live tracks for Echo and the Bunnymen.

In 1984, Hanhart moved into production, scoring a Top Ten U.K. hit with Marillion's *Reel To Reel* album. Over the next few years, Hanhart produced the *Innocence Is No Excuse* album by British metal stalwarts Saxon. Hanhart delved deeper into the growing metal scene with production credits for Capitol act Wastayed and RCA/Jive act Mammoth's eponymously titled debut.

In 1987, with heavy metal continuing its artistic and commercial renaissance, Hanhart traveled to Toronto to produce the Killer Dwarfs sophomore effort for Epic Records. Hanhart then headed to Los Angeles to produce the debut album for Babylon A.D. on the Arista label. "I liked Los Angeles, and in 1990, I decided to base myself here," said Hanhart.

Reflecting on his philosophy of production, he adds: "Pre-production is a must, and I'll spend as much time necessary working on the correct selection of songs and their arrangements. I know from my experiences as a musician, playing in a studio can be fairly intimidating, so preparation is all important."

"Normally, during this period, the band and I established an overall objective, bearing in mind the commercial needs of the record company," he continues. "So, once we're actually in the studio, we can creatively work toward that goal without being hampered by a rigid formula."

"I feel it's important for a producer not to be rigid in his approach and to keep the atmosphere experimental—to allow the musicians to stamp their personalities onto the record, rather than trying to manipulate a band into being something they're not. I feel that as long as attention is being paid to the constraints of time and budget and progress is being made, a relaxed creative atmosphere can only lead to a healthy sounding record."

"Being in a room with five or six different people every few months is never boring, and the human elements that make music so distinctive always seem to rise to the surface in a good studio environment. It's a great feeling to be able to help develop that spirit into a finished product. Producing is tremendously satisfying, and it's always more rewarding when someone says they've enjoyed something you've been involved with." **MC**

NEW TOYS—BARRY RUDOLPH



Hearos Foam Ear Plugs from DAP

Hearos are soft, foam ear plugs that are good for concerts, studying, sleeping or traveling. Actually, any time you want to shut out the sound of the world around you, these reusable protectors are way handy. Hearos come packaged in either a four pack (that's two sets) or in an eight pack with keychain and ring. Hearos could save your ears from damage that could be both permanent and irreversible.

The Hearos Ear Filter is said to "filter

out" the damaging noises at concerts while enhancing music and speech. I like the small handle that makes insertion and removal easy. Once the Hearos are inserted in your ear, they start expanding for a snug fit in your ear canal.

A Hearos package of four sells for \$2.99 while the handy keychain capsule with eight sells for \$4.99. For more information, contact DAP Enterprises at 12400 Ventura Blvd., Suite 331, Studio City, CA 91604. Phone (818) 7698772.



DOD's FX70 Metal X

Like the FX69 Grunge pedal, the FX70 has a lot of distortion but a much crisper tone. The high and low controls allow for a much more metallic bite and crunch while the level and distortion controls set the sensitivity. A good new feature is the

active switching which means noiseless changeovers from pedal on and off...no matter how much you have the knobs screwed up. For more information, contact DOD at 5639 South Riley Lane, Salt Lake City, Utah 84107.



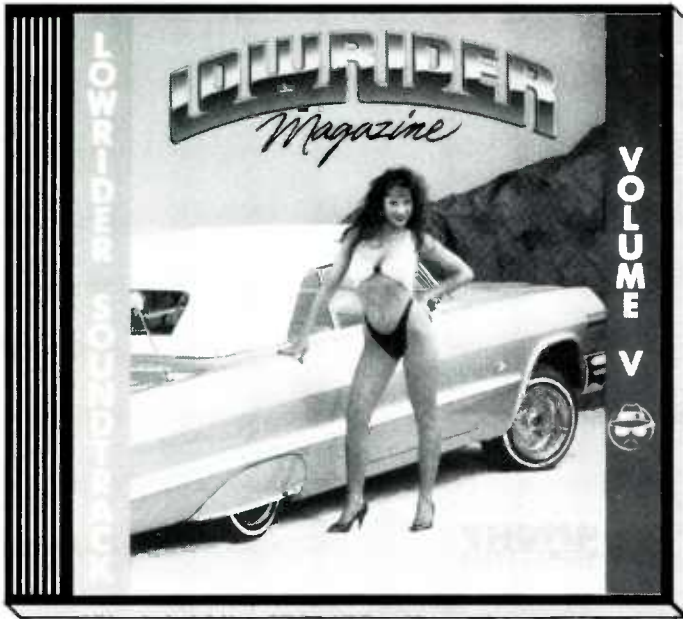
New Cheyenne Bass Guitar from Rickenbacker

Model 4004C is the first new model in a long time from the 4000 series of basses from Rickenbacker. Called the Cheyenne, the design includes a neckthrough-body construction with a full scale maple neck and fretboard. There are two truss rods to align both sides of the neck separately. The body is a hand-rubbed, European oiled finished American walnut. All hardware is gold plated which contrasts nicely with the natural oil finish.

A very simple, passive electronic cir-

cuit connects the two new humbuckers to a single tone, volume and pickup switch. Also new is the larger brass tailpiece that gives you more sustain and makes string changing a breeze. Schaller M4 tuners are used.

The Model 4004C Cheyenne bass sells for a suggested retail price of \$1,429. For more information, contact Rickenbacker International Corp., at 3895 S. Main Street, Santa Ana, CA 92707. Phone (714) 545-5574. **MC**



Driving is a solitary undertaking, art can be a unifying force and nothing goes together quite so well as cars and music. That's the corollary behind *Lowrider* magazine's excellent, *Lowrider Soundtrack Volume V*. "We decided this year to step up our efforts to unite the barrios...by getting the word out to the gangs that we don't want any part of it [violence]," says **Thump Records'** Business Manager **Pebo Rodriguez**, commenting on the theme of this collection. "We went after songs about unity, as opposed to all the gangster rap music happening out there." Thump decided to do this collection after becoming the victims of violence at their **Super Low Rider Show** in Pomona last year. Artists on the CD and possibly featured on the **Low Rider Unity Tour** that hits the **Sports Arena** August 8 include **Hi-C** and the **Barkays**. A fine concept album you don't necessarily need to be Hispanic to appreciate.

New in stores is *Monterey Nights*, the seventh instrumental album from **Entertainment Tonight** co-host **John Tesh**. This is the follow-up to Tesh's Top Fifty best-selling *A Ro-*

mantic Christmas from late last year. The Emmy Award-winning composer describes *Monterey Nights* as his "most passionate, inspired work to date." The CD was named after the cool, November Monterey night when Tesh proposed to his wife, **Connie Sellecca**. Thank Tesh's new label, **GTS Records** (Gib-Tesh-Sellecca) for this romantic new CD.

Black Entertainment Television's Video LP has a new theme song courtesy of **Prince**. Titled "Pheremone," the song was first played on Prince's April 27 appearance on the program.

Peter Gabriel's "In Your Eyes" has had its second soundtrack inclusion. The tune first showed up in *Say Anything* and is currently featured in *Bennie And Joon*.

Ramones main man **Joey Ramone** recently filmed a guest host appearance for the **ABC** show *In Concert*. The segment was shot in Joey's living room and shows for the first time his collection of toys from around the world. Look for an air date sometime in late June. In more **Ramones** news, the whole quartet

appears as animated characters this fall on *The Simpsons*. They will also appear in a forthcoming study by photographer **Francesco Scavullo** of "men and women who influence." The photo session took place last month in New York City. Look for the book in 1994.

Nick Scotti first met **Madonna** when he was thirteen. He was sneaking out of his parents' home in Queens to head to an all-night dance club in Manhattan. She was hanging out in the DJ booth with then-boyfriend **Jellybean Benitez**. Scotti next met the material girl nine years later at

a party. He was now a top male model; she was now the queen of pop. They talked and then he sent her a demo tape. "She basically got the door open for me, and the rest was up to me," says the man now signed to Madonna's home label. "A lot of things sort of fell in my path. But it's what people do with what falls in their path." One of the things Scotti did was to record a song Madonna co-wrote and ask her to sing on it. Show Biz thinks you'll be hearing these cuts lots at the discos but perhaps not so much on the radio.

Philadelphia native **Joey Lawrence** grew up in a musical household. The sixteen-year-old singer remembers "listening to the old Philly International stuff and R&B performers like Earth, Wind & Fire,

the Isley Brothers, Luther Vandross and Hall & Oates." Now, thanks in part to starring roles on *Gimme A Break* and the top-rated teen show *Blossom*, Lawrence has indulged his R&B passion. He sets out to be a New Jack swinger on his self-titled **impact/MCA** debut and succeeds quite nicely. This is the best Bobby Brown CD that Brown never recorded.

On May 22 and 23, *Countdown America* turns a special spotlight on the music of **Peter Cetera**. The former **Chicago** lead vocalist will talk about his personal and musical transitions and introduce hits such as "Glory Of Love" and "Restless Heart." The following weekend, May 29 and 30, this cool show on **Magic 94.3 FM** spotlights the work of



Nick Scotti

Butch Belair



John Tesh



Joey Lawrence

Robert Sabera



Michelle Wright

George Michael. *Countdown America* airs Saturdays at 6 a.m. and repeats Sundays at 9 a.m.

Canadian vocalist **Michelle Wright** gets her own special May 24 at 7:00 p.m. PST on the **Nashville Network**. Wright was crowned Female Vocalist of the Year three years in a row by the Canadian Country Music Association. Last year, she broke the American charts with her Top Ten single, "Take It Like A Man." The special features concert footage interspersed with interviews with the candid singer, who frankly discusses her success, aspirations and experiences as a recovering alcoholic. The special was taped at Toronto's **King Street Opera House** before a sell-out crowd.

CMT: Country Music Television



Bethie

has joined forces with **Arista Records, Camelot Music and Pyle Industries** to help give stuff away. The Grand Prize winner of the contest receives a Fender guitar autographed by hitmaker **Lee Roy Parnell** and an all-expense paid trip for two to Austin, TX to see him perform June 18. The three-day/two-night trip includes round-trip airfare, luxury hotel accommodations, a private dinner with the artist, \$250 spending money, Parnell CDs and T-shirts. To enter, simply mail your name, address and telephone number to "Lee Roy's Guitar" Giveaway, P.O. Box 52591, Knoxville TN 37950 before May 25. Or call (900) 454-(4)CMT before midnight May 23.

Discovery Music recording artist **Bethie** has one all you kids are sure to love. **Really Silly Songs About Animals** features such insidiously hummable new ditties as "Kitty Cat Man" and "Ivana The Iguana" beside new versions of the classic tunes "At The Codfish Ball" and "Aba Daba Honeymoon." Bethie's cassette-only release was graced, before release, with the **Oppenheim Toy Portfolio Gold Seal**. The artist, who previously received two Parents' Choice Awards, is currently on a national concert tour which will eventually include promotions at local zoos.

All sorts of celebrities will hit the Great White Way this year to help

celebrate its year-long 100th anniversary. The centennial, dubbed "**Celebrate Broadway: 100 Years in Times Square**," promises free public concerts and performances, exhibitions of Broadway memorabilia, a film festival, education programs and television specials. It will also be the theme of the 1993 Tony Awards. **Patti Lupone** (*Evita*) and **Carol Channing** (*Hello, Dolly!*) were among performers at the **Shubert Theatre** to announce the festivities.



Joan Baez had to cancel the last three dates on her just-completed national tour because she was needed elsewhere. She and guitarist **Paul Pesco** flew instead to war-torn Sarajevo to perform a concert for television which was filmed in an underground studio there and to play a live date, security permitting. The cancelled U.S. dates were at venues in Oregon and Washington.

You need not be a student of William Shakespeare to appreciate **Patrick Doyle's Epic Soundtrax** score for the big budget, big screen adaptation of the bard's **Much Ado About Nothing**. Sure, there are lyr-

ics in ancient English, but those only crop up in two places. The rest is quite modern, though, like a microwave version of plum pudding, still bears the flavor of merry olde England. **Kenneth Branagh** adapted, produced and takes the lead in this version of the classic play, which also stars **Michael Keaton, Keanu Reeves** and **Denzel Washington**. Show Biz needs to note that while lots of big names may have had points on this film, Shakespeare was not among them. When Doyle wants to effusively thank the "creator" of *Much Ado About Nothing* in his liner notes, it's Branagh who gets the credit.

Actor **Edward James Olmos** joined **Capitol** record artist **Dave Koz** in the studio recently to complete the track "Saxman" for Koz's upcoming **Lucky Man** album. Olmos, shown here with Koz and producer **Dennis Lambert**, provides a spoken word intro to the tribute to influential sax players. Legendary "saxmen" also contributing to the track were **Maceo Parker, Clarence Clemons** and **Tower of Power's "Doc" Kupka**. MC



Dave Koz, Edward James Olmos and Dennis Lambert

Local Notes

By Michael Amicone

Contributors include Chuck Crisafulli, Barbara Shaughnessy and Sean Doles.

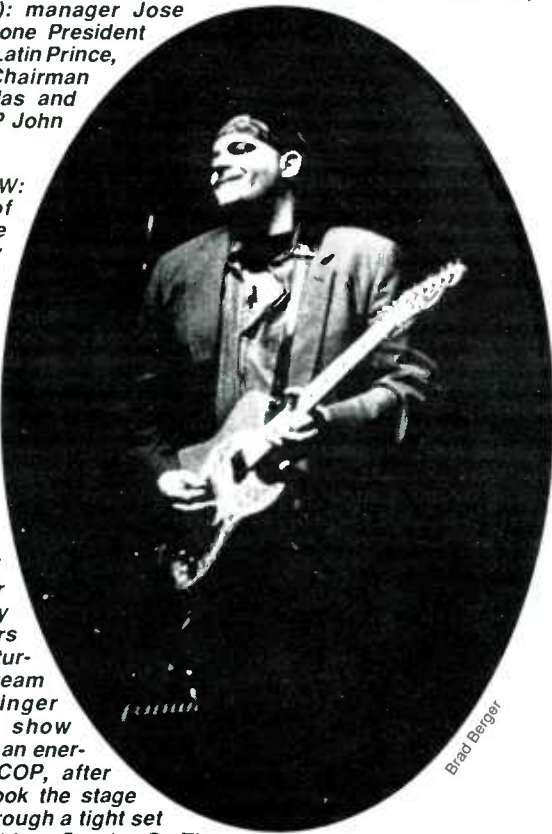
RHINO RELOCATION: Rhino mascot Rocky Rhino is pictured with label VP of Operations, Brian Schuman, at the label's new spacious digs (10635 Santa Monica Blvd.). The premier reissue label, which will soon be releasing a four-volume series profiling the greatest pop crooners, male and female, of the Forties and Fifties, recently succumbed to space demands and abandoned their trusty, but cramped, Santa Monica lodgings.



GOOD VIBRATIONS: Third Stone/Atlantic recording artist Latin Prince and actor/producer Michael Douglas are among those posing for the camera at Third Stone's Los Angeles headquarters. Latin Prince's debut release is entitled *Multiple Vibes* and features the single "With My House" (which will also be released in Spanish as "A Mi Casa"). Pictured (L-R): manager Jose Silva, Third Stone President Dick Rudolph, Latin Prince, Third Stone Chairman Michael Douglas and Third Stone VP John Brown.

CREAMY SHOW:

The sound of monster grunge made its way behind the Orange Curtain recently when Alice In Chains headlined a bill at the Bren Center on the UC Irvine campus. Also on the bill were the mondo metal rumblings of Circus of Power and the Creamy rock of Masters of Reality, featuring former Cream stickman Ginger Baker. The show kicked off with an energetic set by COP, after which, MOR took the stage and worked through a tight set of new material from Sunrise On The Sufferbus—despite the bad acoustics of the converted gymnasium and MOR vocalist/guitarist Chris Goss' (pictured above) struggle to keep his guitar up in the mix amid Baker's skin-bashing. Alice In Chains didn't have much trouble with levels as they simply cranked everything to "11" for an hour of angst-ridden sturm and drang. It was an evening when T-shirts and earplugs sold equally well.



Brad Berger



Jorraine Sinnard

RICHIE WINNER: Cecily Gardner (left), UCLA Extension's 1993 Lionel Richie Songwriting Scholarship winner, is pictured with Ronnie Rubin (Director of Extension's Department of Entertainment Studies and Performing Arts), Brockman Music's (Richie's publishing company) Steve Anthony and NAS Executive Director Dan Kirkpatrick.



'FOR REAL' PARTY: Atlantic Records recently hosted a party celebrating the release of *For Real Tho'*, the latest offering from R&B group LeVert, which includes their R&B hit and tribute to classic soul music, "Good Ol' Days." Held at Prince's Glam Slam nightclub, the party attracted label staffers, the media and notables from the TV comedy world, including Martin Lawrence, star of his own self-titled Fox series and longtime MC for Russell Simmons' Def Comedy Jam, and Tommy Davidson of Fox's *In Living Color*. Pictured (L-R): Marc Gordon of LeVert, Lawrence, Gerald Levert, Davidson and Sean Levert.

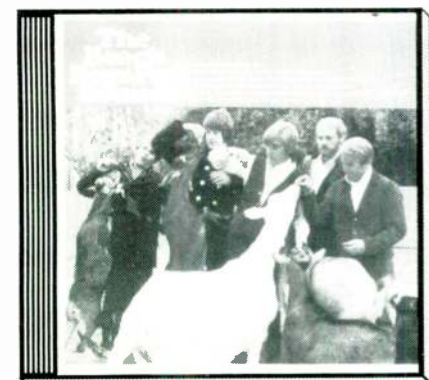


KOOL AS ICE: Robert Bell of *Kool & the Gang* and hard-core rapper *Ice-T* are pictured during a recent *Abbey Road Distributors Convention* in Long Beach. Bell was promoting *Kool & the Gang's* comeback album on *JRS*, *Unite*, and *Ice-T* was hyping his latest release, *Home Invasion*.

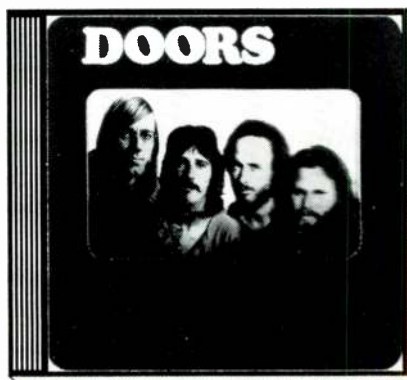


A GRAND SHOW: Top vocalist Aaron Neville made a rare appearance sans his brothers at Hollywood's *Cinegrill* recently. Neville performed songs from his latest *A&M* release, *The Grand Tour*, which features the usual smattering of covers, including a sublime interpretation of the *Originals'* great soul ballad, "The Bells." In addition to performing a selection of tracks from the album, Neville offered an interesting interpretation of the Mickey Mouse theme song. Pictured (L-R): *A&M's* Richie Gallo, Rick Stone and Jim Guerinot, Neville, producer Steve Lindsey and *A&M's* David Anderle and Milt Olin.

PET SOUNDS: *DCC Compact Classics* has released two new gold disc reissues, the *Brian Wilson/Beach Boys* masterpiece *Pet Sound* and the *Doors'* *L.A. Woman*. As usual, great care has been taken with the packages. *Pet Sounds*, which includes the *Wilson* classics "Wouldn't It Be Nice," "God Only Knows" and *Brian's* only solo hit, "Caroline No," sports a nice booklet and as much dynamic range as a full-track, well-remastered mono mix will allow (it's the best this record has ever sounded—including the original vinyl release). *L.A.*



Woman, the last *Doors* album recorded with *Jim Morrison*, sports the original see-through cover design and features "Love Her Madly," "Riders On The Storm" and the title track. Both are perfect examples of what gold disc CDs have to offer—warm bottom end, unusual clarity and lifetime durability. Upcoming titles to watch for: *Jackson Browne's* 1974 masterpiece, *Late For The Sky*, containing some of the finest lyrics ever written (with some difficult rhyme structures that would make Shakespeare envious), and *McCartney's* over-produced, but musically accomplished, *Ram*, featuring the 1971 Number One hit "Uncle Albert/Admiral Halsey."



SOMETHING PECULIAR THIS WAY COMES: Singer-songwriter *Jullanna Raye*, a high priority on *Warner/Reprise's* release schedule, is pictured during her recent appearance at *Le Cafe*, where she performed material from her new *Reprise* album, *Something Peculiar*. Produced by *Jeff Lynne*, a one-man band who supplies (as usual) a majority of the album's instruments, the appropriately titled *Something Peculiar* is an oddball, always interesting, collection of slightly over-produced tracks (*Lynne's* compressed style has grown a little stale). Pictured at *Le Cafe* are (L-R) *Reprise* Vice President of Promotion *Marc Ratner*, *Jeff Lynne*, *Jullanna Raye*, manager *Tim Neece*, *Warner Bros.* Senior VP/Business Affairs *David Altschul* and *Reprise* Senior Vice President of Promotion *Rich Fitzgerald*.



A FREAKY SHOW: *Freak of Nature*, featuring vocalist *Mike Tramp* (*White Lion*), played a pre-tour, warm-up gig at the *Marquee* in *Orange County*. The band's hard and heavy sound is a new direction for the singer. So far, *FON's* self-titled debut album, recorded in just six days, has only been released overseas. The band heads over to *Japan* for a few shows, then they're off to conquer *European* shores before returning to the *U.S.* —*BS*

PRECIOUS STONES: After toiling away in the relative obscurity of *Tucson, Arizona* for nearly a decade, the *Sand Rubies* recently found themselves in the opening slot of a sold-out show at the *Roxy*, where the veteran duo, composed of *Rich Hopkins* and *David Slutes*, delivered a short but inspired set and nearly upstaged headliners the *Tragically Hip*, whose neo-folk stylings have piqued considerable industry interest as of late. The *Sand Rubies'* finely crafted, hook-laden tunes and story-like lyrics were highlighted on the numbers "Goodbye," "Santa Maria Street" and "Guns In The Churchyard" from their eponymous *Atlas/PolyGram* debut release.—*SD*

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

TOP OF THE POPS: *Michael Jackson's Thriller* has surpassed *REO Speedwagon's Hi Infidelity* LP as the second-biggest seller in the *CBS* catalog domestically (seven million at last count). Number One is still the debut album from *Boston*. Other history in the making: *Jackson* is the only artist to place four singles from one album in the *Top Ten*, and he's done it twice now (remember *Off The Wall?*)!

SQUEEZING OUT SPARKS: Former *Squeeze* kingpins *Chris Difford* and *Glenn Tillbrook* have signed with *A&M Records*. To keep things strange, their first project is a collaboration with *Grand Master Flash*, which features *Difford* rapping away with the *Flashers*.

PLANTING THE SEEDS: *Robert Plant* will soon release his second post-*Zeppelin* product, *Principle Of Movement*. When he tours, he should be backed by guitarist *Robbie Blunt* and keyboardist *Jeff Woodroffe* and an assortment of guest drummers, including *Phil Collins*, *Barriemore Barlow* (*Jethro Tull*) and *Roger Taylor* of *Queen*.

the kinks

By
Michael
Amicone



Kate Garner

Brothers Ray and Dave Davies of the Kinks

I start off every record with an image," states Kinks guiding force Ray Davies about the band's new opus, *Phobia*, featuring the Knew Kinks Klassiks "Scattered," "Wall Of Fire" and "Drift Away." "And the image for *Phobia* is of this man climbing the success of the Eighties, climbing the corporate ladder, and he reaches the top of this burning skyscraper and he's afraid of heights. It's a twisted metaphor about the decade we just lived through."

One look at the images of ecological and urban Armageddon that adorn the compact disc booklet of *Phobia* (courtesy of artist Sue Coe), and after listening to *Phobia's* harrowing opening salvo, "Wall Of Fire," a great mid-tempo rocker in which Ray sings, with particular relish:

"The city slickers built the great illusion/Now they're the first to crumble in the sun"—you get the idea that Kinks lead vocalist and main songwriter Ray Davies is painting a pretty bleak picture of urban survival in the Nineties.

"'Wall Of Fire' is actually a song of triumph," insists Davies. "I say, 'We're going to the wall of fire, let's go through it together.' It's the sense that we can beat this if we just run through it."

On the album's second track, "Drift Away," returning to a theme he's used in previous songs, escaping the harsh realities of life (something which informs Davies' beautiful Sixties composition, "Waterloo Sunset"), daydreams of cavorting like an apeman on an imaginary island paradise are Ray's sole solace from a bankrupt world ruined by puppet politicians and media

whores who "pass on the panic to the population." Ray reveals his mental escape valve on the chorus: "I think I'll just drift away/To that island of my dreams/Live in total fantasy/Close my eyes and drift away."

Switching vocal gears between a balladeer's croon on the choruses and his best full-throated rock scream on the verses, Ray hammers home his point: "Now all the politicians are running out of hope/They've burned all their bridges/Now they just can't cope/And who do we blame now we're all going broke?/It's that man over there who's hanging from a rope."

"'Drift Away' has got dark imagery, but it's also got humor," emphasizes Davies. "*Phobia* is a dark, humorous album—it's almost like a Hitchcock movie. In the midst of a scary se-

quence, he would put a moment of humor in it—and *Phobia's* a bit like that.”

It's Ray Davies' understated English humor, insightful wordplay and melodic flair, skills that are on full display on *Phobia*, which have helped the Kinks stay a viable rock act long after many of their Sixties contemporaries have been relegated to reissue land.

At crucial points in the Kinks' career, just when they appeared headed for the rock scrap heap, they have come up with the musical goods. In 1964, after several single misfires (including a lame cover of Little Richard's "Long Tall Sally"), their riff-heavy blast of lust, "You Really Got Me," a chunky rocker that, like the Kingsmen's "Louie Louie," became a staple of bar bands everywhere, saved the band from oblivion. When the follow-up, "All Day And All Of The Night," a clever clone of "You Really Got Me," worked the same Top Ten chart magic as its predecessor—the Kinks had firmly established themselves at the forefront of the British Invasion.

Following a mid-Sixties string of sublime singles, including "Tired Of Waiting For You," "Who'll Be The Next In Line," "A Well Respected Man" and "Sunny Afternoon," the Kinks' career began to wane in the colonies—despite the fact that the band was releasing one great album after another (*Face To Face*, *Something Else By The Kinks*, *The Kinks Are The Village Green Preservation Society*).

With the Kinks' career again in jeopardy, Ray Davies dipped into his considerable bag of songwriting tricks and fashioned his cheeky cross-dressing tale of sexual ambiguity, "Lola," a Top Ten record in 1970 that righted the Kinks' commercial fortunes.

Asked if this album represents another crucial step in the band's career, especially considering that their last album, *UK Jive*, released on MCA, went virtually unnoticed in the U.S., Dave Davies, the lead guitar-playing/sometimes songwriting half of the Kinks' brother act, states, "When you make records, in the excitement of making them, you feel like they're all the most important records."

As for the quality of the new album, which benefits from a live sound and a tight rhythm section (the band has survived a few lineup changes, with bassist Jim Rodford and drummer Bob Henrit now occupying the roles vacated by original Sixties members Pete Quaife and Mick Avory), Dave offers, "I obviously like all our albums, but I particularly like this one. I think it's very live sounding, and a record for the times as well—but we've always tried to make records like that anyway."

Phobia is the Kinks' first full-length album in three years and their first for new label home Columbia/Sony Music following their brief late Eighties stint with MCA, which was, according to Dave, "a very disillusioning experience. We weren't totally happy with the way they treated us."

"It's like a marriage between a label and a band," offers Ray, "and they changed their personnel continually, so I had no consistent point man I could work with. I could not really strike up a relationship there."

The Kinks landed on Columbia through an old connection. "Donnie Ienner [President of Columbia] worked at Arista when we were there—

he was Head of Promotion, so we knew him well," explains Dave. "We thought that we'd go and see him, and they expressed interest."

Recorded at the band's Konk Studios in London over a period of two years (give or take a few months, according to Dave), *Phobia*—which was once again produced by Ray Davies, something he has been doing since 1969's *The Kinks Are The Village Green Preservation Society*, when he took over the reins from original Kinks producer Shel Talmy—belies its laborious birth, sounding fresh and inspired (though, at fifteen songs in length, the album could have used some pruning). "We spent a lot of time on *Phobia*," states Dave, whose tasty fret work is another *Phobia* highlight. "But I think it was well worth it, because we're all really happy with the record."

Interestingly, it was during the recording of Dave's guitar solos on "Wall Of Fire" that brother Ray was inspired to pen the album's most aggressive track, "Hatred (A Duet)," a diatribe of brotherly hate and the first track that Columbia

“‘Phobia’ is a dark, humorous album—it’s almost like a Hitchcock movie. In the midst of a scary sequence, he would put a moment of humor in it.”

—Ray Davies

has serviced to radio.

"We've been working 'Hatred' at AOR, where we've been having a great deal of success," says Jay Krugman, Vice President of Marketing, East Coast, regarding the label's game plan for *Phobia*, "and we very shortly have plans to start taking it to CHR.

"I think the song's incredibly timely," adds Krugman. "And if you think back to their early records and the big hits they had, they were not only timely at that moment, but they've stood the test of time as well."

In the song, Ray addresses, in a somewhat humorous (let's hope) fashion, the love/hate relationship between the Davies brothers or, for that matter, any warring factions, siblings or spouses. "We were doing the solos on 'Wall Of Fire,'" recalls Ray of the song's inspiration. "We were overdubbing solos all day, then Dave leaves the studio and I'm left to mix it all down to one solo, which can be very time consuming. After doing that for about eight hours, I went to a bar

and had a bottle of wine and sat down and wrote, 'Why don't you just drop dead and never recover?'"

Ray Davies took that perverse initial inspiration and eventually crafted a song that Ray and Dave deliver with unusual conviction—a song that Ray insists, tries "to make a more positive thing out of a negative reaction. At the end of the song, it turns out to be compassionate and humorous," says Ray. "'Hatred' could almost be called a love story."

Calling "Hatred" a love story is not all that surprising, since, throughout the Kinks' history, one of Ray Davies' greatest gifts as a songwriter has been his sleight of hand ability to weave subtle (and sometimes contrasting) emotional subtexts into his songs and to coax pathos out of the most commonplace of situations. "Most Exclusive Residence For Sale," from 1966's *Face To Face*, took a commonplace "for sale" ad and turned it into a poignant tale of a man's financial rise and fall, and the protagonist's feelings of loneliness and isolation as he gazes out his window at the hustle and bustle of London city life in Ray's bittersweet pop masterpiece, "Waterloo Sunset," one of the band's long list of should-have-been smashes, are deceptively eased by a chorus that offers no real hope: "But I don't feel afraid/As long as I gaze on Waterloo sunset, I am in paradise."

Another good example of that is *Phobia's* "The Informer," which on the surface sounds like a romantic south-of-the-border ballad, but whose subtext packs an emotional political wallop. "I first starting writing 'The Informer' about ten years ago," says Ray. "I lived in Southern Ireland for two years. If you listen to the song, it has IRA connotations—although I'm never that obvious as a writer. It doesn't mention the word 'assassination,' but there's a subtext to the song that I've crafted into it. And it's got this soft sort of ballad touch to it. At the time, when I was in these pubs in Ireland and just watching people...just before there is anger, there is a tremendous calm time, and then the anger takes over."

As for the album's gestation period, Dave recalls, "Ray called me and said, 'Look, we better get together and try and sort out what we're going to do.' He said, 'Have you got any songs?' And I said, 'Yeah, I've got some ideas.' And we sat down and played 'Close To The Wire.' [One of two Dave Davies compositions on the album.] That was the first thing we really worked on.

"We discussed ideas and then we made demos of Ray's ideas," continues Dave. "Then we talked about it...then Ray would go away and write a lyric that he was more happy with—it was very much that kind of process. And then there were songs like 'Scattered' that Ray had virtually written before he came into the recording studio."

A soon-to-be-Kinks Klassik, "Scattered" is a wistful ode to life which sports a catchy country-tinged melody and arrangement: "To the fields we are scattered/Then from the dust we are born/We survive somewhat battered/To a new life, a new dawn." Later in the song, Ray makes a romantic left turn when he laments, with trademark deprecating wit, his lady's leaving: "Now my life is all scattered/Ever since she's been

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GiantTM RECORDS

John Brodey VP of Pop Promotion

By Oskar Scotti



Thank God for record industry perks. Were it not for some of those wonderfully fluffy excesses, guys like Giant Records VP of Promotion John Brodey would have to sit around the office all day making boring radio calls. Once in a while, however, a bit of spontaneous madness will occur, like, for instance, when a slinky diva named Christina Applegate of *Married...With Children* fame will walk into a promotion meeting as naked as the day she popped out of the womb. Believe it, because it happened to Brodey.

"I was sitting in a staff meeting with her father, Bobby Applegate [hmmm...this is getting kinky!], who was my boss at Casablanca Records at the time," he recalls from his lazy boy recliner in Giant's corporate office in Los Angeles. "All of a sudden, in toddles his daughter Christina, butt-naked. I guess she'd somehow wiggled free of her diapers." Yeah, well, Brodey slyly forgot to disclose that this sultry skin exhibition happened almost two

decades ago when Christina looked more like a kid on a Gerber's jar than the vacuous bombshell she portrays on TV.

At the time of this eye-popping event, Brodey had only recently deplaned in Tinseltown after a volatile ten-year stint as Music Director at the most revered rock pull-stop in New England, WBCN. But, while Casablanca was selling carloads of records in the pop vein, Brodey grimaces openly at the mention of the label's status in rock circles, the genre he was hired to work.

"At the mere mention of Casablanca Records, people in rock radio would howl with laughter," Brodey admits, before going on to disclose that a roster of disco acts like Donna Summer and the Village People didn't exactly light up music director's faces. Far from being perceived as a serious habitat for musical talent, Casablanca mirrored the lifestyle of its founder Neil Bogart. It was a place where the pace was fast and furious and

anything short of arson was likely to be met with vague indifference from the staff. Brodey recalls that "it was hard in a lot of ways to be a part of that crowd, even though they were a lot of fun to be around. First of all, everyone at the label liked to party like hell, and when you add that to the fact that they were making a great deal of money...well, it was a pretty combustible mixture, to say the least."

Brodey disclosed that a good barometer for determining how much fun everyone had during a weekend was how the cars looked in the Casablanca parking lot on the following Monday. "Everyone had Porsches and Mercedes and they liked to drive them fast," he says. "So on Monday, if the place was filled with rental cars—you know, Fords and Chevys—that meant they had smashed them up during the weekend. Usually on wild sprees." As has been documented numerous times, most recently in the best-selling chronicle of music industry smut *Hit Men*, the label eventually indulged itself into oblivion, leaving Brodey eager to pursue more coherent surroundings.

The resolute New Englander decided to try his hand at independent promotion—always a sane alternative to the often-politicized trappings of the major label gambit. As is often the case with solo ventures, Brodey soon found out there was a seedy underbelly to the idyllic life of the entrepreneur. "After Casablanca, it was great to call my own shots for a while," said Brodey of the company that flourished developing album rock singles under the name of Brodey and Perry. "Unfortunately, I found there were other things I didn't like to do, like deal with audits from the I.R.S. at tax time. But AOR was a more exciting format than it is now, where a lot of the material you hear is older stuff. The term 'classic rock' hadn't been coined yet. It was still mostly about new music, which made it more relevant to what is happening in the present."

Having cut his teeth at BCN in Boston, Brodey knows his music. He claims that during his tenure there, he could "pick out whatever I wanted to play from a library of about 10,000 discs." To illustrate the point, he says that even heavyweights like Irving Azoff—who, during Brodey's term as Music Director, worked as manager to a celebrated roster of rock titans like Jackson Browne and the Eagles—would personally call him to

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request airplay. But, while getting calls from Azoff was swell, it was by no means the ultimate display of gratification. That came after check out time in Beantown's numerous watering holes, where, Brodey remembers, "women, often beautiful ones, would come up to me and offer to buy me drinks as opposed to the other way around. I'll tell you, the money in radio wasn't so hot back then, but some of those fringe benefits," he says after a telltale pause and a wink, "couldn't be beat."

But ten years of slurping free martinis with barflies can wear thin, even on fun-loving characters like John Brodey. "There came a time when the general manager came up and said John, 'Go have a life,' the talkative and good-natured promo hound recalls. "That's when I got hired by Casablanca and the rest you know."

Now at Giant some umpteen years later, John Brodey gets his jollies in different ways. "The most rewarding thing that can happen to you is when you make a difference in breaking a recording act," he concedes, at the same time mentioning that, with the discretionary dollar being as tight as it is, artist breakthroughs can be few and far between.

"It seems that nowadays you have a much more discerning consumer," says Brodey. "Now people want to hear four or five songs off an album before they'll buy it in the store, where before they were more likely to pick it up on a whim after hearing one song on the radio." To make matters worse for Brodey and the country's promotion men and women, Top Forty radio is playing less current mate-

rial now than in the past and he feels that alternative avenues for exposing pop acts will eventually have to be sought out by labels if they are to survive.

"Promotion in this decade is changing on a weekly basis," he observes. "It's no longer a case of 'go out and get the add' and you can rest. Radio promotion guys have to be thinking in terms of exposure on any level

"Now people want to hear four or five songs off an album before they'll buy it, where before they were more likely to pick it up on a whim."

—John Brodey

that's available. That takes creativity and a whole new mind-set."

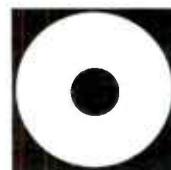
Brodey went on to disclose that Giant has a lot of innovative marketing strategies brewing at the moment and, while he couldn't disclose them all, he did cite an example of what his team has in store. "We've noticed that a lot of the baby boomers who are still interested in music do go into clothing stores like The Gap a lot more than they go

into Music Plus. So we're thinking about maybe doing up a deal with retailers to have our artists played in-store: anything to get the music out there. It's light years beyond radio now, and this is just the beginning."

And for Brodey, who cut his teeth in the halcyon days of Top Forty eons removed from the numbingly repetitious pap that is pumped out on the airwaves now, that is indeed a good thing. "In the old days of WBCN, we [the station's music programmers] felt a kind of divine mission to turn the public on to great music, regardless of politics and policies. Nowadays, in many cases, accountants are running the show. It makes me glad that I got out of radio when I did."

But Brodey cannot shake radio's cage too vehemently. At present, Giant is riding high on the wings of the *Beverly Hills 90210* soundtrack with a Number Four track by sexy songstress Shanice leading the way. It's an album that has buoyed the Brodey/Azoff Brigade with a handful of national CHR hits and there's still some real nuggets left on the disc to mine.

Despite all the recent successes, however, there is still an air of quiet desperation in the halls of music companies across the land, and Giant is no exception. About all John Brodey can insure in this death struggle for the consumer's disposable income is that he'll continue to ply his trade with his unique brand of enthusiasm and hope the next time some young damsel waltzes thread bare into a board meeting, she's at least two decades past the diaper stage. MC



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REALITY CHECK FOR Recording Engineers

By Sue Gold (Photos: Anna "Flash")

Whether they're independent or on staff at a studio, engineers are a crucial part of the recording process. Their job isn't as high profile as the producer, but they are just as important since they are the ones who are responsible for the actual recording of the music and making sure artists are portrayed accurately on the record.

Most of the top engineers today got their start at studios, working as an assistant or runner. Twenty years ago, producers relied on the studios to supply a first-rate engineer for their project. Today, most producers bring their own engineers with them into the studio, thus limiting the amount of projects staff engineers get to work on.

But staff engineers are still important to the recording process and vital to someone if they hope to be an independent engineer one day. "The slot that used to be a staff engineer, where you would be at the console verses an assistant engineer, there's not so much call for that anymore," explains Charlie Brewer of Village Recorder, who has worked with Robbie Robertson, among many others. "Most of our guys who get to the point where they have clients as engineers, usually move on and become independent engineers. It's a basic progression."

Louie Teran has spent the last two years as a staff engineer at Skip Saylor Recording Studio and has worked with Def Leppard and Ten House Players. He explains his job as, "One day I can be an assistant, or if a pro-

ducer doesn't bring an engineer, I could be the engineer. Once in a while I act as a runner or answer phones. It depends on how the clients book. If they book the back room with an engineer, I'm an assistant; if it's the front room, I usually end up engineering," he says.

Veteran engineer Bill Schnee, who won two Grammys for his work with Steely Dan, owns his own studio and says, "Engineers are there to service the producer and the artist in terms of making the record happen and capturing the music they wish to convey. My expectation of engineers is that engineering is a very service oriented function."

Few studios actually hire staff engineers, rather, they look for runners or assistants. According to Brewer, Village Recorder usually starts people off as runners, "just to learn the basic routine of our business operation and to weed out who is possible to put in rooms with clients and who we can't. We tend to use this as a tool to see who has the proper aptitude and who doesn't. As a runner, they start out by working with the assistant engineer and learn the facility."

There aren't any basic requirements to become a runner in a studio other than an interest in music and a desire to become an engineer or assistant. While many schools now offer courses in engineering, there are mixed reactions about how much this helps. Teran supports taking courses and is a product of engineering classes at Long Beach City College. Brewer doesn't put too much emphasis on it. "A lot of schools tend to teach you the basics, but they teach it to you as if it was law and a lot of the approaches and techniques that you use are not right or wrong, but whatever works for you. It's an art, not a science," Brewer says.

"I don't think I've ever hired anyone who went to any of those courses," Schnee admits. "They teach the very basics but they don't teach much more than a runner can learn after hours in a studio nagging the second engineers. The difference is, if you start as a runner, you're not going to have an attitude like 'I went to school and know it all.' You're going to be a little more grateful for what you get."

Grammy winning engineer Humberto Gatica, who has worked with Chicago and Barbra Streisand, adds, "I think schools are okay, but it has to be something within you that makes you different from the rest of us.

It's good to learn the basics, but I have kids that come to me that learn more in one week in the studio than eight months in school because they see it all while in the studio."

As an assistant, most staff engineers are used to helping the producer and his engineer get familiar with that particular studio. It is the staff engineer who is expected to know the equipment of each recording room and all the little traits unique to that room. "An assistant engineer should make the job easier for the engineer who comes in with the producer so that they can just sit at the console, mix and do their job," Brewer says.

Gatica adds, "In my case, I have my own assistant that works for me and they work with the studio engineer to know the equipment. That way, when I get to the studio, I'm ready to go and have an assistant who knows exactly how I want it done no matter where I go."

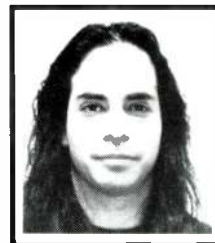
Obviously, the biggest advantage of being a staff engineer is the opportunity to work with other engineers. "You want to try and put yourself in a studio where the top engineers come in and you can learn from them. That's how you really learn. I've learned so much from the independent engineers that have gone through here just by watching them work," Teran explains.

Schnee says, "I think by and large it's still an apprenticeship business. The most important thing is getting in some place as a runner



Charlie Brewer

"...you have to learn how to manage stressful situations and not panic."



Louie Teran

"The money isn't as good when you're a staff engineer...but I never have to worry about getting work."

or to get around other engineers so you can watch and then find your own way of doing things."

And while you can learn by watching, eventually, you have to get on the board and do it yourself. "Actually, I learn more now as an assistant because I'll learn when I'm engineering it and then I'll see how others do it and learn that way, too," Teran says.

So how does someone move from staff to independent engineer? Most engineers start by building a reputation as a strong assistant. "Eventually, a producer will have work and his regular engineer won't be available for him because he'll be working for someone else, so then you can move into engineering with that guy," Brewer says.

"Everyone has to start out as an assistant for at least three years, or as a runner and then to assistant to prove you have what it takes," Gatica says. Then, you get to know the producers and move up from there."

As independent engineers, both Gatica and Schnee are part of two of the most successful producer/engineer teams in music. Gatica spent ten years working with David Foster, while Schnee did almost all of Richard Perry's albums in the Seventies. "It's about teamwork," Gatica claims. "I don't believe one person can do it by himself. It's about two people being able to hear things the same way and understand each other, respect each other and give each other space and room. They also have to be able to be objective and accept criticism for the good of the project."

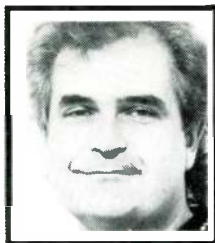
"Certain people are going to match up personality wise more naturally. It's not something that someone up and coming can look for. They should just try and develop their craft as best as they can, know what the equipment is all about, how to use the tools, his own ability and ultimately, all that has to do with how the team works," Schnee says.

There are several differences between staff and independent engineers—especially, the money. "It isn't as good when you're a staff engineer," Teran admits. "But I never have to worry about getting work. I know I have a job tomorrow. A free lance engineer has to keep looking."

While technical ability is important to being a successful engineer, patience and the ability to get along with people are considered more important, especially when working with a variety of producers and personalities. "As an engineer, you can get into very stressful situations and you have to learn how to manage them properly and not panic, because if one guy panics, everyone does, and the whole thing can go down the tube," Brewer says. "When you start out as a runner, you will get the brunt of a lot of hostility and you have to get used to that and not take it seriously."

Gatica adds, "You have to be open-minded and have a good sense of what's going on around you musically so you can relate. You have to have good ears, but you have to connect the ears and the heart and connect with what's going on. You also need to get along with people, like a salesman."

Teran says he is looking forward to the day he can become an independent. "I'm pretty



Bill Schnee

"...engineering is a very service-oriented function."

good at what I do, but I don't want to go out there and do some minor things. I'm working on records right now, so I'm also building my future clientele."

And while staff engineers are hoping to become independent engineers, several independent engineers have gone on to become producers like Gatica and Schnee. Gatica has produced Taylor Dayne and Celine Dion. "I worked with David for ten years and had a lot of creative input. I was always involved in the creative part of making the record."

Schnee has become one of the hottest producers around and is currently working with Huey Lewis on his solo album at a studio he built in 1981. And while he still engineers everything he produces, he admits he doesn't always look forward to it. "I love mixing, but truthfully, punching in eight bar phrases for nine hours is not my idea of a good time. I love mixing records but it's very frustrating for me personally to do the overdub process."

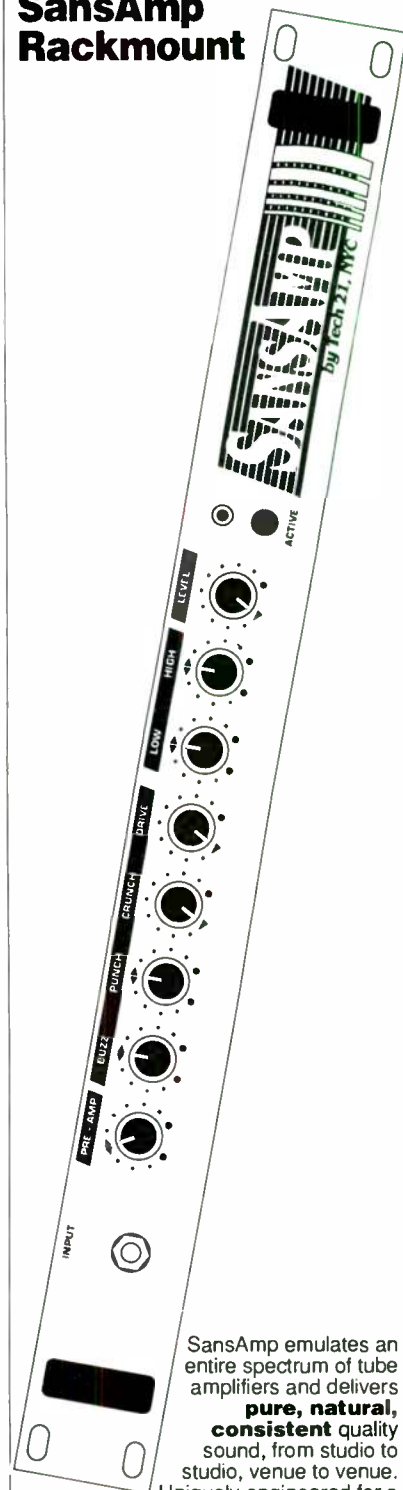
Both staff and independent engineers have come a long way in the past few years and are finally getting the respect they deserve. "The ones that don't feel they get enough respect usually aren't the good engineers," Brewer sums up. "Everybody respects a guy with good ears, no matter how bizarre he is." **MC**



Humberto Gatica

"You have to be objective and accept criticism for the good of the project."

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◀ 23 Kinks

gone/I feel older, I feel fatter/I feel the blues coming on."

Working together, according to Dave, more closely than they have in many years, the brothers eventually ironed out the album's songwriting kinks. "Some songs obviously worked better than others," says Dave, whose hard-rocking "It's Alright (Don't Think About It)" is one of the album's highlights and who has also released several solo albums between Kinks projects. "Like there's a track called 'Don't' on the album, and Ray originally had this very grand idea of making this eight- or nine-minute version, which would go through different musical passages, and it never worked. And I suggested to do it in a more simple way, and we ended up doing it like that. Some songs take a lot of work. We spent maybe five weeks on that one song, and it ended up as a much simpler track anyway, like a traditional Kinks rock ballad."

Ray, who mixed many of the album's key tracks with ace mixer Bob Clearmountain, says that he tried to keep things fresh during the album's long recording process. "I'm a very methodical producer," says Ray, "and I also like to get performances from the band. And I've had to learn how to say that's good enough, because after that, it loses spontaneity. I like to keep the rough edges in the music."

When asked if he finds it hard not to repeat himself on a new project, especially considering that he has been crafting great songs for nearly three decades, Ray offers, "I try desperately not to. And it's difficult, obviously—I've written so many songs. But I do feel that I haven't repeated the same emotion twice. There are only so many emotions in a human being, but we're living in a world that's changing so rapidly, sometimes you have to rethink a lot of the things you feel and say."

Speaking of the band's formidable body of work, why isn't there a Komprehensive Kinks Kollektion on the market? "We're trying to pull together a catalog deal with Sony, so it's something that's in the pipeline," explains Dave, "it just hasn't been ironed out properly yet. We own quite a lot of our masters, and we're in the process of trying to get stuff from here and from there and from everywhere. Unfortunately, because we were on so many bloody labels [laughs], it's difficult, but we seem to be making headway with it now."

Indeed, licensing could be a major concern, since the Kinks have had their fair share of label homes—including Reprise during the band's Sixties heyday, an early Seventies stint with RCA Records which yielded the country-flavored *Muswell Hillbillies*, the FM hit "Celluloid

Heroes" and such Ray Davies-penned rock operas as *Soap Opera*, *Schoolboys In Disgrace*, and *Preservation Act 1 and 2* (there was talk at one point of dusting off the latter work for a possible stage show) and a ten-year stay with Arista which re-energized the band's career and yielded their last big hit, "Come Dancing," in 1983.

In addition to the well-known hits, there are great album gems such as their version of "Dandy," a song from *Face To Face* that Herman's Hermits landed a Top Five hit with in 1966, "Two Sisters" from *Something Else By The Kinks* and "Acute Schizophrenia Paranoia Blues" from *Muswell Hillbillies*, as well as many unreleased gems waiting for a CD airing, including a great 1965 piano demo of "I Go To Sleep," a song covered by, of all people, Peggy Lee. "It would be great to do a complete overview," says Ray. "Lots of unreleased stuff we could use. We're working on it now—though we're terribly busy at the moment."

As part of their busy schedule, the Kinks are currently in the midst of a mini-warm-up tour that will segue into a more extensive tour—a juggernaut that will hopefully help spark interest

in a mainstream rock album, a genre which hasn't fared too well of late on today's rap and country dominated charts.

According to marketing man Jay Krugman, the Kinks are going to do their bit to help the album's chances. "They will continue to tour throughout the summer, both here and in the UK and Europe."

It's hard to be-

lieve that after all the grueling years of busses, hotels and afternoon soundchecks (the Kinks have always been one of the hardest working bands in the business; their early Seventies tours are still noteworthy for their flamboyant staging and tales of drunkenness and cruelty), Dave still views performing as a welcome part of life as a professional musician. "I like to work—I'm a musician," says Davies. "It's in my blood. I wouldn't know what else I'd do."

And what kind of audiences are the Kinks attracting this time around? "What's interesting is that, obviously, there's the usual stream of hard-core Kinks fans, but it's quite interesting to see a lot of young people," says Dave. "That's really encouraging."

Considering how many times that Ray and Dave must have played the band's trademark anthem, "You Really Got Me," isn't it getting a bit boring dragging out that old war-horse and some of the other Kinks Klassiks?

"As long as people come and want to hear 'You Really Got Me,' I'll never get tired of the song," says Dave, who quickly adds, "but I wouldn't want to sit down in my hotel room and play it [laughs]."



Michael Ochs Archives

The original Kinks—Pete Quaife, Dave Davies, Mick Avory and Ray Davies—during Sixties British Invasion

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Following is Music Connection's Twelfth 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 possible 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 Trish Connery

2 TRACKS

□ DEEP BLUE SEA

(213) 663-0101
 Contact: Waller Spencer
 Basic Rates: \$30/hour.
 Featured Equipment: Soundtools II, Mac II, Panasonic 3700 Pra DAT, Yamaha NS-10 speakers. All rock mounted and mobile.
 Special Services: Edit, sequence and pre-master DAT tapes. Your place or mine. Spoken word, seminars, poetry live to DAT.
 Clients: S.S.T., New Alliance, Discovery, Pra Sound, MCA, Matown, independent releases, studios.
 Comments: Coming soon: Pra-Tools 4 tracks lock to video. Call.

□ GOOD VIBRATIONS RECORDING & PRODUCTION CO.

P.O. Box 764
 Bonita, CA 91908
 (800) 828-6537; (619) 267-0307
 Contact: Merrie Halyfield
 Basic Rate: \$25-65/hour.
 Featured Equipment: Sonic Solutions Mastering, Lexicon 300, Mac Quadra 950, Panasonic 3700 DAT (3), Sony 1600 DAT; KKK monitors, BASE processing, KABA cassette duplicating decks.
 Special Services: CD pre-mastering to PMCD, ref. CD's, digital editing, complete CD services and packaging including graphics. Real time cassette duplication, vinyl services.
 Clients: Big Idea Productions (UT), Pra Music Network (Louisiana), Trip Toys, Vinyl Communications, Colman Hart, NKVD Records.
 Comments: San Diego's only mastering studio since 1976.

4 TRACKS

□ 52ND STREET

1741 N. Ivar Ave.
 Hollywood, CA 90028
 (213) 463-5252
 Contact: Stu Yahn or Neil Pasner
 Basic Rate: \$70/hour.

□ HINOU ARTS

7042 Betty Dr.
 Huntington Beach, CA 92647
 (714) 841-2654
 Contact: Ron Egli
 Basic Rate: \$15/hour.

□ HOLLYWOOD HORNS

1609 Fremont
 S. Pasadena, CA 91030
 (213) 258-8774
 Contact: Bill
 Basic Rate: \$10/hour.

8 TRACKS

□ 21ST CENTURY RECORDING STUDIO

Atwater, CA (Convenient to Glendale, Hollywood and the Valley)
 (818) 246-9671
 Contact: Burt
 Basic Rates: Call for rates-competitive.
 Featured Equipment: 8 track 1/2" tape with DBX I noise reduction, 2 track 1/4" tape with DBX I noise reduction, Sony Pro-DAT, neutral control room, live drum room, solo booth, excellent house drums, excellent microphones, extensive outboard gear, experienced engineer. MIDI too.

Special Services: Attention to vocals, acoustic instruments, electric guitar sounds, live drum sound, spoken word, audio drama and songwriters. Tracking, mixing and mastering.
 Clients: Jaime Byrd (Maanstone Records), Ocean Eleven, Ye Olde English, Irrelevant Rituals, Spy Smasher, French Masters, The Falafel Farts (The Fartman Tapes), St. Al's Choir, Storyteller (Audiazine).

□ AROENT ROGUE RECORDING

1349 S. Curson Ave.
 Los Angeles, CA 90019
 (213) 857-1898
 Contact: Jim Hoyt
 Basic Rate: \$25/hour. Block rates available.

Featured Equipment: 24 channel Mackie board, Tascam TSR-8, Tannoy SGM10 monitors, Panasonic 3700 DAT, Lexicon PCM70, Ensoniq DP/4, AKG C12 tube mic, Groove Tubes tube mic, Korg O1/W, Roland R8, Alesis D4, Mac IICX, Performer. Saldana, DBX, Fender and Martin guitars.

Special Services: Album quality 8 track production, 48 channel MIDI mixdown, great ears and musical instincts, excellent songwriting and arranging skills, access to great musicians, coaching for outstanding vocal performances, comfortable creative environment.

Clients: Pop, rock, alternative, singer/songwriters.
 Comments: I am a singer/songwriter/guitar player who understands the critical importance of great sounding demos. Nothing leaves my studio until you are completely satisfied!

□ CANTRAX RECORDERS

2119 Fidler Ave.
 Long Beach, CA 90814
 (310) 498-6492
 Contact: R. Cannata
 Basic Rate: \$30/hour.

□ DLP

6801 Mammoth Ave.
 Van Nuys, CA 91405
 (818) 901-0700
 Contact: Doug Lenier
 Basic Rates: \$15/hour, including engineer.

Featured Equipment: Atari computer with Hybrid Arts software and complete SMPTE sync, Fastex 8-track, large selection of synths, samplers and drum machines, mix to DAT.

Special Services: Complete production services including arranging, co-writing, back-up musicians/vocalists available.

Clients: Epic Records, PolyGram Records, Warner Bros. Music, BMG Music, Columbia TV Music, Paramount TV Music.

Comments: Specializing in R&B/pop; producer with 'Top 10,' record, television and commercial/jingle experience.

□ DAILY PLANET STUDIO

922 W. San Vicente Blvd.
 W. Hollywood, CA 90069
 (310) 659-9569
 Contact: Jim Capria
 Basic Rate: \$10-15/hour including engineer.

□ MUSIC & SILENCE

11318 Ohio Ave., #1
 Los Angeles, CA 90025
 (310) 312-1874
 Contact: Jeff Klein
 Basic Rate: \$15/hour.

□ BOBBY MUSTOL MUSICAL SERVICES

3580 Wasatch Ave.
 Los Angeles, CA 90066
 (310) 397-3590
 Contact: Bobby Mustol
 Basic Rate: Private Midi production facility. Call for rates.

□ NIGHT VISION PRODUCTIONS

8695 Hebrides Dr.
 San Diego, CA 92126
 (619) 566-8989
 Contact: Dan Phillips
 Basic Rate: \$50/hour.

□ THE PLACE RECORDING/REHEARSAL STUDIO

351 Oak Pl., #G
 Brea, CA 92621
 (714) 529-8220
 Contact: Chris
 Basic Rate: \$15-25/hour.

□ PRIMAL RECORDING

3701 Inglewood Ave., #133
 Redonda Beach, CA 90278
 (310) 214-0370
 Contact: Jeffrey Howard
 Basic Rate: Call for rates.

□ PRO QUALITY RECORDING

5720 Andasol Ave.
 Encino, CA 91316
 (818) 705-6985
 Contact: Stan
 Basic Rate: \$15/hour, blocks available.
 Open Mon.-Fri., 8:00 a.m.-5:00 p.m.

□ RUN ROBO STUDIOS

6534 Blewett Ave.
 Van Nuys, CA 91406
 (818) 786-7626
 Contact: John Barril or Eli Barr
 Basic Rate: \$15/hour.

□ SIOESTREAM SOUND STUDIOS

5013 1/2 Narragansett Ave.
 San Diego, CA 92107
 (619) 222-0238
 Contact: Ken Totten
 Basic Rate: Please call to discuss your project.

Featured Equipment: Sophisticated 1/2" 8 track studio in road cases, plus superb mixing/overdubbing facilities. DAT mix, prima mics, all the right reverb, compressors, etc. Everyone on the engineering staff is an active musician who cares about the music.

Special Services: Specializing in live remote recording (aka "Live At A Dive").

Clients: Group Therapy (rock), The Kingston Trio (folk), Tomcat (blues), Jaime Moran (Latin jazz), Len Rainey (R&B), Free Fall (jazz), Pacific Coast Concert Band (classical). All live in '91.

Comments: Calling all San Diego musicians! Let's put this town on the musical map!

□ SONGWOOD STUDIO

Pasadena, CA 91107
 (818) 351-8744
 Contact: Paul Shapira
 Basic Rate: \$30/hour.

□ SOUNDS LIKE

P.O. Box 914
 Part Hueneme, CA 93044
 (805) 986-5280
 Contact: Tim Gillespie
 Basic Rate: \$12/hour.

□ THE UNDERGROUND

Las Feliz/Hollywood
 (310) 664-7467
 Contact: Josh
 Basic Rate: \$20/hour.

Featured Equipment: Alesis ADAT, Atari computer w/Notator software, Korg M1, M3R, O3R/W, Ensoniq EPS16+, Alesis D4, Drum Kat, wall of guitars and basses, vast sample library, collection.

Special Services: Drum, keyboard programming, full digital recording. Everything from jazz to hip hop to metal to techno.

□ VOLTAGE CONTROL MUSIC

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

□ THE WRITERS ROOM

Woodland Hills, CA
 (818) 225-7128
 Contact: Russ
 Basic Rate: \$10/hour.
 Featured Equipment: Fastex 8 track, Roland keyboards, sampler, Alesis drums and sequencer, MIDI computer set-up, AKG mics, assorted guitars.
 Special Services: The Writers Room is a "hands-on" pre-production studio, designed for songwriters who are technically able to engineer themselves, or would like to learn how to produce home demos.

12 TRACKS

□ INTERPHASE STUDIOS

3854 W. Slousen Ave.
 Los Angeles, CA 90043
 (213) 291-0409
 Contact: C. S. Coleman
 Basic Rate: \$15/hour.

□ SILENT PARTNER SOUND

2116 S. Sepulveda Blvd.
 Los Angeles, CA 90025
 (310) 479-3818
 Contact: Silent Partner Sound
 Basic Rate: Call for rates.

□ SOUND STATION

3212 Mesa Verde Rd.
 Bonita, CA 91902
 (619) 479-6208
 Contact: Alex Gonzalez
 Basic Rate: \$20/hour.

□ TYLER THOMAS PRODUCTIONS

87 E. Green St., #210
 Pasadena, CA 91105-2072
 (818) 577-4034
 Contact: Don Tyler
 Basic Rate: \$85/hour (4 track digital, 12 track analog).

16 TRACKS

□ ACROSS THE TRACKS PRODUCTIONS

P.O. Box 2612
 Garden Grove, CA 92640
 (714) 636-3780
 Contact: Jodi Clark or Brad Clark
 Basic Rate: Based on project.

□ ALISO CREEK STUDIOS

P.O. Box 8174
 Van Nuys, CA 91409
 (818) 787-3203
 Contact: William Williams
 Basic Rate: \$25/hour.
 Featured Equipment: 24 input Carvin board, Tascam MS-16 1" 16 track with DBX, Yamaha, JBL and Alesis outboard gear. Shure, Sennheiser, AKG mics, Roland S50 sampler, Roland D110 synth,

Korg M1, Mac w/Performer, SMPTE.
 Special Services: Low budget album projects, jingles, voice overs, commercial production, scoring for film and TV.
 Clients: Yakov Smirnoff, Brian Catalano
 Comments: Call to discuss your project.

□ ARDENT AUDIO PRODUCTIONS

22122 S. Vermont, #E
 Torrance, CA 90502
 (310) 782-0125
 Contact: Rich Wenzel
 Basic Rate: \$30/hour. Block rates available.

Featured Equipment: Mac LCIII, Vision sequencing software, Tascam MSR 16s, Aries 24x8x16 console and Soundcraft Series 200, Hiachi DAT, ECM22, AKG 414, 451, D112, C1000, Sany 3800 and many more microphones. Samplers: S550, Emax II, Mirage. Drum machines: R8, D4, HR16. Synthesizers: SQI, ESGI, TX8-16, D110, Pra MIDI Bass, MKS-30, MKS-20, DMI-64, JX3-P.

Special Services: In-house producer, arranger, musician, engineer. Discount album rates available. Large network of L.A.'s top session players!! Comfortable working environment! Huge library of sounds for samplers, synthesizers and drum machines.

□ AT THE ZOO PRODUCTIONS

927 Malman Ave.
 Los Angeles, CA 90026
 (213) 665-8227
 Contact: Patrick Vernon
 Basic Rate: \$20/hour.

□ CB STUDIOS

Chatworth, CA
 (818) 349-8154
 Contact: Chris
 Basic Rate: \$15/hour.

□ CASSETTE EXPRESS

1815 E. Wilshire Ave., #904
 Santa Ana, CA 92705
 (714) 667-0714
 Contact: Dave Morton
 Basic Rate: \$55/hour.

□ CAZADOR

W. Hollywood, CA
 (213) 655-0615
 Contact: "Studio" Jimmy
 Basic Rate: Let's discuss it, especially Cazador's expert Linn 9000 programming.

□ DESTINY RECORDING

5638 Atlantic Ave.
 Long Beach, CA 90805
 (310) 423-8529
 Contact: Brad or Rick
 Basic Rates: \$20/hour, includes engineer, production and sequencing.

Featured Equipment: Tascam MS-16, 1", 30IPS with DX-8DS noise reduction, Allen Heath CMC 24 semi automated mixing console. Panasonic SV3700 DAT, Akai MPC-60, EPS-16 Plus, Atari 1040 ST computer. Neumann, Sennheiser and AKG mics. NS-10M and Auratone monitors. Lexicon, Eventide and Yamaha outboard effects. Korg and Kawai keyboards. Main room 20x25x10, (2) Iso sound rooms, 8x10x8.

Special Services: Specializing in vocal production, sequencing, alternative and Latin bands, rap, engineering and mixing.

Clients: Dez Dekerson, Los Diablos and a host of other satisfied customers.

Comments: For a professional quality recording without the high costs of the majors, Destiny offers a service that can not be beat. Satisfaction guaranteed.

MUSIC RECORDING STUDIOS

DOC PRODUCTIONS

6525 Sunset Blvd., #27
Hollywood, CA 90028
(213) 462-5150
Contact: John W. Cornett
Basic Rate: \$40/hour; \$30/hour for 10 hour block.

Featured Equipment: Tascam MS-16 with Autolocator, Allen & Heath 24/8/2 (40 channel mix), Neumann, AKG mics, Lexicon, Yamaha EFX, Akai sampler, Panasonic SV-3700, lots of vintage gear available plus an engineer/producer who knows what he's doing.

Special Services: We'll produce and record your song, EP or album through cassette or CD duplication and everything in between and we'll do it on time and in budget. Call for estimate.
Clients: Warner/Slash, Capitol, Violent Femmes, Air Supply, Iron Butterfly, Blues Image, Paul Hagan, Pat (Poraquat) Kelly, Melody Rogers, Tom Baker, Bill Hudson, etc.

Comments: Don't let the number of tracks fool you. We do nothing but "High Quality Finished Work." Call us and schedule a look and listen at no obligation!

DOMINION SOUND

6324 Santa Monica Blvd.
Los Angeles, CA 90038
(213) 462-3407
Contact: Dean Chamberlain
Basic Rate: \$24/hour, block rates available.

Featured Equipment: Fostex E-16 1/2" 16 track. Soundcraft Series 600 24x16x8 console. Sentry 100A, NS-10, Auratone monitors. Various mics including AKG, C-12A, Tube (Nivistor).
Special Services: We specialize in recording live bands and acoustic instruments.

Clients: Jone'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.

ELECTRIC ISLAND SOUND

6212 Rohner Ave.
Simi Valley, CA 93063
(805) 520-9336
Contact: Bill
Basic Rate: \$30/hour, includes 1st rate engineer.

EP PRODUCTIONS

7455 Lorge Circle
Huntington Beach, CA 92647
(714) 842-5524
Contact: Bob or Billy
Basic Rate: \$30/hour.

Featured Equipment: Otari MX-16, Romso WR-820 console, Panasonic SV-3700 DAT, Tascam 2 track and cassette, Mac/Passport MIDI system including Roland, Yamaha and Ensoniq keyboards and modules. Alesis and Korg drum machines, also Roland S-330 with huge drum sample library. Effects by Yamaha, Roland and Alesis. Nice mics and live room, too.

Special Services: Album, CD, demo production packages, vocal coaching, marketing/promotional assistance, talented and affordable studio musician staff.
Clients: Bob Hordy, Michelle Goodwin, London Issue, the Look, Reiko Takahashi.
Comments: With our virtual tracking system and huge keyboard array, tracks are almost unlimited. Our attitude is a refreshing change from L.A. studios!

GLIDE STUDIOS

P.O. Box 8243
Colombos, CA 91372
(818) 902-0435
Contact: Cho Poquet
Basic Rate: Call for rates.

GRANDMA'S WAREHOUSE

P.O. Box 26188
Los Angeles, CA 90026
(213) 484-8844

Contact: Andrew Bush
Basic Rate: Rates available on request.
Featured Equipment: Allen & Heath Spectrum 24 console, Tascam ATR-60 1" 16 track, Neumann U67 tube mic, Neve mic pre amp, Summit tube EQ and compression, Klark-Teknik DN780 reverb, Lexicon LXP-15, PCM-60, Mac SE/30 with Vision, SMPTE lockup to 1/2" VHS, Mason & Hamlin BB 7' grand piano.
Special Services: Production, electric guitar, bass, keyboards, sequencing and programming.
Clients: Moris Tepper, Michael Borsimanto, John Craig Gore, Jill Sobule, Jerry Watts, Christian Konuth, Teresa Tudury.

Comments: Grandma's was designed and built by musicians and features a colorful and soothing decor in spacious rooms with 10 ft. ceilings. No project is too strange...give us a call!

MARC GRAUE RECORDING SERVICES

3421 W. Burbank Blvd.
Burbank, CA 91505
(818) 953-8991
Contact: Cathie Kilpatrick
Basic Rate: \$95/hour.

JO-MUSIK

340 Vista Pl.
Los Angeles, CA 90042
(213) 255-9201
Contact: Joe Millan
Basic Rate: \$25/hour or \$300/tune.

Featured Equipment: 44 input Soundcraft Delta 8 board, 3700 DAT, Otari 1/4" 2 track, Fostex E16 with outalocator. Lexicon, Yamaha, Alesis, Roland, DBX, Audio Logic outboard. Korg M1, T2, Kurzweil K-2000RS sampler, Yamaha TX216 keyboards. Chorvel, Fender, Kromer, Gretsch, Guild, Ibanez, Epiphone and Hirode guitars plus wall of amps. Mack, AKG 414 and other stuff.

Special Services: Fully produced master quality demos, full service for songwriters and lyricists, music for film and TV, back-up tracks, demos by mail, original music for anything and regular 16 track recording.

Comments: We do master quality demos, all styles, everything provided, with feeling. We have extensive keys and guitar equipment, as well as other recording instruments, harmonica, and in-house male vocals. What we don't have, we can get!

KRONOS STUDIOS

5402 Fallbrook Ave.
Woodland Hills, CA 91367
(818) 225-8116
Contact: Gerre
Basic Rate: \$15/hour.

Featured Equipment: 24 channel console, 1/2" 16 track, Mac ICS, JBL monitors, complete MIDI/SMPTE, AKG mics and phones, Akai S950, SY3700 DAT, effects, Performer, live drums, wall of guitars, amps.

Special Services: Production, arrangements, co-writing, musicians/vocalists available. Lead vocals removed from CD's.
Clients: Major label clients-confidential. Call us for more info.
Comments: Private relaxed environment.

PACIFICA STUDIOS

2620 Lo Cienega Ave.
Los Angeles, CA 90034
(310) 559-9777
Contact: Glenn or Mike
Basic Rate: \$30/hour, block rates available.

TOM PARHAM AUDIO PRODUCTIONS

1140 S. Cypress, #D
La Habra, CA 90631
(714) 871-1395
Contact: Tom
Basic Rate: \$40/hour.
Featured Equipment: 2" 16 track, 1/2" 16 track, 1/4" 8 track multi track ma-

chine, 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. Major label quality and quantity. Also unbeatable CD prices. Call for quote.

Comments: Recording and duplication packages available. Visa/MasterCard/Discover accepted.

POWERGLIDE STUDIOS

935 Sanborn Ave.
Los Angeles, CA 90029
(213) 663-6940
Contact: Russ

Basic Rates: \$150 for 10 hour block.
Featured Equipment: Tascam MSR16 1/2" with DBX, Fastex 820 40 input mixer, Tascam DA30 DAT recorder, Tascam 112 cassette recorder, Roland MV-30 Studio M with automated mixdown, Sound Canvas, PC200 keyboard controller, Pro-E, GM70 MIDI guitar controller, Peavey and JBL monitors, much outboard gear, more.

Special Services: Production assistance for songwriters, solo, duos, etc.
Comments: High quality demos for bands and projects.

RAMBO

Burbank, CA
(818) 848-2576
Contact: Will Ray, Jimmy Bowen or Tony Brown

Basic Rate: Pretty 'sensitive.
Featured Equipment: Lots of stuff with all kinds of knobs, lights, meters and digital displays, plus a 487 over-sized com engine out of a '68 Corvette. I also keep an armadillo in my trousers. Does that count?

Special Services: Country, country, country. Yep. That's what we do here is all kinds of country music from cow-throut to kill-billy to prairie-metal to range-rook.

Clients: Ah, c'man-dan't make me name names. It's embarrassing. But if you read *Billboard*, *Cashbox* and the *Recycler*, then you know my clients well. I'm a country gentleman who enjoys discovering new talent. Got any? Call me.

ROOM 222

6362 Hollywood Blvd., #222
Hollywood, CA 90028
(213) 462-4222
Contact: Room 222
Basic Rate: \$25/hour, block rates available.

Featured Equipment: Fastex G-16S, Soundcraft console, API 312, API 550A, Summit TPA-200, Summit TLA-100, Pultec, Long, Urei LA2A, LA3A, Dynacord DRP-20, AKG digital reverb, Neumann TLM 170, AKG 414, Mac SE30 with Performer, D70, M1REX, D550, Proteus, S-950, TX802, D110, D4, SR16, SW3700 DAT.

Clients: Disney, Lucifilms.
Comments: Clean, creative environment, great live room with hardwood floors, high ceilings. Room includes experienced engineer with credits.

ROTUND RASCAL RECORDING

7343 Jamieson Ave.
Resedo, CA 91335
(818) 881-3327
Contact: Dave Pearlman
Basic Rate: \$30/hour.

S'N'M RECORDING STUDIO (SONGWRITERS 'N' MUSICIANS)

P.O. Box 6235
Santa Barbara, CA 93110
(805) 964-3035
Contact: Ernie Orasco
Basic Rate: Starts at \$25/hour. Block rates available. Barters welcome.

DAVE SHAYU PRODUCTIONS

6833 Murieta Ave.
Van Nuys, CA 91405
(818) 909-9092
Contact: Dave
Basic Rate: \$18/hour.

SING SING PRODUCTIONS

23104 Victory Blvd.
Woodland Hills, CA 91367
(818) 347-8443
Contact: Kay Smith
Basic Rate: \$25/hour weekdays; \$30/hour Saturday and Sunday. 3 hour minimum.

SOUNDGRAPHICS

7560 Garden Grove Blvd.
Westminster, CA 92683
(310) 498-9135
Contact: David Eastly
Basic Rate: Negotiable.

SOUTHWEST SOUND RECORDING

14 N. Baldwin Ave.
Sierra Madre, CA
(818) 355-1367
Contact: Devin Thomas, Owner
Basic Rate: \$30/hour, block rates available.

THE STUDIO

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

STUDIO 9 SOUND LABS & REHEARSALS

5504 Hollywood Blvd.
Hollywood, CA 90028
(213) 871-2060
Contact: John Gillies
Basic Rate: \$25-35/hour.

STUDIO 5109

5109 Lolela Ave.
Los Angeles, CA 90041
(213) 462-7761
Contact: Mike
Basic Rate: Call for rates.

W.L.A. SWEAT SHOP

P.O. Box 922200
Sylmar, CA 91392-2200
(818) 367-8642
Contact: Bob Saldona
Basic Rate: \$15/hour.

WAGNER PRODUCTIONS/RECORDING STUDIO

Beverly Hills, CA
(818) 352-3764
Contact: Donny Wagner
Basic Rate: \$10-15/hour based on project. Project and block rates available. Price includes engineer.

WESTSIDE MUSIC STUDIOS

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

Featured Equipment: 64 input M-3500 console, 192 point patch bay, MSR-16, DA30 DAT, Eventide H-3000SE, Yamaha SPX90II, Lexicon LXP-1, LPX-5, MRC-8 DBX, compressor gates, Aphex Type C, AKG, Shure, Beyer, Audio Technica mics, Macintosh, Korg M-3R, S-50, D50, U220, RB.

Special Services: Total production service for solo artists including musicians, live bands (drums OK).
Clients: Tomi Kita, Michael Shannon, Ravin, LA Gear, TRW.
Comments: AC, great atmosphere, rehearsal rooms.

WIREWORKS RECORDING STUDIOS

7743 E. Garvey Ave.
Rosemead, CA 91770
(213) 267-1895
Contact: Rusty
Basic Rate: \$20/hour or block rate.

GREG YOUNGMAN MUSIC

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

24 TRACKS

24 PLUS

15160 Raymer St.
Van Nuys, CA 91405
(818) 782-0763
Contact: Rich
Basic Rate: \$60/hour.

38-FRESH RECORDING STUDIO

1119 N. Las Palmas Ave.
Hollywood, CA 90038
(213) 383-7374
Contact: Mike Greene
Basic Rate: \$75/hour.

4TH STREET SOUND

1211 4th Street
Santa Monica, CA 90401
(310) 395-9114
Contact: Jim Wirt
Basic Rate: \$50-75/hour.

Featured Equipment: MCI JH-428 modified console, MCI JH-114-24, Ampex ATR-102, Panasonic SV-3700 DAT. Outboard gear: Lexicon 224, Yamaha, Eventide, Roland, EMT, Urei, Drawmer, Oreal, Klark-Teknic. Microphones: Neumann U67's, U87's, U84's, AKG 414's, Sennheiser, RCA, EV, Shure, Sony. Complete A/V lockup, Yamaha 7 ft. grand piano, Marshall, Vox and Fender amps.

Special Services: We specialize in cost-effective albums and high-quality demos for publishing and record companies. We also provide producer services, MIDI programming, arranging and film and TV scores.

Clients: Beach Boys, Spinal Tap, Quireboys, L.A. Guns, Human Drama, The Uninvited, Vivian Campbell, B. B. Chung King, Shannon Moore.
Comments: Room has a great vibe. We're one block off Santa Monica's Promenade, four blocks from the beach.

A TO Z STUDIOS

680 Arrow Highway
La Verne, CA 91750
(909) 599-1301; FAX (909) 592-9888
Contact: Ann Thomas
Basic Rate: Call for rates.

A&R RECORDING SERVICES

71906 Highway 111
Rancho Mirage, CA 92270 (Palm Springs area)
Contact: Scott Seely
Basic Rate: Bulk, \$40/hour; regular \$65/hour.

AIRE L.A. STUDIOS, INC.

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

ALPHA STUDIOS

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

ANDORA STUDIOS

3249 Cahuenga Blvd. West
Hollywood, CA 90068-1301
(213) 851-1244
Contact: D. Parry
Basic Rate: Please call for rates.
Featured Equipment: Neve VR-72 with Massenburg automation. Neve 8078A with Massenburg. Studer 827's and A800 multi-track.
Special Services: Studio dimensions are 40 ft. x 43 ft., 23 ft. high ceilings. Huge lounge.

MUSIC CONNECTION RECORDING STUDIOS

◀ **ANDORA STUDIOS (cont.)**
 Clients: Cheap Trick, Oleta Adams, Earth Wind & Fire, Ringo Starr, Kenny Loggins, Don Grusin.
 Comments: Control rooms feature Genelec 1035 and 1031 monitors.

◻ **ARTISAN SOUND RECORDERS**
 1600 N. Wilcox Ave.
 Hollywood, CA 90028
 (213) 461-2070

Contact: Paul Schifanelli
 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 Convas, S-550, SR16 Mac LC.
 Special Services: In-house music production, video lock, etc.
 Clients: David Lee Roth, Mr. Big, Slough-ter.

◻ **AUDIO ACHIEVEMENTS**
 1327 Cabrillo Ave.
 Torrance, CA 90501
 (310) 320-8100
 Contact: Donovan
 Basic Rate: \$125/hour.

◻ **BRC HOUSE**
 6429 Selmo Ave.
 Hollywood, CA 90028
 (213) 467-4157; (213) 467-4158
 Contact: Tom Chase
 Basic Rate: Grand opening special rates.
 Featured Equipment: Analog, digital, MIDI, old and new.
 Special Services: Full service.
 Comments: Historical studio completely remodeled, rewired, restored by professionals for professionals.

◻ **BANDWEST RECORDING STUDIOS**
 1311 Belmont Lane
 Anaheim, CA 92805
 (714) 634-9016
 Contact: Scott Rogatskie
 Basic Rate: \$45/hour (digital).

◻ **BLUE MOON STUDIO**
 28205 Agouro Rd.
 Agoura Hills, CA 91301
 (818) 889-8920
 Contact: Diane Ricci
 Basic Rate: \$75/hour.

◻ **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.
 Featured Equipment: Neve 8078 all discrete Class A recording console fitted with 56 Fader GML mixing computer. A large assortment of vintage and contemporary signal processing. Great microphone collection.
 Clients: Los Lobos, Leo Kottke, Tom Werman, Ed Cherney, Desmond Child, Madonna, the Smithereens.
 Comments: Call for booking information and equipment list.

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

◻ **CLEAR LAKE AUDIO**
 10520 Burbank Blvd.
 N. 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 BTX 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. Cossette 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: MCA artist: Jump in the Water, producer Jim Cregan (Rod Stewart, London Quireboys). Enigma artists: Hurricane, producer Michael J. Jackson; Vinnie Vincent (Kiss), producer Vinnie Vincent. Warner/Geffen artists: Rick Parker, producer Jim Cregan. Tony MacAlpine, Meso/Blue Moon. Rhino artist Tom Barton, producer Tom Barton. Polydor Rec. artist: Don Ciccone, Jerry Corbetta, producer. Richard Elliot (Tower of Power). Legs Diamond, Del-fi recording artists Loin

Touch, Bamba and Mirage, produced by Bab Keene. 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.

◻ **THE COMPLEX STUDIOS**
 2323 Corinth St.
 W. Los Angeles, CA 90064
 (310) 477-1938
 Contact: Sharon Kaizer
 Basic Rate: Call for rates.

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

Featured Equipment: Neve & Focusrite consoles with GML automation and recall. Studer, Ampex and Mitsubishi tape machines. Mics: Neumann, Telefunken, AKG, Shoenps, etc. Outboard: Pultec, Long, TC, Lexicon, Eventide, etc.
 Special Services: 2 custom cue mix systems. 16 1/2x2 mixers. Yamaha 9 ft. MIDI grand. Homburg Steinway 9 ft. MIDI grand.

◻ **CRYSTAL-SOUND STUDIOS**
 1014 N. Vine St.
 Los Angeles, CA 90038
 (213) 466-6452
 Contact: Andrew Berliner
 Basic Rate: Call for rates.

◻ **D'SCHNEF**
 N. Hollywood, CA
 (818) 980-1675
 Contact: David Scheffer
 Basic Rate: \$25/hour.

◻ **DESERT MOON RECORDING STUDIO**
 P.O. Box 2851
 La Habra, CA 90632-2851
 (714) 563-1803
 Contact: Steve McCrum or Dove Hockbarth
 Basic Rate: \$25-40/hour.

◻ **DINO M II RECORDING FACILITY**
 2367 208th St., #7
 Torrance, CA 90501
 (310) 782-0915
 Contact: Dino or Chris Maddolone
 Basic Rates: \$40/hour includes pro 1st engineer. \$499 per 13 hour day.
 Featured Equipment: Amek console 1073 Neve modules, 2" Otari deck, 1/2" 2 and 4 track. Lexicon, Eventide, Yamaha, Drawmer, Roland, Neumann, Sennheiser, AKG, tons more.
 Special Services: Dino Maddolone, producer, avail for hire. Lynx systems hookup for picture, \$90/hour.
 Clients: Geffen Music, Qwest, Frontline, Intense, Warner/Chappell, Relativity, Capital, American Cartoon, David Benoit, Shiverstown, First Choice, I.R.S.,

John Lang, Mr. Mister, Steve Bailey, Primitive Painters, Precious Death, One World, Big Easy, Patriot Records, Patrick Moroz, Black Bart, Jammin James.
 Comments: Very clean 2,000 square ft. room. Very comfortable. Huge drum sound. 3 iso rooms. Accept Visa and Master Card. Tons of parking, easy load in.

◻ **DOUBLETIME**
 P.O. Box 710925
 San Diego, CA 92071
 (619) 448-1717
 Contact: Suzanne Forrest
 Basic Rate: Call for info.

◻ **THE DR.'S OFFICE DIGITAL STUDIO**
 P.O. Box 412
 Westminster, CA
 (714) 379-0305
 Contact: DR. De, Scott Bishop
 Basic Rate: Negotiable.

◻ **ECHO SOUND RECORDING**
 2900 Los Feliz Ave.
 Los Angeles, CA 90039
 (213) 662-5291
 Contact: Mike Williamson
 Basic Rate: Call for rates.

Featured Equipment: Studio A: New!!! Trident Vector MKII 32x32x32 console with Moving Fader automation. Sony/MCI JH-24 24 track recorder. Lexicon 480L digital effects processor. AMS 15-80S DDL sampler. Otari MTR121/2" 2 track recorder. Sony APR 5003 1/4" 2 track recorder with SMPTE. Yamaha Rev-5, Rev-7, SPX90 (4). Yamaha Q 2031 graphic EQ. Aphex, DBX compressor/limiters/gates (12). JBL 4430 control room monitors. Tri-Amped, Westlake BBSM-4 monitors. Yamaha NS-10M monitors. Panasonic R-DAT. Eventide harmonizer. Lexicon Prime Time (2). Roland SDE-3000. Nakamichi cassette. Studio B: Trident 80C 48x48x24 console with Disk Mix Arms III Moving Fader console automation. Studer A827 24 track recorder. Sony PCM 2500 R-DAT. Lexicon 480L. Nakamichi cassette. Eventide Ultra harmonizer. TC Electronics 2290 DDL/32 second sampler. Westlake control room monitors. Yamaha NS-10 monitors. Aphex & DBX compressor/limiters (17). Teletronix LA-2A. Yamaha Rev-5, Rev-7, SPX90 (4). API mic pre's & EQ. Orban 622B. Drawmer compressor/limiter/gates. Tascom CD. Yamaha GC2020. Eventide harmonizer. Lexicon Prime Time. Panasonic VHS & video monitor. Microlynx synchronizer.

Special Services: Akai MPC 60, Emu SP-1200, Linn 9000, Mac Plus, Performer. Large selection of MIDI instruments and sounds. Korg M1, Emulator II, D-50, DX-7, TX-816, AX-80, Linn 9000 samplers. MIDI interface, SMPTE/MIDI, grand piano, Neumann, AKG tube, Sennheiser, EV, Shure mics.
 Clients: Capitol Records, MCA, Allon-tic, Warner Bros., RuthlessRecords, Jade.

Yo Yo, Bel Biv DeVoe, Quest Records, Elektra, Color Me Badd, Threat, Ballistik, Poetic Justice soundtrack, Tevin Campbell, Tupac, Ice Cube, Mellow Man Ace, Kid Frost, PolyGram, RCA, Qwest Records, Interscope, TNT Records, Mad Kap, Funkdoobiest, Brand Nubian, LL Cool J, Funky Town Pros, Pharcyde, Kam, Da Lenchmob, Ruff Nekk.
 Comments: Specializing 24 and 48 track album and demo projects including experienced engineering staff and MIDI/SMPTE sequencer system recording. Large, comfortable, air conditioned studios with friendly, helpful staff and efficient, quality service. Many gold and platinum album credits.

◻ **ELDORADO RECORDING STUDIO**
 6553 Sunset Blvd.
 Hollywood, CA 90028
 (213) 467-6151
 Contact: Wendy Thompson
 Basic Rate: \$1,200/day lockout (12 hours).

◻ **ENCORE RECORDING STUDIOS**
 721 S. Glenwood Pl.
 Burbank, CA 91506
 (818) 842-8300
 Contact: Darryl Cosine
 Basic Rate: \$165/hour.

◻ **EXECUTIVE SOUND STUDIOS (THE GLASS HOUSE)**
 6922 Hollywood Blvd., #220
 Hollywood, CA 90028
 (213) 463-0056
 Contact: Demetric Collins, Technician;
 Mike Kelly, General Manager
 Basic Rate: \$43/hour.

◻ **FOSS SOUND & VIDEO PRODUCTIONS**
 P.O. Box 414
 Yorba Linda, CA 92686
 Contact: T.A. Foss
 Basic Rate: Private operations.

◻ **FOX FIRE RECORDING**
 16760 Stagg St.
 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 1110-B 2 track, Panasonic SV3500 DAT, Lexicon 480L, 2 Lexicon SPX1's with MRC, Yamaha SPX1000, Eventide H3000SE, 2 Roland SDE3000's, 2 Teletronix LA-2A's, Drawmer gates, 2 DBX-160s, 2 Neve 3312 mic pre's and EQ, 2 Neumann U87's, KM56's and KM88's, Sennheiser 421's and 441's, MacSE30, Urei 813's, Yamaha NS10M's and more.
 Special Services: Large pro designed control room and studio with isolation. Comfortable lounge and convenient freeway-close location. Production services available.

Where Real Musicians Record Real Music

BAMBLAND STUDIOS

OTARI 24 Track, Classic Neve Mic-pre's & EQ's,
 Tube Compressors, DAT, LEXICON,
 Two Acoustically Designed LIVE rooms

Comfortably Creative with Affordable Rates

(818) 361-2224

24 TRACK RECORDING STUDIOS

3 HOURS FREE

WITH FIRST 10 HOUR BLOCK

Automated SSL 4000 Automated Trident 80B
 2 Sierra-Hidley Rooms C7 Grand Piano
 Engineering Staff with Major Credits



A.R.T.I.S.A.N.
 SOUND RECORDERS

(213) 461-2070

MUSIC CONNECTION RECORDING STUDIOS

Comments: The best quality at competitive rates. Well maintained equipment in a comfortable setting with engineers dedicated to master quality recordings.

FREEKA WEST PRODUCTIONS

325 1/2 N. Orange Grove
Los Angeles, CA 90036
(213) 965-9108
Contact: Kafi or Chris
Basic Rate: \$25/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.

GOODNIGHT L.A. STUDIOS

15458 Cabrita Rd.
Van Nuys, CA 91406
(818) 782-0221
Contact: Michael Davenport
Basic Rate: \$225/hour, negotiable.

GRAND MASTER

1520 N. Cahuenga Blvd.
Hollywood, CA 90028
(213) 462-6136
Contact: Alan Dickson
Basic Rate: Upon request.

GRANITE RECORDING

326 1/2 N. La Cienega Blvd.
Los Angeles, CA 90048
(310) 659-8565
Contact: Brian or Jim
Basic Rate: \$40/hour.

GROUP IV RECORDING

1541 N. Wilcox Ave.
Hollywood, CA 90028
(213) 466-6444
Contact: Lisa Burrowes, Studio Manager
Basic Rate: Call for rates.

HEADWAY STUDIOS

7560 Garden Grove Blvd.
Westminster, CA 92683
(714) 891-8548
Contact: J.B. Lawrence
Basic Rate: \$40/hour for 16 track; \$55/hour for 24 track.

HIT SINGLE RECORDING

1935-C Friendship Dr.
El Cajon, CA 92020
(619) 258-1080
Contact: Randy Fuelle
Basic Rate: \$35-45/hour.

HOLLYWOOD BOULEVARD STUDIOS

6356 Hollywood Blvd.
Los Angeles, CA 90028
(213) 463-7527
Contact: Tonio
Basic Rate: Call for rates.

HOLLYWOOD LANDMARK STUDIOS

6525 Sunset Blvd. (Above Hollywood Athletic Club)
Hollywood, CA 90028
(213) 957-5103
Contact: Mat Harnandez, Mon.-Fri., 10:00 a.m. to 6:00 p.m.
Basic Rate: \$40/hour for 16 track; \$85/hour for 24 track.

Featured Equipment: HLS' 900 square foot facility features three studios designed to accommodate all professional recording situations. We are known for our great rooms and comfortable working environment. Common and exotic processors, automation, recreational lounge with showers, pool table, and cable TV, and sound stages with up to 40 foot ceilings are all available (even a live echo room).
Special Services: Sample clearances, CD pressing, artist management, PR and publicity, full career advisement.

Clients: Boo-Yaa T.R.I.B.E., Faith No More, Ozzy Osbourne, Alice In Chains, Ike Turner, Iron Butterfly.
Comments: Professional yet comfortable atmosphere, friendly and intelligent staff, plus the best in state of the art and vintage gear equals results.

HOLLYWOOD SOUND RECORDERS, INC.

6367 Selma Ave.
Hollywood, CA 90028
(213) 467-1411
Contact: Vicki Giordano-Trudel
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.

IMAGE RECORDING

1020 N. Sycamore Ave.
Hollywood, CA 90038
(213) 850-1030; FAX (213) 850-0895
Contact: Nikki Woods
Basic Rate: \$75/hour.

J. E. SOUND PRODUCTION & ENTERTAINMENT

1680 Sycamore Ave.
Hollywood, CA 90028
(213) 462-4385
Contact: John E. Goodenough
Basic Rates: Call for information and quotation.
Featured Equipment: Trident Custom console, Otari recorders, Panasonic DAT recorders, Lexicon PCM-70's, PCM-60's, Prime Time, Yamaha SPX90's, DBX compressors, limiters and much more. Yamaha grand piano. Adam Smith Zeta 3 SMPTE Interlock System, Westlake custom monitors.

Special Services: Albums-demos, 1/2" and 3/4" video lockup, scoring, ADR, music, video, stage.
Clients: A&M Records, Andy Williams, Black Flag, Arista Records, H. B. Bamun, Hearst Entertainment, Propaganda Films, Gary Owens, Capitol, Enigma.
Comments: Please 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 Rates: \$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 EQ's. Tube compressors. Over 25 outboard effects including Lexicon, Symetrix, Aphex, etc. Over 25 mics including Sennheiser, AKG, Neumann, Shure, etc. Atari Mega 4 computer, C-Lab notator sequencer software, SMPTE lock-up.
Special Services: 2 fully isolated live rooms designed for a rich, ambient sound with oak wood 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 inner most 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.

KEITH PRODUCTIONS AND RECORDING

P.O. Box 87006
San Diego, CA 92138
(619) 287-0534
Contact: Dennis Keith
Basic Rate: \$35-65/hour.

THE L.A. STUDIOS, INC.

3453 Cahuenga Blvd. West
Hollywood, CA 90068
(213) 851-6351
Contact: Sandy Grimes
Basic Rate: \$235/hour.

THE LAUREN ENTERTAINMENT GROUP

15445 Ventura Blvd.
Sherman Oaks, CA 91403
(818) 995-6170
Contact: Len Kovner
Basic Rate: \$240/hour.

THE LEEWAY STUDIOS

c/o Wilshire Arts, 100 Wilshire Blvd., #870
Santa Monica, CA 90401
(310) 917-5666
Contact: Paul Goetz
Basic Rate: \$150-200/hour.

JIMMY MAC STUDIOS

21122 Trigger Lane
Diamond Bar, CA 91765
(909) 595-1785
Contact: Jimmy Mac
Basic Rate: \$45/hour for 16 track; \$55/hour for 24 track.

MAD DOG STUDIOS, INC.

1717 Lincoln Blvd.
Venice, CA 90291
(310) 306-0950
Contact: Connie Hill
Basic Rate: Call for rates.

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◀ MARTECH/MARTINSOUND

1151 W. Valley Blvd.
Alhambra, CA 91803
(818) 281-3555
Contact: Shawn Michael, Studio Manager
Basic Rate: Record rate \$195/hour; video
lockup rate \$275/hour.

MASTER CONTROL

3401 W. Burbank Blvd.
Burbank, CA 91505
(818) 842-0800
Contact: Ron Corbett
Basic Rate: Call for rates.
Featured Equipment: SSL 52 input E-EQ G
Series computer, (2) 24 track Studer tape
machines. Lots of vintage outboard gear, ie
Pultec, API, mic pre's and EQ's, Trident A-
Range, Neve Sidecar, assorted delays and
reverbs, DBX 160, 1176's, LA2A & 3A.
Clients: Toad The Wet Sprocket, the Pixies,
Goo Goo Dolls, the Chills, Supreme Love
Gods, Sativa Love Box, Frank Black, Dino-
saur Jr., Presence, the Verlaines, John Mayall,
Webb Wilder, Jane's Addiction, Black
Crowes, Stan Ridgeway, Mary's Danish.

MASTER TRACKS RECORDING & MULTI-MEDIA

402 Loma Dr.
Santa Barbara, CA 93109
(805) 966-6374
Contact: T. David Sommers
Basic Rate: \$50/hour with engineer.

MAXIMUS RECORDING STUDIOS

2727 N. Grove Industrial Dr., #111
Fresno, CA 93727
(209) 255-1688
Contact: Leigh Ratliff, Studio Manager
Basic Rate: \$70/hour.

METAPHASE I STUDIOS

11300 Harland St., #G
N. Hollywood, CA 91605-6309
(213) 658-0039
Contact: Andrew Epan
Basic Rate: From \$25/hour.

METRONOME RECORDING STUDIO

16661 Ventura Blvd., #120
Encino, CA 91436
(818) 990-4444
Contact: Jacqueline
Basic Rate: Call for rates and block rate
specials.

Featured Equipment: Studio A: D.D.A.
56 input automated console and Studer
A80. Console room is large with com-
fortable couches and conference desk.
This studio features a large live room
with high ceilings finely tuned for pre-
cise precision acoustics. Two isolated
rooms for drums and guitar. Baby grand.
Lots of outboard gear including Lexicon,
Urei, Eventide H3000SE, Neumann,
tube mics. Westlake, NS10, Tannoy
monitors. Studio B: Neve Classic 8108,
Akai S-1000, Roland D-70, JV-880,
Yamaha, Prateus modules, Korg O3R/
W, and the latest synths, Macintosh,
Performer. Iso booth. Studio C:
Digidesign editing with the fastest Macin-
tosh.

Special Services: In-house graphic de-
sign for album covers and promotional
packages. Video SMPTE lockup in both
studios. MIDI production and program-
mers available.
Comments: Kitchen, safe parking, great
vibe and accommodating staff.

MIX MAGIC

839 N. Highland Ave.
Hollywood, CA 90038
(213) 466-2442
Contact: Brian Burke
Basic Rate: \$425/hour.

MOLLER PRODUCTIONS

6150 Yarrow Dr., #G
Carlsbad, CA 92008
(619) 931-9454
Contact: Glenn
Basic Rate: \$55/hour. Analog and digi-
tal available.

MUSIC BOX STUDIOS

1146 N. Western Ave.
Hollywood, CA 90029
(213) 462-7761
Contact: Mike
Basic Rate: Call for rates.

Featured Equipment: Trident 80-B (58
input), Studer A-80 Mark IV 24 track, A-
80 2 track, Panasonic 3700, Urie 813-
B's, NS10's, Eventide H3000, Urie
1176's, Eca Plate, Lexicon 200,
Drawer gates, Neumann U67, U87,
AKG 414's, 451's, D-112, Sennheiser
421's, Yamaha C-7 grand piano.

Special Services: Best prices on complete
package productions, CD pressings, tape
duplication, recording classes.
Clients: Courtney Love (Hole), Jeff Healey,
Agent Orange, Carmine Appice.
Comments: Large 40 ft. x 15 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.
Clean, comfortable, well maintained,
affordable. Call for a free consultation
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MUSIC GRINDER STUDIOS

5540 Hollywood Blvd., #100
Hollywood, CA 90028
(213) 957-2996
Contact: Ron Filecic or Gary Skardina
Basic Rate: Call for rates.

NIGHTINGALE STUDIOS

333 S. Front SE
Burbank, CA 91502
(818) 562-6660
Contact: Mike or Billy
Basic Rate: \$15/hour.

NRG RECORDING SERVICES

11128 Weddington St.
N. Hollywood, CA 91601
(818) 760-7841; (800) 760-7841
Contact: Philip Reynolds, Studio Man-
ager

Basic Rates: Call for rates.

Featured Equipment: Neve 8068 48
input with Flying Faders mixing console,
Studer A-827 24 track recorder, (2)
Ampex ATR1000 2 track recorders.
Custom TAD monitors. Pultec and
Massenburg EQ's. Avalon E5 mic pre's.
Neve, Urei and DBX compressors. Lexi-
con, Eventide, AMS, EMT, T.C.
Electronics and Roland processing gear.
Plus, a wide selection of tube mics and
vintage amplifiers and instruments.
Clients: Producers: Joe Chiccorelli, Phil
Ramone, Bill Dresler, Tommy Vicar, Jeff
Eyrich, Mark Goldenberg, Mick Jones,
Scott Litt and Mike Shipley. Artists: Thomas
Dalby, Winger, Foreigner, Ugly
Kid Joe and Michael Schenker.
Comments: State of the art design by
Studio Bau' Ton includes 3 iso rooms
and large comfortable lounge with full
kitchen, dining area and pool table. Art
by Robert Fischer, furniture by Jazz.

OGDENHOUSE MUSIC PRODUCTIONS

1511 N. Ogden Dr.
Los Angeles, CA 90046
(213) 851-0458
Contact: Byron or Shawn
Basic Rate: Please call for rates.

OLIVE STREET DIGITAL POST RECORDING STUDIO

2311 W. Olive St.
Burbank, CA 91506
(818) 559-1417
Contact: Steven Applebaum, Owner;
Trip Brack, Assistant Manager
Basic Rate: \$50/hour for 24 track ana-
log; \$100/hour for 8 track digital.

PANDEMONIUM PRODUCTIONS

29050 Lake Dr.
Malibu Lake, CA 91301
(818) 889-4319
Contact: David Grow
Basic Rate: Call for rates.

PARAMOUNT RECORDING STUDIOS

6245 Santa Monica Blvd.
Los Angeles, CA 90038
(213) 465-4000
Contact: Adam or Mike
Basic Rate: \$25-65/hour.
Featured Equipment: Neve, SSL (auto-
mated) consoles. Studer 800, Otari 24
track machines. Eventide H3000, AMS
reverb and delay, Lexicon 224XL, TC
Electronics 2290, Telefunken 251, AKG
C-24, Neumann TLM 170, U87, U47,
AKG 414, D-112 microphones. Akai
5900's, Roland S-50, S-10, R8, Macin-
tosh (2), SP12, DX7 (3), TX81Z (2),
Kurzweil.

Special Services: Audio video 3/4"
lockup, digital editing, pre-mastering
and sequencing.

Clients: Black Crowes, Mary's Danish,
Rage Against The Machine, Steve Vai,
L.A. Guns, Dwight Yoakam, the Cult, Ice
Cube, Ice Tea, Kid Frost, Keith Wash-
ington, Tone Loc.

POWERHOUSE MULTIMEDIA

19347 Londelius St.
Northridge, CA 91324
(818) 993-4778
Contact: Jeff or Paul Stillman
Basic Rate: \$60/hour. Blocks available.
Lockout to video starting at \$105/hour.
Featured Equipment: Stephens multi-
track, custom console. JBL, Infinity,
Tannoy monitors. Outboard including
Focusrites, LA 2A, Lexicon reverbs and
delays. Ultra harmonizers, lots of gates,
parametrics and graphic EQ's, Urei
and DBX compressors and more. Mics:
Neumann, AKG, Sennheiser, Schoeps,
Calrel, etc. Mix to DAT or analog.
Special Services: Lockout for video, high
end computer graphics for CD jackets,
video boxes, movie posters (Raytracing,
image manipulation, photo-realism) and
photo/video stage.

38 ▶

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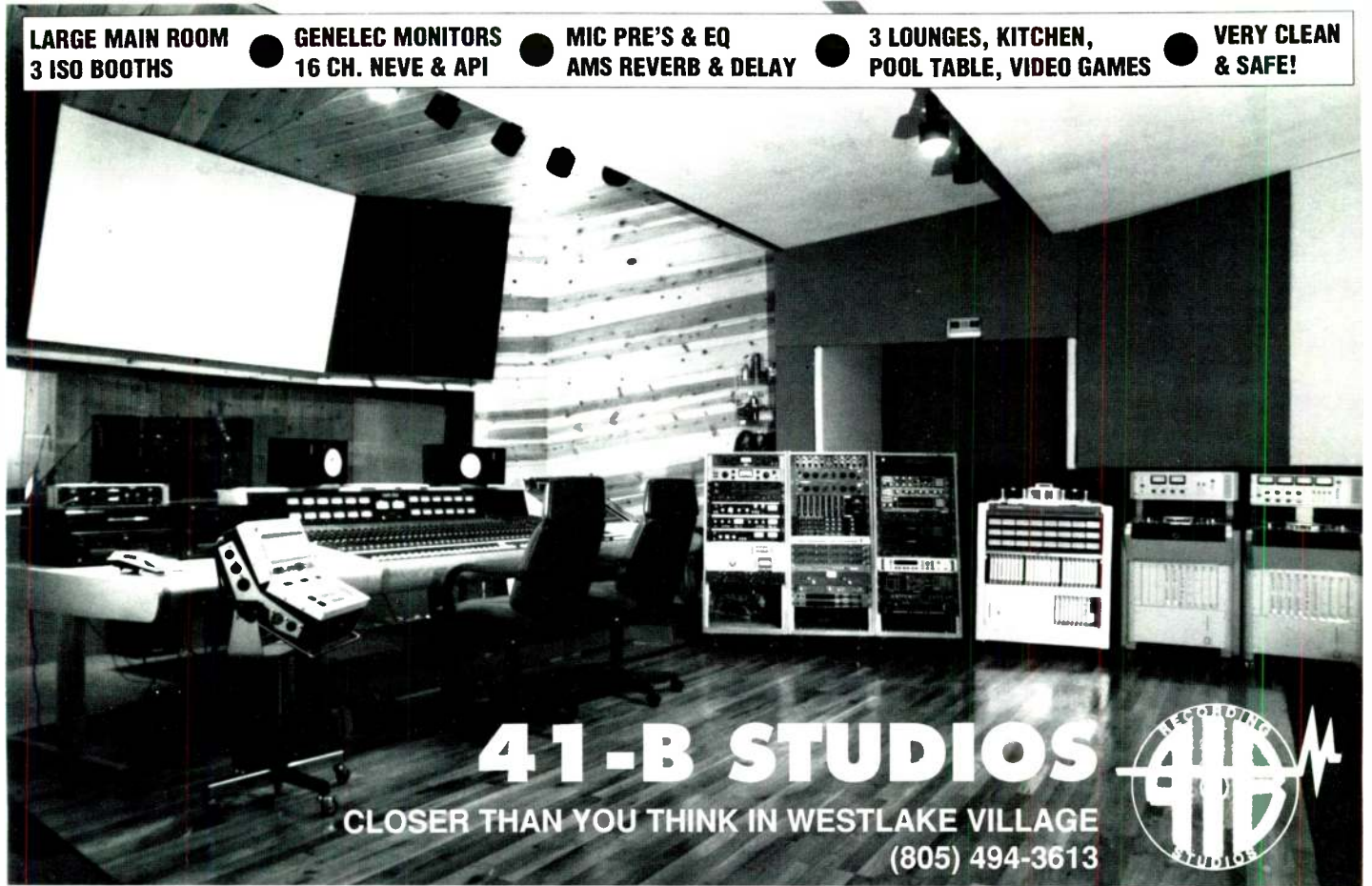
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Certified Platinum in the U.S.

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3 Juno Awards (Canada)
Album, Songwriter and Producer



First group to debut at #1
and #2 on Billboard chart in
the first week of release

Grammy nomination
Best Hard Rock Performance
"Live And Let Die"

8 million sales - United States

22 million sales - Worldwide



ING

(213) 467-3515

POWERHOUSE (cont.)

Clients: NBC, Time-Warner, Pioneer Laserdisc of America, Polydar, Zebra, Private Music, Hot Locks, Black Sabbath, Gene Simmons, Giuffrè, Hemdale Pictures, A.I.P., Morgan Creek Prod., L.A. Gear and more.
Comments: In-house productions include numerous TV themes, radio spots, karaoke and album projects.

PRESENT TIME RECORDERS

4026 W. Burbank Blvd.
Burbank, CA 91506
(818) 842-5506
Contact: Bob Wurster

Basic Rate: \$35-45/hour, cash rates.
Featured Equipment: Harrison 3624 console. MCI JH24 and 16 track (2"). MCI 110B-2 30 and 15 IPS (1/4"). Panasonic 3900 DAT. Nakamichi cassette decks. Altec 604E's. Yamaha NS10M's. Tannoy 65's. Yamaha C3 Piano. Korg M1. S1000 sampler. D-4. SE30 Mac computer with Visions software. Lexicon 300, PCM70, PCM60 and LXP15. SPX900. Symatrix, Allison and GT4A gates. Urie 1176. DBX166, DBX161's. BBE822. Aphex B&C. Orban Parametrics. Dresser. U47 tube. C37A tube. 1187's. 414. 452's. 353. Equitec 2's. 421, 416, RE20, 57's.

PUBLIC RECORDING

1220 Pioneer
Brea, CA 92621
(714) 526-0323
Contact: Dave
Basic Rate: \$37.50/hour.

PYRAMID PRODUCTIONS

15471 Redhill Ave., #E
Tustin, CA 92680
(714) 259-0295
Contact: Virg Gentile
Basic Rate: Call for rates.

RECORD PLANT

1032 N. Sycamore Ave.
Hollywood, CA 90038
(213) 993-9300
Contact: Carol Davis
Basic Rate: Call.
Basic Rate: SSL Studio Suite #1, 96 input SSL 8000 'G' with Ultimation. SSL Studio #2, 72 input SSL 4000. Neve Studio Suite #1, 96 input Neve VRSP Legend with GML. Neve Studio #2, 60 input Neve V with GML.

RECORD WAY STUDIO

15713 Romar St.
North Hills, CA 91343
(818) 893-0258
Contact: Dave Javu Morse.
Basic Rate: \$25 week days; \$35 evenings and weekends
Featured Equipment: Soundlocks 64 input DBX automated board. Record Plant 3M 79 Series 2" 24 track machine. Full live room with Iso booth. Lexicon, H3000, Urei, DBX, Neumann, AKG, Sennheiser, ATM's, etc.
Special Services: Record Way engineers

are pros at very heavy rock. This studio is not for the wimpy. Sounds such as War, R.E.M., Motörhead, Metallica and Core, etc. We have two resident R&B specialists with extensive knowledge in house and rap. Record Way has a digital editing suite with over one hour on the hard drive. This is great for DAT mastering. We also build digital editing systems to your specifications.

RED ZONE STUDIOS

623 S. Glenwood Pl.
Burbank, CA 91506
(818) 955-8030; Pager (818) 563-0260
Contact: Candace Carn, Studio Manager

Basic Rate: Studio A: \$125/hour; Studio B: \$65/hour.
Featured Equipment: Neve VIII 60 with Flying Faders, large tracking room, 3 Iso booths, 8 ft. grand piano, plenty of outboard gear. Large control room Hidley designed.
Special Services: Video lockup, 3/4" video deck, 1/2" 4 track, color monitor, 4 Lynx modules, all automated from console (keypad controller Timeline Lynx system).
Clients: Major labels, advertising agencies, TV, film composers.
Comments: Come see us, you'll love us.

ROSE STUDIOS

1098-B Rose Ave.
El Centro, CA 92243
(619) 352-5774
Contact: Danny Berg
Basic Rate: Please call.

RUMBO RECORDERS

20215 Saticoy St.
Canoga Park, CA 91306
(818) 709-8080
Contact: Vicky Comblin
Basic Rate: Studio A: \$1,800/day; Studio B: \$1,000/day; Studio C: \$700/day.

Featured Equipment: Studio A: 60 input Neve V Series with Flying Faders, 2 Studer A827 24 track. Studio B: 40 input Trident Series 80C, 2 Otari MTR90. Studio C: 32 input Trident Series 80, 1 Otari MTR 90.
Clients: Poison, Tom Petty, Damn Yankees, Vince Neil, Mr. Big, Lynch Mob, Stone Temple Pilots, Jockyl, myrth others.

RUSK SOUND STUDIOS

1556 N. La Brea
Hollywood, CA 90028
(213) 462-6477
Contact: Elton Ahi
Basic Rate: Please call.

SF AUDIO SOUND & RECORDING STUDIOS

5290 E. Hunter Ave.
Anaheim, CA 92807
(714) 779-6677
Contact: Steven Farster
Basic Rate: \$75/hour. Block and daily rates available.

Featured Equipment: Ramsa 8428 56 input console, Otari MX80 2" 24, Otari MX70 1" 16 30 IPS, Tannoy, Yamaha EV, Lexicon, Roland, Neumann, Sennheiser, Audio Technica, DBX compressors, Symatrix noise gates, White 32 band EQ, Tama, Genmer SPH-3A telephone interface, extensive brochure available.

Special Services: Full multi-tracking capabilities, complete music production services for album projects, videos, plays, radio and television commercials, band demos, songwriter demos, singing demos, syndicated radio production, arranging, publishing.

Clients: Sony TransCam, Heart, Nina Blackwood, Dan Fogelberg, David Sanborn, Vince Gill, Toshiba America, Delta Video, Knight Belle Records, Debbie Cole, BHGM Music Publishing.
Comments: SF Audio Sound & Recording Studios provide a wide range of services to meet the needs of your project. SF Audio, "A Place To Make Music Happen."

SATURN SOUND

2940 W. Burbank Blvd.
Burbank, CA 91505
(818) 841-2001
Contact: Jane Scobie

Basic Rate: Call for rates.
Featured Equipment: 60 channel Neve V3 console with Flying Fader automation, (2) Otari MTR90-II, Timeline Lynx Synchronizers, 3/4" video lockup. Pro Tools, Performer, Studio Vision and Galaxy in Mac IICI. Unrivaled selection of new and vintage MIDI gear, AMS, Lexicon, Eventide, TC Electronics, API, Drawmer, DBX, Pultec, GML, Neve, Urei, Teltronix and other outboard equipment. Live room: 12 ft. x 30 ft. (3) Iso rooms: 10 ft. x 8 ft., 8 ft. x 7 ft., 8 ft. x 4 ft. AKG, Neumann, Sennheiser and Shure microphones.

Special Services: MIDI programming and video lockup.
Comments: A new 'B' room soon to be available.

SKIP SAYLOR RECORDING

506 N. Larchmont Ave.
Los Angeles, CA 90004
(213) 467-3515
Contact: Skip Saylor
Basic Rates: Call for rates.

Featured Equipment: SSL 4080G with Total Recall 80 inputs with E&G Series EQ, G Series fader. API 32x64 with Necam moving fader automation. (3) Studer A800 24 track, (6) Ampex ATR, (3) Panasonic SV3700 DAT, Pygmy AD-1 A/D converter, Lexicon 480L, Lexicon 224XL, (4) Lexicon PCM-70, AMS RMX 16, Eventide SP2016, (3) Yamaha Rev-5, (2) Yamaha Rev-7, (5) Yamaha SPX90, (2) EMT 140 Plate, AMS DMX-1580S, (3) T.C. Electronics 2290, Forat F-16 8 channel digital sampler, (2) Eventide H3000, (2) Focusrite EQ, (6) Neve 1073, (2) Neve 3110S, (10) Neve V-Series EQ, (4) Pultec EQ.

Clients: Guns N' Roses, k.d. lang, Def Leppard, Michael Jackson, D. J. Quik, Bell Biv DeVoe, Suicidal Tendencies, the Whispers and more.

SCREAM STUDIOS

11616 Ventura Blvd.
Studio City, CA 91604
(818) 505-0755
Contact: Jeanne

Basic Rates: Affordable.
Featured Equipment: SSL G Series with 64 inputs. Studer A-827 multi-tracks. Mitsubishi digital 32 track. Tans of outboard equipment.

Clients: Same of the records mixed and/or recorded here: Nirvana's Nevermind and "Smells Like Teen Spirit," Ozzy Osbourne's No More Tears, Faith No More's The Real Thing and Angel Dust, Janet Jackson's "Black Cat," Extreme's "More Than Words" and "Pornograffiti II," Rage Against The Machine's new album, Skid Row's Slave To The Grind, Mötley Crüe's Decade Of Decadence, Fishbone's new album, as well as various records by Queen, Dwight Yoakam, School of Fish, Johnny Gill, the Indigo Girls and Tasmin Archer.

SHAMROCK

8217 Lankershim Blvd., #39
N. Hollywood, CA 91605
(818) 771-0308
Contact: Lance or Michael

Basic Rate: Call for rates.

Sherwood Studios

2899 Agoura Rd., #299
Westlake Village, CA 91361
(805) 379-4477; (818) 410-0589
Contact: Bill Cobb
Basic Rate: \$50/hour with engineer.

SIMON'S GHOST

P.O. Box 58684
Los Angeles, CA 90058
(213) 589-7028
Contact: Tommy
Basic Rate: \$30/hour.
Featured Equipment: 36 I/O Soundcraft Sopyhyre console, Fastec G24's, Sony DAT, Drawmer, Lexicon, etc.
Special Services: Large control room, 2 great sounding studios.
Comments: Simon's Ghost is a private recording facility specializing in working with alternative music.

SONORA RECORDERS

3222 Los Feliz Blvd.
Los Angeles, CA 90039
(213) 663-2500
Contact: Dennis Moody
Basic Rate: \$60-95/hour, lockouts available.

Featured Equipment: Vintage API 28x16x24 console with 550A EQ's. Studer A800 III 2" 24 track recorder. Steinway 6 ft. grand piano, 2 stereo cue mixes. Monitors are Altec 604E, NS10's. Mics are Neumann, AKG, Sony, EV, Shure, Sennheiser. Outboard gear in-

cludes Summit TL100, Inovonics 201, DBX 160X, 1176 LN compressor/limiter, Drawmer, Keyex II, IT stereo parametric, TC 2290, SPX90, Lexicon and much, much more!!! Large tracking room, great lounge, lots of parking.

Special Services: Video lockup available, great engineers, production available.

Clients: Ran Wood, Clint Eastwood, the Cruzados, Ian McLagan, Mick Taylor, Ice Cube, Vanity, John Mayall, Al Kooper, Spencer Davis, Carrie Hamilton, Earl Slick, the Yellow Jackets, Keiko Matsui, Chester Thompson, the Fowler Bros., Ben Sniller, Island Records, Warner Bros., Hollywood Records, Discovery Records, HBO and many more!!!
Comments: Call for a tour, you'll be glad you did!

SOUND AFFAIR RECORDING LTD.

2727 S. Croydy Way, #G
Santa Ana, CA 92704
(714) 540-0063
Contact: Andrée
Basic Rate: Please call.

SOUND CASTLE

2840 Rowena Ave.
(213) 665-5201
Contact: David DeVore
Basic Rate: \$50-150/hour.

SOUND CHAMBER RECORDERS

5264 Blakeslee Ave.
N. Hollywood, CA 91601
(818) 752-8932
Contact: Richard McIlvery
Basic Rate: Upon request.

SOUND CITY STUDIOS

15456 Cobarro Rd.
Van Nuys, CA 91406
(818) 787-3722
Contact: Shivaun O'Brien
Basic Rate: \$150/hour.
Featured Equipment: Classic Neve 8028, Studer A800, Pultec and Lang EQ's, LA-2A's, Eventide, Yamaha, Lexicon, Kepex, GML, DBX outboard gear. Clients: Tom Petty, Nirvana, the Cult, Green Jelly, Rage Against The Machine, Robben Ford, Cheap Trick, L7, Tool, Fleetwood Mac, Kyuss, Masters Of Reality.
Comments: Large tracking room, class A control room, forty platinum album credits.

SOUND MASTER RECORDING STUDIOS

10747 Magnolia Blvd.
N. Hollywood, CA 91601
(213) 650-8000
Contact: Steve Coker
Basic Rate: Call for rates.

SOUND WRITER STUDIO

11116-A 8th St.
Manhattan Beach, CA 90266
(310) 379-7426
Contact: Leigh Genniss or The Professor
Basic Rates: Want digital at analog prices? Call us!

PRESENT TIME RECORDERS

Cash Only 24 TRACK \$45/HR (818) 842-5506
Since 1976 5 HR. BLOCK \$40/HR In Burbank
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Featured Equipment: Sony digital 24-track, Sony PCM 2500, both with Apogee filters, Soundcraft automated console float to 4/10 of a decibel, noise gate every channel, 60x24x2, 1.9 and 1/4 room ratio control room with built in 813 C's, echo, reverb, R880, 12B, 256, 7.6, H3000, IPS33B, GSP21, 480L (upon request). C&L's: LA4A (2), 7110 (2), 1176 (2), 537 (2). Mics: Sennheiser, Neumann, Shure. Instruments: Korg T3 with T1 update, 10-T1 disks, 6 cords, M1 also on disk, Akai Linn MPC 60 drum machine, Atari 1040ST's (2), 4 megs each with Cue Base 2.0, SMPTE, MTC, Midex, JBL, Auratones, Sony V6 headphones.

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N. Hollywood, CA 91601
(818) 763-7110
Contact: Frank or Bertha
Basic Rate: \$60/hour.

□ SOUTH COAST RECORDING STUDIO
1519 S. Grand Ave.
Santa Ana, CA 92705
(714) 541-2397
Contact: Jim Dotson
Basic Rate: \$55/hour.

□ STAGG STREET STUDIO
15147 Stagg St.
Van Nuys, CA 91405
(818) 989-0511
Contact: Melody Carpenter
Basic Rate: Call for rates.

□ 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, Fostex G16, Tascam 3B, Trident 24 (36x24x24), 2 Sony DAT's, Nakamichi MRI, JBL 4425, Yamaha NS10's, Neumann U87, AKG 414, Eventide H3000SE, Lexicon, Yamaha SPX900, SLP90II, JBL/Urie 117B, DBX, EPS sampler, D50.
Special Services: DAT to DAT transfers, 8 to 16 to 24 track transfers.
Clients: Warner/Chappell, MCA/Gasoline Alley, Island Records, Flipside, McDonalds, Gaspedest, AKB, Arik Marshall (Red Hot Chili Peppers), John & Maggie Mayall, Billy Gould (Faith No More), D-Rick & Ernie C (Body Count), Tisha Campbell, Tishina Arnold, Shelly Michelle, Spoon, Foxx Empire, Maggie's Form, Juvenile Style, Chanda, In D Pocket Productions.

□ STUDIO MASTERS
8312 Beverly Blvd.
Los Angeles, CA 90048
(213) 653-1988
Contact: Lorry Wood
Basic Rate: \$125/hour.

□ STUDIO ON WHEELS
339 W. Windsor, #6
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(818) 243-6165
Contact: John Falzarano
Basic Rate: Call for day rate.
Featured Equipment: MU3-API 44 input console (62 inputs total), MU2-Amek 28 input console with Valley Trans Amp mic preamps (44 inputs total), MU1-Spectronics 28 input console (41 inputs total), (2) Ampex 1200 tape machines, (1) 3M 79 tape machine for MU1. All trucks came equipped with various outboard gear, microphones, cables, stands, splitter boxes, etc.
Special Services: Remote recording for live broadcasts, albums, film and video productions.
Clients: Playboy Jazz Fest, Branford Marsalis, Robin Ford, Rodney Foster, Tragically Hip, Sand Rubies, Armando Manzanera, San Diego Mass Choir, Indigo Girls, Firehose, San Diego Symphony.

□ STUDIO VII
11166 Burbank Blvd.
N. Hollywood, CA 91601
(818) 752-0480
Contact: Karri
Basic Rate: \$25/hour.

□ SUNBURST RECORDING
10313 W. Jefferson Blvd.
Culver City, CA 90232
(310) 204-2222
Contact: Bob Wayne
Basic Rate: \$90/hour. As low as \$60/hour with a qualified 1st engineer. \$50/hour with 2nd engineer provided.
Featured Equipment: Trident 52 input console, Neve Class A mic pre amps, Otari 2" 24 track, 7 pairs of monitor speakers, digital and analog mixdown formats, excellent outboard effects and mic selection, Kawai 7'4" concert

grand piano with MIDI outputs, Hammond B3 organ with Leslie speaker (Model 1220), studio drum kit with three snares.

Special Services: We specialize in recording acoustic instruments and voices in a super-quiet, professionally designed and comfortable atmosphere.

Clients: Many major record labels and film production companies, Micky Dolenz, Big Daddy, June With Joey, Black Nate, Don Preston, Bobby Lyle, others.

□ SUNSET SOUND RECORDERS
6650 Sunset Blvd.
Hollywood, CA 90028
(213) 469-1186
Contact: Cheryl Martner, Traffic Manager
Basic Rate: Call for rates.

□ TALON RECORDING STUDIOS
5264 Blakeslee Ave.
N. Hollywood, CA 91601
(818) 752-0838
Contact: Tish Carter

Basic Rate: Tailored rates to suit any client or project.
Featured Equipment: Trident Series 80B console 40x24x24 with an additional 24 TSM EQ's, Studer 827 24 track recorder, Lexicon 480L's and PCM70's, Eventide H3000 SE Harmonizer(s) with sampling, DBX and Summit compressor/limiters and much more!!

Special Services: Talon Recording Studios is a subsidiary of Talon Productions and The Talon Company. We handle name producers/engineers and have direct contact with record companies and production companies.

Clients: Vinnie Vincent Invasion, W.A.S.P., Kiss, Blackthorne, Keel, Impellitteri, Black 'N Blue, Hellion, Kuni, Skull, the Plimsouls, Looz Rockit, Lion, Lypstik. Producers: Mike Tocci, Mikey

Davis, Bob Kulick, Ross Robinson.
Comments: Talon Recording Studios is committed to the quality of sound and the development of a world class product and its talent. For complete details on Talon Recording Studios, call (818) 752-0838 or fax (818) 908-8848.

□ THE MIXING LAB
11542 Knott Ave., #9
Garden Grove, CA 92641
(714) 373-0141
Contact: Thom Roy
Basic Rate: \$800/day.
Featured Equipment: 48 channel Moving Fader automation, Trident Vector, AMS reverb, Lexicon 480 and PCM70, TC 2290, Eventide H3000SE, AMS harmonizer/delay, Westlake monitors, Haffler amps, MCI-24, 1/2" 2 track, Keyex, Aphex, Summit, LA-3, 160, 165, compellers and dominators, Zeta synchronizer, plus more.
Special Services: Mixing, tracking, sound effects and pre-lay. Video lockup.

□ 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 Neacm 96 automation, Studer 827, Trident 'A' range, mic pre/EQ API, Pultec, Long, 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, Stevie Salos, MatShead, Hi-C.
Comments: A quiet, private facility designed on a run with the artist in mind. ▶

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BOB KULICK - Producer
ROSS ROBINSON - Producer

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Contact: The "Lube"
Basic Rate: \$45/hour.
Featured Equipment: 32 digital, ADAT's, 24 analog, Otari MX-800, Trident 80C, 480L U87's, U47, 1927 Steinway B, big room, 3 Iso's.
Clients: Sony Paramount Pictures, Fox TV, Wilshire Court, Warner/Chappell, Grover Washington, IRS.

◀ THETA SOUND

Riverside Dr.
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Contact: Jim Latham
Basic Rate: \$50/hour.

◀ TINY LIGHTS, INC.

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(213) 462-5718
Contact: Michael Momm or Mitchell Frank
Basic Rate: \$45-125/hour.
Featured Equipment: 40 input Amek Mazart console with Supertrue automation, great sounding 700 sq. ft. live room, 2 Iso booths, Sony APR 24 track tape machine, tube mics, tube outboard gear, Pro Tools, Sample Cell, MIDI gear, Micro Lynx.
Special Services: Video lock to APR, Pro Tools 3/4 video MIDI Time Code.
Clients: Motown I.R.S. Records, MCA, Disney, HBO.

◀ TRACK RECORD, INC.

5102 Vineland Ave.
N. Hollywood, CA 91501
(818) 751-0511
Contact: Alan Morpheus
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 (new and vintage tubes), a complete array of outboard, 7 ft. grand pianos, and have available 48 track lockup and video lockup. Also available is enclosed parking and common lounge with pool table.
Clients: Foreigner, Billy Idol, Kiss, Tori Amos, Dr. Dre, Jane's Addiction, Simple Minds, Red Hot Chili Peppers, Megadeth, Sheila E., Maggie's Dream, Trixter, Pointer Sisters.

◀ TRAX RECORDING

1433 Cole Pl.
Hollywood, CA 90028
(213) 856-8729
Contact: Robyn Whitney
Basic Rate: 3 rooms available. \$39-65/hour.
Featured Equipment: DDA AMR-24 console with Necom 96 Moving Fader automation. Fine Yamaha grand piano. Tube microphones. Demeter tube preamps. Hammond B3. Keyplex, DBX, Lexicon, Drawmer. Mac MIDI room, orchestra room.
Special Services: Safe, huge, free parking, full kitchen facility, cable TV in lounge, musician's referral info.
Clients: Portrait, Roy Charles, Tone Loc, Total Eclipse, WEA Latino, Michael Nesmith, Taylor Dayne, Air Supply, The Hellicosters, Patti LaBelle, Arsenio's Posse, the Edge, Wendy Waldman, Dick Clark Productions.
Film: Boyz n' The Hood, Sliver, Hermon's Head.

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◀ VALENTINE RECORDING STUDIOS

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N. Hollywood, CA 91607
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Contact: Eve or Jim Valentine
Basic Rate: Studio A: \$75/hr. B: \$50/hr.

◀ VALLEY CENTER STUDIOS

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

◀ WEIR BROTHERS RECORDING STUDIO

5217 Lankershim Blvd.
N. Hollywood, CA 91601
(818) 980-9608
Contact: Tom Weir
Basic Rate: Call.
Featured Equipment: 24 track Studer A80 MK IV, Amek Angela 34x24 with automation, Otari 1/2", Tascam 1/4" with Time Code, 1/4" Technics, Panasonic SV3700 DAT, Digidesign Sound Tools II (2 hours stereo sampling), JVC 3/4" video deck, 2K Lynx Time. Line Synchronizers with BSG-100A generator. AKG, Shure, Neumann, Sennheiser mics. Macintosh II Ci with Opcode and Studio Vision sequencing software. Samplecell CD-ROM, Korg Wavestation, MR, DSS1, Roland RB, JX8P, D50, D550, U220, Emu, etc.
Clients: CBS, Dangerous Curves, Michael Damian, I.R.S., A&M, Polystar, Megamania, Quality Records.
Comments: Full audio to video sync, reasonable rates.

◀ WESTBEACH RECORDERS

6035 Hollywood Blvd.
Hollywood, CA 90028
(213) 461-6959
Contact: Donnell Cameron or Joe Peccerillo
Basic Rate: Call for rates.
Featured Equipment: Ampex MM1200 24 track with constant tension mod, Trident Series 80B 40 input console, Altec 604E with TML Extended Bass and Tadc bi-amp system, TME and Siemens Tube mic pre amps, Neumann tube mics.
Special Services: Historic Hollywood recording studio formerly known as Producers Workshop.

◀ WESTLAKE AUDIO

7265 Santa Monica Blvd. @ 8447
Beverly Blvd.
Los Angeles, CA 90046
(213) 851-9800
Contact: Steve Burdick, Studio Manager
Basic Rates: \$75-225/hour.
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 has Necom 96 Automation. Other consoles include Trident, Harrison, Soundcraft and Sony. Studer, Sony and Ampex analog tape machines. Digital machines include Sony 3324/3348, Mitsubishi X-850, Akai Adam, Alesis ADAT. All types of outboard gear!
Special Services: Yamaha CD recording, Pro-Tools digital editing, analog and digital transfer and dubbing service. Pro audio rental department.
Clients: All record companies and their artists.
Comments: (2) Pre-production rooms fully equipped for MIDI tracking and acoustic overdubs for those on a tight budget.

◀ WESTWORLD RECORDERS

16760 Stagg St.
Van Nuys, CA 91406
(818) 782-8449
Contact: Jerry Pearson
Basic Rate: \$45/hour.

◀ WILD CHILD STUDIOS

6471 Wardlow
Long Beach, CA 90808
(310) 429-8669
Contact: Tim Hunter
Basic Rate: \$25/hour for 16 track; \$35/hour for 24 track.

◀ THE WILD SIDE VIDEO/AUDIO

10945 Camarillo
N. Hollywood, CA 91602
(818) 506-8838
Contact: Alphonse LaRue
Basic Rate: \$100/hour.

◀ 41-B STUDIOS

41-B Duesenberg Dr.
Westlake Village, CA
(805) 494-3613
Contact: Bruce or Robb
Basic Rates: Call for rates.
Featured Equipment: Trident 40 input, Otari tape machines, Neve 1073 & 1272 mic pres, API mic pres (16 chs. total), Pulleys, API 550A & 550B, GML EQ, B&B EQ, AMS reverb & delay, TC2290, Rev-7, Rev-5, DRP Dynachord, DBX 161's, 162's, 163's, 160X, 165A, 166, Urei 1176, 175's, Lexicon 200, PCM70, PCM 42, Aphex, Drawmer, DBX, gates.
Special Services: Excellent tracking room (40x48) with 3 isolation booths, 2 lounges, game room, beaches, great restaurants, hotels, etc., all nearby, no smog, no traffic.
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By SUE GOLD

Few people will argue that the recording world was hard hit by the recession during the past few years, but the industry is slowly turning it around. Recording studios especially are booking more sessions and are as active as ever. Some attribute it to a new administration in Washington, while many aren't sure why there is an increase in business. Nonetheless, the recording industry has changed directions from last year, mostly in a positive direction.

To gain insight into the state of recording studios, *Music Connection* surveyed studio owners and managers in Los Angeles. To insure honest and unbiased answers, all participants remain anonymous.

Indies Return To The Studio... Demo Production Down 10% This Year

There were a few changes in the breakdown of studio business from last year. The most notable differences are the increase in indie label records being recorded and the sharp decrease in demo production. While there was a 12% increase in demo production in 1992 over 1991, it has fallen dramatically to 2% this year. Many attribute the fall to home studio use for this type of recording.

GOOD NEWS!

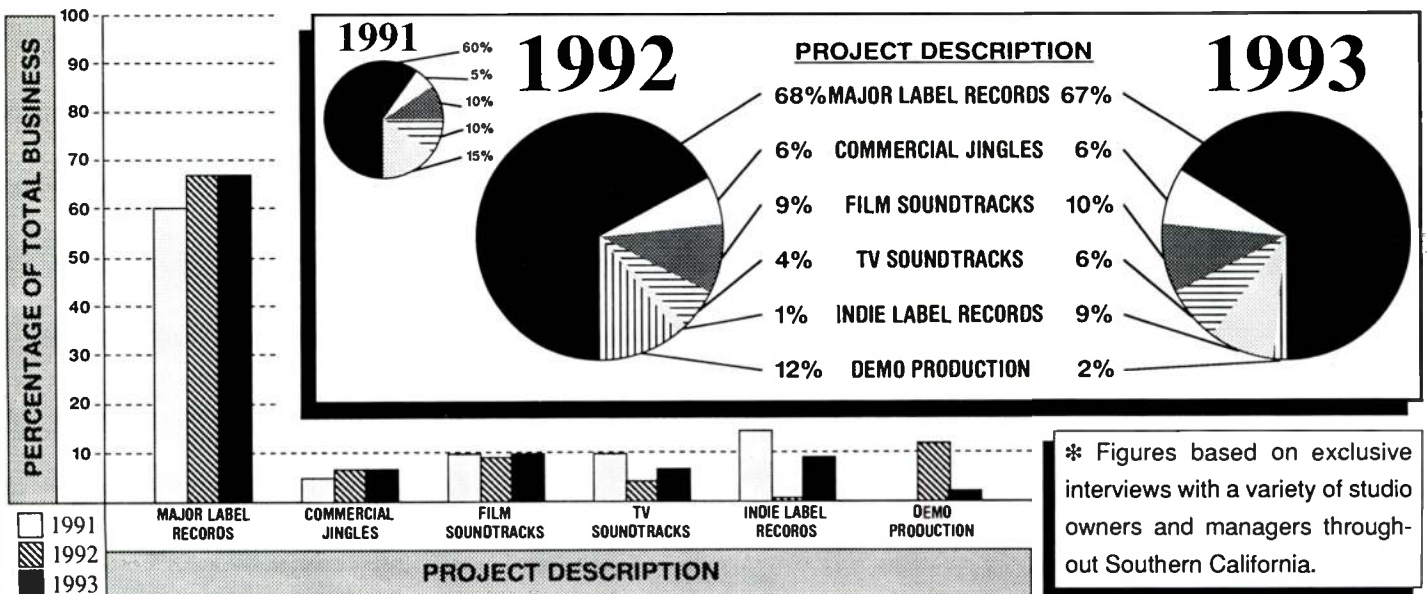
Studio Business SURGES During Economic Recovery

Last year business was down an average of 16% from the previous year, 1991. This year, business is up in 70% of all the studios polled. However, some studio managers still claim that less acts are being signed, and budgets are down.

Up 70%
Down 10%
Same 20%

"Last year was an absolute roller coaster. This year it's more solid."

STUDIO BUSINESS BREAKDOWN



* Figures based on exclusive interviews with a variety of studio owners and managers throughout Southern California.

Studios Compete For Clients... New Toys Help Bring 'em In

While things are looking better for the recording industry, studios are still struggling to get clients and remain competitive. Last year, most of the studios competed by lowering rates. This year, most studios are concentrating on keeping up with new technology and making sure they have the latest gear available.

80% upgrading equipment and keeping up with the latest in technology

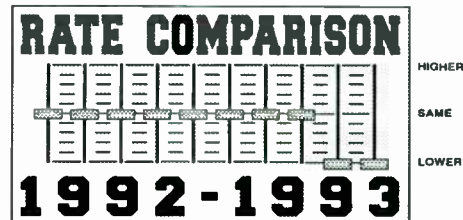
10% relying on reputation, word-of-mouth and past clientele.

10% miscellaneous ways like more advertising and rate flexibility.

"We're making sure the rooms are up to date, but we also look at new label signings and follow artists who are remixing."

WILL STUDIO RATES EVER GO UP? NOT THIS YEAR!

None of the studios surveyed raised their rates since last year. 80% have the same rates while the remaining 20% have slightly lower fees.



"Record company budgets are so bad that we have to maintain the same rates even though our costs have gone up."

THREAT OF HOME STUDIO COMPETITION STALLS AS PROFESSIONAL STUDIOS EMPHASIZE SERVICE

The home studio controversy seems to have quieted down a bit since last year and studio owners appear to be less worried about competition from them. 60% of those polled said that home studios didn't affect their business this

past year, up from 50% last year. Even in those studios that were affected by home studios, managers and owners say that people still can't get the same service in a home that a professional studio can offer.

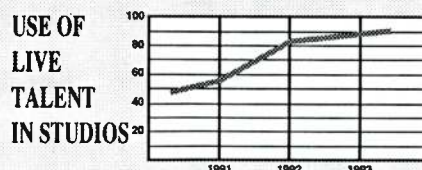
"People are realizing that the clientele they [home studios] can cater to is limited. It's not easy to run a studio in a house."

"They are able to charge much less than the commercial studios because they don't have to worry about the permits and overhead like we do."

"Producers are given money from labels and they go and make records in their home studios. They get the records done that way, it's cheaper and they don't have to go to a commercial studio."

Live Musicians Still Preferred Over Synths

The use of live musicians over drum machines continues its upward climb. Nine out of ten say that they see an increase in musicians in their sessions. While drum machines dominated music in the Eighties, artists seem to be getting back to basics in the Nineties.



"People still use machines, but people are going back to live musicians. They feel better and sound better to the ear."

"People are starting to realize how much better live musicians sound."

"People are getting back to basics, so we're hearing more acoustic recordings."

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L.L. COOL J

By Pascale Lanfranchi

I love to dog and diss other rappers because it is the essence of rap music," states veteran rapper L.L. Cool J. "The essence of rap music is verbal boxing. Rap music without boasting is like rock & roll without guitars."

Almost a decade after he began his career as a New York rapper, L.L. Cool J has secured himself a place as a media phenom. Since the 1984 release of his first single, "I Need A Beat," he has climbed the ladder of success step by step—not only as a pioneer in rap music, but also as an actor. Currently promoting *14 Shots To The Dome*, his latest album for Def Jam/Columbia, Cool James and I sat down to discuss his successful music and film career.

So how does James Todd Smith, a.k.a. L.L. Cool J, motivate himself to reach higher plateaus in his career? With his patented lick of the lips, L.L. declares: "First of all, I don't really feel like I've reached any kind of status. In terms of getting motivated, the reason I stay motivated now is because I'd like to take the power I get from the music and accomplish a few of my goals, like reaching out to the community."

As a pioneer of rap, Cool J is guaranteed a place in hip-hop history—though his nonchalant attitude indicates he's not too concerned with that status. "I never tried to be a pioneer," he says. "I think when you try too hard to do certain things, it just doesn't work out. It's like trying to be different for the sake of being different, or trying to be new for the sake of being new. It's pointless."

In addition to his highly successful career as a rapper, L.L. is carefully managing a burgeoning acting career. He has, so far, avoided the trap many rappers fall into when they hit the big screen. Featured in several movies, including *Krush Groove*, *The Hard Way* and *Toys*, acting has become an important part of L.L.'s career. "Acting is a form of therapy," he explains, "It's nice to have a diversified schedule and to get involved with different things other than the norm. Also, it allows you to tap into different energies that you don't really tap into when you make



music. You concentrate on different dynamics within yourself. It's interesting because you get in contact with a lot of emotions."

Though L.L. wants to be competent, he doesn't feel he has to prove himself to the public as an actor. "I don't want to come off inferior in terms of being compared to other artists that are in films. I just do what I do and try to do the best at whatever I do."

The problem with most rappers who make it to the silver screen is they get pigeonholed into stereotyped roles, to which L.L. replies, "I don't do roles that endorse stereotypical views. That's why I did *Toys*. It allowed me to shine in a different type of light and keep my integrity and my dignity, which is important. There's nothing wrong with doing a movie

that your culture can relate to, but that's the way you do it. Doing a stereotypical role doesn't interest me."

Todd certainly picked the right stage name for himself. The Ladies do Love Cool James, many even view him more as a sex symbol than a rap artist. This sex symbol image is something that he neither wanted nor encouraged.

With a nonchalant tone, the ladies' lover asserts, "It's absurd to me. I'm into my music, I'm not into being sexy. When I take my shirt off onstage, or when I used to, that was because the lights were hot and I had a sweat suit on [laughs]. I'm not a stripper trying to be sexy. It's flattering, I appreciate it, but I'm not interested in that."

As a major player responsible for the burgeoning hip-hop culture, L.L. proudly declares: "I think that, thanks to rap music, the kids in this country, the young black kids especially, are more in touch with each other. Kids in Houston know what kids in New York are doing; kids in New York know what kids in L.A. are doing. So it's a way of communicating messages and ideas through our music and our videos and records; it's like a language of its own."

Though rap music has suffered from a negative image of late, there is also a positive side of hip-hop. Utilizing his celebrity status to help youngsters in need, L.L. has invested a lot of time and energy into the formation of "Youth Enterprises," an organization that stresses cultural awareness through educational guidance.

"We have set up a camp called Camp Cool J," says the rapper. "I want to take kids, let them volunteer and work for free in the winter and then be rewarded and go to camp for free in the summer. Enterprises is an organization I am affiliated with that teaches cultural awareness, teaches the youth about things like government, not in the political sense, but just how it operates. I believe you can further your education and have some fun at the same time. Most kids are not reluctant to learn, it all depends on how they are being taught." MC

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Joe Walsh: The Nutty Professor

I've known Joe Walsh since before I could drive a car. I'd have my dad chauffeur me and my girlfriends around to the various teen clubs in Northeastern Ohio to hear the James Gang play. The band featured a rubber-faced guitar slinger who, along with the success of his own projects, would become an integral part of Seventies supergroup the Eagles—most notably on the *Hotel California* album.

We have kept in contact over the years, and it's safe to say that he's a big brother of sorts to me. I've been intrigued not only by his musicianship and legendary road antics (having destroyed many a hotel room in his wake), but also by his often misunderstood level of intelligence. He's a little like an absent-minded professor who spends the wee hours of the night tinkering away on various inventions. His home is tiled with what can best be described as "gizmos," objects like lightning machines, fiber optic walls, an antique radio, paint cans suspended in mid air, various guitar gadgets and most importantly, a shortwave radio. Joe is a "ham" in the technical sense of the word.

The magic of radio has fascinated him from an early age. "When I was little, I used to listen to the radio 24 hours a day and listened to Dick Clark, Wolfman Jack, Cousin Brucie



Joe and Nina

Anna "Flash"

and Scott Muni. I really grew up with radio, and for some reason, I've always been amazed by it. I remember being very little and listening to the shortwave radio and hearing Radio Moscow and the Voice of America also Radio Belgium and the BBS overseas. My family had a shortwave radio, so I saved my money and learned all about it." Joe even learned morse code which he some-

times uses in his guitar playing. He continues to reminisce, "I remember being like nine or so with my eyes slammed shut tuning in the radio and hearing, 'You are listening to the Voice of America broadcasting behind the Iron Curtain.' I built the radio that I was listening to and I was so proud of the United States for broadcasting about hope, religion and truth."

Walsh is quite patriotic as well, having run for both President and Vice President of the United States over the years on various platforms (and various degrees of seriousness!). "One time, I talked to the Greek Ambassador who was at the Greek Embassy in Washington, D.C. He was 60 years old and I ended up talking to him for two hours or so. We had such a good time. Barry Goldwater is a ham, too."

Joe contacts people all over the world and beyond with his radio. "I can talk to New Zealand, Japan, Australia...I could talk to Mars if anyone was there!" And God knows, if anyone could, it would be Walsh! "I can even talk to the astronauts in the space shuttle, but I would get in trouble for it."

The technicalities of radio hold special interest to him. "I've been a ham radio operator since 1962. I have an advanced class license and I'm a federal examiner, which is different than CB. Shortwave radio has been one of my hobbies for a long time. It is one of the least explored sciences. The least understood department of physics is radio propagation." He goes on to explain, "for example, when you turn on your TV, how does it get there? Radio propagation is the physical study of how radio waves go up into the air and they either go out into space or they bounce off the highest layer of our atmosphere which is called the troposphere or the ionosphere. Radio is more and more important as our atmosphere is starting to cave in."

One object that is proudly on display in the den area is an Atwater-Kent battery powered radio, circa 1911, which still works perfectly. It is a family heirloom which was Joe's grandfather's set. "My family sat around that on Sunday when they attacked Pearl Harbor. They sat around that in Wichita, Kansas and listened to Orson Welles' *War Of The Worlds* when the Martians landed." At this point, we could've gone on to talk about the concept that the Martians *have* landed, but I thought it should wait for another time.

Our conversation did, however, turn to discussing one of my favorite gizmos—a lightning machine. Mr. Wizard explains, "It's a cross between a Van de Graaff electrostatic generator and a tesla coil. What it is, is a vacuum with inert gases in it like Neon and CO₂ and it glows when an electrical charge is put through it so what they put in this is all kinds of stuff, Ozone, Neon, Freon, Zenone. They put it in a vacuum and we're seeing lightning—1,000 volts—which will blow you across a football field except it's got the power of a watch battery, but in a vacuum. All you have to do is arc it...capacitance." This really does fascinate me. Just by running a hand across the tube the degree and intensity of the lightning produced changes, having quite an hypnotic effect.

Walsh has also constructed a glass block fiber optic wall, which, as he states, "is just like that alternative phone company who sends sound through fiber optics and I, in turn, send light through it. I put up glass blocks and put fiber optic tubes through it and got a color wheel and sent color through the bricks."

Among his other unusual collectibles is a clock made from the 35 millimeter reel from one of the first porno movies made in the Thirties, an infrared night scope he got on a trip to East Germany where he says, "I picked up a pair for \$150, which would cost thousands of dollars if you bought them through the Sharper Image. Everything Russian is for sale. You can even get an atomic bomb for \$5,000," he laughs.

To wrap things up, I asked Joe to describe his favorite invention of all. "Well," he said, "it's kinda like a chainsaw. You know, lots of times you check into a hotel and ask for connecting rooms but they don't connect? Well, I just pull this out of my case, start it up and..." Fearing he would actually demonstrate this device in my presence, I decided to end the interview on a positive note. Yet, I couldn't help but wonder what this talented musician/inventor would be up to next!



One of MTV's original VJ's, Nina Blackwood has also co-hosted *Solid Gold* and served as music correspondent for Entertainment Tonight. She is currently the producer/writer/host of video magazine *Turn Up The Volume*.



The Atwater-Kent battery powered radio, circa 1911

Anna "Flash"



The lightning machine

Anna "Flash"

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Band members: Miles Om Tackett, Gene Perry, Steve Smart
Type of music: Funk/jazz-influenced rock
Date signed: Oct., 1992
A&R Rep: Nick Terzo

By Pat Lewis

In Los Angeles—where it seems like the average life span of an unsigned band is at best two years—it's surprising to find a band like the Inclined who have been together for almost nine years. "We've done a lot of growing up together," admits vocalist/guitarist Miles Om Tackett. "Actually, we've grown into each other. So we know what we can and can't get away with. It's just like any relationship, if it's strong, it will last." And Tackett, who is a whopping 23 years old, along with bassist Gene Perry and drummer Steve Smart, certainly seem to have built one helluva strong relationship over the years!

"The secret to keeping our relationship fresh," admits bassman Perry with a laugh, "is not seeing each other unless it's band related." "Yeah," agrees Tackett, "to a certain extent that is true, but it's not premeditated. It's just by nature because we see each other when we're

heavy into the group—like doing shows and being in the studio, etc., so we're seeing each other much more than once a week, and when we go on tour, obviously we see each other all of the time. It's natural that we're going to love each other a lot and hate each other a lot."

While Tackett, Perry and Smart may have grown up in affluent neighborhoods in and around Beverly Hills, they never developed the "rich kid" syndrome. "I don't think any of us were like your typical jock/surf dude," clarifies Tackett. "None of us were given our own cars. We didn't grow up with that totally decadent reality. However, we were lucky." All three musicians attended the same junior high school and were in the same grade, so it's not surprising that they eventually met and began jamming together.

Throughout high school, the trio continued to build a repertoire of strong original tunes and occasionally, they saved up enough allowance money to record demos. They eventually got tired of playing parties and special school functions and finally ventured out into club land. They began performing in "showcase" venues in and around Los Angeles including Molly Malone's Irish pub. Of course, they weren't even old enough yet to be patrons in the place! "We used to open for bands like the Havalinas and the Brothers Figaro," recalls Tackett. "We'd go down there and play on Tuesday night. Then, at some point, it became a regular thing that we'd

do once a month. We started out acoustically, then slowly brought the drums in—but only one drum at a time. Then we brought the acoustic guitar with an amp and then started bringing in extra amps."

As each band member began to expand and change his own personal music tastes, so did the collective sound of the band evolve, grow and change. Their personal musical tastes span the entire musical spectrum, from Tackett's admiration of Echo and the Bunnymen, Jungle Brothers, Main Source and Little Feat, to Perry's love for Miles Davis, Steely Dan and Bill Friesell, to Smart's passion for Jimi Hendrix and Cream. And much of those influences can be heard between the lines of the material found on the band's debut album, *Bright New Day*. "We would reach as far as we could into different areas of influence and bring those influences together," says Perry. "Because we had gone through phases—like any relationship, you go through phases—when you start, it's really shaky, but you find a niche that you like. And so, we were constantly changing. I think we have a certain sound that remains consistent, whether it's Miles' tone or Steve's beats or whatever, but musically speaking, we try to pull it out of a hat. Like Miles reaches real deep inside himself and finds different areas and aspects of music that he feels are worthy of exploration."

Interestingly, an Inclined demo tape found its way into the hands of *Music Connection* Senior Editor Kenny Kerner, who not only gave the demo a glowing review, but passed that tape onto Nick Terzo, who at the time, was doing personal management. Terzo became the band's manager and held that position until he was hired in the A&R department at Columbia.

In 1990, Tackett signed a co-publishing deal with Chrysalis Music, which unsuccessfully shopped the band to the major labels for the next year-and-a-half. Next, Chrysalis advanced the band a substantial amount of money, which was used to record a master quality, nine-song CD. "The guys were tired of playing the L.A. game," explains the band's manager, Charles Raggio. "So they decided to put their own record together and shop it primarily to college and independent labels."

All of their hard work panned out when I.R.S. Records offered them a distribution deal. However, just as the band was about to sign the deal, Nick Terzo at Columbia came in with a similar offer. With the addition of four new songs, Chaos/Columbia released the band's demo as their debut album. "I feel confident in saying this to any band," concludes Tackett, "if it's not going to kill you to try and fund it, you should put your songs out on CD. Because you can shop that and you're on a totally different level. The A&R people look at you differently. You seem more together. And it's quite a confidence booster!"

MC



Inclined

Bright New Day
Chaos/Columbia

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Miles Om Tackett
 □ **Top Cuts:** "Two Minds," "She Won't Go."

□ **Material:** *Bright New Day*'s jazzy, funky and rocky—and all in the right proportions, making for one heck of a danceable and grooving disk. The songs have an early-Police feel, however, the vocals have more of a "funky cool cat" or "hipster" vibe to them, which is quite similar to the Spin Doctors, actually. And the use of cello is particularly effective and gives the tunes an unusual string twist. While vocalist/guitarist Miles Om Tackett is responsible for the songwriting, the entire band also gets involved in the song molding. "In the majority of cases, I pretty much write the songs and then bring them into the band," says Tackett. "Sometimes it will be in its most raw form and other times, almost complete, but in any shape, we fine tune it and it becomes the Inclined at that point." "Steve smoothes it out or we all bicker over the arrangements," adds Perry. "Miles is the lyricist and his mind will move really fast and he'll have a whole bunch of different grooves and we'll just jam them all and at some point, we'll just put them all together in a song."

□ **Musicianship:** It's hard to believe that these three fine musicians are self-taught. They incorporate jazz and classical flavors into their funky grooves. "We get more influence—more teaching—so to speak, from each other than anything else," explains Perry. "I learn more from Steve and incorporate that into a bass line and I'll learn more from Miles about a melodic line or vocal passage. We bounce off each other in that way."

□ **Production:** The album is self-produced and self-arranged by the band, which again drives home the fact that this is one heck of a multi-talented bunch. "We just said, 'Paul [Moser, engineer] roll it and we did the tracks in one take,'" admits Tackett. "We did all of the songs live, but we did add overdubs, like the vocals, later."

□ **Summary:** Considering commercial radio seems to be opening up to alternative music, Inclined's material should have a good chance for commercial success. —Pat Lewis

New York
singer/songwriter

Lisa Loeb



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CONCERT REVIEWS



Heather Harris

Prince Universal Amphitheatre Universal City

Prince certainly can't be faulted for reinventing himself from one LP to the next. But, while his latest concept album is loaded with plenty of grandiose musical (and theatrical) ideas, it is lacking in the kind of innovative and hooky songwriting that has led to the Purple One's well-deserved superstar status. Part of the problem may stem from his move away from his rock/R&B/funk roots to his current hip-hop/rap sound. In all fairness, however, the album does have a few bright spots—namely, the reggae-infused "Blue Night," "The Continental" and his crossover hit "7."

After a short bout with upper respiratory illness, which postponed his concert for several days, Prince returned to Los Angeles after a five-year absence. And considering he sold out the Universal Amphitheatre for three nights, it's probably safe to say that he was sorely missed.

The 75-minute concert was split into two sections. Act I was a staged enactment of most of the new material. The storyline went something like this: Prince introduces this fictitious Middle Eastern king and his family, who are sitting in the audience. He then proceeds to grab the dude's sixteen-year-old daughter and drag her onstage with him. Beguiled by his sexiness, she throws off her robe and spends the next hour or so aimlessly dancing around

the stage whilst he serenades her. The king and a bunch of his fumbling cronies try to get her back, while our hero, Prince, does his damndest to entice her to hop in the sack with him. And not surprisingly, after much moaning and groaning and bumping and grinding, he gets his way. In the midst of all these silly shenanigans, a subplot emerges: a female television reporter and crew come up onstage and attempt to interview Prince. But alas, she is unsuccessful and is finally muscled to the floor and stripped of her clothing. Sound dopey? It was!

Thankfully, Act II had no theatrics. Instead, Prince performed older material including "Purple Rain," "1999" and "Let's Go Crazy." But, while his new band, the New Power Generation, is as tight as a whistle and as funky as it gets, I just wish Prince would've retired the horn section during this segment of the concert. Aside from that, Act II made suffering through Act I seem worth it!

—Pat Lewis

Paul McCartney Anaheim Stadium Anaheim

Paul McCartney brought his New World Tour to the Southland recently for two exceptional shows which proved that, despite the fact that his career has hit a few snags recently (a dip in album sales and there are reports of sluggish ticket sales on this tour), he's still a musical genius to be reckoned with.

Armed with an elaborate new stage setup, a mammoth, state-of-the-art rigging with a large bank of lights and video screens on each side, which afforded many different variations of images and lighting effects, McCartney and band—basically the same outfit which toured with him three years ago, Hamish Stuart, Robbie McIntosh, Paul "Wix" Wickens, Linda and new recruit Blair Cunningham on drums—entertained the all-ages Orange County audience with a stellar set of Beatle classics, Wings favorites and solo gems from McCartney's formidable body of work.

Trying not to just replicate his world tour of three years ago, McCartney spruced up the set by dusting off several new Beatle gems which he did not perform last time around—including *Sgt. Pepper's* "Fixing A Hole," "All My Loving," "Penny Lane" and opening with the great *Rubber Soul* rocker "Drive My Car," rectifying one of the pacing mistakes he made on the last tour when he opened with "Figure Of Eight," one of the best tracks from *Flowers In The Dirt*, but not as strong an opener as a Beatle classic.

All in all, McCartney seemed more relaxed and in better voice this time around. During the last tour, which had the added emotional edge of being his first appearance on these shores since his 1976 tour with

Wings, Macca seemed nervous, and understandably so. This time around, McCartney and his ace band worked effortlessly through the set, a tightness borne of the many shows they have collectively under their belt.

Touring in support of his new album, *Off The Ground*, McCartney worked several of that album's best tracks into the set—the hit-that-should-have-been "Hope Of Deliverance," "C'mon People" with its great "oh yeah" Lennon-like bridge, "Peace In The Neighbourhood" and the joyous title track. The new material, which has received a rather cool reception from the record-buying public, acquitted itself quite nicely sandwiched between the Wings and Beatle favorites.

This performance, along with the previous night's truncated, but historically memorable, set headlining the Earth Day Concert at the Hollywood Bowl, where McCartney performed for the first time since he appeared there with the Beatles in 1965 (hearing him launch into "All My Loving," knowing that the last time he played it there was with the Beatles, couldn't help but give you goose bumps), was a delight from start to finish. If you missed the show because you figured you saw him last time, or you're suffering from a little McCartney burnout, be sure to tune in when Fox TV broadcasts McCartney's Charlotte, North Carolina concert live on June 15th. It's a show you shouldn't miss.

—Michael Amicone

Robyn Hitchcock The Palace Hollywood

The songwriting of Robyn Hitchcock is earmarked by witticisms galore and sprightly melodies. This night, he focused primarily on material from his new album, *Respect*, that, like its predecessors, intrigues

as well as amuses the listener. But where older albums tended to go over the top on mirth, sometimes to the detriment of the songs, this new batch shows Hitchcock has mellowed with age. He has learned he is a musician first and comic second and the realization bodes well for future works.

Hitchcock's sidemen consisted of longtime cohorts (and ex-Soft Boys) drummer Morris Windsor and bass player Andy Metcalfe, who doubled on keyboards. Both lads approached their jobs with a laid-back, almost cavalier abandonment, and the three-part harmony vocals were smooth and air tight throughout the evening. While I wasn't knocked out with Hitch's choice to twang his acoustic guitar all evening, it was, in light of the unbridled passion instilled in most of the tunes, a minor complaint. Still, a little electricizing here and there might have increased the energy level a bit, which did sag from time to time.

Robyn Hitchcock's saving grace is his unflagging consistency in the face of an ever-changing music scene. Whether clutching a guitar to his breast or singing lonely a capella sonnets like a winsome English bard, he remains true to his vision. There is always a lot of fun and yucks, too, as Hitchcock enjoys playing the role of the eccentric English gentleman. Plus, he's not the least bit shy about skirting the borders of normalcy. It's what makes his shtick so refreshing.

In the steadfast world of popular music there are rules and variations of rules. Then there is Robyn Hitchcock. This English dandy is definitely riding his own horse into the sunset and knowing Robyn, it's a magenta palomino with pink polka dots. Whether or not you totally believe he's as whacky as he lets on is not the point. You'll inevitably wind up swallowing his tonic and chuckle uncontrollably as it's going down.

—Oskar Scotti



Robyn Hitchcock at the Palace

Heather Harris

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NIGHT LIFE



ROCK

By Barbara Shaughnessy



S. Bender

Adam of the Xotix

KNAC's recent role in the annual Long Beach Chili Cook-Off and Beach Fest was quite tumultuous. It began with stolen tickets (mine) and ended with no sound system. Aversion's set went off without a hitch but when Asphalt Ballet got their chance to perform they only made it through two songs after a 45-minute sound check. Vocalist Tommy Dean handled the crowd's growing hostility very professionally and then decided to let KNAC know what he thought of the whole mess...he flashed his bum. Have to admit, it was a crowd pleaser.

One of the most impressive promo packs that I've received as of late has to be for the band Mogg. This group of Swedish rockers now living in California has put a good deal of time and money into their careers. Now it remains to be seen if their performance is as good as their packaging. Check them out May 29th at Mancini's. For booking info contact Alan Dickson at (213) 462-6136.

Most interesting demo I've heard? **Insomnia**—its dark, brooding vocals and smooth grooves have stayed on automatic rewind for a week now. For more info on the band contact Brian Smith at (818) 780-8348.

B.B. Chung King and the Screaming Buddah Heads have finally gotten their long-awaited (and long overdue) recording deal with **Endoya/BMG Victor Records**.

XYZ has called it quits after seven years and two albums. Vocalist Terry Ilous cited musical differences as the reason for the split: "we're all still friends, but our musical tastes have gone in different directions." The powerhouse vocalist is busy writing and looking into new projects.

Steve Riley (W.A.S.P., L.A. Guns) has emerged on the scene again pounding the skins for the band **So What**. Founding member, Philadelphia guitarist **Paulie Kosta**, describes the band's music as a "cross between Cheap Trick and Anthrax." For booking info contact the band at (213) 465-1522.

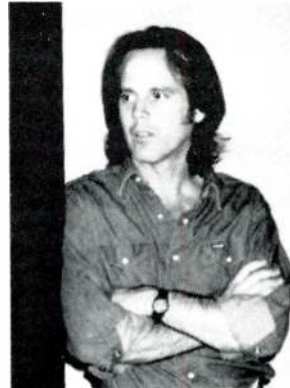
Want a night of posh rock & roll? **Ava's**, a club located in the **Beverly Center**, is now sponsoring a Wednesday night celebrity jam. **The Cheap Dates** (Slim Jim Phantom and Skunk Baxter) are the headliners, and musical director **Jim Ehinger** of the famed **China Club** jam is orchestrating the whole evening. For info contact **Steve Valentine** at (213) 385-5662.

New to the scene is the band **Xotix**. I caught their performance at the **Central** and saw a glimmer of potential in the band. Their hard rock material is meshed with just a touch of grunge. For upcoming gigs, contact **David** at (818) 760-6613.

And speaking of the **Central**, rumors are flying that it's been bought by **Johnny Depp** (**Edward Scissorhands**, **Benny And Joon**). I can't get a confirmation or a denial from his PR firm, so it will have to remain a rumor. I personally think that the **Central** is one of the coolest, non-strip-like clubs on the strip.

WESTERN BEAT

By Billy Block



Billy Block

Rick Shea

The **Barndance** is back! **Ronnie Mack**, the host with the most, will return to the legendary **Palomino** as he and the award-winning **Barndance Band** take the stage Tuesday nights once again beginning May 18. Country fans rejoice. Real country music the way it's supposed to sound, the way it oughta sound can now be heard on **KFOX** radio. That's right, the **Barndance** will be taped for rebroadcast on **KFOX** on your AM dial. Stay tuned for details.

Sharon Cort, **Howard Yearwood** and **Tom Sauber** were featured performers at the **33rd Topanga Banjo and Fiddle Contest** last week. Sharon is a fine singer-songwriter who has spent a lot of time writing in Nashville. It's nice to see her playing around L.A. again.

Wylie and the Wild West Show have been nominated for Best Independent of the Year at the **Music Row Industry Summit Awards** in Nashville. Wylie's self-titled, **Will Ray**-produced CD has been picked up by **Oh! Boy Records** for distribution.

Catch **Wylie** and **TWWS** at the **Coach House** in San Juan Capistrano with **Curb's** red hot **Hal Ketchum** on May 30.

Steve Cochran and **Alan Whitney** turned in outstanding sets at **Genghis Cantina**. Cochran was backed by **Jay Bodean** and **John Jolliffe**. Whitney is currently shopping a new four-song demo and will showcase at the **Bluebird Cafe** in Nashville this month.

Rick Shea got some great press in the O.C. edition of the **L.A. Times'** Calendar section last week. Rick is one of our best West Coast songwriters in the classic honky tonk style. Rick has a steady Monday night gig at the **Hofbrau** (323 N. State College Bl., 714-870-7400) in Fullerton. If you like your country straight, no chaser, you'll dig Rick Shea.

Mark your calendar for the return of **Dave Durham and the Bull Durham Band**. On June 16-19, Big Dave brings his radio ready country sound to the **Cowboy Palace** (21635 Devonshire, Chatsworth, 818-341-0166) for a big welcome home celebration. There is no cover, so drop on by.

There is a very cool acoustic scene happening in Santa Monica on the Promenade at the **Third St. Pub & Grill** every Sunday night. High calibre singer-songwriters like **Jane Bolduc**, **Steve Wagner**, **Bare Bones**, **Bob Bennett**, **Mark Islam** and **Michael Kline** and the **Gypsies** have been hanging out on a regular basis to make this intimate Westside venue a great place to play. The evening is hosted by **Alan Nagggar**. He can be reached at Third St. at (310) 395-7012.

O.K. conjunto-heads, the **Texas Tornados** are coming to the **Hop** (17647 Gale St.) in the City of Industry, May 26, for one show at 8:00 pm. They are out supporting their new Reprise release, **Hangin' On By A Thread**. This Grammy winning group of Tex-Mex party hounds includes **Freddy Fender**, **Flaco Jimenez**, **Augie Meyers** and **Doug Sahm**. Very few bands are as cool as the Texas T's.



S. Bender

Tommy Dean of Asphalt Ballet



Billy Block

Steve Cochran



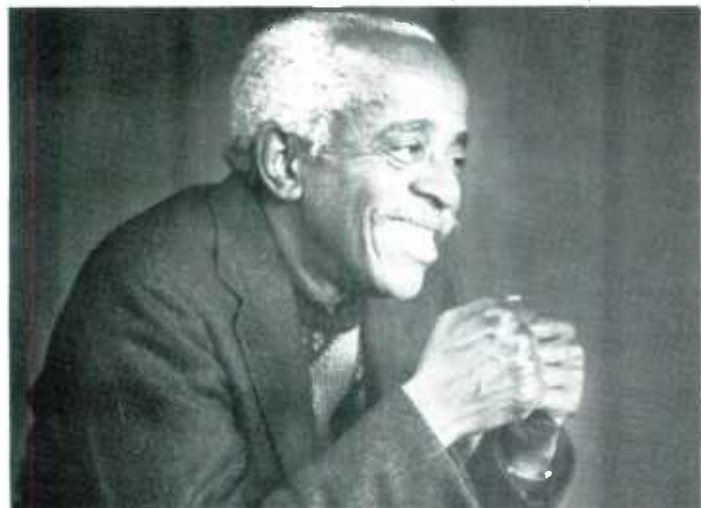
JAZZ

By Scott Yanow



Kate McGarry

One hears the complaint often from lazy listeners: There are no more great female jazz singers! That statement should perhaps be amended to state that there are very few famous female jazz singers around today. I've mentioned several in this column in the past and here's another one with a potentially great future: **Kate McGarry**. At **Le Cafe**, with the supportive trio of pianist **Karen Hammack**, bassist **Eric Von Essen** and drummer **Paul Kreibich**, McGarry performed a very impressive set. She has a sweet and immediately appealing voice and, even while mostly sticking to the written words, improvises with great subtlety and imagination. Highlights included a rare vocal version of "April In Paris, an emotional "Spring Can Really Hang You Up The Most," a playful "Gone With The Wind" and a scat-filled "Billie's Bounce." With any luck, Kate McGarry will get the fame she deserves someday.



Barry Harris

The great bebop pianist **Barry Harris** made a rare L.A. appearance at the **Jazz Bakery**. The veteran Harris was in brilliant form on "Like Someone In Love," "Tea For Two" and "Nostalgia," among others, showing that he remains the top interpreter of the Bud Powell style. But next time, stick around longer!

Barbara Morrison organized a memorable tribute to **Dizzy Gillespie** at the **Southland Cultural Center** in Inglewood. Eight trumpeters plus the rhythm section of pianist **Phil Wright**, bassist **Andy Simpkins** and drummer **Sherman Ferguson** were featured on a variety of Dizzy's better tunes. While **Al Aarons** fared well on "A Night In Tunisia," **Marcus Belgrave** and **Oscar Brashear** were in fine form and **Clora Bryant** (who sang three unnecessary vocals) proved to be a bit out of her league, the studio musician **Chuck Findley** surprised many with his strong ideas and wide range, **Clark Terry** easily won the crowd over with his exuberant style (and a great one-breath chorus on "Shaw Nuff") and **Jon Faddis** showed both self-restraint and power. **Freddie Hubbard**, who seems to be working hard at torpedoing his own career, showed up late and only appeared on two songs. Most memorable was the closing blues with Faddis screaming above some wild riffing. Congratulations are due **Barbara Morrison**. Encore!

Upcoming: **Catalina's** (213-466-2210) features the **John Abercrombie Trio** (May 25-30), **Bob Dorough** entertains at the **Jazz Bakery** (310-271-9039) May 28-29, **Lunaria** (310-282-8870) welcomes **Kate McGarry** (May 28), **Maxwell's** in Huntington Beach (714-536-2555) hosts **Cheryl Bentyne** (May 21-23) and **Joanie Sommers** (May 28-30), **Lorraine Feather** is at **Le Cafe** (818-986-2662) May 27 and **Pedrinis'** latest free concert features the **Milcho Leviev-Ray Pizzi** duo on May 22 (818-289-0241).

URBAN CONTEMPORARY

By Gary Jackson



Steffon

Wednesday, May 26, is the date of the **Black Rock Coalition's** birthday tribute to the late **Malcolm X**, whose birthday is actually May 19. The festivities, to be held at **Club Lingerie**, include a performance by **Doxhaus Mob**, with appearances by special guest MCs.

There's an awfully big buzz about a new **MoJazz Records** artist named **Foley**. Foley was the former musical director and bassist for the late **Miles Davis**. Seems funkmeister **Prince** recently inquired as to the availability of a pre-release tape of Foley, so impressed was Prince with Foley's music. He just completed an AIDS awareness single with **Arrested Development's** **Speech** and **Aerle Taree** called "If It's Positive." The single will be included on Foley's debut album, **7 Years Ago...Directions In Smart Alec Music**.

A new club has taken the place of **R&B Live**. The name of the club is **N The Ndustry**, hosted by **Byron Nelson**. The festivities are held every Thursday at **Tripps**, 10131 Constellation Drive in Century City. The

setting is similar to that of **R&B Live**, with a live all-star band backing name talent, including jazz artists **Paul Russo** and **Phil Upchurch**, **Lisa Taylor**, **Shai** and a personal favorite, **Bad Boyz Of The Industry**, whom you undoubtedly be hearing from very soon.

L.A. rapper **Steffon** is forging a name in the fashion industry. He just released a line of hip-hop clothing called **SKUNK**. The line is featured in shops in New York, Los Angeles, Atlanta and by a toll-free number (800) 959-SKUNK. Steffon was the former co-host of the defunct "Pump It Up" rap video show...And singer **Georgio** has started a new label and is looking for talent. The label is **G-String Records**, and they've signed L.A. vocal/rap group **Projek X**. **Georgio** will release his own record later this summer. Commenting on the label's direction, **Georgio** said, "G-String Records is totally independent, totally creative, and is totally raw. We are constantly on the search for new talent." Interested parties can send demos to: **G-String Records**, 3724 Armitage Avenue, Inglewood, CA 90305.

A tribute to noted studio keyboard session player **Richard Tee** will be held on June 6 at **Club Tatou**, 233 N. Beverly Dr. in Beverly Hills. Tee has played with the likes of **Diana Ross**, **Billy Idol**, **Mariah Carey**, **Joe Cocker**, **Quincy Jones**, **Paul Simon**, **Peter Gabriel** and many, many more. Proceeds from the benefit will go to the **Humanities Foundation**, which is dedicated to the treatment and education of children and adults on environmental and health care issues. Tickets are priced at \$400 per person, \$750 per couple.

The **Coconut Teaser's** **Darvey Traylor** has assembled a top-notch bill on Memorial Day, May 31. **Bronxstyle Bob**, **Mr. Connor's Vibe # 5**, and one of the hotter groups in Los Angeles, **Monkey Meat**, will provide a memorable showcase. Festivities begin around 9 p.m., and it is advised to get to the Teaser early because **Traylor's** showcases are proving to be the focal point in the ever-growing and burgeoning black rock scene in Los Angeles. **MC**



Speech (Arrested Development) and Foley (MoJazz recording artist)

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CLUB REVIEWS

Nobody

F.M. Station
North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Jeremy Fletcher: (818) 345-4337

□ **The Players:** Hawk, vocals; Scott Kendall, guitar; Robb McCann, bass; Jeremy Fletcher, drums.

□ **Material:** Nobody is Everyman. Piss-poor white trash playing modern music to agonize over. A permutation of Helmet and Pearl Jam with a little Doors-ian mindbending poetry, Nobody plays full-throttle, anger-producing rock, flavored delectably with a blue, space-age surrealism. Their lyrical focus—and, yes we've heard it all before, but they do it real well—is on the plain old ugly truth from a generation in crisis: overdosing, vapid sex, overindulgent nights of fine food and spirits as in "Black Velvet." Their standouts from a remarkable set were "Dig It," a desperate plaint about unrequited love, and "Truth," the frenetic discourse on a bad acid extravaganza. I hope their next demo tape will include their most ingenious tune of all: a rip-roaring, crude, carnal, fantastic version of the Kingsmen's "Louie, Louie." Nobody's rendition, however, weaves a tale of the consequences of unsafe sex purchased cheap on Hollywood Blvd. Beginning with the familiar and rudimentary Motown guitar loop, Nobody takes this song beyond belief with wild guitar chords and lyrics: "Well I went downtown, looking for a whore...Louie, Louie, we're gonna fuck now."

□ **Musicianship:** Nobody ascribes to the less-is-more theory of grunge, with a pared-down sonic crunch, leavened fittingly with Zep riffs and reggae loops. It was difficult to assess the ensemble as a whole since I was mesmerized by leader Hawk, a fine singer with a sweet and guttural howl, a la Eddie Vedder. His vocal intimations and phrasing let an avid audience get inside his mind—and it's so, so sad. Otherwise, guitarist Kendall played an innovative set of



Nobody: Black, bleak and raw.

free-flowing, Slash-like blues guitar. Kendall's playing complimented bassist McCann's chunky, funky, devil-may-care groove. And Fletcher's power-drill chops were soulful and proficient, sometimes rocking raucously, sometimes waxing blue.

□ **Performance:** Let's not mince words. The show was all about Hawk: crawling, cowering, writhing, rolling, chasing his tail around stage like a mangy dog with fleas. The tall, thin, mohawked, pasty-faced singer is anything but appealing to the naked eye, but as this issue goes to press, I am in love. He is harsh and he is vulnerable. He is the most charis-

matic, compelling (toeing the fine line between being fresh and caustic) vocalist I've seen in many a moon. One point of contention, however, I hope he stops audibly coughing up stuff between songs and throwing Corona bear bottles and demo tapes into the audience. It may all sound and look defiant and bad-ass, but really, it's low-brow and just plain rude.

□ **Summary:** You must see Nobody. It's hard to pin down, but there is something tragic and fleeting about this band. Their music is so bleak, so black, quite unusual, a bit raw, but very, very good. See Nobody before Everybody does. See them before it's just too late. —Heidi Matz



Byron De Lear: Writing radio-ready tunes.

Byron De Lear

Cinegrill
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Josh Grode: (310) 566-7830 or Shep Rosenman: (310) 282-6285

□ **The Players:** Byron De Lear, piano, lead vocals; Peter Smith, drums; Jurgen Carlsson, bass; Alex Zepeda, sax; Hans Zermuehlen, keyboards; Patty Holley and Roxanne Mayweather, backing vocals.

□ **Material:** Singer-songwriter Byron De Lear writes radio-ready, hook laden songs. After being introduced by KBIG DJ Guy Davis, who expressed his "looking forward to play-

CLUB REVIEWS



Toni C. Holiday

The Extinct: Positive musical energy.

ing Byron's music on KBIG," De Lear and his seven-piece band opened with a groovy ballad called "Different Way," which sounds like a smash to me. Lyrically, some of these songs verge on being romantically corny, but Byron's sincere, passionate, down-to-earth delivery makes it all work. Other notable titles were "Rivers Of Love," "Can't Get You Out Of My Mind" and "Shame, Shame," which ended the set and garnered De Lear a standing ovation.

□ Musicianship: The band consisted of top-notch players who were well rehearsed and surprisingly tight—considering this was supposedly only their second gig. De Lear's vocals were accompanied by the alternating improvisational talents of Alex Zepeda on sax and Hans Zermuehlen on keyboards. Aside from some distracting technical difficulties with the sax mic, the overall effect of the jazzy solos with Byron's unique voice created a nostalgic vibe reminiscent of the Forties. The consistent, solid support provided by Smith on drums and Carlsson on bass gave the band a sonic unity that always kept the arrangements moving forward.

□ Performance: Even though the Cinegrill was fairly packed, this show had a level of intimacy that was very engaging. Byron sings and performs from the heart, and his band seems to follow in good measure. These guys really enjoy what they're doing, and the positive energy is quite infectious—especially Patty Holley and Roxanne Mayweather's enthusiastic stage presence. The climax of the show came when Byron got out from behind his piano and "volunteered" some unsuspecting members of the audience in assisting him in singing the slow jam "Can't Get You Out Of My Mind."

□ Summary: The great thing about this show being at the Roosevelt

Hotel's Cinegrill was that it seemed to fit the classy vibe of what De Lear is going for. Judging from some of the industry big wigs that were in attendance (Larry Hagman, KBIG's Guy Davis, producers Michael Boddicker and Tony Peluso, *Rolling Stone* mag, Natalie Cole's management, etc.), it only seems a matter of time before Byron De Lear is signed, on the radio and taking his "living room" vibe to bigger venues.

—*Quint Randall*

The Extinct

8121 Club
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ Contact: Jennifer DaRe (213) 258-0828

□ The Players: Natalie Wattre', vocals; Jennifer DaRe, vocals; Carol Es, drums, vocals, Dave Williams, guitar, vocals; Sean Foote, bass, vocals.

□ Material: The tiny underground 8121 Club was packed with fans of the Extinct. The lineup includes two female singers, Wattre' and DaRe, backed by a power trio of Williams on guitar, Foote on bass and drummer Es, with her name "Carol" written in what looked like color crayons on the front of her bass drum head. The set began with a Tracy Chapman song, "For My Lover," with both Wattre' and DaRe sharing lead vocals. The band then ripped through a dozen original funky, party down tunes. At times, the band resembled a combination of Arrested Development meets Sly and the Family Stone with non-competitive, joyful good time music created in a mixed group atmosphere.

□ Musicianship: Dynamics were outstanding with tasty instrumental solos and as many as four singers

sharing the two microphones: Wattre', DaRe, Williams and Foote. Es, the female drummer, performed an awesome drum solo at the end of the set. I think that this group has their songs and their instruments down well enough that they could handle taking a few risks and try experimenting with more multi-vocal arrangements.

□ Performance: Having the luxury of four singers in the band, I wanted to hear some *real* harmonies or at least a backup vocal. Instead, Wattre' and DaRe traded leads or sang together doubling the same notes. Often, one singer sang while the other one sat at the side of the stage! Here's the difference between doubling and harmony: with Bananarama, all three singers sing the same note all the time, which is doubling; with En Vogue and the Bangles, the various singers harmonize, with each one singing a different note. Harmonious sound all comes together in a very transcendent, spiritual way. The Extinct doesn't need to hire an arranger to come up with creative vocal stylings—just experiment, go crazy, sing all over the chart, listening until something vibrates right, magic strikes and keep doing that.

□ Summary: The band seems to have developed a core group of fans that love them, know the words to their songs and will follow them anywhere. To go beyond playing to the already converted, Wattre' and DaRe are going to have to be the ones to carry their message of love and togetherness to the multi-cultural masses. The party atmosphere on stage is unpretentious, but I worry about the chain smoking of all of the band members throughout the set. Perhaps that is the risk they run of becoming extinct, not due to lack of talent or positive musical energy.

—*Donna Matrix*

MUSIC VIDEOS

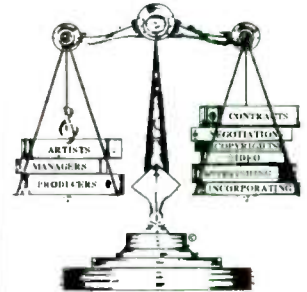
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CLUB REVIEWS



Dreamworld: Be more adventurous.

Dreamworld

The Roxy
 West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Dreamworld: (818) 888-0314

□ **The Players:** Kimberly Fuelleman, bass, keyboards, vocals; Ashley Flavin, drums, percussion; Tammy D. Ferranti, guitar, vocals.

□ **Material:** All girl trio Dreamworld presents big beat power pop with a spattering of social comment. Their signature sound is a borrowed effort, drawn from basic pop/rock elements. Influences include the Bangles, Midnight Oil and the spectrum from alternative to big band music. The catchy, quirky choruses grab a hold of you like an unrelenting dog on a postman's trouser leg and won't let go. Best songs are "Mr. Griffin" (the melody is still singing in my ears), "Storm At Sea," Beatle-esque "Why Do You?" and "Place To Play," dealing with Earth's ongoing ecological problems.

□ **Musicianship:** Fuelleman is the most musical of the three. Vocally, she's easy to listen to, pleasing to the ear and handles the bass proficiently. An unnamed male bassist showed up sidestage, whilst Kimberly took over keyboards for a couple of numbers. I quite liked the dappled use of the ivories. Besides some annoying lead breaks, guitarist Ferranti plays quite competently. One complaint would be the predominantly simplistic, confining chordal progressions which left yours

truly gasping for a breath of fresh air. A big beat backbone is the meat and potatoes of this trio live. Drummer Flavin delivers on time.

□ **Performance:** Although seemingly quite at home on a stage, Dreamworld lacked in excellence. L.A. is such a hostile, competitive climate, to compete with the masses you need to be particularly outstanding. They want to be popular but need to focus on capturing an audience. Crowd interaction was average. A dated look only added to what needs to be changed. Words of wisdom, as my father says, "Life is like a bank account—the more you put in, the more you take out."

□ **Summary:** They're only a drop in the ocean of pop rock, although without each drop there would be no ocean! I'd advise spending time on the performance aspects of the show. Let loose a bit more. A theoretically expressionistic moniker such as Dreamworld somehow promises more than was delivered. Be a tad more adventurous, both visually and musically. Hey, it's the Nineties! A batch of homework may turn their Dreamworld vision into reality.

—Noel Hart

Bradley Young

Chadney's
 Burbank

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Bradley: (310) 281-4741

□ **The Players:** Bradley Young, piano; Dave Carpenter, bass; Jon Stuart, drums; Joyce Garro, vocals.

□ **Material:** The first half of Young's set featured a wide range of cover tunes, allowing the young pianist to show his command of various jazz/R&B styles. Charlie Parker's "Billie's Bounce" allowed Young and his fiery rhythm section to improvise at will, while moody pieces like "The Best Thing For You Is Me" gave Young a chance to show his tender side. Midway through the set, he turned the show over to vocalist Garro, whose way with standards along the lines of "Stompin' At The Savoy" was appealing, though it relegated Young into a less interesting accompanist mode.

□ **Musicianship:** The Chicago-bred Young shows tremendous promise as both a jazz and soul pianist. He combines grace and elegance with just the right touch of funk, and always leaves just enough room for improvisations which travel in rarely heard directions. Carpenter is an L.A. club veteran, and his expertise ranges from cool and rhythmic to bouncy and playful. Stuart didn't get as much solo time, but his steady beat and numerous high-hat flourishes were well-placed.

□ **Performance:** For half an hour, Young's trio proved engaging and enjoyable as they combined just enough artsiness to make the standard pieces unique. The energy was building quite nicely. Then, Garro took over, and all the momentum slowed into a downshift mode as the band serviced her Vegas-styled vocalese. While her sweet, gentle vocal touch was affecting at times, it bothered me that Young took such a backseat. An entire hour of the billed performer would have been much more engaging.

□ **Summary:** Young is a strong, capable player whose ability to cross many stylistic boundaries while still keeping himself grounded in jazz will take him far. His melodic yet aggressive style is hip in the vein of David Benoit and Bobby Lyle, but it's easy to spot more classic jazz education at work. Next time, however, I'd like to hear him reveal himself to a greater degree with some original compositions. If they're as good as his playing, a star may be born.

—Jonathan Widran



Bradley Young: Engaging music.

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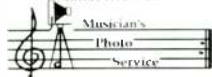
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GIG GUIDE

MUSICIANS

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No phone calls, please.

LOS ANGELES COUNTY

ALLIGATOR LOUNGE
3321 Pico Blvd., Santa Monica, CA 90405
Contact: Milt Wilson, (310) 449-1844.
Type of Music: All styles.
Club Capacity: 300
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: By tape with bio and picture.
Pay: Negotiable.

BOGART'S
6288 E. Pacific Coast Hwy., Long Beach, CA
90803
Contact: Stephen Zepeda
Type of Music: All styles of original music.
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Auditions: Send promo package.
Pay: Negotiable.

CLANCY'S CRAB BROILER
219 N. Central Ave., Glendale, CA 91205
Contact: Richard Gaines
Type of Music: Top 40, jazz, classic R&R
Club Capacity: 162
Stage Capacity: 3 or 4
PA: No
Lighting: Yes
Piano: No
Auditions: Send demo/promo pack to:
Richard Gaines, 439 W. Acacia St., Glendale,
CA 91204
Pay: Negotiable

COCONUT TEASER
8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs-R&R originals, R&B/
Downstairs-8121 Club (acoustic sets).
Club Capacity: 285
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: Upstairs, no/downstairs, yes
Audition: Call Len Fagan
Pay: Negotiable.

DISCAFE BOHEM
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.
Club capacity: 140
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No, inhouse keyboards yes
Audition: Call Mike after 6pm
Pay: Negotiable.

FM STATION
11700 Victory Blvd., North Hollywood, CA
Contact: (818) 769-2221 Attn: Booking
Type of Music: All new, original music. All
styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board
with independent monitor mix system, full ef-
fects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable.

FOUR STAR THEATRE
5112 Wilshire Blvd., Los Angeles, CA 90036.
Contact: Barney Sackett (213) 464-2536.
Type of Music: All kinds, any type.
Theatre Capacity: 700
Stage Capacity: 35
PA: Bring your own, provided when required.
Lighting: Yes
Piano: No
Audition: Call Barney Sackett.
Pay: Negotiable.

HENNESSEY'S TAVERN
8 Pier Ave., Hermosa Beach, CA, 90254
Contact: Billy (310) 376-9833, Mon 12-6, Thurs-
Fri, 12-10pm.
Type Of Music: Rock, R&B, reggae, blues,
oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call & or mail promo package to: The
LightHouse Cafe, 30 Pier Ave. Hermosa Beach,
Ca 90277.

L'EXPRESS RESTAURANT
3575 Cahuenga Blvd., Los Angeles, CA 90068
Contact: Tony Mendola
Type of Music: Jazz, Rhythm & Blues.
Club Capacity: 100
Stage Capacity: 10
PA: No
Lighting: Yes
Piano: No
Auditions: Send tape to above address or call
Tony (818) 996-4278.
Pay: Negotiable

THE MUSIC MACHINE
12220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Milo (310) 820-8785.
Type of Music: All types
Club Capacity: 400
Stage Capacity: 15
PA: Yes, w/separate monitor mix.
Lighting: Yes
Piano: No
Audition: Send demo on cassette.
Pay: Negotiable.

PALOMINO
6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill (818) 764-4010
Type of Music: Original, country, reggae, no
T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (619)
481-3030
Pay: Negotiable.

SIDEWALK CAFE
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, Attn: Jay
Pay: Negotiable

TRANCAS ROADHOUSE
30765 Pacific Coast Hiway, Malibu, Ca.
Contact: Mark Friedman (213) 271-7892
Type of Music: R&R, alternative, R&B, jazz,
blues, reggae.
Club Capacity: 700
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape-promo pkg. to above ad-
dress.
Pay: Negotiable.

TROUBADOUR
9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance, John or Gina, (213) 276-1158,
Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Negotiable.

THE WHISKY
8901 Sunset Blvd., W. Hollywood, CA 90069
Contact: Louie the Lip (213) 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

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.

MARQUEE
7000 Garden Grove Blvd., Westminster, CA
92683.
Contact: Randy Noteboom, (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.

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Greg (213) 465-4000.

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INTERNS NEEDED: Music production and live
sound reinforcement company seeking several
hard working interns for various duties. Can lead
to paying position for the right person. Must be
serious and career minded. Call Mike at Sound
Works Entertainment, (818) 349-7775.

ENGLISH ACID seeks intelligent, well-spoken
intern for PT booking assistant. Pay depends on
experience. Extensive knowledge of music and
music scene required including alternative, col-
lege and rock. Janice (213) 851-3635.

EXPERIENCED ENGINEER-24 hrk wanted for
digital studio in Burbank. Must be willing to sell
studio time and take care of existing clients. You
must be bondable. Immediate pay. Fax resume to
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RADIO PROMOTION position available. Hourly
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See article on page 28 of vol. XVII, issue #7,
(310) 397-7150

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promotions departments. Potential interns must
be able to put two and two together to come up
with something between one and ten. For more
information contact Keith Moran at (213) 957-
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dependable person with good office skills to
assist artist development department with gen-
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CRAIG BECK - Guitarist	(213) 913-7119	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	14 years experience. Extensive 24-track studio work. Have worked with top producers. Album credits, radio appearances, International press. Touring experience in addition to gigging at all major L.A. clubs. Endorsements include Seymour Duncan, Dean Markley and Groove Tubes	From acoustic ballads to ripping and wailing leads. I will play for the song. Also available for private lessons and rack programming.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
MICHAEL CARNEVALE - Producer	(310) 289-4670	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years experience, platinum & gold records with: Eric Clapton, Keith Richards, Gregg Allman, Kenny Loggins, Chicago, Billy Vera, and many more. Eager to work with new talent and future superstars.	Let's work together to get what you want on tape. "His professional attitude adds to the quality of the finished product", producer Tom Dowd.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
LARRY CIANCIA - Drummer	(310) 475-2982	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	READ MUSIC. B.S. - Music Engineering and Music Performance: Berklee College of Music and University of Colorado. Experience includes: U.S.O. World Tour, several regional tours, jingles, demos, records, college percussion instructor and clinician, player references available.	Easy to work with, click proficient, good listener/drum programming and instruction.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	New Orleans influence.
CHARLIE & CARL COCCHIARO - Guitt.	(508) 251-7387	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Currently endorsed by Jackson guitars and S.I.T. guitar strings. Toured New England for 10 years in original melodic hard rock bands. Placed in Top 10 of all Billboard Songwriting contests. Selected for the 1992 ASCAP Pop Songwriting Showcase in New York.	We are seeking a signed top act to join and are willing to relocate. Influences: Boston, Damn Yankees, Def Leppard. Very proficient in studio. Identical twins with great image.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
JOSH COHEN - Drums/Perussion	(213) 465-3796	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Experience in two touring bands. Played 20 years. Can also sing back-up vocals. Shaker, maracas, Afro-Cuban percussion.	"Groove" oriented.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Kit: Funk, Percuss'n: Salsa
BURT DIAZ - Keyboardist, Vocalist	(818) 889-2109	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Toured and recorded with various major label bands and artists. B.A. and A.A. Degrees in music. Resume available.	Creative!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Strong lead & backing vocals.
DOUGLAS R. DOCKER - Piano/Kybd.	(818) 563-4525	<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 Torino, 18 years experience in classical, 13 years in rock. KIT graduate with honors. Studied with top European pianists.	Specialized in piano or rock music: progressive, hard, heavy. Great reader.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Rock, keyboards, classical chops.
KIMBERLY EVANS - Vocalist	(213) 291-9606	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Classically trained in San Francisco. Studied in Los Angeles under Nathan Lam. Worked on various soundtracks for TV and film. Several years background vocal experience with various artists. (Resume available.)	Featured in Music Connection Night Life column, vol. XVII, #10. Very patient and enjoys working with artists. Specializes in background arrangements.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
BRYAN FOUNGER - Bassist/Vocalist	(818) 715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, with an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	A rocker at heart.
LISA FRANCO - Medieval Strings	(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"/>	Old instruments, modern sound
TONY FRANKLIN - Bassist	(310) 274-9694	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 yrs. exp. Formerly of The Firm, (Jimmy Page & Paul Rodgers). Formerly of Blue Murder, (Carmine Appice & John Skyes). Appeared with Dave Gilmour, Kate Bush, Roy Harper, etc. World Wide touring exp. Reads, writes, produces. Excellent vox.	Heavy, soulful, bluesy, groover. Signature sound. Melodic, inventive. Pocket player. Brings R&B to Rock.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	The Fretless Man.
FUNKY JIMMY BLUE - Producer	(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"/>	Dance music
MAURICE GAINEN - Producer	(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. 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"/>	New-Jack Swing
CESAR GARCIA - Sax/Flute	(818) 891-2645	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 years experience, hot soloist. 3 years as a college music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions.	I have recorded my own solo album. No drug hang-ups. Good attitude, and dependable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Latin music too.
AARON GROSS - Percussionist	(213) 965-7939	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Berklee College of Music, Dick Grove. Read music, 10 years professional experience east and west coasts and abroad, on the road and in the studio.	World Beat player, any pro situation	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Latin, world Beat
CARLOS HATEM - Percussion/Drums	(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"/>	Dance music, Latin styles

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NAME	PHONE		QUALIFICATIONS	COMMENT	
HOLLYWOOD HORNS	(213) 258-8774	✓✓✓✓	Veterans of international tours, jingles, album sessions, TV/film. Downbeat magazine jazz award. Master's degrees from USC. Available for concerts, casuals, clubs, sessions and tours.	We read, arrange, and compose in any style. We work very well with producers. We can cut it in any key. Special demo rates.	✓✓✓✓✓
Soloists and/or sections in any combination. Trumpets, saxophones, trombones. Background vocals. Arranging and composition.					Extremely versatile.
JIMMYLAND - Drummer	(310) 390-6540	✓✓✓✓	28 years exp. Have worked with Bobby Kimball (Toto), Jimmy Z. (Rod Stewart, Eurythmics), Teddy Zig Zag (Guns & Roses), Roger Voodouris (producer).	Very versatile, able to take direction, deep roots in Blues, Funk and Rock Read music for Broadway shows. Tunes drum's real nice.	✓✓✓✓✓
Various acoustic drums and Zildjian cymbals.					Shuffles.
STEVE KALNIZ - Guitarist	(310) 657-3930	✓✓✓✓	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	✓✓✓✓✓
Fender Strat-Ultra, Mesa-Boogie Quad. Preamp Power Amp. and 4/12 Roland GM-70 Midi Converter. Samplers, Mac. Performer. Tascam 8-Trk.					Lessons available.
LANCE LA SHELLE - Vocalist	(213) 962-9487	✓✓✓✓	Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.	✓✓✓✓✓
Excellent tenor with three octave range. Lead and back-up vocals.					Country-rock, oldies, cabaret.
DAVID LEWIS - Keyboards	(310) 394-3373	✓✓✓✓	Grammy Award Winner: 1988 with Shadowfax. Ambrosia: 1977-1981, Shadowfax: 1984-1990, four albums, major contributor in songwriting, extensive touring, BFA in music from Cal Arts, teaching (synths, piano, Macintosh-MIDI-Music)	Player, composer, arranger, scoring, transcribing, pre-production with MIDI sequencing. Great improviser/perfect pitch. Transcribe songs/solos into laser printed music.	✓✓✓✓✓
Korg 01/W, Kawai K4, Roland U-220, E-Max sampler, Ensoniq VFC, Memory Moog, DX7E1, TX7's, Roland Axis, Sound Library.					New Age, funk
AL LOHMAN - Drums, Percussion	(818) 700-1348	✓✓✓✓	B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. 15 years professional exp w/ Larry Cansler, The Stray Cat Blues Band, The Drivers, The Box Tops, The Cal Arts Percussion Ensemble and others. Live TV including: Evening Shade, Designing Women, Seinfeld	Gets it right the first time. Read music, tapes available upon request.	✓✓✓✓✓
All acoustic drums, all percussion. Equipment includes: Yamaha, Ludwig, J-drum electronics, L.P. & Remo.					
JAMES LOWNES - Bassist	(818) 841-1041	✓✓✓✓	15 years exp. B.A. In music. Studied w/ John Sciaivo, Jim Laceyfield, Putter Smith, Alphonso Johnson. Extensive studio work with wide variety of artists, including: Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work.	Influences: Charlie Haden, Eddie Gomez, Mingus, Alphonso Johnson, Putter Smith, Tony Levin, and artists like Pette Gabriel, Kate Bush, etc.	✓✓✓✓✓
Rauner upright, Yamaha 5-String, Martin acoustic bass, Fender P-Bass w/ Demeter guts, Chapman Stick, Vocal-tenor.					**Teaching available.
JAMES "J-MACK" MCCLAM - Producer	(818) 830-1155	✓✓✓✓	10 years pro experience in engineering, pro production and composing on various labels.	Very easy to work with. My best attribute is to deliver!	✓✓✓✓✓
MIDI 16 trk, MPC60, Atari Creator, DAT, U20, JV880, TX802, S550 sampler, Proteus, Kurzweil, Alesis Quadraverb, SPX90					Versatile. All styles
MIO NAKAMURA - Vocalist	(818) 563-4525	✓✓✓✓	11 years singing experience including live bands, sessions, TV, movies, commercials, jingles, cruise ship, teaching vocals and rock ensemble. Studied in Sweden, 3 years Music Gymnasium, 3 years Kommunala Music Institute. VIT Honor graduate. Studied with Kevin Lettau, Carl Schroder.	Good ear, fast learner, harmonies, read music, lead and backup vocals. Improvisation. 11 years experience playing lead and rhythm guitar. Teach vocal technique.	✓✓✓✓✓
Soprano 3 1/2 octave range. From clear classical (musical/opera) Mariah Carey type voice to strong rock voice with an edge.					All styles, rock heart.
MARK NORTHAM - Pianist/Kybds.	(310) 476-5285	✓✓✓✓	Over 15 years professional experience, 14 years classical training. Play and read all styles. Extensive experience including TV music (wrote and recorded current HBO series), jingles and live performances including tours, casuals, club work. Pager #: (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	✓✓✓✓✓
Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment Apple and IBM MIDI software (Performer, Cakewalk Windows).					Taking care of business.
MARK O'BRIEN - Drummer	(213) 654-3743	✓✓✓✓	15 years as a freelance artist. Extensive touring and recording experience.	Strong "in-the-pocket" feel player. Pro drumming for the song. Locks to click. Solid, tasteful, versatile. Reasonable and negotiable rates. Drug free.	✓✓✓✓✓
Gretsch drums with R.I.M.S system, Zildjian cymbals.					Un-plugged.
PADILLA & SHEN - Production team	(714) 856-1889	✓✓✓✓	Work with various ajor independent labels & hit projects including Lighter Shade of Brown. Highly skilled and creative production/sound engineering including 3D-sound. Major label quality sound from digital project studio. Experts in dance, pop, rap music. Digital Photo/CD design.	WE KNOW WHAT SELLS, the magic between underground and popular. We see projects as wholes and tie the marketing scheme with production. WE MAKE HITS!	✓✓✓✓✓
650 meg Soundtools, Fostex 20 channel, Kurzweil K2000, Ensoniques, ext. recording/MIDI equip., huge sound library, 3D-Sound, exciters, etc.					Rap, dance, hiphop, h-rng
JOEL PELLETIER - Bass/Stick/Voc.	(213) 464-1232	✓✓✓✓	Bachelor of Music, Hartt School of Music. 14 years pro experience as studio and live player, all pop/rock styles. Tony Levin/Sting approach to supporting the song and vocal. Demo and references available. Major tours only. Also keyboardist and guitarist.	I learn VERY FAST! Experienced in all demo to 24 track environments. Schooled player with groove and feel. I won't waste your time or money.	✓✓✓✓✓
Steinberger bass, custom Chapman stick, BSX 5-string electric upright bass. SWR and Hartke amplification.					\$50/song.
NICK PYZOW - Guitarist	(213) 660-7607	✓✓✓✓	Pro player for 10 years; read charts; touring experience; opened shows for name artists; quick, reliable, easy-going; soundtrack work; references available.	Fingerpicking; clean, authentic fills. I won't let you down!	✓✓✓✓✓
Dobro, Mandolin, 6&12 string acoustic guitars, plenty of live gear, too.					Blues and folk
PILAR RAQUEL - Vocalist	(714) 646-3451	✓✓✓✓	Credits include Michael Olivieri (Leatherwolf, Hail Mary), Rob Howell, The RH Factor. Live, session and casuals experience. Experience in all styles.	Perfect pitch, flexible voice. Warm, clear tone. Quick study.	✓✓✓✓✓
Alto, mezzo and soprano. 3 octave range. Specializing in background vocals. ***Additional phone: (714) 540-8969.					Specialize in harmonies.
WILL RAY - Country Producer/Picker	(818) 848-2576	✓✓✓✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuke-a-billy, I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	✓✓✓✓✓
Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWIII thru a Marshall					western beat, range rock
RHYTHM SECTION	(818) 989-5999	✓✓✓✓	Insist on creating & playing simple, tasteful parts with dynamics. Willing to rehearse. Excellent readers. Comfortable playing with or without "click" track. We can help come up with arrangements and grooves.	We are looking for serious, dedicated singer/songwriters with original music who are interested in working/recording with a live rhythm section. No image necessary.	✓✓✓✓✓
Alexis Sklarevski - Electric bass (fretted & fretless), Washburn acoustic/electric. Gary Hess - Acoustic drums.					Sounding like a band.
NED SELFE - Steel Guitarist/Vocalist	(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."	✓✓✓✓✓
Sierra S-12 Universal pedal steel guitar, IVL Steeldrill MIDI converter, Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar.					
LARRY SEYMOUR - Bassist	(818) 840-6700	✓✓✓✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee UK, Marisella, J. Jinks for Revlon, SunKist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, etc. MTV, '91 Grammy Awards, Arsenio Hall. Taxi 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 lid studios	✓✓✓✓✓
Warwick, Wal, Tobias 4,5,6 strgs, fretted & fretless, MIDI bass controller, Bradshaw rack, Demeter studio drci box, Trace Elliot amps & spkrs, Mac IIsi					versatile, all styles
STU SIMONE - Keyboards & more	(714) 957-1246	✓✓✓✓	10 years live experience on keyboards, guitar, vocals, blues harp. Numerous studio sessions doing sequencing, keyboards, sampling, sound effects, vocals, MIDI consulting. UCLA. Groove and private education. Read music. Resume available.	Strong soloist, arranger, songwriter. Perfect addition for touring. Very fast learner. Killer stage presence. Great ear, gear and image all here!	✓✓✓✓✓
Pro keyboard and guitar rigs, complete MIDI studio with 8 track tape and DAT.					What you need.
PAUL SLAGLE - Bassist/Vocalist	(818) 988-2277	✓✓✓✓	Over 15 years experience. International tours with major acts, album credits. In addition, I read charts, play guitar and am proficient at audio engineering.	Tasteful, groove-oriented player with a fat, sweet, punchy tone.	✓✓✓✓✓
Tobias fretted & fretless, Tyler 5 string, '64 Jazz & '64 Precision basses. State of the art amplification. Tenor lead & harmonies. 3 1/2 octave range.					Groove, taste, satisfaction!
BOB STONE - Producer/Engineer	(818) 779-7633	✓✓✓✓	Multiple platinum and gold album awards. Specializing in re-mix and re-mastering. Ten years in studio and tour sound with Frank Zappa. Five years as Chief engineer for Larabee Sound. Experienced in recording instruction and maintenance. Member of AES and NARAS.	Maximum quality results. Project rates for your budget. Limited spec., send demo first to: 12439 Magnolia Blvd., #206, N. Hollywood, CA 91607	✓✓✓✓✓
Expert production, engineering and mastering.					Results.
"STRAITJACKET" - Violinist	(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/bio. 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.	✓✓✓✓✓
Acoustic violin, electric violin, digital signal processing. Vocal range: alto/tenor.					A rocker at heart.
"TAKA" TAKAYANAGI - Kybds/Prod.	(818) 906-1538	✓✓✓✓	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.	✓✓✓✓✓
Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track					Pop, R&B, ballads
BOB WEBB - Guitarist/Songwriter	(818) 766-9843	✓✓✓✓	Many years large venue worldwide touring and studio experience with various artists. Strong lead guitar, song-writer, vocalist. Looking for collaboration, band or tour.	Commercial rock, New Age. Dedicated with good image and many album credits.	✓✓✓✓✓
Lead, rhythm and acoustic guitars, ESP, Kramer, Les Paul, state of the art MIDI home studio, hi-tech rack stage gear. Tenor vocal.					Melodic, original solos.
"CECE" WORRALL - Horns	(213) 257-1787	✓✓✓✓	Live performances, touring, videos (MTV), recordings: Guns 'N' Roses, Elton John, Lenny Kravitz, Steven Tyler, Natalie Cole, Morris Day, Randy Jackson, Phillip Bailey, Rickie Lee Jones, Alexander O'Neal, Sisters of Mercy, The Four Tops, The Temptations, T.V. producer, Fred Silverman, Giorgio Meroder.	Just completed world tour with Guns 'N' Roses 1991-1993. Pro attitude, pro exp. Complete resume available upon request. Also available: "Femme Fatale" (All female horn section).	✓✓✓✓✓
Tenor, alto, soprano, baritone saxophones. Flute and piccolo. All female horn section: "FEMME FATALE". Minimum backup vocals.					



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- Ampeg SVT70 bs amp, 70 wtt, \$200. 714-985-1777
- Earth Traveller Combo amp, made by Peavey, 112 reverb, master volume. Very pwrlf sounding. Grt cond. \$100. 213-667-0798
- Fender 4x10 Bassman style replica w/reverb. Made in

- early 70's. Tubes, grt tone & cool lk. \$420 obo or vintage swap, 818-780-4347
- GK Mesa bs systm, GK800RB w/2 1-15" Mesa Boogie cabs w/tweeters, \$1200. Steve, 818-883-1961
- Marshall 4x12 slant cab, early 70's, orig, 25 wtt greenbacks, Celestions, work horse cab. No collectors. \$395. 818-902-1084
- Marshall 100 wtt head w/412 Celestion spkr cab, xint cond. Asking \$825 obo. Roy, 818-280-9596
- Marshall 1969 100 wtt & 50 wtt amp. Xint swap. \$1000 & \$900. 818-980-2472
- Marshall JCM800 series, 1/2 stack, Lee Jackson mods, xtra gain, lx loop. \$700. 310-949-5510

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- Mesa Boogie Mark IIC head w/12" cab. Exotic wood & wicker. Vinyl covers & arnis. All options. Xint cond. \$1200 firm. Ed, 818-980-4605
- Mesa Boogie Triaxis tube Midi pre amp w/Rectifier upgrade, 128 progrms, xint cond. \$1100. Simulclass 295 100 wtt stereo tube pwr amp, \$600. \$1550/both. 818-557-0722
- Music Man 2x12 cab w/new JBLs, must sell, \$175 obo. 818-997-8460
- Peavey Dynabass w/built in EQ & TNT 130 Peavey bs amp. Both sold together for \$1050 or sold separately. Brnd new. Juan, 213-566-8322
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- Pro touring rck system as used by Bret Garsed of Nelson. \$1100. 310-315-9965
- Roland JC120, xint cond, \$450. Ray, 213-957-9930
- SWR bs cab, 1 15" spkr & 1 tweeter, 8 ohms, \$250. John, 310-390-2573
- SWR SM400 stereo bs amp, 200 wtt per chnl w/factory mods. Xint cond. \$650. Marvin, 818-906-0922
- VHT 2150 tube pwr amp, xint cond, 150 wtt per side, \$1000. ADA T106F all tube pwr amp, 50 wtt per side, \$525. 213-969-9067
- Yamaha PA systm, EM300B 12 chnl stereo mixer, EQ, amp console, 2 4115 spkrs, cs's. Xint cond, \$1500 obo. John, eves, 310-455-4304

- Beyer M88 voc mic, brnd new in box, \$375. Beyer M500 voc mic, \$300. Boss digital delay II, brnd new in box w/ adaptor, \$125. DigiTech ft switch, \$25. 310-474-1286
- Carvin 12 chnl 1222S board, plus w/anvl, \$700. 310-394-6996
- DeMarzio PAF Pro hmbckng pu, can install, \$40. Siemen EL34 pwr tubes, 4 matched, never used, will separate into pairs, \$80. 213-969-9067
- DigiTech GSP21 Legend, World's best selling gtr procssr. 24 fx, 264 progrms. Grt for studio or live. Plus pedal brd. \$250. James, 818-931-1639
- Equip cs's, custom made, padded inside, medium to lrg sizes, reasonably priced according to size, \$100-200 obo. John, eves, 310-455-4304
- Hip Shot D-tuner, Ace extender key, direct replacmnt for P-Bass. Easy to install. Brand new, \$40. Ted, 310-923-2547
- Hush IIC stereo noise reduction for gtr or bs. 2 chnls. \$150. 805-251-0498
- Ibanez TS9, \$150. Old Ibanez Octave box, \$95. Pre CBS brown Fender Princeton, \$350. Or vintage swap. 818-780-4347
- Kurzweil GX1000 gtr expander, rck mnt synth. Paid \$2100, first \$275 takes. Jim, 310-390-4978
- Mic cables, 25 ft in length, \$10/ea. 310-370-1357
- Mutron II adjustl automatic wah plus reverse, awesome ovl. \$180. 310-542-6355
- Road cs for PA. Custom made w/shock mntd rck. Mixing board tray on top, they duty wheels, 55" high, 26" across, 33" deep. \$250. Charles Brooke, 818-782-6780
- Roland TR707 drm machine, \$150. Bob, 818-881-8786
- Shure SM58 mic & mic stand w/Mascoat lmslrm, selling for \$110. Juan, 213-566-8322
- Stand for Schlaw back Ovation acous gtr. Allows gtr to be mounted independtly for free standing plying position. \$125 obo. Peter, 818-989-6011
- Tasc Scorpion 28x12x24 recording mic console, 24 trk monitoring w/Scorpion II update, stand & manual. \$8250. 213-662-9595
- Wtd. Lgt for 78 RPM turntable. Must be in gd to xint cond. 213-462-6136
- Yamaha SPX90 multi fx, incredl sound, grt shape, \$325 obo. Boss DD3 digital delay, \$100. DOD FX50 over drive, \$40 obo. 213-667-0798

3. TAPE RECORDERS

- 1 Tascam 4 trk recdr, selling for \$190 obo. Juan, 213-566-8322
- Akal 1214 factory direct upgrade from 1212. Mint. \$2300. 310-376-5720
- Foetex X15 multi tracker, 4 trk cassette recdr, w/mixer, AC or DC. Includes carrying cs. Low hours, complete \$175. Garry, 909-696-0883
- Tascam Model 38, 8 chnl brd. Also, Tascam Model 30. Asking \$1600 for both. Tomrty, 818-781-5547
- Teac A3440 rl to rl, 4 trk. Xint cond. Brnd new heads. Remote control included! Instructions included. \$695. 310-312-1874

4. MUSIC ACCESSORIES

- Aleisa Quedravrbr, barely used, \$375. Susan, 818-840-6916

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+1 rd cash last. 3 John Caruthers guitars w/F Rose's. S.Duncan p/u's, arvil cs's & many other features. Cost over \$2000/ea. Must sacrifice for \$1000 obo. Peter, 818-989-6011
+Banez bs, RB960, Polar white, w/active elecmtcs, xint cond w/cs & xtra set of strings. Must sell, \$350. 818-997-8460
+Jackson Solist, xint cond, all new S.Duncan p/u's, DeMarzio p/u's, \$900. Charvel model 6, xint cond, new Fender lay sensors & S.Duncans. \$600. 310-305-8101
+Performance guit, custom paint, S.Duncan, F.Rose, w/cs, \$450 obo. Lee, 818-766-7169
+Steinberger GS Series, \$800 obo. 310-915-9965
+String ba, handmade w/fig, deep, clear tone. \$2900. 818-990-2328
+Wayne Charvel Custom Strat, black, 21 lrt maple neck, Floyd, Duncan p/u's, xint cond, \$400 obo. 818-309-1653
+Yamaha FG345, no cs, gd cond, \$150. Bob, 818-881-8786

6. KEYBOARDS

Kawai 1E Baby Grand piano. Black ebony, 3 yrs new condition. Mint. \$5500 obo. Michael, 213-462-5772
+Casio AZ1 Midi controller, asking \$200, includes manual & HSC. Rick, 213-664-7035
+Ensoniq EPS sampler w/4x memory, SC51, xint, mani, 50 pr disks & Kawai K3M fat analog synth. Both units, \$1300. Mark, 310-699-0095
+Keybrds. CZ101 w/cs, \$250. JX3P w/synth capabilities & cs. \$475. W30 w/synth & sample capabilities & soft cs, \$1600. 213-466-1448
+Korg DW8000 programmbl digital synth, polyphonic, Midi, w/a lot of cool sounds. W/mni. \$350. Michael, 818-563-5365
+Korg M1R rock mnt, very gd cond, never used in clubs or on road. \$750 obo. John, 213-882-6970
+Korg Wavestation, like new w/mania, \$1200. Danette, 818-781-8057
+Kurzweil K2000, perfect cond w/ an kit, sustain pedal, & X stand. \$1750. Bill, 818-763-9443
+Splnnet piano w/bench. Gd cond, \$500 obo. Paul, 213-666-7721

7. HORNS

+1926 Conn oboe, student model, \$150. Jim, 310-390-4978

8. PERCUSSION

+7pc Pearl Export w/drwr & cymbals. Paid \$2300, will sell for \$1600 obo. Chris, 818-771-0662
+DW electric bs pedal, Daux pad, for sale. \$170 obo. John, 213-882-6970
+Very strong & sturdy dmr riser, 8 ft x 8 ft, steel reinforcement. No zipping or zaggng. Hwy, yet collapsible. Asking \$150. Call Hal, 818-905-9325

9. GUITARISTS AVAILABLE

+2 guit avail, metal, punk, blues, jazz. Infil Beck, Rhodes, Moore, Vaughn. Very funky & soull. 213-876-9969
+2 guit to J/F band. Srs only. Lkg to form HR. Have pro equip. Brian, 714-641-6652
+A1 dedicated guit/sngwrtr w/feel, spirit, image, gear, avail to J/F melic, diverse, hvy, rock band. Infil Page, Gilmore, etc. 310-659-0389
+ADA endorse skg metal band. Infil Skid, Lynch, Pantera, Dream Theater. I have xint chops, gd image, & am also tern. No girl bands. Jaye, 818-766-6028
+Agng folky w/acous guit sks same for neo 60's duo. If you like music & words as opposed to music & volume, call me. Paul, 213-658-5421
+Altmtv guit lkg for moody, dynamic band wedge into S.Pumpkins, Low Pop Suicide, Swerve Driver, Nothing Shocking. Lv msg. 818-385-1616
+Ambitious guit/voc sks studio wrk & pro band. Uniq style, very varstl, 90's sound. Xint equip. Pay negotiable. Pros only. Keith, 310-397-2212
+Are you exp? Well, I am. Platinum level. Billion dollar baby. Avail for studio, stage & screen. Vintage gear, vintage plyr. Pros only. Mick, 310-457-5493
+Arena ready. Former Accs & Eights guit w/killer lng hr image, chops, vocs, equip & connex. Sks pro HR band w/ killer singr. Tape, pic & bio. Doug, 310-371-0579
+Ballay guit w/wedge & grt bs plyr sks dmr & voc to complete melic HR vision. Have rehrl spc. Srs plyrs only. Doug, 213-466-6761
+Black Id guit, 25, w/ing hr, alal Hendrix, Eddie Hazel, Ernie Isley, Prince, avail for studio projis only. Player, 310-372-3208

+Catchy & creatv pop/rock guit avail for sessions & shows's. Pro att, versil chops & grt sounding gear. Pro srs only. Joe, 213-655-2969
+Cmrcd HR guit avail to J/F any pro sng orientd proj in vein of Hard Line, Leppard, Giant, D.Yankees. I've got the total pkg. No drugs or egos. pls. Peter, 818-989-6011
+Creatv guit avail to J/F band. Xperimntl & verstl. Infil NIN, DePeché, Jane's, Prince. 818-382-2813
+Death metal guit plyr, 20 y/o college student, extremely dedictd, Marty Friedman style plyr. Infil Death, Megadeth, Sepultura. W/ita, 213-232-5924
+Exp guit/bckup singr w/strong sngwrng skills lkg to J/F straight forward, melic rock band. Pro att & gear. Own tmspo. Mark, 310-376-1628
+Exp pro avail for blues, jazz, reggae, rock & cntry gigs. Dependd plyr, avail for wrkg sks. 818-705-4729
+Extremely tintd blues/cntry rock guit w/daily radio airpky sks American band ala CCR, Beat Farmers, Vaughn Bros. 213-650-7739
+Fem id guit sks complete proj. Recrds, shows's & tour. Pros only. 714-636-1197
+Former founding X-Kudetah guit sks hvy oriend band. Infil S.Garden, A/Chains, Zep, Sabbath. Have tmspo. Must be srs. 818-991-3451
+Grt lgt plyr avail for pop, R&B, blues, rock. For pro sit. 818-785-1715
+Guit avail for recrdng & demos only. All styles. Pro sits only. Victory, 213-757-3637
+Guit avail, 9 yrs exp. Lkg for creatv singr, dmr, bst, to J/F raw, intense band. Infil Peppers, Rage/Machine, Pearl Jam, A/Chains. Jason, 805-523-0228
+Guit avail, dbis onkeys, vocs & percussn. Also wrts. Infil Yes, Aero, Police, Beck, jazz, R&B. Tourng & studio exp. John, 818-985-8140
+Guit plyr avail. Very strong. Blue, old R&B & soul. Gary, 521-1956
+Guit plyr, 21, sks band. Infil from S.Pumpkins, Hendrix & Beastie Boys to Jane's, Sinalra. Dan, 213-650-2568
+Guit plyr, exp, lkg for wrkg blues band. 310-542-6355
+Guit w/chops, image, killer sngs, equip, tmspo, skg to J/F band. Infil Ozzy, Megadeth. Lv msg. Coda, 818-509-0392
+Guit, 20 yr pro, from LA, sks wrkg or nearband. HR, blues, classic rock, covers, orig. 30+. P/T OK. Pros, pls. Jimmy, 619-439-8348
+Guit, fluent soloist, improves well, quick learner, slow sight reader, avail for any type of proj. Give me call. Damien, 213-465-3490
+Guit/bs plyr/keybrd plyr avail for clubqigs, csts, weddings.

T40, classic rock. Richard, 818-759-1418
+Guit/dmrr team, street tough glam image. Pro gear, pro att. Pros only. 818-594-1031
+Guit/keybrd/voc avail for srs, pro ssk or P/T. Can travel. Infil Elton, Kinks, Jellyfish, Adam, 310-445-8975
+Guit/sngwrtr sks to estab or join HR band w/ing hr image, integrity & drive. Lv msg. 818-985-3078
+Guit/sngwrtr, 25, to J/F winning combination of creatv, humorous musos. Energetic, diverse, melic, carebral. Infil Hendrix, Who, Pixies, L.Colour, Ohs, Max, 818-795-1318
+Infil blues guit, jazz, rock, Clapton. Lkg for grp or studio wrk. 714-595-8305
+Intense L/R guit sks to J/F hvy, aggrsv, in your face band. Pro gear & att. Infil Ministry, Rage, Pantera. Lv msg. 818-842-6729
+Ld & slide, tubes, tremolo, reverb, wah, 310-376-2081
+Ld guit plyr, 24, sks pro HR/HRM band. Lng hr image. Infil Lynch Mob & Crue. 818-788-1649
+Ld guit sks giging band. Infil Hendrix, U2, Doors & Peppers. Westside pref'd. Gary, 310-391-7364
+Me, aggrsv, dedictd, onp, funky, shredding, clean, picking, sngwrng, old Marshall humking, joining, forming, ready. You, gear to above. V.H. Satriani, Extreme, Joe, 818-702-0944
+NY guit avail. Relocating to LA. Lkg to J/F HR, cmrcd, metal band. Xint image, style, dedictd. Jeff, 212-465-3324
+NY id guit, hvy rocker w/chops, feel, gear, lk, strong harmony, wrng & exp. Sks srsly connctd band. Tod, 516-968-7617
+Only GIT grad to specialize in acous guit ready for the real world. OD'd on theory & road ready. No exp necessary, none offered. Paul, 213-658-5421
+Orf XYZ guit avail for sessions, gigs. Infil Sykes, Shanker, V.H. Srs only. Bob, 213-656-9105
+Pedal steel guit avail for pro wrkg proje. 213-257-8841
+Pro guit w/crdts avail for demo proj & recrdng. Grt sound, grt parts, no charge. Matt, 818-757-6768
+Pro id guit/voc sks dmr & bs plyr. Infil early V.H. Zep, Osbourne w/R.Rhodes. Crue. 213-487-8242
+Pro id/rhythm guit lkg for complete rock band. I'm fully equip'd, sing bckup vocs & dependd. Lots of live & recrdng exp. Pro only. pls. Brent, 310-944-8766

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Skinny brunette. LA native, to join 4 pc rock act. Very pro. HV, Kiss, Crue, Scram, Montrose, Joe, 818-764-1973
Versat pro avail for paid sits. Appears in Guitar World & Guitar Player mags. Much exp. 818-705-4729
Very dark, hvy guit avail. Infrl Neurosis, Melvins, Godflesh, Call Andrew, 310-836-1298
X-CBS id guit/sngwrtr sks band, Bad Co, Crowes, Hendrix, 27, image, vocs. Pro plyrs w/exp only. No egos. Jason, 818-990-6831

9. GUITARISTS WANTED

1 guit to complete altmtv band w/roots rock edge, 10,000 Maniacs, Mellencamp, Chris Isaacs. Ages 19-25. Srs only. Josh, 213-581-6997
20 y/o 70's style singer/sngwrtr, crossover of Jagger, Scott & Kay, kg for crossover of Young & Richards wait & clue to form band. 818-982-9383
28 y/o guit/sngwrtr sks proficient musicians. Infrl Suzanne Vega, John Wesley Harding, Feelies, Damned, No flakes or mercenaries, pls. Billy, 213-939-3025
2nd guit wtd for estab HR/punk band, UGLY AMERICANS. Infrl area Defendents, Ramones. Bckgrnd vocs a must. Keith, 213-665-8227
2nd guit wtd for hvy, aggrsv, non poser band. Rhythm & id. Infrl Aero, Motorhead, Hilywd rehrl, PA & tunes. No flakes or GIT. 213-856-6125
2nd guit wtd for hvy, aggrsv, non poser band. Rhythm & id. Infrl Aero to Motorhead, Hilywd rehrl. No flakes or GIT's. 213-856-6125
2nd id/rhythm guit ndd for estab, hvy, pwr, speed, thrash band. Age 20-24. Srs only. 310-672-5060
2nd male id voc w/guit, keyboard or instrmt abt wtd for rock band w/ing hr, mid 20's, paid gigs, indie CD recrdng involved. Lance, 818-347-0908
30's rock band sks dedit, versitl monster id guit w/bckng vocs & vision. Mgmt, labl intrst, financd bkgng. Groove is the key. Call 24 hrs/day. Reed, 818-807-5117
Aggrsv guit ndd. Hvy, extraordinary chops & creativity. Primus, Racer X, Parliament. Send bio/tape to KST, 7510 Sunset Bl #1428, Hilywd CA 90046

Aggrsv, intense guit wtd for srs sit. Infrl Pantera, Metallica, Suicidal. Must have pro gear & deditcn. Call Jim, 310-274-9426
Agng folk/w/acous guit sks same for neo 60's duo. If you like music & words as opposed to music & volume, call me. Paul, 213-658-5421
Altmtv guit plyr wtd to complete 5 pc. Infrl Echo, REM, Hitchcock, Church, BS2's, David, 213-938-7924
Altmtv guit wtd to complete 5 pc. Infrl Echo, REM, Chameleons, BS2's, Church, Hitchcock, Dave, 213-938-7924
Bed boy cntry guit/compr wtd by fem sngwr w/Patsy Cline, Clapton, Clint Black infrl. Have nat'l agency intrst & gig in 5 star hotel. Suzanne Smith, 818-980-2514
Band sks 2nd guit w/bckng vocs. Infrl Squeeze, M.Oil, Smiths, Mike, 213-660-3938
Can you sing a song? Can you ply id & rhythm? And is your personality an org that says, this is me? John, 310-450-0703
Christian guit wtd for tight, funky, rocking band. If you have a grt att & can ply, call Lisa, 818-887-1278
Crmtc rock act sks guit. Music like Kiss, Poison, Harmonies like Jellyfish, Enuff. Must have tmppso, deditcn, sing bckups & cool lks. Johnny, 818-367-8769
Do you exist? 1 hungry band sks 1 limitless, insightful, eclectic plyr. Era, hvy, moody, psychdc. Strong sngwrng req'd. Vocs help. Have mprnt infrst. 310-288-8009
Estab, xperimntl, tribal, psychdc band w/hw age spiritually sks creatv, expcvt. 818-352-7771; pager #213-237-8826
Fem acous guit w/bckngm vocs wtd for unq pc act w/representation & labl intrst. Xint opportunity. Contact Renaia, 818-887-3358
Fem guit wtd by male bst. 3-4 yrs exp. Raw, creatv sound. Infrl Hole, Nymphs, Sonic Youth, Helmet, Danny, 818-845-1907
Fem pop/rock singer sks guit for live gigs & collab. Have demo deal. Call Melroy, 213-851-1680
Frontm, 24, Christian, w/studio, demo, sks musicians. Infrl Journey, Jovi, U2. Grt lks, att, sngs. Alan, 213-939-8357
Funk, male/fem plyr wtd to J/F highly visual band w/ soulfl, white male voc. Infrl Sly Stone, P-Funk, Prince, Dan, 818-773-3066
Funky, ara fem guit, bad w/ik, for all fem band w/ voc/ sngwrtr w/covers skg recrd deal. Must rehvs twice/week & be able to strum. 310-281-3333
Gothic industrial band sks guit w/intl, image & deditcn. Infrl Siohouse to Bauhaus to NIN to Lords of Acid. Lv msg. 213-957-9454
Guit ndd by altmtv band w/upcmng gigs & labl intrst. Infrl Toad, Jane's, Pearl Jam, Cure, Laney, 310-376-2288

Guit ndd by critically acclaimed altmtv pop band. Bkng vocs a plus. Infrl From Sugar to XTC. Mike, 714-968-7537
Guit ndd for rhythm & lds & bking vocs. We are altmtv, critically acclaimed pop band. Infrl from Sugar to XTC. Steve, 310-544-2857
Guit plyr ndd for band w/upcmng gigs. Rhythm & blues & rock. Covers & be ready to have fun. Chris, 818-567-0109
Guit plyr wtd by pro HR/HRM band. Must have xint image & equip. Band rehrl in Lng Bch. Rob, 310-498-9999
Guit wtd between ages of 20-24 to ply altmtv edged HR. Infrl Page, Perry, 818-761-4677
Guit wtd by voc to help build diverse, bluesy HR band w/ varied int'l. Music not simple. 310-652-7601
Guit wtd for FRONTIER JUSTICE. REM mts Eagles. All org. Hlt sngs. 310-858-3791
Guit wtd for HR groove band. Into Rage/Machine, Public Enemy. Must have crunch & versatilty. Pts lv msg. 310-402-2261
Guit wtd to form blues based rock band. Infrl Stones, Faces, Aero. Must have young, skinny, white boy image ala Keith, Ronnie Wood, Izzy, 213-896-8100
Guit wtd to support fem voc spiritual pop grp for LA gigs. Sk music healers on mission. Feel call? Call Lanette, 310-553-4451
Guit, male/fem wtd by bst. Raw, creatv sound. 3-4 yrs exp. Infrl Sonic Youth, Nymphs, Hole. Call Danny, 818-845-1907
Guit/sngwrtr wtd by voc/sngwrtr/keys. 30's. Into Jane's, NIN, Lush, Frtp. Atmosphrc hrd edged. In Whittier, Joe, 310-698-6451
Guit/voc to front pwr trio. Infrl Triumph, Rush, Racer X, Maiden, Labl intrst, internatl press. 310-923-2547
Guit wtd to join band w/mgmt. Edge, Navarro, Gossard, KROQ, Passion, exp, srs. 818-503-9869
Ld guit plyr ndd for cntry pop band w/all orig. Recrd deal connect & gigs starting July 1. Must be deditcn. Nadine, 213-957-1174
Ld guit wtd for paid gigs & recrdng ala Dire Straits, John Mellencamp, Acous guit & vocs a plus. 818-763-2908
Ld guit wtd for pro sit. Infrl Michael Penn, Crowded Hs & Toad the Wet Sprocket. Joel, 213-258-5693
Mainstream band w/fem voc. Have CD & lega rep. Sks guit infrl by Wilson, Cucurullo, Vocs & sngwrng abt helpit. Pros only. 818-781-2747
Musicians wtd to subfill-in w/4 pc ensemble in Hilywd Protestant church. Guit, percussn, keys, bs & horns. Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for auditn. Mark or Sonia, 213-938-9135
Pro guit plyr wtd for HR/HM band. Must have xint image & equip. Band rehrl in Lng Bch. Rob, 310-498-9999
Pro, versitl, open minded, creatv, HR guit w/unk, moody, emotional, bluesy, loose, hvy feel for gigs, sngwrng, recrdng prj/w/album credits. Randy, 818-996-8811
Rhythm guit w/bckng vocs ndd to complete 4 pc org.

altmtv pop band. Have demo, gigging soon. Infrl U2, REM, Smiths, Cure, Dave, 818-708-9171
Rhythm guit wtd by pro band wrkg w/labl. Personality, style, 23-28. Infrl Robbie Robertson, Dire Straights, Floyd. Call Wolf, 213-467-8405
Rhythm guit wtd for org, altmtv crossover rock band. Bckups vocs, sngwrng abt a plus. Acous & elec a huge plus. Lv msg. 310-572-0387
Rock band, BEATLEJUICE, nds plyrs. Must have total BO. 714-771-2709
Sngvr sks gimmer twin. Sngwrng capabilities. London style 70's, R&B, cntry/tonk band. Faces, Stones. Feel guit plyr. Infrl Stones, Motown, Cougar. Pls call Ronnie, 310-514-9494
Sngvr/sngwrtr sks 2nd guit for possible collab. Cntry, blues, folk. Infrl Joe Henry, Joe Ely, Chris Whitley, Call Nathan, 310-288-4175
Sngvr/sngwrtr guit/kg for id guit to complete bckup band. Altmtv pop/rock & ballads. Call Bill, 213-676-9540
Skg imaginative guit/voc to create something very diverse. 70's pop mts Kiss, S'Garden, Floyd, Dark & hvy yet fun, entertaining & different. Forrest, 818-752-4140
Solid rhythm guit ndd by dark, hvy, grooving, moody band immed. Bckgrnd vocs & xint musicianship req'd. Srs labl intrst. Ian, 818-705-6469; Michael, 310-472-4721
THE GREG FURIE JAZZ GROUP sks guit to complete band. Greg, 818-884-7353
THE YOUNG THORNS sks raw, rootsy, bluesy, feel guit plyr. Infrl Stones, Motown, Cougar. Pls call Ronnie, 310-514-9494
Vocwrttr w/intrst nds pro exp meldc rock guit/wrttr w/intr for catchy hooks & melodies. Smyth, Bad English infrl. Srs tapes to PO Box 93364, LA CA 90093
Wtd fem guit to form all girl rock band. Gail, 213-436-6223
Xperimntl guit wtd for jamming & trio when ready. Floyd, Coclear, Police, Twelve O'Clock Rock. In W Covina or SGV. Max, 909-595-8246

10. BASSISTS AVAILABLE

12 yrs exp, bst/voc sks org or classic or T40 rock band w/direction & sng. Call Joseph, 909-488-0709
17 yrs of kicking bs, recrdng & road exp, xint wrkg pr att, all energy, all vibe. Andy, 818-420-2568
Are you guit for a bs plyr in a hurry? T40, studio, rehrl, live sits my specialty. Very reasonable rates. Anthony, 805-723-3618
Avall, bast, for pro hvy funk HR band w/bkg groove. Xint chops, gear, lks, stage presnc. Many infrl. Sks hmltr musicians. Joseph, 818-753-7712
Bs & drm team avail. Starting from scratch. We wrnt it hvy & soulfl from S'Garden to Sade. Tam, 818-579-6197
Bs god sks signed band w/roadies & equip for lng term financl support. No flakes. Avail immed for the right price. Will travel. 213-666-1256
Bs plyr avail. Gd at all styles. Very exp. Only srs nrd call. Ralph, 213-662-1374
Bs plyr sks cap. funk band w/aggrsv edge. 818-506-6736
Bs plyr w/maj labl recrdng & tourng exp sks pr bluesy, HR band. Chris Jay Marks, 213-876-1458

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FREE CLASSIFIEDS

• **Bs plyr**, jazz or blues, acoustic elec. Hank, 310-823-5480
 • **Bs soloist**, has LP recording exp. Lgk for overseas sists, 1 mtrers, fill ins, all styles. Has new equip. 310-677-7994
 • **Bst avail** for orig pro, fretted & fretless. Strong vocs. Intl Mark King, Jocko Pastorius, Jeff Berlin, Tino Paladino, aka the Fretless Specialist. Jeffrey, 213-225-4150
 • **Bst avail** for touring, T40 rock, classic rock band. Call Bill, 714-967-5069
 • **Bst avail**, org, sks wrkg stl. Have degree, 10 yrs plus exp. Lgk for studio &/or wrkg projs. Mark, 909-734-8926
 • **Bst lkg** for wrkg cover band, T40, classic rock or csls. Sings ld, bckups, harmonies. Some guit & keyboard wrk. Trmspo. Richard, 818-759-1418
 • **Bst**, plays all styles, pref's jazz or R&B. Read notes & chord symbols, have recording & live exp. Pros only. 619-294-8723
 • **Bst/ld voc lkg** for wrk T40 csls or cover band. Trmspo, modern image, dble on keys & guit. Mark, 213-653-8157
 • **Bst/sngwr**, 25 sks guit & drmr for orig trio. Beatles Police, Bob Marley, Nirvana & Peppers. Graham, 310-399-5104
 • **Fantastic**, funk, Fender, fretless bst, lots of pro exp, writes jazz, blues, Middle Eastern, acoustic bluesgrass, altmv, seasoned prod, road, studio. 818-344-6306
 • **Funky**, lng hr, white boy, can ply, sks hvy funk, HR, groove band. No jocks, sissies or excuses. Joseph, 818-753-7712
 • **Plt that funky music**, white boy. **Bst avail** for hvy funk, HR. Maj touring & recording exp. Srs pros only. pis. Joseph, 818-713-7712
 • **Pro bs plyr** avail for signed altmv rock band. Ready to tour or recd. 818-996-0493
 • **Pro rock/metal** bst avail for session & showscng wrk. Maj recording credits & tall, young, lng hr image. Srs pros only. pis. 818-382-2805
 • **Progrsv HR bst** sng artistic, technical band w/pro qual mtr in styles of Yes, old Rush, Dream Theater, Saga. Jeff, 818-985-4002
 • **Seasoned** bst avail to spice up your recording & add the hot tasting groove you've been looking for. All styles. Pros only. Intl equip. 818-763-3994
 • **Sngwr/bst/sng** sks estab, altmv band w/hrd edged & charismatic sng w/unique spng. I've got chops, gear, lks, vox. No slip. 818-980-2091

10. BASSISTS WANTED

• **#1 bst** for non altmv HR band. Must be simple yet intricate. Very srs w/rock image. Have everything but a deal & you. 818-763-3994
 • **Acous/elec** band w/new sound, gig exp, mgmt, Hlywd rehrr. Sks create pro to fill slot immed. Jesse, 818-343-1489; 800-350-4639
 • **Aggrsv**, intense bs plyr wtd for srs. Intl Pantera, Metallica, Suedala. Must have prod gear & dedcm. Call Jim, 310-274-9426
 • **Aggrsv**, progrsv, hrd rocking, bluesy, 4 string monster wtd by guit & trm to form band. We have lockout. Srs only. pis. Pis w msp. 818-980-2904
 • **All pro bst** ntd soon, killer chops, rock star image & dedcm ntd. Intl Pilson, Fax, Jackson, Bolan, Shows, EP, Ziozover photo shoot pending. Greg, 818-980-6669
 • **Altmv bs plyr** ntd ASAP for sngwrng band w/hrsrl ssk & upcmg sngs. Young, new sound, big guitars w/slight pop Intl. Short hr pref'd. Dale, 818-508-1468
 • **Altmv trto w/rd deal** & mgmt lkg for bs plyr that sings bckup & can tour. 310-288-7892
 • **Are you ready?** We are. Ndt bst w/bkng vocs & exp. Have grt sngs & hrsrl spc. Miles, 818-843-4432
 • **Atty shopping** tape. Have lks, hooks, lockout & connex. Wtd, bsc/voc, tall, thin image. Intl Zep, Whitesnake, Mr Big, Stryper. No drugs, alcohol, smokers. 310-474-1286
 • **Bad boy ctry** standup bs plyr wtd by fem sngwr w/Patsy Cline, Clapton, Clint Black Intl. Nat'l agency frst & gig in 5 star hotel. Suzanne Smith, 818-980-2514
 • **Band sks** bst. Intl Hendrix, Zep, Humble Pie, Motown, Aero. 60's, 70's, 90's image. Labl & mgmt intrst. Plyng live in July. 310-673-5457; 328-6242
 • **Black bst**, under 26, wtd for 3 guit, hellified, 7 pc funk mob. Hendrix' band of gypsies, Bootsy, 1999 Prince. 310-372-3208
 • **Black bst**, under 26, wtd for hellified, all black, 3 guit, funkadelic mob band. Hendrix, Bootsy, 1999 Prince. Player, 310-372-3208
 • **Blues, jazz**, altmv rock bst wtd. Intl Allison, Tom Waits. Call Rich, 818-879-7434
 • **Bs plyr** ntd for instrmntl pop band w/CD out for live gigs & possible touring. Style of Kate Bush, DePeche, Amateurs OK. 213-258-2401
 • **Bs plyr** ntd immed for altmv band w/upcmg mtr & labl intrst. Intl Toad, Jane's, Nin, Pearl Jam, Laney, 310-376-2286

• **Bs plyr** ntd immed. Someone w/ the Intl of Motown, Zep, Stanley Clarke, Jane's, Third World, for cool, soulful band. Must be open minded individual. Jim, 213-938-3865
 • **Bs plyr** ntd to complete 3 man pwr jam. Strong vocs a must. No bad habits. Pros only nd apply. 818-567-1459
 • **Bs plyr** ntd to complete 70's blues trio band. No Seattle, no BIT. Srs only. Call Nobl, 310-477-3525
 • **Bs plyr** ntd to complete band. Intl Beatles. Laurie Nelon, Motown, Mary Chapin Carpenter. 818-761-8311
 • **Bs plyr** wtd by band. Enuff, Skid, Shotgun Messiah, Michael Sweet type vocs. Tall, lng hr, solid groove plyrs only. Lv msp. 310-470-6117
 • **Bs plyr** wtd by rock band. Intl Stones, Doors, Aero. Origs & covers. Vocs a must. Have lots of gigs. Ken, 818-509-0362
 • **Bs plyr** wtd by voc, guit & drmr for creatv musical proj. A/Chains, Kings X, Q'Hyche. Srs only. Call D.J., 310-370-1957
 • **Bs plyr** wtd for album proj. Call Michael, 818-506-4768
 • **Bs plyr** wtd for altmv band plyng orgs & covers. Paying gigs already booked. Intl REM, Beatles, Costello, Grateful Dead. 310-398-2824
 • **Bs plyr** wtd for blues based band. No HR/HM. Intl Muddy, The Wolf, Elmore, BB, Buddy, ira, 310-659-1951
 • **Bs plyr** wtd for medc HR band. Pro, dedcm team plyr w/ gear & imspo. Intl MSG, Scream, TNT. After 6pm. Arnold, 818-753-9512
 • **Bs plyr** wtd for orig rock band. Some copies. Pis contact Randy, 213-221-8209
 • **Bs plyr** wtd for pro sit. Intl Michael Penn, Crowded Hs & The Wolf. 818-508-0742
 • **Bs plyr** wtd for pro sit. Must be acceptl plyr. Bckgm vocs for harmonies. Intl Enuff, Extreme, Uniq sound, grt lks, lng hr, age 20-28. Janice, 818-957-0748
 • **Bs plyr** wtd for R&R band. Intl Stones, Big Star, Replacements. Srs, responsbl, gd equip. 818-508-0742
 • **Bs plyr** wtd for rock band. Intl Adams, Marx, Jovi. Top pro/engineer, private rehrr. 27-32. No writers, no smoking or drugs. 818-557-0722
 • **Bs plyr** wtd. Do you like Whitesnake, GNR, Zep, Priest? Mgmt & upcmg tour. Call Gary, 818-989-7944
 • **Bst auditions** for reforming rock band beginning immed. **Bs plyr** wtd for rock band. Intl Adams, Marx, Jovi. Be ready for this one. Doc, 818-980-4685
 • **Bst ntd** by band w/dedc deal for video & touring. Intl T-Rex, Suite, Mott & NY Dolls. Tint, image, gear & imspo a must. 310-278-2725
 • **Bst ntd** by estab, critically acclaimed pop band. Bckng wtd by big plus. Intl range from Sugar to XTC. Mike, 714-968-7537
 • **Bst ntd** for groove orientd improv. Various styles. Natrl feel. Gd equip. 213-462-1158; 818-704-9232
 • **Bst ntd** for orig, altmv crossover rock band. Bckups vocs, sngwrng abt a plus. Lv msp. 310-572-5087
 • **Bst ntd** for soull, wcked, moody, medc HR band. Lynch Mob style. You, killer image, abtl, bckng vocs, hrd wrkg team plyr. Pros only. 818-980-2472
 • **Bst ntd** to complete band. Male or fem, 24-31. Pis know these intl. Space Man 3, Lush, Stones, 60's, Motown. Jeff, 213-525-1613
 • **Bst ntd**. Bst ntd. Bst ntd. Hvy, moody, detailed, mental. HR, prog, A/Chains, Primus, Blind Melon, Drmr & guit. Studio & equip & drive. Brian, 213-465-8220
 • **Bst w/creatv** intensely sought by altmv band. Into Ride, Cure, Sonic Youth, Love/Rockets, Dinosaur Jr. No drugs, no attachments. 213-469-3439
 • **Bst wtd** image to form metal band w/ndorsed fem guit. Skid to Dream Theater. I have hrs, sngs, rehrr spc. Jaye, 818-766-6028
 • **Bst wvocs** for T40 rock. Wrk 3-5 nites/week. Must have image, gd imspo, gd gear. Singing a must. 310-398-2190
 • **Bst wtd** by AXIOM, orig pwr trto. Intl Hendrix, Kings X, Muddy Waters, Larry Graham, Stanley Clarke, Rehrr Lxs area. Call Eric, 310-674-4007
 • **Bst wtd** by cmrcl hvy groove rock band. Jovh, Tesla, Cinderella. Sellable sngs, image conscious. cool hr, bckng vocs, job imspo a must. 818-567-4350
 • **Bst wtd** by guit & voc for exotc HR band. 21 & up. Open minded & srs a must. Killer direction. Ricardo, 213-465-4231
 • **Bst wtd** by sngtr & rhythm guit to form straight ahead band inspired by AC/DC, Kix & Cult. 213-857-8484
 • **Bst wtd** by x-bounding guit of Kudohat & Gumbo Delik. Sks hvy bst into S' Garden, A/Chains, Zep, Sabbath. Must have imspo & be srs. Jason, 818-991-3451
 • **Bst wtd** for hvy, aggrsv, non poser band. Intl Aero to Motorhead. Hlywd rehrr. PA & tape. No flakes or GITs. 213-856-6125

• **Bst wtd** for rock band. No metal. Todd, 818-365-0059
 • **Bst wtd** for trto. Fast sit. Rehrr studio, labl intrst, etc. Megadeth, Rush, to Hendrix, Nikki, 818-846-5812
 • **Bst wtd** for wrkg San Fem Val orig/cover band. Intl Journey, Fleetwood, Clapton. Must be dedcm. Bkng vocs a plus. 818-595-1312
 • **Bst wtd**, male or fem, 25-30, sng orientd. Pis know these intl. Spiritualized, Piles, MB Valentine, La's, Stones, Motown, 60's. Jeff, 213-525-1613
 • **Bst wtd**. Altmv band now forming. Intl Replacements, Iggy, Neil Young, Ryan, 213-660-8615
 • **Bst wtd**. Career orientd, for pwr trto w/lots of orgs & upcmg recording sessions. Intl Hendrix, Page, Trower, Clapton. Sngs, 818-373-5738; Ferdie, 213-664-2869
 • **Bst**, must sing, some ld, & bckup for T40 rock band. Wrk every week. Pros only. 714-563-0006
 • **Bst**. Music from hypnotic, swirling acoustic to intense pwr groove. No Seattle, COC, A/Chains, Blind Melon, Kelly, 213-580-2066
 • **Chance** of a lifetime opportunity for young, charismatic bst aka Elton, Pearl, U2, Pink, w/altmv 90's polish. Maj mgmt, development deal. Under 26. 818-557-1442
 • **Chop** master for instrmntl rock w/labl intrst ala Satriani, Beck, Showscng & recording. Rehrrs paid. Srs only. 818-506-6423
 • **Christian** bs plyr for orig rock & gospel music. Ron, 310-630-2336
 • **Christiane**, Christine, Christine, girl w/unicon on her bs & car, where are you? We nd you for our band. Katya, 310-823-1047
 • **COD** A sng bst lkg for rock band w/real sngs. This could be the next big thing. Bkng vocs a big plus. We have rehrr spc. Myles, 818-843-4432
 • **Committed** bst ntd for srs proj. Intl Indigo Girls, Etheridge. Stand up plyrs welcome. Seasoned plyrs only nd apply. 310-652-8990
 • **Cover band** sks bst, style classic rock. We have a rehrr studio, PA & agent. 213-469-8704
 • **Creatv** bst wtd by guit to collab on HR proj. Lng hr image & drive. 818-585-3076
 • **Creatv** bst wtd for estab, altmv band. Sloussie mts A/Chains. Equip, car, no excuses req'd. Must be ready to jump in. 818-781-5701
 • **Dallas** band new to area nds bst to complete altmv band. Creativ, dedcm, no egos. Beatles, Sugar, Teenage Fan Club, SchoolFish, Brian, 818-994-8343
 • **Dark**, ethereal, harmonically challenging, medc, orig, rock band nds contrapuntal, multi timbral bs plyr. Carla, 818-346-9716
 • **Diverse** bst ntd for band w/elements of jazz & HR. Some odd meter & theory req'd. Recording & gigs. John, 213-882-6970
 • **Exp** bs plyr wtd for funk, blues rock trio w/demo & gigs. Soull, medc, dedcm to the groove. Mid-20's. Michael, 310-399-6857
 • **Fem** bs plyr wtd by fem guit to form trio. Emotional sngs, Riot Girl mts Pretenders. Srs only. 310-391-8814
 • **Fem** bst wtd for wrkg all girl band. 310-394-6996
 • **Fem** pop/rock sngs sks bst for live gigs & collab. Have demo deal. Call Melany, 213-851-1680
 • **Forming** band nds 90's bst. Must have gd alt, charismatic groove, imspo, bckng vocs, image. No flakes. Pro sngs. Greg, 818-753-6698
 • **Funk**, male/fem plyr wtd to J/F highly visuat band w/soull, white male voc. Intl Sly Stone, P-Funk, Prince, Dan, 818-773-3066
 • **Groove** & blues Intl rock bst wtd for orig band. Have many gigs. Scott, 818-563-9369
 • **Groove** monster ntd or Stones mts Pistols mts AC/DC. Trmspo & image necessary. Rehrrs in Hlywd. Gigs pending. Dave, 213-664-4671
 • **Grit** contemporary blues art. Steady blues plyr. Must be quick learner & have grt bst. exp gigs & pending studio proj. J.R., 805-251-8057

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 • **Guit sks** bst & drmr for hvy funk rock trio. Rich, 213-957-4057
 • **Guit/voc** lkg for grt plyng bs plyr for 3 pc band. Styles like Go Go Dolls, Lemonheads, Nirvana. Got the tunes & att. 213-851-1342
 • **HEARTBREAK** auditing bst. Must groove, sing, lkg & have no ego. Blue Murder, Mr Big, VH, David, 818-995-7625; Marlin, 818-990-4720
 • **HR/metal**, lng hr image, direction, Dio, J.P., Ozzy. Have many real connex, pro sngs. 213-850-5049
 • **Hrd** driving, melody orientd, orig rock band wtd auditing. Must be versfl, pro, quick learner. Gocs a plus. Grt sngs, plyrs, mgmt, future. Michael, 213-851-6391
 • **Keyboard/drmr** team snging for proficient, progrsv bs plyr. Sngwrtrs welcome. Intl Yes, ELP, etc. George, 310-668-0673
 • **Lkg** for bs plyr. Intl Peter Hook, Simon Gallup, Eric Avery. 310-803-3002
 • **Low** atting, bs smashing, Armpg blasting, concrete gypsy. Old Grue, old school. Know the k, you know the sound. Pros only. 818-594-1031
 • **Musicians** wtd to sub/lln w/4 pc ensemble in Hlywd Protestant church. Guit, percussn, keys, bs & horns. Readers prof'd, various contmpory styles. No pay but grt fellowship. Call for audtn. Mark or Sonia, 213-938-9135
 • **On fire** Christian, HR, wtd guit, bckng vocs, sks lnt bst. Srs calls only. Brad, 213-953-4544
 • **Progrsv** blues bst ntd to form band. Jay, 818-881-6362
 • **Rocking**, bluesably upright bst ntd. Some elec a plus. Walter a must. Paying gigs, mostly covers. SRV, Little Voice, Hendrix, Siray Cats. 818-902-1084
 • **Sng/sngwrtr** lkg for bs. Orgs, covers, hrd, soft, fast, slow. Respect for dynamics. Everything is spinning. Musicians only. Dig? Rod, 213-953-1409
 • **Sng/sngwrtr** sks bs plyr for possible collab. Cnry, blues, folk. Intl Joe Henry, Joe Ely, Chris Whitley. Call Nathan, 310-288-4175
 • **Skg** imaginative bs/voc to create something very diverse. 70's pop mts Kiss, S'Garden, Floyd, Dark & hvy yet fun, entertaining & different. Forrest, 818-752-4140
 • **Sng based** orig rock band sks bs plyr to complete trio. Call Mark, 213-851-2175
 • **THE GREAT FURIE** JAZZ GROUP sks bst to complete band. Greg, 818-884-7353
 • **Versfl** bs plyr wtd for orig cmrcl rock band. Must ply all styles. Be ready for anything. Tony, 818-999-4054
 • **Versfl** bst in vein of J.P. Jones &/or Hendrix wtd for orig 4 cc w/matr. Fran, 310-798-8728

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11. KEYBOARDISTS AVAILABLE

•Ken James, pianist, music director, arranger, state of the art elec piano & B3. Pro inquiries only. 818-563-1643
 •Keyboardist w/wind equip, has album credits, pros only. Lkg for overseas sits, 1 nfters, fill ins, reading abtl. Also dbl on vocs. Bckgrnd vocs. 310-677-7994
 •Keyboardist/programmer, dm progmmr, rcrding sessions. Richard. 818-759-1418
 •Keyboardist/voc/guit avail for srs pro sit or P/T. Can travel. Infil Etkon, Kinks, Jollyfish, Adam. 310-445-8975
 •Keyboard progmmr, dm progmmr, into dance, pop, R&B, hip hop & funk proj. Call Mark, 213-653-8157
 •Midl keyboard, Midl brass section, guit, plus id & bckup vocs, avail for wrkg sit. Jerry, 310-374-8533
 •Pro keyboardist/voc avail. World tour exp w/various multi platinum artists. Pls call Burt, 818-889-2109
 •Pro sampling. Give your band perfct vocs nite after nite. On & off stage keyboardist avail. Reasonable. 818-752-6976

11. KEYBOARDISTS WANTED

•2 conventional musicians lkg for somebody w/sampler, synth & knowledge of techno industrial, prog, xperimntl sounds to collab on unid proj. Don, 213-467-9144
 •Ambitious pro keyboardist wld for melodic rock band. Gd bckup voc abtl. Teamplyrs only. Infil Heart, Giant, Yankees. 310-214-7276
 •Bad boy cntry keyboard/compr wtd by lem singr w/Patsy Cline, Clapton, Clint Black nft. Nat'l agency intrst & gig in 5 star hotel. Suzanne Smith, 818-980-2514

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•Exp keybrd plyr wld for funk, blues rock trio w/demo & gigs. Soull, melc & bluesy. Mid 20's. Michael, 310-399-6857
 •Fem keybrdst ndd for rock band. Vocs/sngwrng a plus. No jazz or progsv rock. Just bubblegum music wedge. Rachel, 213-979-2030
 •Frontmn, 24, w/studio, demo, sks musicians. Infil Journey, Jovi, Danger, Danger. Grt lks, att, sngs. Alan, 213-939-8357
 •Keybrdst ndd for cntry pop band w/rll orig. Record deal comex & gigs starting July 1. Must be dedidcd to band. Nadine, 213-957-1174
 •Keybrdst ndd to complete classic rock/blues band. Infil Doors, Stones, Call Jeff, 818-752-0266
 •Keybrdst ndd to join orig rock, rock/blues band. We supply Hammond & piano. Under 30 pref'd. Chris, 213-461-1233
 •Keybrdst w/Hammond ndd for contmpy blues band. Part or F/T. Must be gd soloist & versitl. Includes pay. J.R., 805-251-8057
 •Keybrdst w/vocs ndd to complete 4 pc orig altmty band. Cuit abtl a plus. Have demo. Giggng soon. Infil U2, REM & Smiths. Dave, 818-708-9171
 •Keybrdst wtd by band w/windie CD. Style of Kate Bush, DePeche, Talking Heads. Non compr sit, must be into plying live. 213-258-2401
 •Keybrdst wtd for altmty pop/rock gr w/demo, atty & gigs lined up. Infil U2, Simple Minds, Crowded Hs. Pls call Kelly, 213-850-6094
 •Keybrdst wtd for jazz/rock band. Upcmg gigs. Infil Brand X, Steely Dan. Srs & dedidcd plyrs only. Jake, 818-348-6058
 •Keybrdst, pianist, organist ndd urgently to join orig rock band. We supply gear & have mgmt, gigs & sessions. Dedidcd necessary. Call now. Fred, 213-739-3762
 •Keybrdst/voc wtd for Maui gigs, mid June thru fall. Altmt/rock. Covers. Top gear, secong, image. Gd pay, grt fun. Call now. Matthew Gillenberg, 619-465-8093

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•Keybrd plyr ndd for xperimntl pop band w/CD out for live gigs & possible touring. Style of Kate Bush, DePeche. Amateurs OK. 213-258-2401
 •Keybrd plyr wtd for 70's disco/funk revival band. Paying gigs soon. Jason, 818-781-2728
 •Keybrd plyr wtd to join pro band wrkg w/labl. Infil Robbie Robertson, Dire Straights, Floyd. Call Wolf, 213-467-8405
 •Keybrds for estab, altmty rave style band. Simple parts for features. We have all the gear & gigs. Fem pref'd, beginners welcome. Jo, 310-659-2070
 •Keys wtd, male or fem, for altmty, melc rock band w/ strong sngs, gigs, legal rap & labl intrst. Call Andrew, 818-501-4214
 •LOCAL HEROES are skg keybrdst w/strong bckng vocs. Must have pro equip, image, dedidcn. Music is cmrcl rock. No metal. Matt, 213-260-1070
 •MY NAKED AUNT, an altmty rock band sks creatv keybrdst. We rehirs in N Hilywd. Sam, 213-888-1531
 •Nd voc to finish aggrsv, progsv album. Broad range of nuance req'd. Send tape to Bojack, 1807 Shell Ave, Venice CA 90291
 •Piano plyr ndd for fem voc grp. Must be able to ply some left hand bs. Linda, 213-668-9255
 •Progrrv metal band w/24 hr lockout sks melc, versitl sks w/soprano tenor bckgrnd vocs. Infil Yes, Dream Theater, L.P. Pkg to PO Box 5271, W Covina CA 91791-5271
 •Rcrding artist sks keybrd plyr. Srs inquiries only. Send pkg to 421 N Rodeo Dr #15354, Bev Hills CA 90210
 •Skg exp lem keybrdst. Singing abtl a plus but not necessary. I'm superly lyrisc, strong melcdly, pop ballads, soft rock. Sk music partnership. Sean, 213-653-8782
 •THE GREG FURIE JAZZ GROUP sks keybrdst to complete band. Greg, 818-884-7353
 •Voc sks pianist/keybrdst to form duo for piano bar. Paying gigs in Vegas, LA, Tahoe, etc. Wnt to make money & are drug free & motlvd? Call me. Ray, 818-766-8648

12. VOCALISTS AVAILABLE

•20 y/o 70's type singr w/cool sngs & lyrics into old AC/DC, Stones, Steppenwolf & KXLS, nds raw, bluesy R&R band wait & cue. 818-982-9383
 •6 ft, 175 lb blonde, 27 y/o, mid to hi range, sks band in vein

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•of early Crue, Poison, Von Scott, Pussycat, Billy Tear, 818-781-3472
 •A1 voc w/killer instnc sks are slnging, splf swnging, grnd bringng savages. Ready to J/F young, energetic, HllM band. Shel, 818-786-3366
 •Altmtv slng/sngwr, fem, 30 y/o, sks band. Pref LA area. Infil Costello, Lennon, Blondie & Belly. Amy, 310-837-5424
 •Attrctv fem voc lkg for wrk. Demos, rcrdngs, albums, studio wrk. The music that I do, pop, R&B, T40, gospel, hip hop. Tara Word, 213-756-8416
 •Creatv, poetic male voc to complete formed proj. Into lrbal sounds, psychc, groove & tngy open spaces. Jane's, Pumpkins, Blind Melon. 213-721-5791
 •Dedidcd team plyr, image, pro att, blah, blah, blah. Cut the crap. You got balls & you wnt a sng w/oo many balls & loo much att. Call me. 818-559-7262
 •Estab altmty fem ld voc w/sngs sks band. Infil L7, Hole, Patsy Cline, Nancy Sinatra. Rene, 818-782-3686
 •Exp fem voc lkg for wrk. Avail for demos, sessions of all kinds & live gigs. Paid wrk only. Pop, R&B, soul, T40 & jazz. Pls call Susan, 818-762-0583
 •Fem voc avail for paid demo & bckgrnd singing wrk. Call Angela, 310-572-5087
 •Fem voc avail for rcrding, perfmg & demos. Total pro. Ld & bckgrnd. Pro fits only. Michelle, 213-755-6942
 •Fem voc avail for sessions & demo wrk & shows's. Lds & bckgrnds. Tape avail. Jennifer, 818-769-7198
 •Fem voc sks wrkg or near wrkg T40 band. I have exp & equip. Lv msg. Lisa, 310-376-7257
 •Fem w/gldcn vocs sks session & demo wrk. Strong lds or smooth bckups. Tape avail. Srs only. Francoise, 310-534-8006
 •Frontmn w/stage exp/voc perfmcn degree, rcrdrtv intrst, lkg for altmty band w/srs goals. Infil U2, REM, Pearl Jam. Ted, 818-904-0721
 •Frontmn, 24, Christian, w/studio, demo, sks musicians. Infil Journey, Jovi, Danger, Danger. Grt lks, att, sngs. Alan, 213-939-8357
 •Funk, voc avail to J/F highly visual band w/soull, white male voc. Infil Sly Stone, P-Funk, Prince. Dan, 818-773-3066
 •Hi energy fem voc sks to J/F creatv rock, pop band w/funk edge. Deana, 818-986-2171
 •Hi energy, altmty, emotonal singr, Infil U2, Rise Robots Rise, Jane's, Helmet. Jason, 213-663-4735
 •History awaits. Jim Morrison & Marvin Gaye had a son. He's lkg for the team. Srs concert/deal ready pros only. No joke! T, 310-281-6837
 •Image, voc sound of Michael Sweet of Stryper, guit of VH, rhythm & groove of funk/soul. If you nd a voc/sngwrtr, call for demo. Steve, 519-657-4786
 •Ld voc avail for T40 paying sit only. Gd lks, strong voc, also plys guit. Ready to wrk, pro sit only. 213-726-6741

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•Ld voc lkg for band that sounds like cross between Elvis, Sinatra, Connick Jr. to form possible cover band or orig band. Gd vocs, pwrfl range. 818-785-2280

•Ld/bckup voc w/guit, keyboard avail for pro sit or P/T. Can travel. Intl Etton, Kink, Jellyfish. Adam, 310-445-8975

•Male ld & bckup voc & percussnt avail for pro sfts. Any style. Hi baritone, multi lingual, grt lk & stage presnc. Patrick, 213-557-8445

•Male ld voc sks blues rock or southern rock band w/ emphasis on blues. No funk or groove rock. No Aero or Crowes clones, pls. Nathan, 213-666-9542

•Male pop singr avail for demos, jingles & session wrk. Exp. limit, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703

•Male voc avail for demo wrk. Avail anytime, 818-994-2935

•Male voc avail to form HM band. Tenor w/wide range. Intl Axl Rose, Robert Plant, Steven Tyler. Chris, 310-274-3730

•Male voc avail. Lkg for new proj to ply lyrics to. Intl Priest, Aaro, Whitesnake. Call Marinelli, 310-820-1541

•Male voc sks atmospheric sound w/intelgnt edge. Pls be dedicatd & open minded. Esoteric associates of Bill Wilson pref'd. John, 818-989-1308

•Pro fem singr/lyricst w/ fresh ideas sks band, something erie, hvy, moody & importnt. Intl Jane's, Nymphs, Veivets, Pumpkins. Have mgmt & instrnt. 310-288-8009

•Pro black fem bckgmd enhancer. Wake up that dull voc bckgmd. R&B, jazz, blues, pop, hip hop, scat & this & that. Sks studio & demos only. Page K.C., 213-704-1426

•Pro fem avail for session wrk in jingles. Versitl but R&B & soul specialties. Pro only. Carol, 714-964-8148

•Pro fem voc lkg for steady wrkg band to ply covers. Pref R&B, soul or contmpy. Strong voc & wide range. Carol, 714-988-6419

•Pro voc avail. Formerly w/various multi platinum bands & artists. Sks world class grp. Call Burt. 818-889-2109

•Pro voc/sngwrtr/lyricst w/3 oct plus tenor range & yrs of exp avail for demos, jingles & session wrk. Grt ear, classically trained. 818-765-4684

•Pro voc/sngwrtr/lyricst lkg for wrkg T40 band. Perfming & recrdng exp. Intl Plant, McCartney, Collins, Perry, Anderson. 714-951-6897

•Rapper sks creaty guit for live music/rp proj in Rage/RHCP vein. No aiches. 818-340-4917

•Sngtr sks musically unlimited soulmates to creaty emotionally hvy rock. Lyrics speak the bitter truth w/ serene intention. Profile only. Star, 213-989-9209

•Sngtr/sngwrtr Intl by T-Rex, Bowie, Slade & Gary Glitter lkg for bs plyr, guit, dmr & sax plyr. 213-666-9189

•Sngtr/sngwrtr w/gigs sks to J/F band w/B3, piano sound ala Squeezbe. Intl McCartney, Lovett, T Bone Burnett. Gd ear, bckgmd vocs. Albert, 818-988-5329

•Sngtr/sound alike & impersonator avail for jingles. I do Plant, Morrison, Elvis, Alice Cooper, Steve Perry, & much more. Michael, 818-768-4527

•Slamming fem reggae rapper avail for demos sessions or wrkg w/other artists. 818-567-3484

•The white Zap tribute voc avail for session wrk. signed bands & proj. Wrkd w/Paul Taylor, Carl Anderson, Carmine Appice. Star quality. Michael Nagy, 818-768-4527

•Voc lkg for estab wrkg classic rock band. Sings ld, bckups, also dbls on keybrds & bs. Richard, 818-759-1418

•Voc/guit plyr sks creaty ing hr band into White Zombie, Faith, Hendrix, Cult. No Orange Co. 310-473-5752

•Voc/guit sks band into White Zombie, Faith, Antvax, Cult. No Orange Co. Greg, 310-473-5752

•Voc/lyricst avail. Intl Police, Pearl Jam, Hendrix, L. Colbur. Lkg for rhythmic band w/edge. Call Rob, 310-837-3768

•Voc/lyricst into something pwrfl & emotional. Altmy to balls out mean. I have lockout in Valencia. Ron, 805-253-0937

•Voc/sngwrtr/keys. 30's. Jane's, NIN, Lush, Frpp.

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•Xlnt voc, image & presnc avail for recrdng & toumg band. Uniq vox w/riffl Plant, Haggar, Perry, Otis Redding, Janis. Michael, 818-768-4527

12. VOCALISTS WANTED

•#1 pro voc w/soul ndd by bat & guit to form verstl HR band. We have lrg catalog of solid matrt. Tim, 310-857-0635

•2nd male ld voc w/guit, keyboard or instrmt avail for rock band w/wing hr, mid 20's, paid gigs, indie CD recrdng Involved. Lance, 818-347-0908

•A black R&B, attracty, fem voc wld by sngwrtr to collab on future proj. Tapes & photo req'd. Tom, 818-222-0774

•A voc wld by guit & dmr to form progrsv type blues band. We have rehsil place. Pls lvs msg. 818-980-2904

•A voc/lyricst for writing & recrdng wld. Wide variety of Intl & exp. Blues, rock, pop, other. Must have verstl yet distinct style. 213-957-0975

•A1 pwrfl, melcd male voc/melody writr wld to collab & form melcd, diverse, hvy rock band w/guit/sngwrtr. Intl Zap. Floyd, O'Ryche, 310-659-0389

•A1 voc wld ala Dream Theater, Skid, TNT, O'Ryche. We offer & require stage, studio exp, team plyrs, strong image, obsession w/success. 213-913-4225

•Aggrsv 3 pc sks voc w/msg, not a love story. Skid mts A/ Chains mts early Sabbath. 213-878-0476; 818-783-6103

•Altmy band w/wrd edged lkg for mid-20's, turnky, soufl & melcd voc. Carlos, 310-885-9500

•Altmy rock band, THE GLORIA HOUSE, is lkg for ld singr/lyricst. Pref singr w/rp act & album exp. 818-733-9015

•Attractv voc, hot rock act w/radio friendly matrt, studio, investors, mgmt, labl bting. Will accept rookies if lks & vox are happening. Eric, 310-288-3562

•Atty shopping tape. Have ks, hooks, lockout & connex. Wld, tenor ld voc, tall, thin image. Intl Zap, Whitesnake, Mr Big, Stryper. 310-474-1286

•Ballay male singr, 20-28, ndd to collab, recrd & gig w/ melcd HR band. Have grt sngs, grt plyrs. Nd grt voc. Doug, 213-466-8781

•Bckup voc w/guit/keyboard avail ndd for orig, altmy pop band. Home, gigging soon. Intl U2, REM, Smiths & M.C. Dave, 818-708-9171

•Bckup voc wld for funk, soul, rap & roll band. Wrkg, gigs, demo in process. Call Eric, 213-727-0746

•Chance of a lifetime opportunity for young, charismatic voc leton, Pearl, U2, Pink, w/altmy 90's polish. Maj mgmt, developmnt deal. Under 26. 818-557-1442

•Cntry male voc/rhythm guit ndd by F/T band. Front exp, grt voc, gd energy, pro att. Contmpy image w/current matrt. Doug, 818-567-8448

•Creaty singr wld to complete aggrsv 3 pc hvy groove grt feel. Rudy, 818-353-8865

•Creaty, melcd voc w/rock image ndd for recrdng artist. BARRACUDA. 3 tours, MTV video & 1 album. Melcd groove rock. 818-780-4524

•Creaty, unlk voc ndd for modern hvy band. Intl DePeche, Jane's, NIN, Curs. 818-382-2813

•Dark, glam, image god. Straight dyed hr, skinny, elec gypsy. Pro only. 818-594-1031

•Dynamic, exp, verstl fem voc. Hi energy, fronts, strong bckups. For gigs or session wrk. Dance, R&B, pop. Call Ruthie, 818-451-9960

•Fem bckgmd voc, accous guit, wld for unlk pop act w/ representation & labl intrst. Xlnt opportunity. Contact Renata, 818-887-3358

•Fem or male voc wld w/hi vox to do some studio wrk. Some pay offered depending on capabilities of the person. Call Brian, lvs msg, 818-559-2510

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•Fem singr wld. Oriental, Latin or European. Into dance music. Expose, Cover Girls, Miami Sound Machine, Sade, etc. For internat'l band w/recrdng proj & possible tours. 714-647-2469

•Fem voc & music wld. I am superb lyricst, strong melcdly, top ballad, soft rock. Sk commld music partnership for demo, etc. 213-653-8782

•Fem voc wld by accous guit plyr for accous music. Joni Mitchell, Beatles. 310-794-5397

•Fem voc wld by industrial disco band w/Euro recrd deal. Intl Patsy Cline, K.L.F., Frances Farmer. 213-413-5083

•Fem voc wld for gigging HR band. Funk grooves. Loud, crunchy guits. Must have very pwrfl, hi range vox ala Wilson, etc. 818-382-4520

•Fem voc wld for top fem grp. Killer ld, soufl vox. Must dance & lkg grt. Able to recrd & travel. There is pay. Recrd deal waiting. Dale, 818-377-5822

•Forming band nld 90's voc. Must have gd att, full range, snwrting abil, trnsp, image. No flakes. Pro sfts. Peiri, 818-752-0069

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-Frontm'n/w/ voc for estab. orig. hvy rock band. Intl Hagar, Jeff Keith, etc. Demo tapes pref'd. Bay area based band. Bobby Townsend. 510-778-3563

-Guitr lkg for R&R lyrics/voc. Intl Cougar, Stones, Crowes, Steve Earle, etc. Dediclin, pro req'd. 213-939-7761

-Hrd. aggrv rock act. Sks w/orig. sd. lkg rapper/sngwr/ sngwr. Team plyrs only. Have several laboffers. Call Mr Wagner, 818-377-5008

-Ld voc wtd for signed band w/name plyrs. X-Hellion, Armoured Snt. 818-509-3890

-Lkg for 2 authentic fem singers to form girl grp. Intl world music, funk, classici, soul, hip hop. Call Nana. 310-398-8411

-Lkg for 3 male R&B vocs. Michael Miller, 818-895-2365

-Lkg for attractive Asian or Phillipino girl grp or solo act. Sing R&B, pop, etc. Darryl. 213-757-2053

-Lkg for fem bckup voc for up & coming rock band. 818-994-2935

-Male frontm'n wtd for band. Intl are O'Ryche, VH, Scorpis, Firehouse. Contact John, 213-851-5521

-Male HR voc wtd for band. Music writing styles like O'Ryche, Firehouse, Warrant, Skid, old VH. Call if you're srs. 213-851-5521

-Male Id voc wtd. Jovi, Adams, Marx style. Grt matrl & connex. Top producer/engineer. Private studio. 28-33. No smoking or drugs. 818-557-0722

-Male voc wtd by guit/sngwr to collab & form core of HR band. Lng hr image & pro att. 818-985-3076

-Male voc wtd for cmrl HR band. Intl Journey, VH, Bad English. No drugs. Pros only. 909-622-3898

-Ndd Immed. Srs black fem singers between ages 19-24.

Trnspo a must. Melba or Marvin, 310-402-5905

-Not your average, altrmv, HR, grooving, funky, groove, pop, metal band, sks male voc/lyric/frontm'n. Singrs only. Gigs, recrdng intrst. Fren. 818-788-0736

-On fire Christian, HR/HM Id guit, bking vocs, sks Intl male or fem voc. Srs calls only. Brad, 310-672-4544

-Only the best pro vox. Floyd, Doors, Jazebel, Idol. Call machine, hear sngs. 818-786-4287

-Positive hrd core fem rapper for compilation proj. Shelton, 818-841-5518

-Progrv HR band sks male voc. Meldc w/abil to write lyrics. Intl Hendrix, Purple, old King Crimson. 213-461-6323

-Sebastian's vocs. Roth's charisma, Tale's ego wtd by estab band w/sngs, image & team plyrs obsessed w/ success. Massive studio/stage exp. 213-913-4225

-Sing thrllng melodies! Creatv modern day sngwrtr sks brilliant, unq stage vox for extraordinary new band. 310-640-9693

-Singr wtd for bluesy HR, prg grunge band. Lks not importnt. Team plyr a must. Dediclin a must. 818-787-2296

-Singr wtd for orig HR band. Intl older VH, Journey, Mr Big. Srs only. 818-886-3610

-Soull fem singr for estab altrmv band. Stereo MC's, Aretha Franklin, Tears/Fears, Happy Monday, Staple Singers. Joe, 310-659-2070

-Soull, melcld singr/lyricst wtd by orig blues/funk rock band. Intl L. Colour, Extreme, Trower. No csis, posers or Strip geeeks. 310-474-8909; 310-398-3646

-Soull, melcld singr/lyricst wtd by orig blues/funk rock band. Intl L. Colour, Trower, Extreme. No posers, csis or Strip geeeks. 310-474-8909; 310-398-3646

-Soull, real pro male voc/frontm'n for headlining metal/ altrmv act. Lng hr, xtensv live/studio exp. xint melody, lyric writing abil. 310-373-9254

-Strong voc & rappers wtd. Must be charismt for pop, house, rap, R&B projis. Prodcin team w/nat'l credits & possible recrdng contract. Alex, 714-856-1889

13. DRUMMERS AVAILABLE

-Aggrv dmr w/killer everything sks srs mature pro act, pref w/abil & mgmt. Into Dream Theater, Extreme, Skid, Rick, 310-596-1846

-All pro dmr w/stage & studio exp lkg for estab bally metal act. COC, Pantera, Helmet. Call Michael, 818-752-7208

-Anti-candy, thunderous dmr, to terminate the tap dance. Mark, 213-874-5174

-Creatv dmr/lyricst sks plyrs to create something like Kiss, Jellyfish, S Garden, Ambrosia, Alice Cooper, etc. No posing req'd. Forrest, 818-752-4140

-Drm progmmr avail for demos & related projis. All styles. Call Victor, 213-757-3637

-Drm avail for recrdng & tourng. Passport ready, pros only. Paul, 213-876-1858

-Drm lkg to J/F cover band. Open to all styles. some orig OK. Exp plyrs, pls. Keith, 909-989-1516

-Drm skg HR/HM band. Intl Zep, Sabbath, Public Enemy. Pro gear, att, chops. James, 818-763-8134

-Drm sks simple, solid, orig band. Intl Bad Religion, Sonic Youth, Blind Melon. Dana, 818-344-0564

-Drm w/20 yrs exp. lkg for active wrkg &/or orig proj of elec & acous. Call Al, 818-700-1348

-Drm w/bckup vocs sks band w/mgmt, soon to recrd. Exp rock, pop, stage, studio, video. 310-425-8999

-Drm wtd time & feel, also plyng exp. lkg to join wrkg or soon to be wrkg T40 or jazz. R&B type grp. 213-664-0355

-Drm, 25 yo, X-Berklie, lkg for wrkg org proj, rock, blues, jazz. Avail for studio or live perfrmnc. Grt chops. 310-394-8732

-Exp, deditcd, creatv, mature w/abil srchng for not typical, pro cmrl rock band w/ht matrl. Intl VH, Extreme, Mr Big, Brian, 818-280-4787

-Funky percussnst avail for gigs & sessions. Xint for demo. Ply csis, bongos, timbals. Ply all styles of American music. Pros only. Professor, 310-672-7148

-Percussnst, congas, timbals, hand toys, sks srs wrkg band w/vision, goals & purpose. Quality musicians, pls. 818-890-2702

-Pro dmr avail for wrkg sits. Intl A/Chains, Infectious

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Groove, Cameo, Prince, Rick, 213-664-7035

-Pro dmr avail. Equip is in pawn. Nd help to get it out & I'll do studio wrk for you. 213-660-5738

-Pro dmr lkg for gig pertaining to cruise ship job. Jamie, 213-660-5738

-Pro dmr sks plyr sit, jazz, Latin, T40, csis. Have trnspo, young, hungry & funky. Jeff, 818-986-8233

-Pro dmr w/25 yrs exp sks wrkg or soon to be wrkg band plyng 60's style soul. Motown, James Brown, etc. Barry, 818-982-7373

-Pro dmr, 36, sks bally, sng orientd rock band. Signed csis only. Call Bill, 213-874-7118

-Pro dmr, reading, age 27, gd image, grt gear, avail for cruise ship jobs immed. Call for references. 213-660-5738

-Pro percussnst & bckup voc avail for pro sits. Any style. Congas, bongos, timbals, loys, exotc specialities. Grt k & stage presnc. Pafrick, 213-857-8445

-Slamming, funky, hip hop dmr sks signed or close proj. Intl P-Funk, Sly, Graham Central Station, Wrkd w/Teddy Riley, Digital Underdog, Jonathan, 310-477-4314

-Upcmng gje, recrdng, showcs? No dmr? Gun for hire. Grt sound, style & k for all types of rock. Dan Dodd, 213-968-2588

-Versl dmr/voc avail for showcs' or studio wrk. Gretschn endorser. Intl Bonham, Bruford, Bozzio. Call Paul, 818-985-3700

-Vry pro R&R dmr w/pro exp, gear, image & att skg estab sits only. Call Mark, 213-957-4733

-Wll dmr for band. Listening for diverse soundscape w/ thump. Aretha, Booker T, MG's, metal, Marley. Matt, 213-850-8780

-X-YZ, 40 Thieves dmr. Much studio & live exp. Call Joe, 310-693-3136

13. DRUMMERS WANTED

-Singr/sngwrtr sks percussnst for possible collab. Cntry, blues, folk. Intl Joe Henry, Joe Ely, Chris Whitley. Call Nathan, 310-288-4175

-#1 pro dmr ndd by bst & gutt to form versl HR band. We have lrg catalog of solid matrl. Tim, 310-657-0635

-A groove chop monster funkified HR stylist wtd for top notch gigging band. Big sound, 2 vocs, male & fem. Shredding guits. BML, 213-856-8979

-Aggrv hrd htr ndd for very orig hvy thrash metal proj. We have gigs, demo, labl intrst & retnrl spc. Mel, 818-752-9257

-All pro dmr ndd soon. Killer chops, rock star image & deditcd nct. Intl Pilson, Fixx, Jackson, Bolan, Shows, EP, Ziozover photo shoot pending. Greg, 818-980-6669

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•Alltrm dmr wd by band. Must be nro nting groove plyr w/solid meler. Pixtes, Doors, early Floyd. John, 310-836-9230.
 •Attr. dmr wd w/equip & image for funky metal band. Infi Extreme, Badlands. 818-981-7891
 •BAD INNOCENCE sks HR dmr w/vocs, exp. flnt, image & chopa. Recrd CD, top prodcr, private rehsl. Send tape. photo to 10520 Burbank Bl, N Hollywood CA 91601
 •Bailly dmr. 20-28, nnd for cuttng edge mltic HR band. Have grt matrl & rehsl srs. Call Doug, 213-466-6761
 •BEYOND sks solid dmr. Altrm rock ala Floyd, U2, Iodt, Jezebel. Call machine, hear sngs. 818-786-4287
 •Charlie Watta, where are you? Dmr wd to form blues based rock band ala Slohess, Faces, Aero. Must have young, skinny, white boy image. 213-896-8100
 •Christian dmr wd for bluesy HR, semi altrm band. 818-881-0047
 •Creatv pwr dmr who is dedictd & pro req'd by estab HR band currently plyng Hillywd clubs. Infi Sabbath, Metalica, Zep, S'Garden & Beating. Scott, 213-465-1402
 •Dbl ba HR dmr wd for band. Music styles are like O'Ryche, Firehouse, Warrant, Skid, old VH. Call if you're srs, 213-851-5521
 •Do you like basic, underground, British flavored KROQ kind of music? If so, this could be your band. Matrl ready. Pls call Gisli, 818-345-2382
 •Driving, wicked, English altrm band w/labi intrst wrts versl, hungry character to enhance our uniq sound. Infi Perkins, Bonham, etc. Charlie, 213-467-9144
 •Dmr tech wd by band w/indie CD. Style of Kate Bush, DePeche, Talking Heads. 213-258-2401
 •Dmr nnd for estab LA hrd core rock band. Infi Sabbath, Ministry, Pollins, Slayer, Harlan, 818-981-5105
 •Dmr nnd for HR band. Must be solid, srs inquiries only. Infi Rainbow, Sabbath, Maiden. 818-504-0359
 •Dmr nnd for southern rock band w/labi intrst. Must be srs, dedictd & strong timng. Satellites, Dan Baird, Headhunters & Skymrd. 310-498-3571
 •Dmr nnd to complete orig pop/rock band. Must be hrd trting, versl, reliable. We sound like the Archies from hel. Rachel, 213-979-2030
 •Dmr nnd, paying gigs, mostly covers, vocs a must. SRV, Little Walter, Stray Cats, Hendrix. Texas shuffle, jump blues & strong Mitch Mitchell infl. 818-902-1084

•Dmr nnd. Estab hvy, altrm band, bluesy, funky, rock infl. You must be steady. Send tape, photo to 1831 N New Hampshire #109, LA CA 90027
 •Dmr wd image to form metal band w/endorsed fem quit. Skid to Dream Theater. I have sngs, rehsl srs. Jaye, 818-766-6028
 •Dmr w/intensity sought by altrm band. Into Ride, Cure, Sonic Youth, Love/Rockets, Dinosaur Jr. No drugs, no attachments. 213-469-3439
 •Dmr wd between ages of 20-24 to ply altrm edged HR. Single kick only. Infi Bonham, Kramer, Copeland. 818-761-4677
 •Dmr wd by acous/elec altrm band. Willing to improv & willing to do acous shows. Joe, 213-882-6044
 •Dmr wd by all orig R&R band. Crtry rock infl helpfl. Bckgrd vocs a must. Upcrng gigs & demo, Pls call Gary, 818-249-7139
 •Dmr wd by straight ahead singr & rhythm guit to form band inspired by AC/DC, Kixx & Cult. 213-857-8484
 •Dmr wd for altrm rock band. Solid time a must. Simple Minds, U2, Fux. Have labi intrst & gigs. Call Andrew, 818-501-4214
 •Dmr wd for blues based band. No HR/HM. Infi Muddy, The Wolf, Elmore, BB, Buddy, Ira, 310-659-1951
 •Dmr wd for crtry band. All orig. Fem vocs. Recrd deal connex. Gigs starting July. Only those who can commit no apply. Jay, 213-463-5999
 •Dmr wd for forming agrvrs metal arb. Infi Bad Brains,

Pantera, L Colour, Sacred Reich, Megadeth. Bckng vocs a plus. Pros only. Ron, 310-671-3429
 •Dmr wd for HR band. Must be dedictd & pro mrded. Pro equip w/labi kick & tmspo a must. James, 714-707-5248
 •Dmr wd for hrd, altrm R&R band. Dan, 310-312-8754
 •Dmr wd for name HR act. Immed recrdng & toung. Call Chris, 2-8 pm, 213-935-8327
 •Dmr wd for orig band. Must be creatv & have tons of feel. Bozzio, Chambers, Perkins. 818-972-7929
 •Dmr wd for orig, dark, hvy, altrm band, Infi Jane's, U2, Pixtes, Contact Ward, 213-876-3034; 213-874-4486
 •Dmr wd for R&R band, THE DAWN. Infi Cult, Faces, Hanoi, etc. Call Mark, 213-266-6031; Eric, 818-358-4330
 •Dmr wd for rock band. No metal. Todd, 818-365-0059
 •Dmr wd to complete Latin rock band. Infi from blues to Latin jazz. Wkrg w/2 percussnsts. Dedictd & creatv. Dave, 310-864-1862; Ralph, 310-806-3835
 •Dmr wd to form band. Bowie, Bauhaus, Blondie, Spunrik. Electrc drms a plus. Classy undergrnd image a must. No ing hrs. 818-883-3921
 •Dmr wd, in 20's, to join band w/matrl. NIN, Perkins,

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 •Dmr, creatv musicn wd w/grt time & grt gear. We have rehsl & recrdng studio. Infi O'Ryche, Fates & Maiden. Lou, 714-989-8191; Steve, 818-883-1961
 •Dmr/percussant wd for altrm pwr folk band. All orig acous/elec matrl. Labi intrst. Don, 310-457-8351
 •ELLIE MAE'S BISCUITS sks pro dmr. Orig hillybly rock. Shows, recrdng, toung. Mgmt & labi intrst. 818-881-3767
 •Estab band lkg for pro dmr. Infi S'Garden, Sabbath. Call Andre, 818-761-0288; Scott, 213-465-1402
 •Estab duo sks estab dmr or dmr/ba plyr team. Achtung Baby mts Nothing Shocking. LA based, Steve, 714-850-2060
 •Estab HR band sks srs dmr w/pro att, pro equip & pro lk. No flakes. Gigs pending. 714-633-0268

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 *Fem dmr wtd for estab all fem altmrv rock band. Drive & dedictn. Ready for lots of gigs. 714-761-3385
 *Fem pop/rock singer sks dmr for live gigs & collab. Have demo deal. Call Melany. 213-851-1680
 *Gd dmr wtd for altmrv band. Post punk, psychidc infl. Must be hrd hitng, solid, dedictd. Robert. 810-452-1003
 *Groove monster ndd for Stones mts Pistols mts AC/DC. Trnspo & image nccsry. Rehrl in Hillywd. Gigs pending. Dave. 213-664-4671
 *Groove percussnst wtd for estab altmrv rave style band. Simple keybrd parts as well. We have all the gear, gigs & sngs. Joe. 310-659-2070
 *Gult/voc lkg for grt plyng dmr for 3 pc band. Stives like

Go Do Dolls, Lemonheads, Nirvana. Got the tunes & att. 213-851-1342
 *HR band sks dmr. Call Andy, Stu or Dave. 213-664-7649
 *HR dmr wtd for gult plyr, bs plyr team. Music writing styles

*Saxophone, alto/tenor, for all orig. 70's, soul infl grp. Raw, groovin', Sly & Family Stone, Maceo Parker, Curtis Mayfield, etc. Nick. 818-753-4821
 *Trumpet & trombone plyrs wtd to join non profit, funky, HR dmr wtd. Call Bob or Iv msg. 818-508-7972

*LOST CHILD skg pr mgmt & financl bckng. Have xlt sngs, image & pro att. 214-489-4652
 *Mgmt sought by dmr w/bkcp vocs. Exp rock, pop, stage, studio, video. Pierre. 310-425-8999
 *Musical arrangements & orchestrations, trio to full ensemble. Ken James. 818-563-1643
 *Musicians wtd to subfill-in w/4 pc ensemble in Hillywd Protestant church. Gult, percussn, keys, bs & horns. Readers pref'd, various contmrv styles. No pay but grt fellowship. Call for audtn. Mark or Sonia. 213-938-9135
 *Nd 16 trk studio w/inexpensive rates in N San Diego Co or So Riverside Co. Nancy. 619-728-6102
 *Ndd, entertaimnt atty for defendnt. Trade out artwrk from internal acclimated artists. Just finished Frank Zappa's CD design. Can provide cash also. 619-669-6909
 *Ndd. Look alike. Dead rock star look alike for upcmg rock video including John Lennon, Elvis, Mark Bolan, Bob Marley, Randy Rhodes. Steve. 213-969-0671
 *Paul McCartney sks Brian Epstein. Personal mgmt ndd for fem pop artist/writer. Beverly Hills, CA. 818-760-3063
 *Percussnt wtd to join lrmk, jazz rock band. If you are tastfl & can plyr with a drm machine, call. 818-508-7972
 *Roommate avail. White, 23 y/o, non smoking, male/gult/sngwr. Is arriving in CA on 9/19/93 from NY. Michael. 518-581-7059
 *Rush tribute band lkg for agent for bookings natty or locally. We are very srs, seasond pros. Grt opportunity for right person. Mike. 310-289-3323
 *Seqnc programm lkg for spk mgt w/band. Willing to travel. overseas sits. Has album credits, new equip. 310-677-7979
 *Sng'r of 90's skg dvarl or midget gult plyr to complete all orig HR band. 714-969-5669
 *Sng'racious sngwr skg accous musicsn & sngrs for collab in English renaissance sound. Gult, mandolin, violin, cello, percussn, etc. Infl is Jethro Tull, Luka Bloom. 310-284-8410
 *Sng'r/wngwr w/xltnt tunes has grt connex & atty. Nds prodr & possble for right dedictn to make it in the business. Mark. 818-301-3277

14. HORNS AVAILABLE

*Sax plyr/EWI wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick. 818-845-9318
 *The Angel City Horns are avail for pro sfts. 818-882-8354
 *Trumpet plyr avail for studio wrk, tours & other gigs. Exp all styles. Bruce. 818-457-1848

14. HORNS WANTED

*Musicians wtd to subfill-in w/4 pc ensemble in Hillywd Protestant church. Gult, percussn, keys, bs & horns. Readers pref'd, various contmrv styles. No pay but grt fellowship. Call for audtn. Mark or Sonia. 213-938-9135
 *Sax plyr ndd for xperimntl pop band w/CD out for live gigs & possble tourng in the style of Kate Bush, DePeche. 213-258-2401
 *Sax plyr wtd by artist. Upcmg gigs. Srs only. 213-257-1195

15. SPECIALTIES

*A1 rock voc, formerly w/various multi platinum bands, sks mgmt, indie labl, prodr & financl bckng. Call Burt. 818-889-2109
 *All bands w/music videos wtd. We nd your live perfmcn footage & music videos for public access cable show. 213-969-2448
 *Attn, fem black rockers wtd for all black rock band. Grunge type, Pantera. No overweights or funkateers. 310-543-8173
 *Attn, investors. Metal band, LA LAW, skg investor to finish indie CD. Seasoned pros, xtens recrdng exp, hit marf, image, recent press kit. Pete. 213-957-2641
 *Awarded European multi instrmtnst, gult, keys, sax & vocs, avail. Scoring, arranging credits. 15 yrs exp. 310-452-3836
 *AXIOM, pwr trio, sks mgmt. Infl Hendrix, Kings X. We're ready to ply. Have gd tunes. We have labl intrst. Call Eric. 310-674-4007
 *Bilingual actress intrst in doing Hispanic & English speaking music videos. Has an agent. Virginia. 818-580-3029
 *Drm tech ndd. Will trade lessons or tech for your gig. Possible pay. Let's talk. Dan Dodd. 213-968-2588
 *Fem Hddle crtry plyr ndd to complete grp. Maj labl on the rise. Paper #916-513-2354; 818-986-7871
 *Fem Impersonator, singer/dancer, sks investor or music prodr to complete demo. Leya. 213-874-4348
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 *HUMAN DRAMA auditing laulists. Pls lv msg. 213-368-6185
 *Imagine a more manly Prince, plys several instrmnts, writes, sings, raps, perfms, etc. Lkg for mgmt & labl deal. Latour. 714-399-8748
 *Kurzweil K2000 operational technical expert avail for pro sft. Kent. 818-348-6065
 *Ld gult/voc/sngwr sks prodr/agent w/access to recrdng studio. Gary. 310-391-7364
 *Lkg for keybrd/arrng, gult, sax, a band, to accompany a 4 1/2 oct. vox. Call for info & interview. 310-798-7151

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 *Ambitious gult/voc/sngwr sks agent &/or mgmt. Will pay percentage, top notch versl plyr. Keith. 310-397-2212
 *Black funk/rock lkg gult, 25, multi instrmtnst, sks fem voc sngwr, under 24, wrsxy image & sweet vocs for collab. 310-372-3208
 *Blues/rock sngwr w/band, press, airply, lkg for possble lng term collab, specializing in lyrics. Infl Allmans, Skynyrd, Creedence, Foghat, Young, Guys only. 213-663-0498
 *Cntry/pop sngs ndd by NADINE AULTRY & SOUTHERN STAR for possible recrdng on album. Call for address to mail your demo. Nadine. 213-957-1174
 *Comedy sing/sngwr has some grt cntry, pop, novelty & juvenile sngs. Ted. 619-720-4257
 *Gult/sngwr wtd to collab w/d sng/rk/kybdst for recrdng pro. Infl Floyd, Marillion, Supertramp, Kansas, Yes, etc. Steve. 714-434-4789
 *Muscl orchestrations for sngwrts & compsr. Ken James. 818-563-1643
 *Paul Hanson has cntry, pop & reggae demos. Sks bands not nccsry self contained. Also sks mgmt & music publshr. Pls call Paul. 818-358-8963
 *Sngwr has sngs avail for estab acts or artists. Styles are pop, dance, rock, crossover, R&B, uptempo & ballads. Mark. 213-653-8157
 *Sngwr wtd for rapper is Prince, Marky D, Father MC, Big Daddy Kane, Heavy D, Steady B. 818-541-5518
 *Sngwr/multi instrmtnst lkg for sngs, R&B, to form possble. New Edition, BBD type grp. Latour. 714-399-8748
 *Uniq lyrical sks compsr/keybrdst for collab. 818-547-3703
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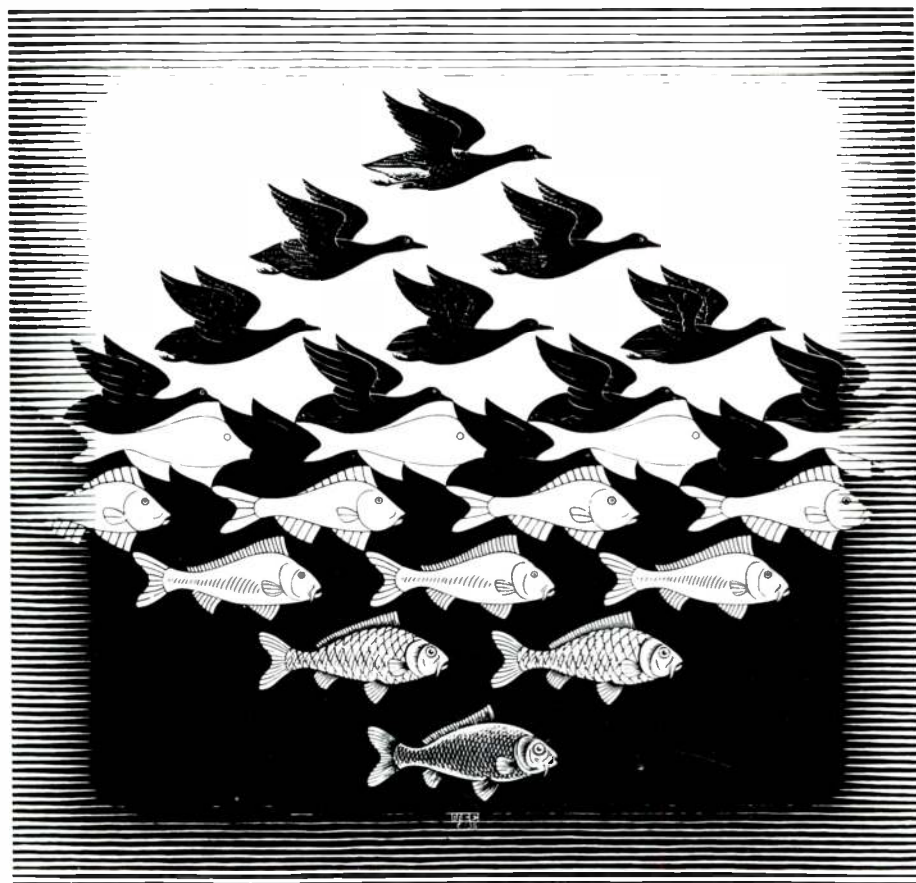
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Study the illustration. Are the geese becoming fish, the fish becoming geese, or perhaps both? Seasoned recording engineers will agree that your eyes *and* your ears can play tricks on you. In the studio, sometimes what you think you hear isn't there. Other times, things you don't hear at all end up on tape. And the longer you spend listening, the more likely these aural illusions will occur.

The most critical listening devices in your studio are your own ears. They evaluate the sounds that are the basis of your work, your art. If your ears are deceived, your work may fall short of its full potential. You must hear everything, and often must listen for hours on end. If your studio monitors alter sound, even slightly, you won't get an accurate representation of your work and the potential for listener fatigue is greatly increased.

This is exactly why our engineers strive to produce studio monitors that deliver sound with unfailing accuracy. And, why they create components designed to work in perfect harmony

with each other. In the laboratory, they work with quantifiable parameters that do have a definite impact on what you may or may not hear.

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