

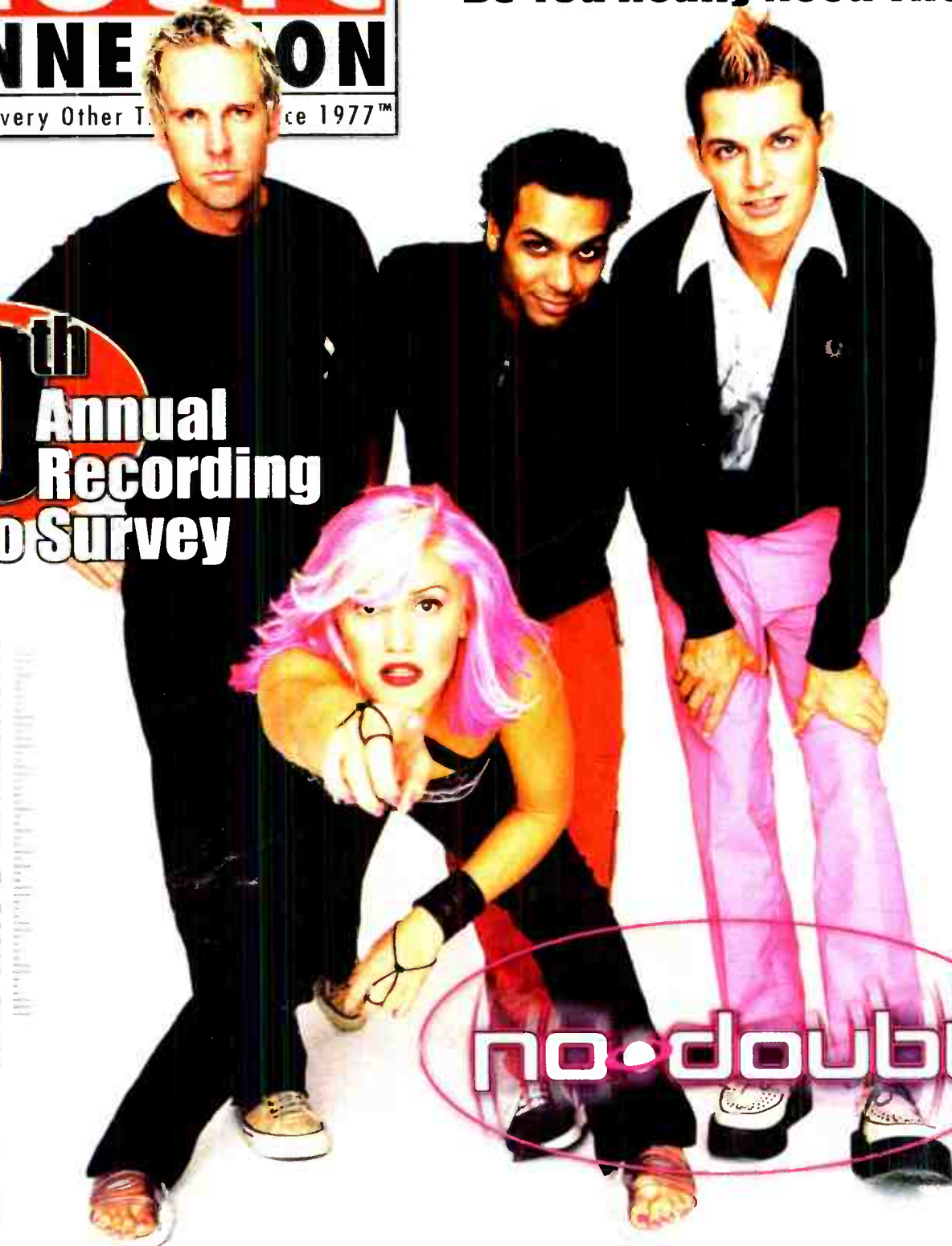
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Vol. XXIV, No. 11 05/22/00 to 06/04/00 U.S. \$2.95 (Canada \$3.95)

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# FEATURES



## 28. No Doubt

This pop-rock quartet waited five years to release the follow-up to their 15-million-selling CD, *Tragic Kingdom*. Judging by critics' and record buyers' reaction, the new *Return of Saturn* has been worth the wait. *MC* spoke to singer Gwen Stefani and drummer Adrian Young to find out how *Saturn* found its orbit.

By Gary Graff

## 64. Producers & Studios

More and more artists are taking advantage of inexpensive, high-quality gear to record their music — without using a veteran producer or studio. Is this the beginning of a major change in the industry? What we discovered may surprise you.

By Tom Farrell

## Producers & Studios: Do You Really Need Them?

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## FEEDBACK

### More Than Just Pro Tools

Dear MC:

The Hard Disc Recording feature by Bernard Baur (Vol. XXIV, issue No. 6) was a great article about Pro Tools. Unfortunately, most of the hard disc recording being done out there is on non-Pro Tool systems. How about some coverage next time on the many stand-alone HD recorders out there made by Fostex, Tascam, Akai, Roland, and Korg? Not everyone out there likes computer oriented systems. Otherwise, nice article.

Will Ray  
Burbank, CA

### Ben Harper

Dear MC:

I really enjoyed your article on Ben Harper. I've always thought that if more record executives could see a performer rather than just listen to a demo — then more relationships like Ben Harper's relationship with Virgin Records could be cultivated. I must admit I am one of the seven (out of ten) who has heard of Harper but is unfamiliar with his stuff. I will definitely go out and pick up *Burn to Shine*.

N. Rutman  
Los Angeles, CA

### Today's Music

Dear MC:

I would just like to say that this is probably the worst period of popular music yet. Is it just me? According to the amount of sales from these "Boy and Girl Bands" it seems I am the minority in feeling this way.

Frankly, I'm mad at the record companies for trying to pull their

tricks on the public. We need something new that doesn't suck. Something beyond image and age. How about something with meaning!

Bob  
Los Angeles, CA

### Hellbent on MP3?

Dear MC:

Why is the RIAA so hellbent on stamping out the sharing of music files (MP3)? Sites like [napster.com](http://napster.com) and [mpe.com](http://mpe.com) make ZERO money from the sharing of these files so what makes the industry think it will? I honestly don't see what the big deal is about. It's no different than making a cassette tape copy of my favorite new CDs and sharing them with my friends — who will undoubtedly buy the CD for themselves if they like it. Hello? It's FREE PR! Just another way for the big machine to keep free enterprise down and unsigned bands from getting recognized.

Skunci  
San Francisco, CA

### Thank You MC!

Dear MC:

Thank you for that informative Keyboard Roundtable (Vol. XXIV, No. 10). It was great to read that Ray Manzarek is still living up to his legacy and that not every keyboardist needs to turn into a machine in order to make a living these days. There are definitely some keyboard-driven bands out there that are carrying the torch handed to them by the greats (like Wakeman, Lord and Emerson), if they could only get more airplay. *Music Connection* is one of the few mags left on the stand that hasn't sold out to the corporate world and we [musicians] love you and count on your support always!

David Orson  
Pasadena, CA  
MC

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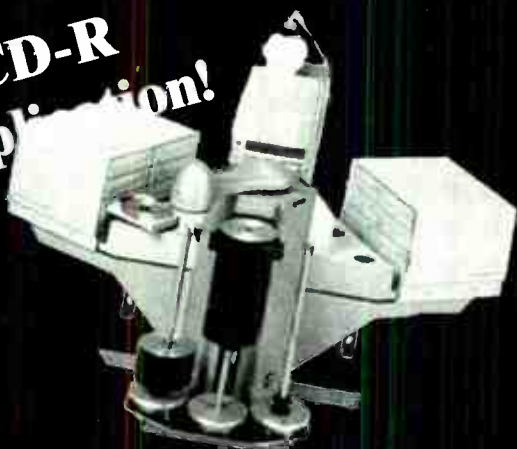
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## CALENDAR

—MICHAEL MOLLURA

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### Current

The Songwriters Guild Association is presenting a Rewrite Workshop with songwriter Michael Allen. Get ideas for rewrites for free by having your song critiqued in-depth by your peers and an occasional guest on Wednesday, May 24, at 7:30 p.m.

The Guild is also presenting a Story Night At The Guild event hosted by SGA board member Janet Fisher. The evening will feature the music business war stories of hit songwriter and producer Jerry Fuller who is known for the 23 hit tunes he wrote for Rick Nelson and countless others. Story Nights only occur every few months, so take advantage of this intimate opportunity to listen to the pros. Admission is free. For reservations or for more information contact 323-462-1108.


Premier West Entertainment is presenting its third annual Voice Career Symposium featuring L.A.'s best singing coaches, career consultants, and voice authorities in the entertainment industry today. Among those scheduled to join the event are Seth Riggs, Stephanie Spruill, Ritch Esra, Lis Lewis and Michael Goodrich. Learn the hottest trends in singing technique and success strategies. The workshop takes place on Saturday, May 27, from 9:00 a.m. to 5:00 p.m. at the John Anson Ford Theater. Call 818-508-5430 for more information.

The USC Thornton School of Music will be hosting the National Guitar Workshop from June 25-30th. The Workshop is a week of classes, clinics, and performances designed for beginners or professional gui-

tarists. Students can choose to study virtually any style. Highlights of this year's workshop include a concert and clinic by jazz guitar great Joe Diorio. For more information contact 310-399-3064.

### Recaps

The Emerging Artists & Talent in Music (EAT'M) festival has announced this year's selected artists. Of the 172 bands selected, Rockapella will perform at the opening night bash. Bands were selected from as far away as England and Australia. Over 15 EAT'M bands that showcased over the last two years, since the conference's inception, have been signed. Some of the more notable ones include Slipknot and Mytown. The conference will take place from June 7-9 and will be hosted by the Rio All Suites Casino Resort in Las Vegas. In addition, the John Lennon Songwriting Contest will host singer/songwriter showcases and will present a \$20,000 grand prize to a talented participant. For additional information on this event, please contact 818-905-5511.

The fast food chain known as Wendy's is having a Search for Sizzlin' Sounds Contest, which is a national songwriting competition that invites amateur musicians across the country to record and submit their own hamburger songs to be judged by a panel of music experts. The grand prize is an all-expense paid demo recording session at the Emerald Sound Studio in Nashville. Mail entries on audio cassette to Rolling Stone.com, 640 N. LaSalle St., Suite #560, Chicago, IL 60610. For further information feel free to contact 312-228-6840. 

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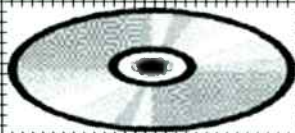
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CLOSE-UP

# Headway Music Complex

By Jonathan Widran

For musicians and bands living in the Long Beach area or in Orange County, the Headway Music Complex in Westminster offers an incredible one-stop facility for rehearsal, recording, mastering, graphic design and even sound reinforcement for live shows.

Beginning 18 years ago as a single studio and retail store, Headway has expanded into three adjacent buildings while evolving into one of Southern California's top full service companies.

"While we certainly cater to the huge music scene in Orange County, we encourage musicians in L.A. to check us out and see if they can top our quality, convenience and overall value," says owner Michael Mikulka. "A band can rehearse, record, mix, master, get state-of-the-art graphics, do short run duplication, rent gear, sound systems, staging and lighting equipment — pretty much everything under one basic roof."

Mikulka's confidence is also conveyed as he adds, "We're conveniently located and have easy load-in docks. More importantly, we make the effort to get to know each client individually and create a relationship built on trust. Any musician serious about his or her craft should check us out."

The facility's extensive Web site, at [headwaycomplex.com](http://headwaycomplex.com), features not only pages of detailed services, but also a list of clients. In addition, Headway prides itself on working with some of Southern California's hottest regional bands, though the roster also includes world famous luminaries like Berlin, Candyman, Toby Keith, Willie Nelson, and the Desert Rose Band. Virtually all major record labels have used the facility, as well as corporations like Budweiser, Disney, Kodak and McDonald's.

"We certainly work with a lot of high-end clients, but we don't want committed local artists who've yet to hit it big to shy away because of that," says Mikulka. "Quality is our number one priority no matter who we are dealing with."

The main Headway building has three recording studios, the largest being 2,500 square feet with high ceilings and five isolation areas. It includes tracking rooms for bands with analog as well as digital capabilities. The medium-sized second room is all digital with 24+ tracks of ADAT with BRC. The third room is an overdub room with a Pro Tools setup.

The second Headway building houses the Sonic Solutions-based CD mastering facility, helmed by John Vestman, a 20-year veteran. (A complete list of Vestman's sizeable credits are on the Web site's mastering page). Mastering equip-



**Michael Mikulka, Headway Music Complex Owner.**

ment includes Apogee converters and half-inch, two-track capabilities. The mastering page on the Web site features a full equipment list as well as tips on how to mic your equipment, record vocals and mix down your final tracks.

The second building also houses the graphic design department, which includes the capacity for short run duplication. Department head Chris Barber can scan the graphic she creates and print the design directly on the disc as perfectly as the silk-screening process.

The third Headway building is home to four recently constructed rehearsal rooms. The rehearsal portion of the expansion is a partnership venture between Mikulka and Britt-Marie McQuate, who also manages the studios at Gopher Baroque Productions. All the rehearsal rooms are free-standing (non-adjacent), built of solid concrete to ensure that no band can disturb their neighbor. Mikulka claims the studios were built using a new construction technique, found by partner McQuate, designed to block out all external noises. There's also another recording studio in the rehearsal building, so that bands can literally finish rehearsing and walk over and begin committing their music to tape. This building also rents out to Metzger Enterprises, which specializes in sound reinforcement, offering state-of-the-art sound systems for all types of events and concert performances.

"Our expansion allowed us to bring in some of the industry's best talent to help us become one of the region's top facilities," says Mikulka. "Being here and watching bands rehearse and record, while others get their final mastered product, is really exciting. We all get off on that creative energy and all that activity, and it's exciting when the customer is satisfied."

Contact Headway Music Complex  
714-799-6881 



## SIGNINGS & ASSIGNMENTS



**Scott Bergman**

Atlantic Records announced a number of new signings and assignments starting with **Scott Bergman** who has been promoted to Director of Artist Development.

**Jeff Levy** has been promoted to the post of Senior Vice President of Business and Legal Affairs for the **Atlantic Group**.

**Max Burgos** has been named Vice President of A&R/General Manager for **Breaking Records**, based out of both Atlantic's Columbia, South Carolina and New York City offices.

**David Burrier** has been promoted to Senior Director of Product Development for Atlantic Records.

**John McMann** has been named Vice President of Crossover Promotion.

And finally, **Andrew Babaian** has been promoted to Manager of College Marketing for Atlantic Records. For more information, or any of these new appointments at Atlantic, contact 310-205-7450.



**Jennifer L. Pariser**

**Sony Music Entertainment** has announced a number of new signings and assignments, starting with **Jennifer L. Pariser** who has been named as the new Senior Counsel.

**Bibi Khan** has been named Associate Director, Accounts Payable, at Sony Music Entertainment.

**Stuart Bondell** has been named Executive Vice President, **Sony Music International**.

**Tom Cording** has been tapped as the new Vice President, Media Relations, at Sony's **Legacy Recordings**.

Linda Metz has been promoted to Senior Regional Director, Sales, for Sony's **Columbia Records**.

And lastly at Sony, **Denise Moreno** has been promoted to Senior Regional Director, Sales, for Sony's **Columbia Records**. For additional information about any of these Sony appointments, contact 212-833-7185.



**Maria Potje**

Rhino Entertainment has hired **Maria Potje** as their new Sales Manager of Direct Accounts. In her new position, Potje now works toward increasing sales of Rhino product in different areas.

Also at Rhino, **John Austin** has been hired as Manager of Contract Administration and Licensing. In his new position, Austin is now responsible for all of Rhino's licensing, including the finalization of master licenses for all Rhino projects. For more information on any of these Rhino assignments contact 310-474-4778.

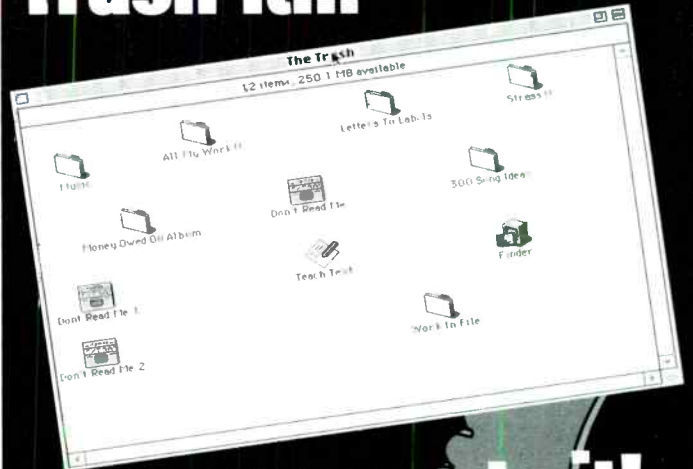
**Hollywood Records** has named **Ken Bunt** to the position of Director, Digital Marketing. In his new position, Bunt spearheads the label's marketing efforts in the online and new technology sectors. For more information contact 818-560-6197.



**Dave Bagley**

**Ultatum Music** has bagged a new Salesman in **Dave Bagley**. At his new post, Bagley now manages a range of national retail chain and independent store accounts, and heads the label's retail marketing of new products. For more contact 310-558-0555. 

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**Steven Barkal**  
**President**  
**Tremor Records**

**Years with Company:** 1  
**Address:** 7 Lansdale Ave.,  
San Francisco, CA 94127  
**Phone:** 415-242-4232  
**FAX:** 415-242-4232  
**Web site:** N/A  
**E-mail:** tremormusic  
@aol.com

**BACKGROUND:** Tremor Music is a new kind of label. Headed by Steven Barkal, former West Hollywood record store owner, and his partners, the label is collecting the best of the music from the country's Circuit Parties. Each song is handpicked and remixed by the Circuit DJ who serves as the artist for each release. The tracks are licensed from other labels, mostly European, and sometimes from the artists themselves. Barkal has identified a thriving niche and has moved to fill it.

**Dance Compilations:** After owning a record store in West Hollywood for 18 years, I saw that there was a lot of music being played in clubs that was not being released by American labels anymore. CD compilations have become kind of a big item and the best way to be able to bring the best European dance tracks, cost efficiently, is to license them for compilations. A lot of American companies aren't licensing music anymore because singles really aren't profitable. So a lot of tracks don't see the light of day here. That's why that whole bootleg market flourished. It was because the American labels were not bringing dance music to the masses and people want to hear it.

**Niche Marketing:** I think that as dance music has encompassed so many different segments, genres of dance music, there are many compilations out that go into each little niche. I think the key for us is to create a concept and come up with licensing compilations that kind of cross niches.

**Partners:** Jito Garcia is one of the largest party promoters here in San Francisco and he has started to throw parties in Miami and Los Angeles for us. We hope to create

more enthusiasm about our stock through that kind of promotion. The third person here is Joe Jervis who works for Valley Media, one of the nation's largest one-stops. He brings not only his understanding of distribution, but his understanding of labels and how the whole music business interacts to give us a broader base than just the one dance market.

**The Remixer As Artist:** *Magnitude 2000* is our first release and that's based on the Magnitude party, the crown jewel of Folsom Street Fair weekend. It's the very big party on Saturday night and we have Neil Lewis, who has enjoyed the DJ spot for the last couple of years and is going to do the CD. Basically, we will start with that and then go on and create more with the DJ as a spotlighted artist.

**Choosing Songs:** It's going to depend on what the DJs want to mix. We'll hire the DJ to actually do the CD. The DJ will basically give me a list of 15 to 25 songs that he or she wants me to try and license and I do my best to get the song titles they want. It all depends on how willing the labels are in supporting this. So far I have just signed the last agreed proposal for the first full CD. I'm getting really great responses from the labels in Europe, but I am having difficulty with the major U.S. labels.

**Licensing Tracks:** It's basically a lot of negotiating and it's all based on a royalty percentage and pro rate, per number of tracks on the CD. So basically you offer X percent of the wholesale price that the wholesalers will pay you. Say there are 10 tracks on the CD and the wholesaler pays you \$8 or \$9, then each track would split the percentage divided by 10 or 11, based on the number of tracks. Then everybody wants an advance on the royalties and so all that has to be negotiated. I think that's the most difficult thing of how much you're going to give up front. Basically you're saying, 'I'll give you 7,500 CDs or up front; if I don't sell 7,500, will I just even it.' I have one of all the songs that I have licensed so far for the first compilation. One song, in particular, asked for an advance that would basically guarantee 10,000 units sold. It's a big song, so we went for it.

**Working With Majors:** Just a year ago there was this controversy led by the major labels over bootlegging and how people should be licensing. The interesting thing is that these are the same companies that are totally unresponsive and unwilling to license anything. That attitude hurts the smaller labels in Europe which are tied to the bigger labels over here. For example, at the moment I am trying to get two tracks from England. One is on Go-Beat Records and another is on Manifesto Records.

Both are tied to Universal and any time that something is tied to a major label, you have to deal with them in the United States. That hurts a label like Go-Beat because they want to tie themselves to Universal's distribution in Europe. It's almost like there is no way these artists are going to get heard in the United States.

**Sales Success:** Sales for these compilations are not large relative to what major labels want. I think some of the most successful American compilations sell, the most successful sell in the area of 50,000 units, which is not a whole lot to an American label. We believe that we'll be able to market and sell enough to keep this going. We would like to see sales on our initial release of between 5,000 and 10,000 units.

**European Cues:** We are going to take our cues from some of the more successful European compilations. I think that we'll be able to push through with the Circuit. You know, the dance market, the Circuit dance market, which will enable us to kind of like filter beyond that. We're hoping that the artwork and marketing techniques that we're planning on utilizing will also draw interest along with the fact that the CDs are really good.

**The Dance Market:** We're going to try and do as much as we possibly can, given the budget restraints, but we'll hit the four corners of marketing. New York, Miami, San Francisco and Los Angeles certainly will be hit and we'll go from there. We also have the actual marketability of the DJ being able

to play in various cities. So, it's just like a band going on tour. It's very simple to get bookings for a DJ in the major and minor cities. It's also much cheaper. Once it's known that a DJ has a CD out, a club in say Pittsburgh or Cincinnati is likely to say, 'Let's bring him in and have a CD release party' that may bring in a crowd of close to a thousand people. There are also ways of advertising and marketing beyond the norm through the Internet as well.

**Promoting Dance:** I think that with these kinds of releases, a lot of it is word-of-mouth. Once people start hearing the quality of what we're doing, we hope that the name becomes synonymous with quality dance music. Initially my thought is that we work with what we know best. And even though there are enough 'circuit DJs' to work with, there are also enough DJs in cities where we live — San Francisco, Los Angeles — that we know have large followings in clubs. You know, people who have large followings, that need to be marketed.

**Retail Marketing:** I personally have relationships with over 80 mom and pop dance music stores. A lot of the retail marketing is about talking and making these guys aware of the fact that we have product that will move. Once it gets into their hands, they'll see that these compilations are money making items. It's not as if there are 30 or 40 releases that they make money on. This is something that the small dance music stores are actually quite excited to get.

— Tom Kidd

**UMVD CELEBRATES NARM 2000**



During the NARM 2000 convention, Universal Music and Video Distribution (UMVD) threw a star-studded shindig where many of their larger label clients were represented by some of their biggest stars. On hand at the distributor's Customer Reception are (L-R): Henry Droz, Chairman, UMVD; Trisha Yearwood (MCA Nashville); three members of BBMak (Hollywood Records); Erykah Badu (Motown Records); Al Jarreau (GRP Records); Kina (Dreamworks Records); Jim Urie, President, UMVD; Mel Lewinter, Chairman, Universal Motown Records Group, and Bruce Hinton, Chairman, MCA Nashville. For further information contact Liza deVilla at Universal Music Group, 818-777-0915.

## Reid Takes Arista Reins

Antonio "LA" Reid has been named President and CEO, Arista Records, it has been announced by Strauss Zelnick, President and CEO. BMG Entertainment, the label's parent company. In a move that has been long expected, Reid replaces former Arista chief Clive Davis, whose BMG-enforced retirement from the label he founded 25 years ago has been controversial to say the least. Davis is expected to form a brand new label. Call Arista at 212-489-7400.

## Songwriters to be Feted at EAT'M

Songwriters Alan and Marilyn Bergman are to be honored at the Emerging Artists & Talent in Music (EAT'M) Conference in Las Vegas on June 9, 2000. The couple will receive the annual Lifetime Achievement Award, previously bestowed on Smokey Robinson and Gladys Knight, to celebrate their three Academy Award wins, two Golden Globes and two Grammys for songs including "The Way We Were" and "The Windmills of Your Mind." Also to be honored is "Soul Man" Sam Moore, who will receive the first Legends Award. For further information contact Jo-Ann Geffen at JAG Entertainment, 818-905-5511.

## Gold Circle, Triloka Ink Deal

Gold Circle Entertainment has entered into a joint venture agreement with Triloka Records and also a new distribution deal with RED Distribution. World music-based Triloka joins a family of labels that includes Samson Records (home to David Crosby's CPR), Chapter III Records (the companion CD to *The Blair Witch*

*Project*), Back 9 Records and Gold Circle Studios. Triloka is planning its 10th anniversary with a celebration featuring a performance by Krishna Das. For more information contact Jensen Communications, 626-585-9575.

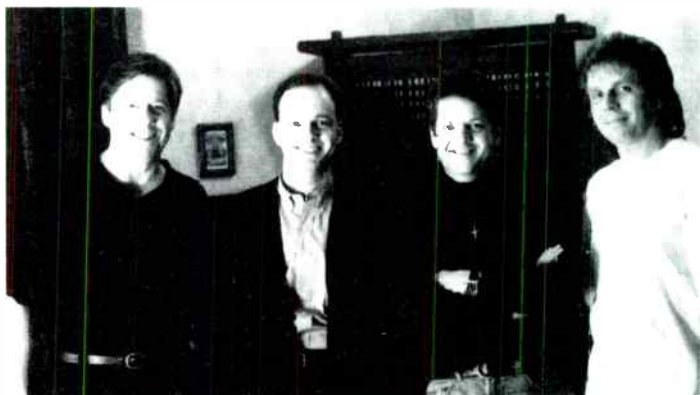
## Peter Pan Industries Grows Up

PPI Entertainment has announced the formation of Peter Pan Distribution (PPD), a full service North American video and audio distribution company. The new undertaking will be based in Newark, N.J., and will have sales offices in Los Angeles, Seattle, Minneapolis, Philadelphia, Dallas, Miami and Toronto. The company boasts a roster of 15 record labels and workout videos by Denise Austin and Tony Little plus a sports video from Shaquille O'Neil hosted by Regis Philbin. For further information contact David Millman at Millman Heavy Industries, 323-852-1428.

## Makeba's Putamayo Homeland

Putamayo Artists has released *Homeland*, the new CD from Miriam Makeba and the artist's first new studio recording in 10 years. The CD features an updated version of her international hit, "Pata Pata." Makeba was the first African artist to win a Grammy (for *An Evening with Belafonte/Makeba*) and the first to have a Top 10 hit. Known as an anti-apartheid spokesperson during the 30 years she lived in exile from South Africa and a recipient of the Dag Hammarskjöld Peace Prize, Makeba has twice addressed the United Nations' General Assembly and has appeared on the cover of *Vogue* alongside Iman and David Bowie. For more information contact Putamayo World Music, 510-526-8221, ext. 106.

## ROUNDER, UNITONE UNITE



Patrick Leonard's Unitone Recordings has signed a marketing and distribution deal with Rounder Records Group. Albums will hit stores via the label's own marketing and distribution agreement with The Island/Def Jam Music Group, a label group of the Universal Music Group. First out under the terms of the new agreement is *Rivers*, the first solo outing from producer Patrick Leonard, famed for his work with Madonna, Elton John, Jewel and Roger Waters among others. Upcoming releases already planned are from Jimmy Haslip, Luis Conte, Steve Tavaglione, Jeff Beal, David Darling and opera singer Sheila Smith. Pictured (L-R): Thom Thurbo, GM, Unitone Recordings and Leonard's manager for Moir/Marie Entertainment; John Virant, President & CEO, Rounder Records Group; Leonard; Michael Verdick, Head of A&R, Unitone. For further information contact David Millman at Millman Heavy Industries, 323-852-1428.

## Modern Gets Lil' Jay

New Orleans-based rap artist Lil' Jay has signed a long-term recording contract with Modern Records. The contract encompasses five new albums, with the first due for release in early July 2000. Russ Regan is President of the label which was founded in 1980 by Stevie Nicks. For further information contact Pat Tobin of Lupe Luna at Modern Records, 323-856-0827.

## Nonpoint Signs with MCA

Nonpoint, a band from South Florida, has been signed by entertainment giant MCA Records. The band recently won the Warped Tour battle of the bands and have been featured on ESPN's Extreme Sports program. MCA is part of the Universal Music Group, itself a unit of The Seagram Company LTD. For further information contact Kymm Britton at MCA Records, 818-777-8918.

## New Motley Crue Coming

As reported in *MC's* current Studio Mix column, *New Tattoo*, the first studio album from Motley Crue in more than three years, is being worked on and is due in stores June 20 on Motley Records/Beyond Music. Mike Clink, noted rock producer of Guns N' Roses' *Appetite for Destruction*, is producing *New Tattoo* with

Randy Castillo, formerly of Ozzie Osborne's band, taking over the drumming in place of Tommy Lee. For further information contact Ashley Smith at Left Bank, 310-385-4815.

## Drummer Bissonette Returns

Top studio and touring drummer Gregg Bissonette has released *Submarine*, his second solo album on Favored Nations Records, the Sherman Oaks-based label headed by guitarist Steve Vai and partner Ray Scherr. Joining Bissonette are musicians including Frank Gambale (Chick Corea's Elektrik Band), Doug Bossi (David Coverdale) and surf guitar legend Gary Hoey. For further information contact Liese Rugo at Favored Nations 323-653-1588.

## Crowded House's Afterglow

*Afterglow* is the new greatest hits package by Crowded House on Capitol Records. It features seven previously unreleased tracks, several from the third Crowded House album, *Woodface*. Some were retired because they were recorded without Nick Seymour, who left and later re-joined the band. Others are songs dropped from that album's final version, and one song was recorded for an unfinished fifth album.

Look for *Afterglow* to be available in stores now. For further information feel free to contact EMI Music Distribution offices, 818-587-4000.

## LESLIE CARTER AT PRINCIPALS' OFFICE



Thirteen-year-old pop singer Leslie Carter, sister of Backstreet Boy Nick Carter, will record her debut album for Dreamworks Records. The Santa Barbara-based teen has been recording tracks in various studios in Los Angeles, Boston and Orlando, FL, for a projected album release later this year. Pictured above (L-R) are: Michael Goldstone, a Dreamworks Principal; Jane Carter, the artist's manager; Leslie Carter; Lenny Waronker, Dreamworks Principal, and Beth Halper, Dreamworks A&R. For more about Leslie Carter, contact Curt Burich, 310-234-7904.





### Al Green Sings

From *The Right Stuff* comes the release of *Al Green's Greatest Gospel Hits*, a collection of 18 numbers that celebrate Green's religious calling as much as it does his heavenly voice. Songs include such inspirational titles as "Higher Plane" and "Straighten Out Your Life." For further information contact Barbara Shelley at *The Right Stuff*, 323-653-1588.

### Van Zant Signs

J-Bird Records has released the debut by southern rock sensation *Jimmie Van Zant*. *Southern Comfort* features mostly original music, but also includes the Lynyrd Skynyrd classic, "Simple Man," a tribute to his late cousin *Ronnie Van Zant*.

J-Bird Records was established as one of the first Web labels in 1996, but has since grown through the leadership of *Jay Barbieri* to serve all sides of most retail needs. For further information feel free to contact Steve Levesque at Luck Media, 310-860-9170.

### Rhino Tangos with New Comp

Rhino has what it hopes is the definitive salute to the world of

Tango dancing with the June 20 release of *Ballemos Taingo! A Century of Tango on the Dance Floor*. Among the 19 tracks are offerings from Tango superstars *Osvaldo Publiese*, *Astor Piazzolla*, *Trio Hugo Diaz* and *Carlos Gardel*.

The compilation was compiled by Argentinean salon-style Tango dancers and other aficionados. The liner notes include a track-by-track overview of Tango styles plus capsule profiles of its key performers. For further information contact Xuan "Swan" Tran at Rhino, 310-474-4778, ext. 6232.

### New Fantasy Milestone

*Fantasy/Milestone* is set to release new albums later this month by tenor saxophonist *Eric Alexander* (*The First Milestone*) and organist *Jimmy McGriff* (*McGriff's House Party*). These newly recorded blues projects each feature bands comprised of the artists' peers and influences. The latter, for instance, boasts an original by control room visitor *George Benson*, "Red Cadillac Boogaloo." Both should be in stores just about now. For further information feel free to contact the office of Terri Hinte, thinte@fantasyjazz.com.



### JOE ELY SIGNS WITH ROUNDER



Noted Texas roadhouse rocker *Joe Ely* has signed with the *Rounder Records Group*. His label debut *Live At Antone's* will be released in June. Seen celebrating this musician's signing and upcoming release are (L-R): Manager *Mark Hartley*, *Joe Ely* and *Rounder Records Group President & CEO John Virant*.

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## **Black Rebel Motorcycle Club**

**Date Signed:** March 2000

**Label:** Virgin (worldwide)

**Management:** Dan Russell, fngr  
print@aol.com; Grame Lowe,  
GLOWE69@AOL.COM

**Legal Rep:** Alan Mintz

**E-mail:** sfmm1@aol.com

**Band Members:** Peter Hayes, guitar,  
bass, vocals; Robert Turner, guitar, bass,  
vocals; Nick Jago drums, percussion.

**Type of Music:** Rock

**A&R Rep:** Tony Berg

**Type of Music:** Pop-rock

**A&R Rep:** Paul Palmer

**B**lack Rebel Motorcycle Club — or B.R.M.C — purloined their name from Marlon Brando's biker gang in *The Wild One*, and just like those leather-jacketed hoods who stormed into that dusty California hamlet, they may soon be invading your hometown with Virgin Records' first-prize trophy strapped to the hood of their touring van.

Robert Turner and Peter Hayes originally met back in high school. "For much of that time," says Turner "we were making four-track recordings in a garage, and trying to find the right drummer." Nearly three years later, they hooked up with Nick Jago, an art school grad who was new to the Bay Area via England.

By 1999, B.R.M.C. had recorded a polished 13-track demo that boldly plundered the languid, reverb-drenched course previously trampled underfoot by the Velvet Underground (circa *White Light/White Heat*), the Jesus & Mary Chain, Ride, Spiritualized, and the Verve, but the group's take on this guitar-heavy sound seemed refreshing.

KCRW radio jumped on the demo first, and this past January, BBC Sheffield even named it "Record of the Week." Rock critics and fans helped fan the flames. Heidi Siegmund-Cuda even gushed about them in the *L.A. Times* (January 6, 2000), revealing that they'd just inked a Warner/Chappell publishing deal, and soon B.R.M.C. were fielding offers from major and indie labels. Oasis' Noel Gallagher wanted them for his new Brother Records imprint, telling *MOJO* magazine that B.R.M.C. were his favorite new band, and their demo blew him away.

Ultimately, the group signed in March with Virgin Records. "We wanted to go by vibe," Turner says. "and they [Virgin] were incredibly supportive and behind us, from Ray and Ashley [presidents Ray Cooper and Ashley Newton] on down." Any time you're on a first-name basis with label heads, you know you're on to something big."

—Bryan Thomas



## **Papa Roach**

**Date Signed:** October 1999

**Label:** Dreamworks

**Management:** Big Time Management

**Contact:** Gary Avila

**Phone:** 916-354-2274

**Band Members:** Dave B., drums;  
Tobin, bass; Jerry, guitar; Coby Dick,  
vocals.

**A&R Rep:** Ron Handler

**L**ong before the Dreamworks record deal, the national tour and the April release of their debut album *Infest*, Papa Roach was a group of high school friends playing gigs at teen centers and parties around their home town of Vacaville, in Northern California. "We put in hard work," singer Coby Dick maintains. "Nothing has been handed to us on a silver platter."

The band released four independent albums and toured California and Nevada while its members were holding down day jobs. Dick said finding a loyal fan base was crucial to Papa Roach's success: "Our fans are dedicated rock & rollers. They're great."

While on tour Papa Roach's four members lead a rock & roll lifestyle that would send Mick Jagger and Keith Richards clawing for a respirator. "You know how it is, man," Dick confides. "Rock & roll."

When a Warner Bros. record deal fell through last year, Papa Roach used its demo to shop around for a label. Dreamworks jumped at the chance to sign the band in October of 1999. "We're really stoked about Dreamworks," Dick says. "We've nursed this baby, and now it's time to let it grow up."

Papa Roach's main objective, like many real-deal rock & roll acts, is to be a good live band. "We're a crazy, wild band if you see us live," Dick insists. "We fuck shit up."

Dick credits Papa Roach's management crew, which has been working with the band for four years, as a major motivator. He says some bands have a tendency to get cocky when things start rolling in the right direction, but Papa Roach will keep itself grounded by staying true to its fans and its work ethic.

"A lot of times independent bands try to set out and conquer the universe," Dick offers. "Don't try to get signed your first week. Stay grounded and stay focused — it's all about taking those natural steps."

—Jeremy Engel



## **Tamara Walker**

**Date Signed:** February 1998

**Label:** Curb Records

**Management:** Patrick Panzarella/Infinite  
Management Group

**Address:** 1708 21st Avenue South,  
PMB 205, Nashville, TN 37212

**Phone:** 615-321-5080

**Booking:** Steve Tellez/Creative Artists  
Agency

**Legal Rep:** Mike Milam

**Type of Music:** Country

**A&R Rep:** Don Cook, Phil Gernhard,  
Michelle Metzger and Mike Curb

**G**etting her musical chops together singing other people's material, Tamara Walker decided in 1997 that it was time to do it her way. After assembling the demo of four original compositions, Walker sent the package to everybody she could think of. In the middle of the year, she was contacted by Don Cook and offered a production deal at Sony. At the company's studios, Walker compiled a new set of four songs which combined older and brand new material. Not only did this beautiful country singer's studio work give her a great introduction to how the big boys made it happen, it also gave Walker a chance to work with top-notch studio sessioners and to develop a completely professional package with the likes of Cook and Chris Waters.

From the advice of Donna Hilley, at Sony Tree Publishing, Walker sent the new set of tunes to entrepreneurial starmaker Mike Curb. "Donna thought Mike would understand me as an artist," Walker explains. "I had always thought that way too."

Submitting the materials on a Friday, Walker was contacted the following Monday. When she went into Mike Curb's office to talk business, she was greeted with a rendition of her own song courtesy of the man himself.

"He told me he was a true fan and, from the way he sang my song, I had to believe him," Walker says. "I had never had anything like that happen before."

Together with General Manager Dennis Hannan, Curb and Walker put the deal together then and there. "I thought to myself, 'How could I not sign?'" recalls Walker, citing the passion for her music that was evident from Curb and his entire staff. "It's a fantastic thing that has happened," Walker smiles. "I'm very lucky."

—Matt Robinson





**WESTLAKE AUDIO HAS CROW & NICKS:** The lucky folks over at Westlake Audio have been enjoying the presence of **Sheryl Crow** and **Stevie Nicks** who are holed up in Westlake's Studio D recording new songs for Nicks' eagerly awaited Warner Bros. Records release. The sessions were engineered by Brian Schuble and assisted by Cesar Ramirez and Donna Gray.

**LARRABEE SOUND STUDIOS:** Maverick Recording Company artists the **Deftones** were working at Larrabee West in Studio B on the SSL E. The heavy rock band were getting busy with producer and engineer Terry Date.

Columbia artist **David Coverdale** (formerly of Whitesnake) is in Larrabee's North Studio 2 on the SL 9000 J. Coverdale is producing

and the project is being mixed by John X.

Rapper **Eminem** was recently at work in one of Larrabee's 9000 J rooms. The project was produced by **Dr. Dre** and recorded by Richard "Segal" Huredia.

**CELLO PULLS THE STRINGS:** American Recordings/Sony Music recording artists **Palo Alto** were at Cello Studios recently, working on a project that was engineered by Dave Schiffman and produced by Rick Rubin.

The Divine Miss M, also known as **Bette Midler**, has returned to the recording studio. Midler was in at Cello with **Don Was** producing and Ed Cherney engineering.

Warner Bros. Records newcomer **Shelby Starner** has been recording her debut album at Cello with Jim Scott producing. **MC**

**GETTING CLOSER WITH VAN HALEN**



Yes, it is true and the latest Van Halen sessions are happening in the Hollywood Hills at Eddie Van Halen's privately owned 5150 recording studios. Pictured in the moment of creation — or relaxation — is engineer Robbs (Left) with Eddie.

**WEILAND PRODUCES AT THE VILLAGE**



No stranger to The Village recording facilities, but certainly looking like one here with a beard, Stone Temple Pilot **Scott Weiland** (Right) has been in Studio F. This time around Weiland is producing an up-and-coming rap group called the **Underdogs** with engineer **Doug Ryder**. STP's current Atlantic Records release, *No. 4*, was recorded at The Village last year. Pictured with Weiland (Right) is friend **Scotty Brown**.

**ANOTHER ROUND WITH THE CRUE**



Fans of the Eighties metal sound will be happy to hear that **Motley Crue** recently spent time at Track Record Studios in North Hollywood tracking and mixing material for their upcoming Beyond Records release, *New Tattoo*. Pictured at the sessions (L-R): Crue's **Nikki Sixx**, engineer **Matty Spindel**, lead singer **Vince Neil**, and assistant **Eric Williams**.

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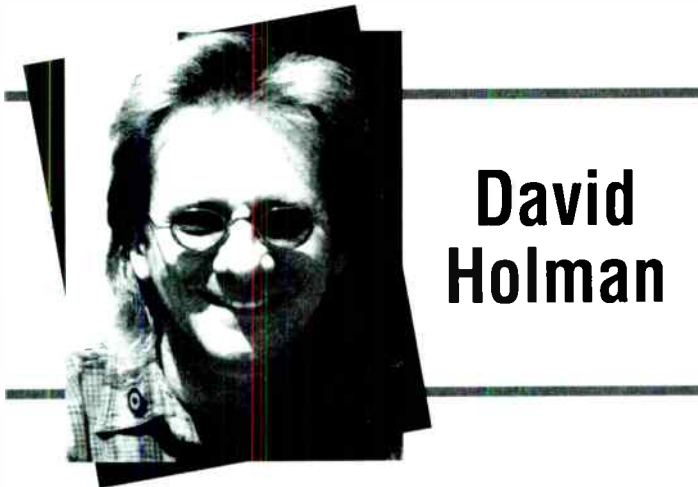
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# David Holman

*Mixing it up with No Doubt, Beth Hart*

By Jonathan Widran

Mixer David Holman has learned a valuable lesson from his latest project: simply because you've completed a project, don't be careless with the original tracks. You might need them in the future. Back in 1994, he mixed singles from Bush's debut album *Sixteen Stone*. Not long ago, the producers of a *VH1 Behind the Music* special on the band requested the instrumental portions of those songs. It was then that Holman discovered his handful of mixes had been lost.

"For each project I mix, I make a normal version, one with vocal up, another with vocal down, a TV mix without lead vocals and a track mix without them," he says. "I never thought they would need any of these for that project, and it's easy to misplace things over the years. So what I've had to do is take the original 24 tracks from the old master tapes and, from memory, recreate and copy my old mixes. The task is particularly challenging because when I did the originals, I used a different mixing system. I can't use it anymore because I'm using the GML system now."

In addition to Bush, Holman's discography includes *Save Ferris*, *Third Eye Blind*, *Beth Hart*, *Dishwalla* and *Everclear*. Still, he's just as proud of the mixing he did on his breakthrough project, the *Grease* soundtrack, and his nine years working with Olivia Newton-John. Never one to be pigeon-holed, he later came to be managed by Paul Palmer (now head of Trauma Records), and broke through into the current genre of his expertise by mixing singles for *No Doubt*.

Though Holman is known primarily as a mixer, his work on a recent project for a yet-to-be-released album by the band *Sensefield* drew him into an expanded role. When he initially checked out the band — whose music Holman describes as "lush, beautiful, emotional pop" — he resisted. Then he relented, telling the band members he liked only 30 seconds of one song on their demo, but that he saw potential.

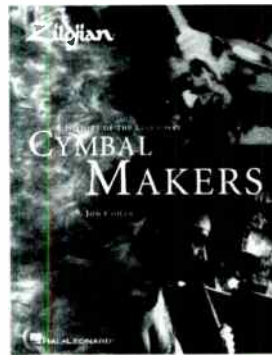
"They were cool with that," he recalls. "I got along well with them, and at first I took an executive producer role for the album. But when the project began falling on its face, I ended up producing it. I've done that a lot, coming into productions in a fix it capacity. I need to really love it or I'm not going to get into it. I don't see myself as a producer/mixer for hire who will just take any project."

Holman considers his overall task as a mixer to stay the same regardless of the project. In all cases, explains Holman, "my job is to bring the music to the next level, to put a radio energy into it. The ultimate goal is to make the album great, or to make the single stand out, and through experience I literally gain a relationship with a piece of tape and am able to recognize what it will take to make the track pop."

"The key is balance, equalization, ambience," he clarifies. "There's dry tracks, which are in your face, and wet tracks where there's a lot of reverb and atmosphere. In the beginning, I'd receive a lot of guidance as to what the artist wanted from me. But now, they usually turn to me for ideas."

Ironically, sometimes even when Holman is working with an edgy artist, he's called on for his pop finesse. The album version of Beth Hart's "Too Much to Ask" featured suspension, harmonica and organ. Atlantic wanted Holman to create a radio track featuring lush strings geared towards an adult contemporary audience. "They wanted it in a different realm," he says. "So I changed guitars, recorded strings arranged by David Campbell and added some drum loops. That was an immense challenge, taking a hard core blues tune and making a pop smash out of it. I feel fulfilled when, in the end, the track comes out just right."

Contact Moir Marie Entertainment  
818-995-8707



## ZILDJIAN: A HISTORY OF THE LEGENDARY CYMBAL MAKERS

this country in 1929. Cohan explains how the secret cymbal-making formula has been handed down from father to son. Once in America, the Avedis Zildjian III company grew, especially after drummer Gene Krupa invented the modern four-piece drum kit that included Zildjian cymbals.

*Zildjian: A History of the Legendary Cymbal Makers* from Hal Leonard Publishing was written by Jon Cohan who tells the 376-year history of the world's most famous Armenian family of cymbal makers. Starting with the 1618 decree of Sultan Mustafa I, who commissioned Avedis to make cymbals for the Ottoman ruler's court, the book then traces the family's history up to their immigration from Turkey to

The book goes on to talk about all the big band drummers who contributed their distinctive, original ideas and desires to Zildjian with regard to new cymbal styles. Zildjian gives credit to drummers like Louis Bellson, Buddy Rich, Max Roach, Elvin Jones, Tony Williams, Shelly Mann and Ringo Starr for popularizing drumming and Zildjian cymbals. A must-read for any percussion enthusiast, *Zildjian: A History of the Legendary Cymbal Makers* in softcover edition costs \$19.95 and is available from Hal Leonard Publications at 414-774-3630. You can also log on to [www.halleonard.com](http://www.halleonard.com).

## BIAS PEAK 2.1



Berkley Integrated Audio Software (BIAS) makes Peak 2.1, a professional digital audio

editing tool for Macintosh computers. You can process, record and edit stereo sound files in 8, 16, 24 and 32 bit depths and up to 10MHz sample rates. Peak has always supported DAE™ and therefore all TDM™ and Audio-suite™ plug-ins, and all Digi-design hardware.

Adobe Premiere audio plug-ins will run in real time within Peak. SMPTE synchronization and encoding files to MP3. Shockwave™ and RealAudio™ are all now possible in this single new program. This 2.1 upgrade will support any

ASIO-compatible sound card, including the MOTU 2408/1224, Event Layla/Gina/Darla, E-mu APS, Digidesign Pro Tools Project II and Audio Media III, Sonorous STU-DI/O, Yamaha DSP Factory, Lexicon Core 2, and RME DIGI series. Since most CD burners are supported, you can directly burn CDs using the playlist within the program. A Quicktime™ movie window has also been added that's compatible with Peak's scrubbing capabilities. A window displays markers, regions and loops contained in an audio file. You can drag a region from this window right into the playlist. Peak 2.1 sells for \$499, and upgrades from Peak 2.0 are free. Upgrade pricing is available at [www.bias-inc.com](http://www.bias-inc.com). Contact BIAS Inc. at 707-782-1866.


## SWR SOUND'S BASS 750 AND POWER 750

The big brother of SWR's Bass 350, the Bass 750 combines the sound of the Super Redhead's pre-amp with a massive power



amplifier section. Housed in an aluminum chassis with a chromed steel front panel, this bass player's dream system delivers 750 watts into 4 ohms and a room shaking 850 watts RMS into 2.6 ohms. The Bass 750 also comes equipped with standard SWR features including a variable mid-range EQ, side-chain effects loop, effects blend control, adjustable limiter, XLR balanced out, tuner send, Neutrik Speakon jacks, headphone jack, and a speaker

On/Off switch. Like the Super Redhead, the rack-mountable Bass 750 also has Pull/Turbo and Pull/Transparency circuitry. If you still can't get enough volume then you can slave up the

Power 750, a power amp unit that also delivers 750 watts at 4 ohms and 850 watts RMS at 2.6 ohms. Features include a four-segment LED display, slave outputs and both 1/4" and Speakon output jacks, all housed in a rack-mountable aluminum chassis with a chromed steel front panel. The Bass 750 sells for \$1,499 while the Power 750 goes for \$999. For more info, ring them at 818-898-3355 or FAX 818-898-3365. 





EMI'S ALAN WARNER



LESTER COBBIN

Alan Warner has been appointed Senior Vice President, Catalog Promotion/Music Resources at EMI Music Publishing in Los Angeles. He can be reached at 310-586-2700.

Metallica Fights Back

The recording artists Metallica, E/M Ventures and Creeping Death Music have filed suit in U.S. District Court against Napster, Inc., The University of Southern California, Yale University and Indiana University.

Metallica and the two associated companies are the copyright owners of sound recordings and musical compositions created by Metallica and possess the exclusive right to commercially distribute these songs and recordings and derive income from them.

The suit alleges that Napster

and the other defendants — by encouraging and enabling visitors to its Web site to unlawfully exchange with others copyrighted songs and recordings, without the knowledge or permission of Metallica — have violated the law by committing continuing copyright infringements, unlawful use of digital audio interface device, and violations of the Racketeering Influenced & Corrupt Organizations Act (RICO).

Metallica drummer Lars Ulrich explains, "It is sickening to know that our art is being traded like a commodity rather than the art that it is. From a business standpoint, this is about piracy and it's legally wrong."

IVAN ALVAREZ PROMOTED AT UMPG



Ivan Alvarez has been promoted to Senior Vice President, Latin America for the Universal Music Publishing Group. Based in Miami Beach, Alvarez will oversee the expanded Universal Music Publishing Group's Latin American region, which includes offices in Brazil, Mexico, Argentina, Colombia, Venezuela, Chile, Costa Rica, Peru and Ecuador. Alvarez will also oversee Universal Music Inc., Universal Publishing's U.S. - Latin divisions. His notable signings to Universal Music Publishing Group include K.C. Porter (Santana, Ricky Martin), Rudy Perez (ASCAP Latin writer of the year), Roberto Morales, Gustavo Santaolalla, Molotov, Jose Manuel Figueroa, Aterciopelados and Los Amigos Invisibles.

Further, the suit states, "Napster has devised and distributed software whose sole purpose is to permit Napster to profit by abetting and encouraging the pirating of the creative efforts of the world's most admired and successful musical artists. Facilitating that effort are the hypocritical universities and colleges who could easily block this insidious and ongoing thievery scheme. The last link in the chain are the end users of the stolen musical works — students of these universities and others who exhibit the moral fiber of common looters loading up shopping carts because 'everybody else is doing it.'"

music publisher unlawfully profited on the earnings of songs written by the popular singer/songwriter. Boladian is accused of collecting and retaining revenue generated by the commercial exploitation of Clinton compositions without consent, and for Boladian's own use and profit. Clinton alleges Boladian registered numerous Clinton compositions for copyright in Boladian's name without Clinton's consent. Music industry experts, citing sales of recordings by contemporary rap and hip-hop artists using Clinton compositions, suggest dollar amounts in the hundreds of millions.

Star Machine Is Comin' Court

In another suit, George Clinton, has filed major claims against Bridgeport Music and owner Armen Boladian stating that the

USA Songwriting Competition Winner Featured

Brian Fellows, the winner of the 1999 USA Songwriting Competition's Rock/Alternative Cate-

DARYL BURGESS TO BMG SONGS



Hit songwriter Daryl Burgess, who penned the Colin James hit "Stay," "This Heartache Never Sleeps" for Mark Chesnutt, "Where I'm Bound" for Patty Loveless, and T. Graham Brown's "Never In A Million Years," has signed to BMG Music. Pictured (L-R): Michelle Berlin, Professional Manager, BMG Songs/Nashville; Karen Conrad Vice President, BMG Songs/Nashville; Chris Dglesby, Senior Creative Director, BMG Songs/Nashville; Ron Stuve, Senior Director, BMG Songs/Nashville, and (in front) Daryl Burgess.

JODY WILLIAMS INKS JOINT VENTURE WITH SONY/ATV



Nashville native and publishing entrepreneur Jody Williams has inked a joint venture with Sony/ATV Music Publishing Nashville. Prior to opening Jody Williams Music, he was president of the Nashville office of MCA Music Publishing. Williams has also worked at BMI, Sony Tree, Screen-Gems and Chappell Music. Pictured (L-R): Woody Bomar, Sony/ATV; Williams; Donna Hiley, and Don Cook, Sony/ATV.



LET'S HEAR IT FOR TOM SNOW



Berklee College of Music's annual brunch in Los Angeles recently honored hit songwriter and '69 alumnus Tom Snow for his contributions to the world of songwriting, including "Let's hear it for the Boy," and "He's So Shy." Snow's current project (in collaboration with Dean Pitchford) is the Tony-winning and Grammy-nominated Broadway musical *Footloose*. Pictured (L-R): Berklee executive Vice President Gary Burton and Tom Snow.

gory, will have his song featured in the Miramax film, *Down To You*, starring Freddie Prinze Jr. It will also be featured in the film and on the soundtrack to *Boys and Girls*, set for release in August 2000. Fellows is the songwriter of the rock group Steele, one of four acts featured at the recent SXSW Music Showcase, hosted by the USA Songwriting Competition.

Audience members included representatives from Columbia, Warner, Elektra and Iguana Records as well as assorted foreign media.

The USA Songwriting Competition has announced the launch of the Year 2000 songwriting event. *Music Connection* is an official sponsor. Judges include reos from Sony Music, Walt Disney Music Publishing and Warner/Reprise Records.

Entries are being accepted from now through May 31st.

For information on this event's rules, regulations and entry forms, visit the Web site at [www.songwriting.net](http://www.songwriting.net) or call toll free 1-877-USA-SONG. Outside the U.S. call 781-397-0256.

MC

ARE YOU SHUR?



Itaal Shur dropped by the newly renovated Warner/Chappell offices at 1775 Broadway with his manager Suzanne Hilleary to share his freshly engraved Song of the Year Grammy (for "Smooth") with W/C Sr. VP Creative/East Coast John Titta. Shur will commence working with Robbie Rosa and Ricky Martin on the swivel-hipped one's new CD. Shur is also completing Lucy Woodward's debut Epic CD and upcoming projects with Lisa Loeb, Courtney Love, Brian Setzer and Gipsy Kings. Pictured (L-R): Hilleary; Shur, and Titta.

CHUCK PAULIN

Bill Anderson

Spanning the Decades with Country Gold

by Dan Kimpel



When Bill Anderson wrote his first hit, "City Lights," for Ray Price most of his current collaborators were yet to be born. The year was 1958, and Anderson, 19 years old, was a disc jockey on WJJC Radio in Commerce, Georgia.

Forty-two years later Anderson is enjoying a revitalized career, penning hits for contemporary country artists including Bryan White, Vince Gill, Collin Raye, Ricochet, Alabama and Wade Hayes. In 1999, back-to-back #1 smashes, "Wish You Were Here" by Mark Wills and the Grammy-nominated "Two Teardrops" (penned with and performed by Steve Wariner) marked two more milestones in Anderson's illustrious career.

In the first phase of his career, Anderson's songs were cut by artists including Jim Reeves, Lefty Frizzell, Eddy Arnold, Porter Wagoner and Kitty Wells. But it was Anderson's own rendition of his classic "Still" that made him one of the biggest country stars of the Sixties. Earning the moniker of "Whispering Bill," owing to his intimate vocal delivery, Anderson chalked up an impressive series of hits and joined the ranks of the Grand Ole Opry.

How does the new Nashville songwriting methodology differ from the past? "When I first came here you wrote songs at three in the morning with all the shades pulled down," Anderson recalls "You got as miserable as you could get all day and somewhere in the middle of the night you sat up and wrote those sad country songs." And now? "I was hesitant about getting into the co-writing thing because I thought, 'How can you really write with any real feeling by appointment? How can you punch a time clock and write a song?' It really bothered me until I got into it and I found out you really can do it."

Anderson gives gracious credit to Steve Wariner for his current visibility. "He's responsible for about 95 percent of it. I'd quit writing. I came here in the late Fifties and I wrote a lot of songs until the early Eighties. It seemed like country music was changing a lot and I wasn't really sure I knew how to change with it. I got off and got to doing a bunch of other things: game shows in California and soap operas in New York. And I really got away — as they say in the country — from 'Dancin' with the one who brought me.' When Steve cut 'Tips of my Fingers' in '92 that's really what opened the floodgates and got me to writing again." Wariner also produced Anderson's 1998 album, *Fine Wine*.

At present Anderson is making his new record. "It's the first time I did an album all acoustical," he says. "We have dug out dulcimers and auto-harps and zithers — all kinds of crazy stuff. We have an upright bass, a lot of percussion and drum sounds, so it's not a bluegrass or folk album. I think it works with my voice. It's an album of all new songs and I wanted them to stand out." Anderson still performs regularly on the Opry and tours about 50 dates per year. "So that part of my ego is fulfilled," he laughs.

Overall, the most dramatic change in Anderson's career seems to be the pleasure he derives from it. "I'm having more fun today than I did then," he confides. "I found a comfort level in the co-writing thing. I find I'm able to branch out and broaden what I do by virtue of these people who come to it from a different place than I do. A lot of these young writers today, sure, they grew up with country music, but they grew up with pop music and rock & roll and they're influenced by the Beatles, Bob Seger and James Taylor.

"I wasn't. I came here influenced by Hank Williams and stone country, and whatever wasn't country was Gospel or a little Rhythm & Blues I'd heard as a kid. Writing with these people and their influences, I feel like I'm getting to partake of their knowledge and background and it's really lit a fire in me. I enjoy this more than I have at any point along the way."

Contact Betty Hofer, 615-269-9803

MC





**ROCK CITY NEWS' DERAILMENT**

Venerable street mag *Rock City News* has released *Rocky's Derailment*, their second local unsigned band compilation, featuring 14 grass roots artists in the hard rock genre. The CD's available at favorite mom and pop record stores throughout Los Angeles, at Virgin Megastore on Sunset and on the Web at [orchard.com](http://orchard.com).

RCN head honcho Reuben Blue informs us that starting in June, MTV will be using material from the CD as background music for their weekly show, *Undressed*.

RCN will be releasing a third compilation CD (*Marking New Territory*) by summer. "There's still a few slots left," says Blue. But be advised, it's not a free ride. RCN offers a package deal for inclusion on the compilation which includes ad space in their publication. "It's a

promotional offer for local bands – not only do they get to be on the CD, but they also get continuous ads in *Rock City News*," Blue states. For more information visit the *Rock City News* Web site at [rockcitynews.com](http://rockcitynews.com).

**JACK HITS THE SACK, MACK CHANGES TACK**

The rumors are true, Jack's Sugar Shack has been sold, and will be ceasing operations around the time this issue hits the street. Owners of the venue wouldn't return our calls (hey, would you want to be interviewed about your funeral?), but a source inside the Jack's operation informed us that although things have picked up for Jack's in the last couple of months, the overall picture still wasn't too rosy, and the owners pretty much just had enough. This comes as some really bad news to the 50 or so roots, rockabilly and surf-flavored bands that Jack's Sugar Shack was well-known for propping. With the closure of neighbors Bar Deluxe last year, Jack's departure will be just more bad news for local bands of the roots 'n' rockabilly genre struggling to get gigs. Hey, check into the **Cat Club!**

Effective immediately, the Sugar Shack's biggest cash cow, the long-running Ronnie Mack's Barn Dance, will be held every Tuesday night at the Culver Saloon at 11513 West Washington Boulevard, just west of the 405. Showtime is at 8:30 p.m. with the storied

**MS. TAMMY FAYE WANTS YOU:** Gospel send-up Tammy Faye Starlite issues an edict during a recent in-store gig at Studio City's own Heavy Rotation. Starlite and her backing band, the Angels of Mercy, recently did a four-day whirlwind tour of the City of Angels, stopping by Heavy Rotation to perform and sign copies of *On My Knees*, their farcical follow-up to *Jesus Loves Me Better*.



Abby Travis will be at the Viper Room.

hillbilly/rockabilly jam from 11:30 p.m. 'til 1:30 a.m. It's 21 and over, and as always, it's free. You can reach the Culver Saloon at 310-391-1519. For more info on the Barn Dance (now in its 13<sup>th</sup> year), visit [ElectricEarl.com/bdance.html](http://ElectricEarl.com/bdance.html).

**CATCH THIS**

*Music Connection* coverboys/Sigue Sigue Sputnik Hairdressing School grads Static-X bring their weedblower techno to the Palace on May 21 — get there early for Pitchshifter: longtime scenester Abby Travis (who rose to fame as the new wave nurse in Kommunity FK) will be at the Viper Room with Daniel Johnston on May 25 at 10 p.m.; also on the 25<sup>th</sup>, the Hard Rock Café will host the Art of Elysium Benefit Show featuring Fran Banish & the Gemini Assortment plus Itch and Ali

Weiss — proceeds of the \$5.00 cover will go to the UCLA Medical Institute; Cali club faves the Brian Jonestown Massacre will be at the Troubadour in May; those beautifully mournful English proto-gothsters the Mission UK will be playing a highly recommended show at the Key Club on Saturday, June 10<sup>th</sup>.

**MASSIVE MEMORIAL DAY CLUB ATTACK**

Six popular area clubs will be uniting under one roof on Sunday May 28 for the third annual Massive Memorial Day Weekend bash. Goth hangouts Cover 13 and Sin-a-matic will join popular dance venues Bang!, Beat It, Shout! and way cool Brit poppers Café Bleu (who just celebrated their fifth anniversary – props!) at





the Variety Arts Center downtown for an all-night bash of unequalled proportions. There will be music from many of the area's best and brightest DJs, namely Jason Lavitt, Riley More, James Stone, Joseph Brooks, Frankie Macchia, Chris B and more.

The \$20 advance tickets are available at **Retail Slut** on Melrose, **Monkeys to Go** in Pomona and at **Bang!**, which is held Saturday nights at **Ruby**, 7070 Hollywood Blvd. Tickets are \$25 at the door, but be warned, this event sold out really early last year.

Massive Memorial Day Weekend is an 18 and over event, full bar for those 21 and over with ID. It goes from 9:00 p.m. 'til 2:00 a.m. The venue is located at 940 S. Figueroa Street in downtown Los Angeles and can be reached at 213-362-0428.

### N.W.A UP IN SMOKE?

seems the rumors reported a couple of issues back in *Nightlife* about an N.W.A reunion and summer tour opening at **Dodger Stadium** were slightly off the mark — but essentially correct. Here's what is happening: in what's sure to be the biggest rap event of the decade, **Dr. Dre**, **Snoop Dogg**, **Ice Cube** (with **WC** from **Westside Connection**), **Eminem** and **Warren G** will be playing one hella hip-hop concert on Friday, June 16, for the **Up In Smoke** tour. The event, which will hopefully add more dates since this will sell out faster than a modern rock band doing a Pepsi commercial, is brought to you by **Magic Johnson Productions** (yes, *the* Magic Johnson) and **Dream Team Tours**.

Now, we're still hearing rumors that N.W.A members **Ren** and **Yella** will be making an unannounced appearance for a special N.W.A set, joining Cube, Dre and Snoop. So don't be surprised if it happens.

MC



Snoop Dogg and N.W.A go Up In Smoke on June 16th.

## RESIDENCIES — DOING QUALITY TIME ON THE L.A. CLUB SCENE

Residencies have always been the "Park Place" of gigs for unsigned artists, and for many good reasons that should be obvious: the artist performs at the same venue on the same night of the week for an extended period of time. The big question has never been "Why do a residency?" — it's "How do I get one — and how do I optimize it when I do get one?" We spoke to a handful of artists and bookers who've made good on the local circuit through residencies, and were more than happy to share their knowledge on not only getting the gig, but getting the *most* out of the gig.

"I preach residencies. I just can't say enough about them," smiles **Lili Haydn**, who has become to Los Angeles residencies what Michelangelo is to the ceiling of the Sistine Chapel. "I started out doing residencies at **Genghis Cohen**. I was doing two shows a night every Wednesday for six months. I got really close to a deal, but it didn't pan out. Then

**Warner Bros.** "We got signed playing at another club, but our **Coconut Teaszer** residency played a huge role in getting us signed because we were able to polish our act immeasurably," Ferrara recalls. "We got a lot of interest there, and we had some potential signings with other labels that saw us at the Teaszer."

The benefits of residencies are numerous, even if you're not just trying to land a record deal. Increased draw, recognition and the ability to polish your act are all benefits of the residency system. "I'm very underground, so it's really helped me build my following," says **Bluz Muthaz** singer **Kerol Rae**, who recently wrapped up a month-long residency at the **Garage**. "It's helped me to fine-tune my show, 'cause I don't get to rehearse that often. This way, at least I'm playing once a week. I feel it helps establish your credibility factor, since it's not something that's just offered to anyone."

Ferrara adds, "When you're inviting labels, fans and industry people down, if they missed you one week, they could just catch you the next week. By the end of our band's residency, we were packing 'em in. Every week we played, there were more people to the point where I hardly knew anybody."

"People will always know where to find you," Lili Haydn points out. "It becomes its own rehearsal space, 'cause you've got to try new things every week, otherwise it becomes the same show — with a residency, you can try new songs, change up your set, have people sit in, etcetera."

"But one of the best things about doing a residency," Haydn explains, "is that it keeps the power in your hands. You have a club you're used to, an established audience, and your own environment, so when the industry wants you to showcase, they come to you on your own terms instead of you having to showcase for them."

Now that you understand *why* to do a residency, you're probably wondering *how* to get the gig.

Ferrara was a regular face at the **Coconut Teaszer** when he approached proprietor **Len Fag-**

an for a residency. "I basically just went to Len and said, 'Help us — we need a place to call home,' and he embraced us," Ferrara remembers. For Haydn, the route was similar. "I was at **Genghis Cohen** four nights a week with



Lili Haydn

other people's bands and at the **Viper Room** two nights a week," she recalls. "So, I established relationships with the owners and the bookers. **Jay Tinksy** [booker for **Genghis Cohen**] asked me to do my own show."

After landing a residency, the second hardest part is optimizing the experience. "Try to do it on a weekday night — it's easier to get industry people out on a weekday," Haydn advises. "Take it a month at a time. It's the consistency and the regularity. Also, spend what it takes to do some advertising. Take out a little corner in the *L.A. Weekly* or whatever every week — people notice it. And even if they don't come, it plants your name in their head. I split the costs of the ads with the clubs. If I have any name value in L.A., it probably has a lot to do with my name being in the *L.A. Weekly* all the time. I just wouldn't stop. Residencies won't be packed the first week. It will probably take three weeks to get things started. Be patient. But once it kicks in, you have something invaluable. And don't do it if you don't have the goods, and if you're not willing to take some chances and write and perform new songs and refine your craft. Don't do it unless you're willing to put in the work."

MC

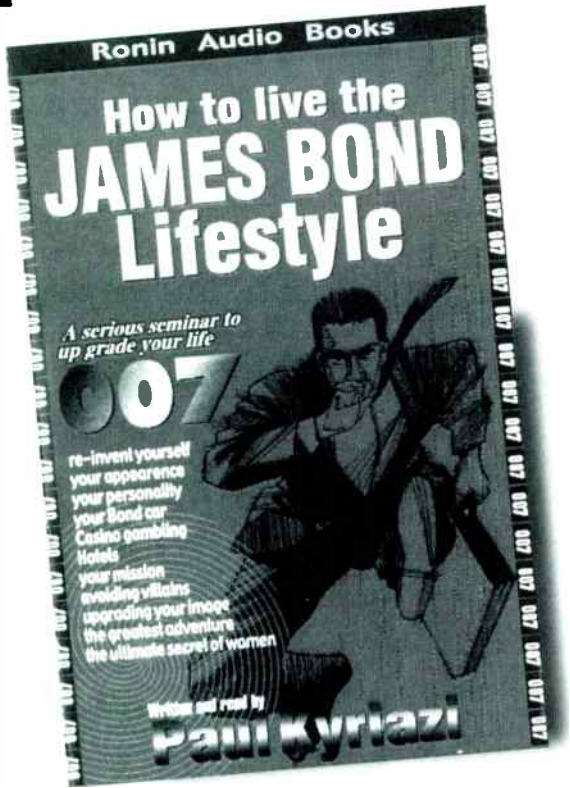


Wonderland

I went over to **Luna Park** and did a month and a half there. Afterwards I moved to the **Viper Room** and did 10-and-a-half months there." Haydn credits her continuous stanc at the **Viper Room** for her deal with **Atlantic Records**. "I wouldn't have gotten signed had it not been for **Sal Jenco** and the **Viper Room** giving me the residency," Haydn recalls.

**Wonderland's Stephen Ferrara** also credits their six-month stint at the **Coconut Teaszer** as pivotal to their deal with **Jericho/**





For those who have wondered *How to Live the James Bond Lifestyle*, check out this 90-minute audio book seminar written and read by Paul Kyriazi. It's a course for men that shows you how to upgrade your life to the level of 007 through chapters on such topics as appearance, personality, cars, Las Vegas and the Ultimate Secret of Women. Nothing here about composing the proper theme song, but maybe he's saving that for the inevitable sequel. The audio book is \$15 from Ronin Audio Books, 12335 Santa Monica Blvd., PMB 116, Los Angeles, CA 90025. The price includes postage.

Q Records and the History Channel are preparing a musical history beginning with a two-CD collection of wartime favorites, interspersed with clips of the speeches that helped shape our time. The collection is due in stores this summer. For more information contact Brandon Hamm at Q Records, 610-701-8748.

Seventh Art Releasing has the film *Better Living Through Circuitry*, a feature-length documentary about rave culture by film and video maker Jon Reiss. The film is designed in the vein of Michael Wadleigh's *Woodstock* and Penelope Spheeris' *Decline of Western Civilization* films and attempts to present rave culture as empowerment through technology. Music artists include the Crystal Method. *Better Living Through Circuitry* is playing at art houses everywhere. For further information contact Seventh Art Releasing, 323-845-1455.

The soundtrack to *Romeo Must Die*, featuring Aaliyah, DMX, Ginuwine, Destiny's Child, Timba-

land & Magoo and Mack 10 has shipped gold. This action drama stars Hong Kong actor Jet Li and features 15 tracks heavy on modern hip-hop and R&B talent. The first single is "Try Again" by Aaliyah, the artist's soundtrack debut. Aaliyah also has the next single, "Come Back in One Piece," on which she performs with DMX. For further information contact Jasmine Vega at Virgin Records, 310-288-2748.

It has been reported that Mariah Carey's sister Alison is publishing a tell-all book, *Mariah and Me*, in which she claims she worked as a prostitute to support Mariah as she launched her singing career. "Mariah tells the world about five percent of the truth about herself," Alison is quoted in Q Online. "This book contains the other 95 percent — everything a vain and heartless multimillionaire pop icon will do anything not to have told." No publication date has been set.

Coming to network television during June is *Something to Sing About*, the story of Tommy Blessed (Darius McCrary from *Family Matters*), whose quest for a better life seems blocked by a clouded past. He is befriended by everybody's grandmother Memaw (Irma P. Hall, *Soul Food*) and her granddaughter, Lilly (Tamera Mowry, *Sister, Sister*). Gospel music legend Kirk Franklin, as the choir director of the local church, provides the encouragement and support Tommy finally needs to become really blessed. World Wide Pictures, the production company bringing *Something* to the small screen, is the motion picture ministry of the Billy Graham Evan-



Something To Sing About

gelistic Association. For more contact Sandra Stovall at W&W Public Relations, 732-469-5955.

Los Angeles-based pop group **Three Human Ego Maniacs** (T.H.E.M.), was voted the #1 most requested unsigned group to perform live on Universal's *Farmclub.com* TV show. The group was the first winners of the show's FC5 Web-voted chart. When their show aired February 28 on the USA Network, the group gained an instant 40,000 hits on their Web site ([www.them3.com](http://www.them3.com)). Pictured below (L-R) with the show's host Matt Pinfield are: T.H.E.M. members Bryan Harrison, Christiana Eastman, Justin Nylander. For further info contact the band's hotline, 562-694-5469.

Ah, the Seventies! Show Biz still remembers the finer points: gas rationing, Watergate and that stint as a dancer on *Midnight Special* (that's me with the lamb chop sideburns.) Obviously, lots of people remember the decade, or think they do, celebrated as it is by the success of the NBC series, *The '70s*. Now from Island Records comes the show's soundtrack featuring a cross section of the



T.H.E.M. with TV's *Farmclub.com* host Matt Pinfield (Left).





Taj Mahal

blues and folk. Now he is being celebrated with the release of *The Best of Taj Mahal (The Private Years)*, a comprehensive look back at his lengthy career. The former **Henry St. Clair Fredericks** first entered the music scene as a member of the **Rising Sons**, a group that also boasted a young **Ry Cooder**. before going on to work with artists including **Eric Clapton**, **Bonnie Raitt**, **B.B. King**, **John Lee Hooker**, **Miles Davis**, **Jimi Hendrix**, **Bob Dylan**, **John Lennon** and the **Rolling Stones**. He has been awarded seven Grammy nominations and a Grammy win. The CD should be in stores now. For further information call Kurt Nishimura and Windham Hill/Private Music, 310-358-4850.

Hey Trekkies! GNP Crescendo Records, which you know as the home to all your favorite **Star Trek** soundtracks and collections, has just released the self-titled debut by **Tim Russ** who plays **Tuvok** on the series. The label kicked things off with a killer party at the beautiful **Cienega** restaurant in West Hollywood where the eloquent

Russ got together with GNP Crescendo president **Neil Norman** (who also produced the album) and fellow cast member **Robert Beltran** (Chakotay) for drinks and a listen. Unlike many **Star Trek** spin-off CDs, Russ avoids classics from the Twenties to embrace songs from the Sixties and Seventies. **Cat Stevens'** "Where Do The Children Play" is here, but so are three surprisingly strong originals where Russ proves himself as good a songwriter as he is an interpreter of outside material. Pictured below at the party are (L-R): Russ, Norman and Beltran. For further information contact Ray Costa at Costa Communications, 323-650-3588.

You've heard him on **Dr. Demento's** syndicated radio show and now you too can get a full load of **Darin Talbot** with his full length release **Music Flight**. The Lake Tahoe resident has a pleasant country-tinged voice even when he's trying to provide a soundtrack for skateboarding on the demented hit "Tweeker Shred Master."

How hot is the response to this soundtrack for snowboarding? Hot enough that two more snowboard tracks are planned for Talbot's next record. Talbot previously won the **1st Annual Streamsearch.com Internet Film & Music Festival** after which he was the only winning musician invited to play at the **Playboy Mansion** in front of the **Brian Setzer Orchestra**. For additional information call Bradshaw Lambert at Creative Process Management, 310-854-0937.

MTV: Music Television has committed to eight episodes of **2gether: The Series**. The new episodes will pick up where the channel's first film for television left off with veteran music manager **Bob Buss** having successfully assembled the five key ingredients to every boy band. All five actors (**Alex Solowitz**, **Noah Bastian**, **Evan Far-**

dates have yet been set. For further information contact Marnie Malter at MTV 212-258-7004.

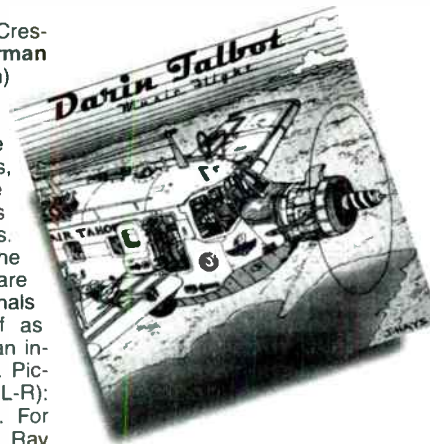
Also at the music channel, **MTV's Undressed** Music Supervisor **Madonna Wade-Reed** has licensed all 12 tracks from **Joel Pelletier's** 1999 **Chamber Pop** CD plus the recording of his song "Belgrade," instrumental mixes from all 13 tracks and instrumental tracks from two extra **Chamber Pop** tracks not included on the CD. **Undressed** begins airing new episodes in June 2000. For more info just contact **The Way Home Media/Music**, 818-980-8304.

**Heavy Metal: The Music and its Culture**, author **Deena Weinstein's** book, has recently been issued in a paperback edition by Da Capo Press with a new chapter on current metal developments. The book also offers a list of over 100 metal albums. Weinstein is a professor of sociology at DePaul University in Chicago. She also writes music reviews and features for a variety of publications. For further information you can simply call **Michael Mazur** or **Debbie Sellnow** at **Mazur Public Relations** 609-426-1277.

Maverick Recording Co. has launched the release of the **Deftones'** third album, **White Pony** with a multi-media campaign.

There's an enhanced CD created by one of the band's fans, two limited edition releases with a bonus track and an electronic press kit that is being distributed to art film houses, skate and lifestyle shops and music retail outlets. The EPK for **White Pony** is akin to a six-minute film noir. It begins on a day of change in an oppressive, totalitarian future world where the Deftones and their music comes as a form of relief and redemption from life's utter chaos.

There are two versions of the EPK — "PG" and "R." **White Pony** will be released June 20th. For further information feel free to contact **Heidi Ellen Robinson** at her **Maverick Media Relations** offices, 310-385-6452.



**mer, Michael Cuccione, and Kevin Farley**) will return for the series, as will the writers of the film, **Brian** and **Mark Gunn**, who will write and produce. MTV.com, official home of the **2gether** Web site, reports over 140,000 downloads of the popular "Say It, Don't Spray It" and more than 68,000 copies of the TVT soundtrack album have been sold. At press time, no air



Star Trek series soundtrack record release party.



2gether: The Series





MEDIUM4MUSIC: Starting out as a foreign television Internet broadcast Web site, Medium4.com has grown into a huge site with large subsections, including ForeignTV.com, Niche.com, StreamingUSA.com, as well as Medium4Music.com. Medium4Music features channels like ClassicRock TV, OldSchoolRapTV, ClubMusic TV and AllClassicalMusicTV, with content streaming for modem and broadband users in both Real and Media Player formats. The

featured discussions throughout the month of May.

DISTRIBUTION: Global Pipeline is a distribution network which provides independent artists and labels with online and retail distribution in Germany, Holland, Australia, France, the UK and Spain. To register go to [http://m12n.com/global\\_top.html](http://m12n.com/global_top.html). The online registration process is very specific (be prepared to have audio and images already online in very spe-



president of the company is quoted as saying, "We look for original content or develop our own, depending on the channel. Content needs to cater to our ultra-niche audience. This is true for the music network as well as the others — a mix of developing artists and superstars. One can get superstars through other outlets, however, so we do work with labels of all kinds to break into new niches and work with emerging artists."

Does this mean indie artists with good videos have a shot? I have e-mailed them with the question, and will keep you posted.

AMUSING: A lot of music, a little "Flash," good discounts on major and indie CDs, and good features on indie artists (including online chats) all make [amuZnet.com](http://amuZnet.com) a good source for music and movie info.

Up-and-coming artists including Steve la Cerra, Watsonville Patio and Debra Davis are among the

cific formats and sizes, or you have to pay fees to have them do it), but it looks very complete, and it looks like a pretty good opportunity to get into some major European retailers.

RATES ARE GOING DOWN: *Film Music* magazine (<http://www.filmmusicmag.com>) has just announced the release of a landmark survey which provides a comprehensive look at detailed rate and salary information for the film and television music industry. The survey lists detailed breakdowns of rates and payment policies for a comprehensive list of occupations within the industry including composers, music supervisors, orchestrators, conductors, musicians, agents and managers, music editors, contractors and scoring mixers.

Mailed to subscribers of *Film Music* magazine, the survey can also be purchased online at The Film Music Store by simply visit-

ing them at <http://www.filmmusicstore.com>.

The survey results show that in some areas, especially in film and television composing, the industry has witnessed a decline in rates as an increase in people and inexpensive technology have com-

used it to find out where their favorite bands — or possible new favorites — are playing next.

316 COMPILATION: *Redefining The Rockstar* is the name of MIKESos' compilation CD series. Any good music (of good recorded



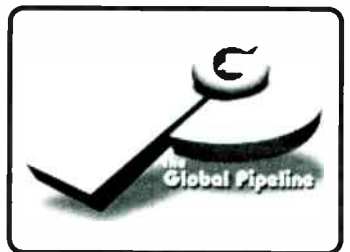
bined to create an oversupply of those looking for work as film and television composers.

"As painful as it may be, this survey confronts the pragmatic reality of the music business in L.A. This survey is a wake-up call to the industry," comments Don B. Ray, founder of the UCLA Extension Film Scoring Program and a former Music Supervisor at CBS.

NetThisTV: This Burbank-based site features local artists in interviews, reviews and streaming video/music shows. Check it out, and if you think you should be included, e-mail them at [music@netthis.com](mailto:music@netthis.com) and let them know how you feel.

TOM'S MUSIC: Designed and maintained by Tom Orsillo & Corinne Hammett, [TomsMusic.com](http://TomsMusic.com) features Orsillo's original music, including his CD and MP3 samples. But the site also features a great database of live concerts and gigs worldwide, and anyone can enter their gig info into the calendar, which is immediately updated. This could turn out to be a great resource if lots of people

and mastered quality) can be included — the entry fee is \$100, but you get 35 copies of the finished CD (including about 18 tracks). Mike's 316 Productions distributes the CDs to radio, industry and retailers, as does each of the artists involved. MIKESos also writes reviews of material for *University*, *Scratch Zine*, *Unsealed e-zine*, *The Gauntlet*, *Sounds420.com*, and *The Queens College*



Quad. Send your CDs to 316 PRODUCTIONS, 119-33 6th AVE. #1, COLLEGE POINT, NY 11356 (ATT: MIKESOS), or e-mail [MIKESos1@aol.com](mailto:MIKESos1@aol.com) for more info.

HOLLYWOOD BOWL ONLINE: The Bowl's new, updated and re-



designed site features complete info on the upcoming season, the artists involved, and online ticket purchasing (of course). Cherry pick the shows you want to attend, and find out all there is to know about the artists involved. It also includes the important info on park-and-ride and shuttle locations, parking lots and directions.

**MP3 vs. RIAA:** On April 28 a federal judge found in favor of the RIAA and its claim that MP3.com's MyMP3.com Web site pirates copyrighted recordings without the artists' (re: the labels') permission. MP3.com's policy allows users access to commercial recordings posted on their site, provided they can prove that they own a hard copy (CD, cassette). The RIAA cried "foul." Other services let the user upload the files themselves, absolving them of any responsibility: MyMP3.com just skipped a step to give people access to their own music.

Of course, MP3.com is appealing the ruling, making this just the end of round one. But if the ruling holds, the Web site could be liable for billions of dollars in damages. "We do not believe that's even a possibility," says Robin Richards, MP3.com's president. "This is a legitimate technical dispute dealing with people who have already purchased their own CDs."

Meanwhile, Web sites like Napster.com that continue to let people upload all the "pirated" files they want may be safe for now, but may be next. The RIAA claims they are doing this for all of the industry, but if their injunction is granted it would apply only to the major labels represented in the RIAA's lawsuit.

Asks MusicDish.com's Eric de Fontenay, "...If I was to upload my personally copied MP3s and other important digital files, could the RIAA sue the data storage compa-

ny although I would be the only person able to access the music?"

My opinion? From the beginning this was all positioning and an example of a game of corporate chicken. MP3.com probably did this deliberately, since they not only have the money to ride the lawyers for a while, but because it's good, free press. The RIAA, goaded on by the major labels, needed to challenge the big guy (when in a fight, try to take out the biggest and the others will run), and also needs to justify its existence. In the end they'll resolve something outside of court — and end up in bed together. If anyone loses, it will be music listeners. Stay tuned...

**AND SPEAKING OF NAPSTER:** Rapper Chuck D has posted a pro-Napster instrumental track at Napster.com (of course), and has created an interesting interactive contest. Entrants download the MP3 track, record their own rap over it, then upload it back to the site. The track, which Chuck named "Power To The People And The Beats," requests lyrics that reflect their support of freely shared music. The winning song is to be selected by online voting on the site throughout the week of May 15th.

Says Chuck, "The contest is an example of how an independent artist can be heard and can develop their career all on their own, and all through the power of the Internet. A musical career can now belong to everyone, not just the small handful of acts that a major label decides to promote."

MC

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**BILL GRAHAM PRESENTS:** A play about the dramatic life of the late rock promoter Bill Graham has opened at the Canon Theatre in Beverly Hills with Ron Silver playing the title role. Many celebs came out to see this one-man show which is currently running. Though the show offers some information about Graham's provocative life, it could have used more detail. Nevertheless, Silver is awesome as Graham though we all could have lived without the dancing. Pictured at the opening are Mick Fleetwood, David Graham, and Alex Graham (Bill's sons) and Tom Petty (Right).



**STIR SHAKES IT UP:** Capitol's three-piece alternative rock band, Stir, shook up a sold-out House of Blues in Los Angeles recently with a performance featuring songs from their new CD *Holy Dogs*. Pictured at the venue (L-R): Stir's Kevin Gagnepain; Perry Watts-Russell, Sr. VP, A&R, Capitol Records; Stir's Brad Booker; Roy Lott, President & CEO, Capitol Records, and Stir's Andy Schmidt.



**DIFRANCO "DPENS FIRE" DN HOLLYWOOD:** Blending her distinctive touch of gritty folk with an impressive, jazzy back-up band, indie queen Ani DiFranco showed how a talented performer can move a crowd. Ironically, her Universal Amphitheatre audience actually applauded when she sang the controversial lyric "open fire on Hollywood" from her new album *To The Teeth*. DiFranco is one awesome performer who deserves praise for her courage, wit and talent.

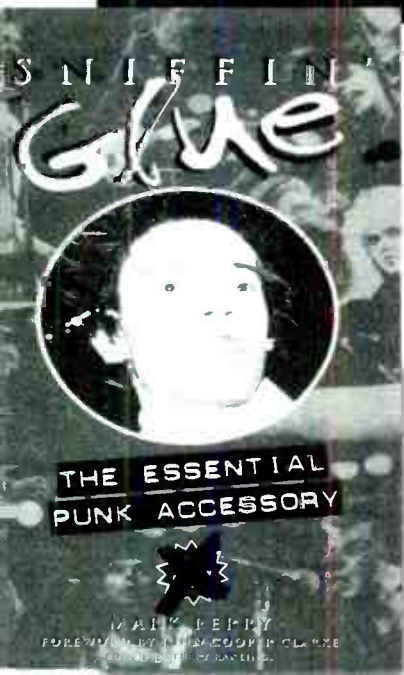


**FOSTEX GETS IN STEP WITH TWD TON SHDE:** Boston-based band Two Ton Shoe was the grand prize winner of the 1999 Best Live Band On The Net song contest. The proud band won thousands of dollars worth of merchandise including a Fostex VM200 Digital Mixer and a recording contract with New Tech Music. Pictured above are Two Ton Shoe band members with Phil Celia (Right), Fostex Director of Sales.



**HILLBILLY DINNER:** MC ran into Arista recording artists BR5-49 at the Whisky a Go-Go. The guys shared stories of their phenomenal rise in Nashville where they have been credited with helping to revitalize the music scene on Lower Broadway and creating what Music City calls the "Underground Alternative Country Scene." Pictured (L-R): Shaw Wilson, Chuck Mead, Don Herron, and Gary Bennett.  
—Bernard Baur





**YOUNG GIRLS MALLED IN NORTHRIDGE:** Hollywood Records boy band Youngstown came to the Northridge Fashion Plaza as part of the Volunteers of America's "Through Your Eyes" mall tour. Pictured with the mic is band member DC.



**FIONA'S FAVORITE EEL?** Opening for Fiona Apple at the Wiltern recently was former *Music Connection* employee, E (pictured above), who's now the critically acclaimed frontman for Dreamworks recording artists, the eels.

**SNIFFIN' GLUE — THE ESSENTIAL PUNK ACCESSORY:** The folks at NBN Books have outdone themselves with this collection of rare photos, essays, and reviews that revisits the days when bands like the Sex Pistols, the Clash, Television, and the Damned ruled the underworld music scenes in every major city. The book is written by cult figure Mark Perry who started one of the first punk magazines — *Sniffin' Glue* — which disappeared from print after only 12 issues, (or was it 13?). The publication was named after the popular Ramones song, "Now I Wanna Sniff Some Glue," and this book captures it all with some great shots at New York's CBGBs. It's available now at your favorite bookshop for \$30, or try calling 301-459-3366 for availability information. If punk is your pleasure, then go for this hunk o' pulp now.

Celebrating **23** **MUSIC CONNECTION**  
1977-2000  
**Tidbits From Our Tattered Past**



**1981—PIRATES (Issue #23):** "In 1980, the record industry lost an estimated \$800,000,000 to the blank audio tape industry..." So began our cover story on the great and controversial issue of the day, which detailed the industry's actions against alleged piracy of artists' work due to home taping. Also in this issue is a feature interview with local heroines the Go-Go's as well as reviews of concert gigs by Miles Davis, Clifton Chenier, and the Motels.



**1995—THE TONE'STER SPEAKS! (Issue #25):** From geezer pleaser to MTV phenomenon in the time it takes to shake a martini. That's ace crooner and all-around good guy Tony Bennett, who experienced a miraculous surge in his career thanks not only to his singular talent, but to son Danny Bennett's management acumen. Said Tony about his song selection secret: "If it hits me intellectually with my mind and emotionally in my heart — when both things hit — I think I have something." Salud, Tony! Also in this year-end issue: Club Reviews of Weezer, Gas Huffer, Lutefisk and Pop Defect.



**EVERCLEAR DRAWS NEAR:** Multi-platinum Capitol recording artists Everclear are set to release the first of two CDs *Songs From An American Movie, Vol. 1* and *Learning How To Smile*. Pictured at the Capitol Records building (L-R): Perry Watts-Russell, Sr. VP of A&R, Capitol Records; Greg Eklund; Roy Lott, President and CEO of Capitol Records, and Art Alexakis.

The above issues, and most back issues since 77 are available for purchase. Call 818-755-0101.



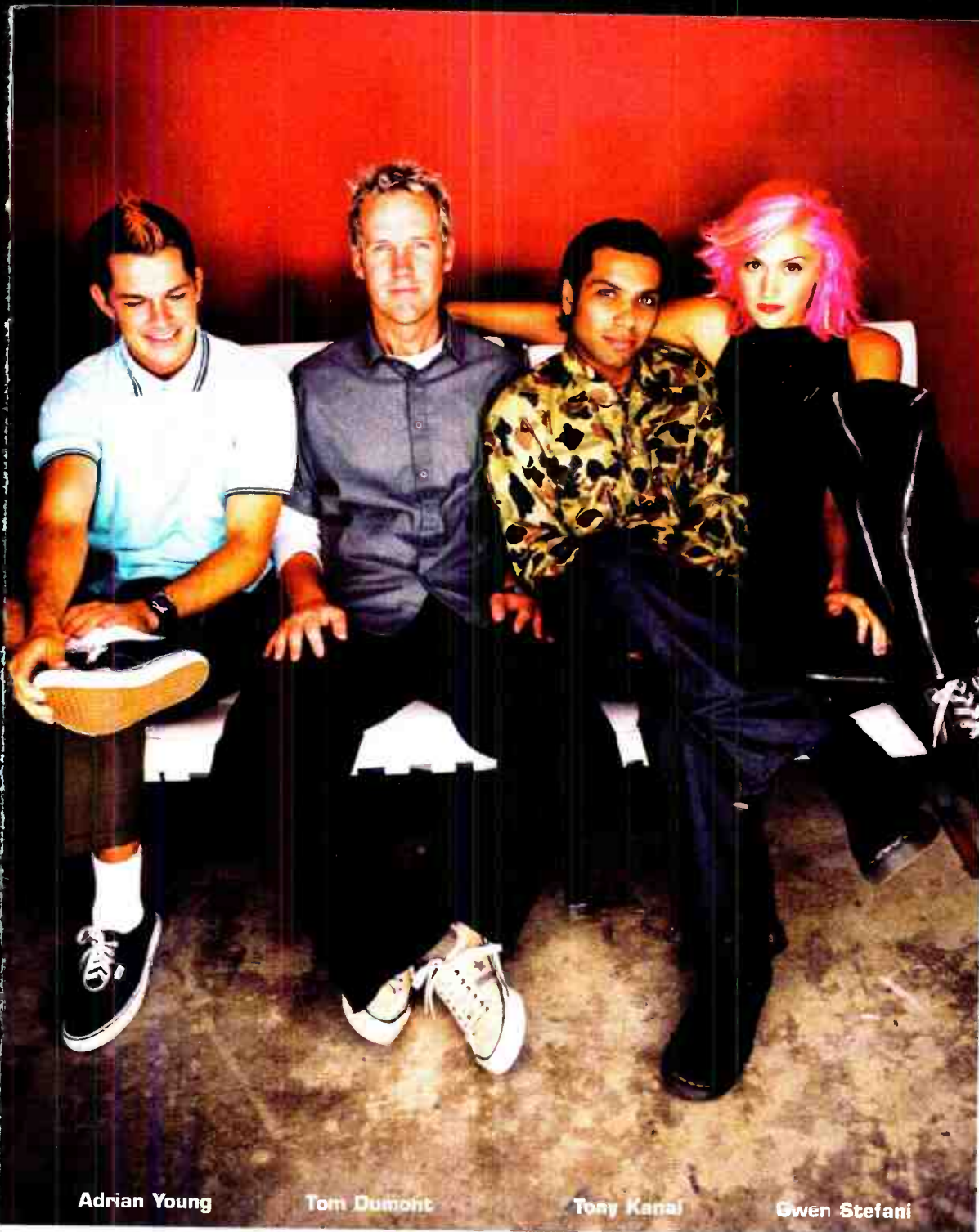


# no doubt

After five years, and despite dramatic changes in the public's musical taste, this Southern California quartet have returned with a top-selling, critically acclaimed new album, *Return of Saturn*, their fourth, which shows how a band can grow and mature with its audience.

By  
**Gary Graff**





Adrian Young

Tom Dumont

Tony Kanal

Gwen Stefani

Good things, they say, come to those who wait — and No Doubt is proof of that dictum. The Anaheim quartet was together for nine years before breaking bigtime with 1995's *Tragic Kingdom*, which sold 15 million copies and launched the hit singles "Don't Speak," "Spiderwebs" and "Just a Girl."

Since then, however, we've had to wait for No Doubt's next creative statement. The group (singer Gwen Stefani, guitarist Tom Dumont, bassist Tony Kanal and drummer Adrian Young) deliberately took time off to get away from the grind and re-establish their lives outside the tour bus. Young, for instance, got married. Keyboardist Eric Stefani left the group to pursue other interests, and sister Gwen furthered her relation-

ship with soulmate/Bush frontman Gavin Rossdale, even turning in a cameo vocal on his band's latest Trauma Records album.

When No Doubt slowly began working on their all-important follow-up album, things did not go smoothly. Initial sessions with *Tragic Kingdom* producer Matthew Wilder were ultimately scuttled, and Glen Ballard, who actively collaborated on big hits for Alanis Morissette and Wilson Phillips, was brought in to helm what became *Return of Saturn*.

It proved to be worth the wait.

A rollercoaster of sounds and emotions, *Return of Saturn* chronicles No Doubt's past five years, a period of experiencing success on the macro level and of discovering life — and intimacy — beyond the floodlights.

Stefani shares herself generously on this album, alternately pining, provoking, celebrating and questioning as she mines her romantic life for unchecked inspiration (although she has cautioned that not everything is necessarily about her relationship with Rossdale).

Meanwhile, the musician-ship of Dumont, Kanal and drummer Adrian Young frame her thoughts with a wide array of settings, from the frenetic rock-reggae churn of "Ex-Girlfriend" to the rich melodies of "A Simple Kind of Life" and "Too Late," to moodier pieces such as "Suspension Without Suspense" and "Dark Blue."

With a title that draws an analogy between the 29 years it takes Saturn to orbit the earth and Stefani's own progress as she approaches the big Three-Oh, this is a record that shows how a bunch of punky school kids can indeed grow up without losing their bite.

*Music Connection* recently caught up with Stefani and drummer Adrian Young for the following conversation.

**MC:** After being so successful with *Tragic Kingdom*, did you feel a lot of pressure while making *Return of Saturn*?

**Gwen Stefani:** I think everything after the release of *Tragic Kingdom* has been kind of a bonus for us, because we all kind of felt like we were going to have to stop the band at [that] point because we'd already been a band for nine years and we were starting to get those guilty feelings, like "What are we going to be when we grow up?" kind of thing. And then [*Tragic*

*Kingdom*] came out, and nobody thought that thing was ever gonna come out — let alone get on the radio — or that we'd be on tour for two and a half years around the world.

So this record's kind of all about taking advantage of the opportunity to make a record after all that experience. The success afforded us the ability to be a band. I don't think anybody had any expectations except the ones that were on ourselves to try and become better songwriters and make a record that we could be really proud of and go out and play for people over and over again. I think we feel like we did that now, and it feels really good.

**MC:** Was it a different experience making this album?



**Adrian Young:** It was more or less an opportunity to make a record without going to school and working jobs at the same time, and having money and being able to have good instruments and go to good studios.

We got a house in the Hollywood Hills to work — in the beginning, anyhow — for the first six months, which was nice. But then that proved to not be that necessary, 'cause after that we were at each other's houses and various rehearsal studios, and we came up with our best stuff sometimes just sitting in a room.

**Stefani:** I don't think any of us expected the album would take that long, but it would have been premature if we'd tried to bring this record out any sooner. We definitely didn't put a time limit on it. We took that

pressure off ourselves right away; it wasn't about trying to make a record to kind of get on the wave of success we had, like "Hurry up and get something out so we can bank on that."

We felt totally fulfilled on [*Tragic Kingdom*]; I was just starting to kind of blossom and feel my way in terms of songwriting, lyrically and melodically, and everything. I'd never traveled outside of Orange County, pretty much. So to be able to travel the world for two and a half years and become my own person and do something, finally, in my life and realize, "Wow, I'm kinda good at this," it finally feels right. There was a lot more information to put into this album. We had all that experience behind us.

**MC:** Was it a rough re-entry into the real world after you were finished touring for *Tragic Kingdom*?

**Stefani:** It was a big adjustment and something I didn't even realize at first, that I was off a bit. I came home and I was like, "Wow, I'm totally normal. It didn't even phase me." But slowly and surely, I found myself in a hazy kind of space that I'd never really felt before, like a real confused state. I don't know if that had to do with coming off the tour or just my time in life, like the late 20s, which is a time to grow and face reality.

So the record's kind of about that time period; it's a big kind of transitional phase for me, a kind of growing spurt and growing pains and the confusion of getting to a certain point in your life where you go, "Oh my God, I'm nothing that I thought I would be, but thank God, 'cause I'm so much more — but, whoa, who am I!" That's kind

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**I'm sure for a lot of people, they thought it's a weird thing for No Doubt to hire Glen Ballard. I mean, at first I was a bit apprehensive, too; I don't listen to the records he's made in the past. But it ended up being a beautiful thing for us 'cause he didn't try to change us. He let us be us; in fact, the first thing he said was he wanted to embrace the quirkiness and the weirdness that we have. He didn't want to take that away from us, and that made me real happy.**

**—Adrian Young**

of what this record's about. And it's about the personal goals of songwriters and, as friends, to see what kind of chemistry we could still have after 13 years.

**MC:** You're certainly wearing your heart on your sleeve on these songs. Was there a temptation to pull back and edit them and maybe not give away so much?

**Stefani:** You know, it's interesting being on the other side of success. When I wrote [*Tragic Kingdom*], I was just stumbling into songwriting for the first time, and it was all written naively. I didn't think anyone was





going to hear that album; I didn't think everyone was going to hear "Don't Speak," you know what I mean? This time around, when you know people are going to hear this, probably, and people are waiting to hear this, you do say, "Do I edit myself?" For me, I don't think it's really possible.

**MC:** How was your approach to the writing process this time different than it was before?

**Stefani:** I kept a journal; I've never done that before. I read a lot of stuff that inspired me, like Sylvia Plath and Joni Mitchell and different poets and books that really helped me to try to get deeper inside and express how I'm feeling. I really wanted to be honest and real.

But, you know, people keep asking me, "Gee, it's such a personal album. Isn't it strange?" or whatever. If you look at it, I'm writing about the most normal things everybody goes through — confusion, life, death, birth, marriage, all these issues we all have to deal with. So if people can relate to that, that only brings more comfort to me. It just reassures me I'm normal like everyone else.

**MC:** Everybody wants to know, of course, whether all these songs are about you and Gavin.

**On this record we were much more aware of the idea of trying to make the music reflect the lyrics.**

**To us it felt a bit more melancholy, or slower. But**

**I think that's what came out of us naturally. We**

**tried to write happy, No Doubt, upbeat songs,**

**but they just really didn't come out. We just get**

**what we get, you know?**

**—Gwen Stefani**

**Stefani:** Of course Gavin was a huge influence on me. He's all over [the album] in certain ways. But I think that people are gonna get whatever they're gonna get out of these songs. I feel like I've given a lot of myself already, and at a certain point, when people start asking me about the lyrics and stuff like that, I kind of feel like I need to draw a line. Otherwise, I might spoil it for them, especially if they're getting more out of it than I intended. I just don't want to take that away from them.

**MC:** Was the group dynamic changed very much, creatively and personally, by multi-platinum success?

**Young:** I don't know what kind of impact it's made on us, creatively. It's hard to pinpoint that. Personally, we definitely feel like it's time to grow up. We've got a lot more responsibilities now with houses, and I just got married about a month and a half ago. So there's definitely new responsibilities. At the same time, we still have one foot in childhood 'cause this band is affording us the luxury of not having to check in for work or to have to get up Monday morning to go to work. We can still live the rock & roll lifestyle a little bit.

**Stefani:** It sounds so silly to say 'I'm a star.' I guess I am; people know me. But my life is so normal in a lot of ways; I still have the same family, the same friends, and the only difference is when I go out, I can be buying something and someone at the register goes "Oh, by the way, when's your record coming out?" or "Hey, I really love your band," or whatever.

It's weird, 'cause I think, "Wait, you don't know me..." It's so weird to me. I don't think it's something you can really get used to. I'm just trying to enjoy the strangeness, 'cause it's not gonna last forever. It's just something I try to enjoy and experience as much as I can.

**MC:** There were some false starts in making the album. How did you settle on Glen Ballard as the producer?

**Young:** Just from looking at and thinking about a lot of [producers]. I'm sure for a lot of people, they thought it's a weird thing for No Doubt to hire Glen Ballard. I mean, at first I was a bit apprehensive, too; I don't listen to the records he's made in the past. But it ended up being a beautiful thing for us 'cause he didn't try to change us. He let us

be us; in fact, the first thing he said was he wanted to embrace the quiriness and the weirdness that we have. He didn't want to take that away from us, and that made me real happy.

**MC:** Did you shoot for the kind of wide stylistic range that shows up on the album?

**Young:** Yeah. Sonically and stylistically, we've always been across the board on all our records; we've never been able to focus on one sound or one style of music. In the past it kind of worked against us; definitely before *Tragic Kingdom* people were telling us we needed to focus and to not be so



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**We've got a lot more responsibilities now with houses, and I just got married about a month and a half ago. So there's definitely new responsibilities. At the same time, we still have one foot in childhood 'cause this band is affording us the luxury of not having to check in for work or to have to get up Monday morning to go to work. We can still live the rock & roll lifestyle a little bit.**

**—Adrian Young**

diverse 'cause it was hard for people to grasp what we were doing. Fortunately, they did grasp it on *Tragic Kingdom* and we proved to ourselves again that we can't hone it down to one sound or one style, and I'm fine with that. It makes it more interesting. I think it sets us apart, also, for better or for worse.

**Stefani:** I would say [*Tragic Kingdom*] was lighter than this record; the lyrics weren't necessarily really happy songs, but I think the music was a lot more upbeat. On the new record we were much more aware of the idea of trying to make the music reflect the lyrics. To us it felt a bit more melancholy, or slower. But I think that's what came out of us naturally. We tried to write happy, No Doubt, upbeat songs, but they just really didn't come out. We just get what we get, you know?

**Young:** I think it's definitely a product of what we listen to. We're all so open. I think there's a lot of bands out there who are probably either afraid, or within the politics of the band they kind of restrict each other. I don't think we have a lot of that. I mean, in elementary school, Tom and I, we didn't know each other but we were listening to hard rock. Tony...I think his first influence was Prince, possibly. And Gwen was listening to *The Sound of Music*. Then in junior high and high school, I think everyone got a dose of ska and punk and new wave.

**MC:** There's definitely a pronounced new wave influence on *Return of Saturn*.

**Young:** Yeah, I think you're right. I think the Nineties were definitely a big backdrop for all of us. We were all into new wave at some point, either by one band or many bands, and we can't get away from it. The formative years, musically, for a lot of people are when you're 13 or 15 years old. It just stuck with us.

**MC:** So, are you expecting to sell another 15 million copies with *Return of Saturn*?

**Young:** (laughs) Not even close! We don't think we're gonna even come close to that. I think if we do a third of that, we're gonna be happy. I mean, it's tough to repeat yourself like that.

**Stefani:** When we were making the album, we were making it purely for ourselves. I don't think any of us were thinking about targeting any kind of teenagers or anything like that. There's all these bands and solo artists now, manufactured things that basically have these songwriters who figure out what the best lyrics would be to trigger some 13-year-old girl to buy the record.

For this band, we've always been about finding our own way. We've never had a boss. We never had anyone put us together. We're just a group of friends who decided to do music, 'cause we were sitting around Orange County and didn't have anything else to do. Now it's like, "Wow, we've been given this opportunity to get better at it."

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Compiled by Eric Moromisato

**3RD FLOOR STUDIOS**

Centrally located in Inland Empire  
Riverside, CA 92509  
909-360-0242 Fax 909-360-6262  
**E-mail:** 3fs@fastinet.net  
**Web:** http://members.fastinet.net/3fs/index.htm  
**Contact:** Larry Rausch  
**Basic Rate:** Quoted Per Project  
**Gear:** 24 channel soundtrack board, 20 bit ADATs with BRC, full complement of Neumann and AKG mics, tube pre-amps, 12 channels of DBX and Be-hringer compressors and gates. Many Lexicon effects processors, TC Electronics wizard finalizer, Hafler amps, KRK Pro monitors.  
**Services:** Complete digital mastering and glass mastering for CD production.  
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1211 4th Street  
Santa Monica, CA 90401  
310-395-9114 Fax 310-394-7772  
**E-mail:** Kathhw@mediaone.net  
**Web:** www.studiosearch.net/4thstreet.html  
**Contact:** Kathleen  
**Format:** Analog and digital, 24 and 48+ tracks  
**Basic Rate:** \$75-100/hr  
**Gear:** MCI JH-428 modified console, Studer A-827, mic pres: Neve 1066 (4) Focusrite (4) Telefunken V-72 (2), Ampex ATR-102, Panasonic SV-3700 DAT (2), Lexicon 224x reverb, EMT 140ST tube plate reverb; Urei 1176s and LA-3A limiters, DBX 1100s, Yamaha SPX-90s, Rev 7s, Drawmer, Bryston, Hafler  
**Services:** Pro Tools 24 bit a/Surround Sound, Yamaha C-7 grand piano, Hammond C-3 organ w/Leeslie, new and vintage vox, Marshall, Fender amps.  
**Clients:** No Doubt, Fiona Apple, Incubus, Sprung Monkey, Jimmie's Chicken Shack, Snot, Joe 90, Full Metal Racket, Brian Setzer, Jact, Subatomic  
**Comments:** Warm sounds, good vibe, no attitude. Four blocks from the ocean, right off Santa Monica's 3rd Street Promenade.

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Torrance, CA 90505  
310-326-1048 Fax 310-326-3566  
**Contact:** Yvonne Wish-Studio Manager

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323-655-0615  
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**Contact:** Arlan  
**Basic Rate:** \$55/hour - audio only, \$95/hour - audio-visual

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Pasadena, CA 91104  
626-791-4114 Fax 626-486-0208  
**E-mail:** info@abetmusic.com  
**Web:** www.abetmusic.com  
**Contact:** Avo  
**Basic Rate:** \$35/hour

**A LA CARTE PRODUCTIONS & STUDIO**

P.O. Box 251767  
W. Los Angeles, CA 90025  
310-215-3384 Fax 310-649-6324  
**Contact:** Carter Clements  
**Basic Rate:** \$35/hour  
**Gear:** Alesis ADATs, Focusrite, Manley, Neumann, Lexicon, Eventide, Sony, Roland, DBX, Aphex, BSS, Presonus, Distressor, Dynaudio, Soundtracs 64 inputs, Gefell, Fostex, AKG, Yamaha, Mogami cable, Panasonic DAT, Tascam CDRW 5000.  
**Services:** Songwriter demos, artist development, vocal coaching, label shopping, arranging, songwriting, guitar playing, keyboard and drum programming, loops, mix engineer  
**Clients:** S.D.M., Warner/Chappell, David Batteau, Gina Gomez, Gardner Cole, Silky, Gloria Stewart, April Lang, Alexia DeLuca, Lygia.  
**Comments:** Berklee College of Music Degree. Worked in publishing 3-4 years, music retail, studio and live musician.

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633 Paularino Ave.  
Costa Mesa, CA 92626  
714-432-1745 Fax 714-432-1770  
**E-mail:** mc@abacabaudio.com  
**Web:** www.abacabaudio.com  
**Format:** Analog and digital

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6381 Hollywood Blvd  
Los Angeles, CA 90028  
323-469-8656 Fax 323-469-9064  
**E-mail:** Twentyrec@aol.com  
**Contact:** Mollie  
**Format:** Analog and digital, 32 tracks  
**Basic Rate:** \$50/hr  
**Gear:** Mackie 32\*8 recording console, Tascam DA-38, DA-88 digital tape recorders, Tascam CD-RW 5000, Tascam DA-302 dual DAT recorders, Tascam 202-MK3 dual cass. recorders, Akai S-6000 stereo digital sampler, Akai MPC 2000 with 8 outputs, Roland JV-2080 8 times expanded, E-mu Orbit 9000 sound module, Mark of the Unicorn, Pro Tools and MIDI gear.  
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**Clients:** Epic, MCA publishing and lots of "Indies"  
**Comments:** Women owned, good place for producers.

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818-500-8221 Fax 818-500-7743  
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**Web:** www.adamshill.com  
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**E-mail:** afmentertainmentgroup@worldnet.att.net  
**Contact:** Klint Macro  
**Basic Rate:** \$65/hour  
**Gear:** Harrison 4832c automated console, Sony JH-24 22 24-track recorder, 16 tracks ADAT, Steinberg WaveLab 1.6, Lexicon 224x, Eventide H3000, Yamaha SPX 90, Rev 500, D1500, DW Fearn, ART, CLM, Neve mic pre's, Telefunken, Rode, CAD, AKG, ADK, Earthworks, Sennheiser, Shure microphones, Requisite compressor/limiters. Keyboards, guitar amps, upright piano.  
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**Web:** allentertainment.net/demo/doctor.html  
**Contact:** Andy  
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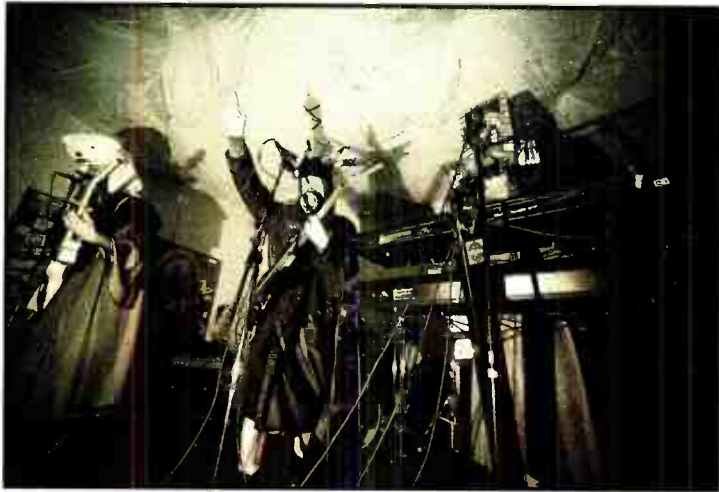
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Topanga, CA 90290  
310-455-3332 Fax 310-455-0480  
**Contact:** Paul Carlson  
**Basic Rate:** \$75/hour

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Los Angeles, CA 90039  
323-666-3321  
**E-mail:** ktsunami@aol.com  
**Contact:** Rich Weingart  
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**Contact:** Brian Tochilin  
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**Web:** www.aonstudio.com  
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 Los Angeles, CA 90034  
 310-838-7372  
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**Contact:** Chris Miller  
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 Torrance, CA 90501  
 310-782-8308  
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**Web:** www.caine.com  
**Contact:** Doc  
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 Glendale, CA 91206  
 818-240-7500 Fax 818-545-0831  
**E-mail:** Jstrigle@audio-digest.org  
**Web:** www.audio-digest.org  
**Contact:** Joe Strigle  
**Format:** Analog and digital, 8 tracks  
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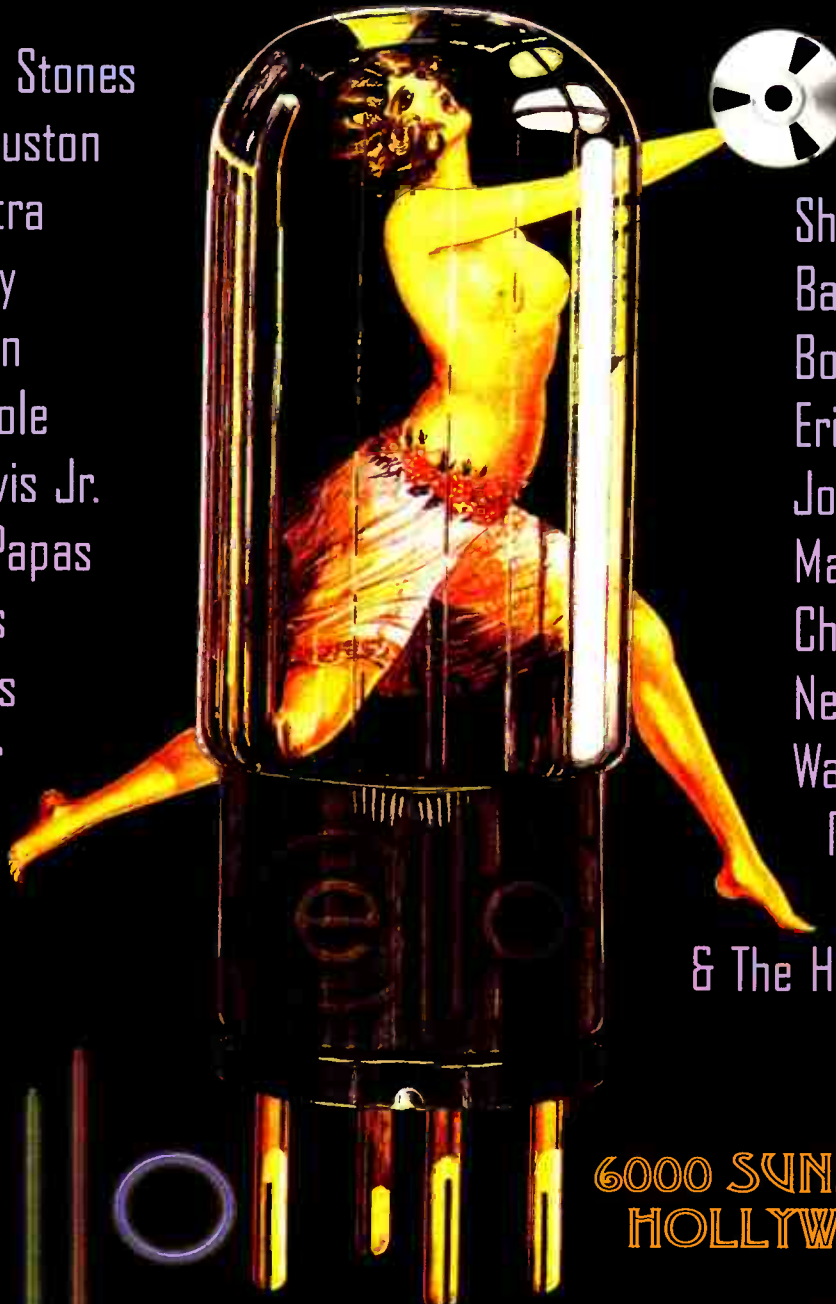
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**Gear:** Mackie Digital 8 Bus Console. 24 tracks ADAT XT. Tannoy FSM large scale monitors, standard mic selection, Yamaha C7 grand piano in main live room plus drum booth and 2 iso booths.  
**Basic Rate:** Reasonable call for info.

**BIG SCARY TREE**

Artist loft district Downtown  
 213-680-8733 Fax 213-680-2997  
 E-mail: bigscarytree@earthlink.net  
**Contact:** Jeb

**Basic Rate:** \$55/day, block rates available.

**Gear:** Tons of old, warm and not fuzzy analog equipment. Fax or E-mail for equipment list.  
**Services:** A plethora of vintage guitar and bass amps and instruments available. A roomy yet cozy vibe to always get you a phenomenal sound.  
**Clients:** Call. Fax or E-mail for list  
**Comments:** Our clients go home happy.

**BIG SURPRISE MUSIC**

16161 Ventura Blvd #522  
 Encino, CA 91436  
 818-905-7676 Fax (same)  
 E-mail: Carmen@carmengrillo.com  
 Web: www.carmengrillo.com  
**Contact:** Carmen Grillo  
**Format:** 32 tracks  
**Basic Rate:** \$40/hr  
**Gear:** Microphones: Neumann, Audio Technica, Groove Tubes, Pre-amps: TL Audio, Demeter, T.C. Electronics, Compressors: Avalon, Focusrite, DBX, etc. Console: Custom Installation Legend, Tape: ADAT, Software: Pro Tools, Digital Performer, Peak, Outboard: Lexicon, Sony, Yamaha, etc., Keyboards Kurzweil, Korg, Proteus, Yamaha, several guitars and amps.  
**Services:** This is a full service recording studio specializing in all types of music and voiceover production from tracking to mastering.  
**Clients:** Bill Champlin (Chicago), Rocco Prestia (Tower Of Power), BET, NBC, Disney.  
**Comments:** All projects welcome. Live drums? Yes. Don't let the CD duplicators do your mastering. Here you will get quality mastering with a musicians ears.

**BITWERX**

12115 Magnolia Blvd.  
 N. Hollywood, CA  
 818-985-8078 Fax 818-985-8336  
 Web: www.bitwerx.com  
**Contact:** Eddie  
**Basic Rate:** \$25/hour, low cost packages available.

**Gear:** Ramsa DA-7 console. 32 channel full automation. Wave Frame hard & DA-88 disk recorders. Aphex, DBX, Korg, Yamaha processing. Sound Forge CD Architect for CD-R mastering. AKG, Shure, Audio Technica & Rode mics.  
**Services:** Live tracking room, (drums available). On-site CD mastering.  
**Clients:** Jon E. Love, The Futurians, Billy Tulsa & The Psycho Crawdads, members of The Peter Criss Band.  
**Comments:** Full service, low cost, one-stop demo facility with album quality results on CD!

**BLUE MOON STUDIO**

28205 Agoura Rd.  
 Agoura Hills, CA 91301  
 818-889-8920 Fax 818-889-1208  
 E-mail: Dianevie@gte.net  
**Contact:** Diane Ricci  
**Format:** Analog and digital, 24+ tracks  
**Basic Rate:** Available upon request

**BLUE PALM STUDIOS**

5440 Cleon Ave.  
 N. Hollywood, CA 91601  
 818-506-0800 Fax 818-832-4056  
**Contact:** Trevor Lawrence  
**Format:** Analog and digital, 48 tracks

**BOBBY MUSTOL PRODUCTIONS**

3761 Maplewood Ave.  
 Los Angeles, CA 90066  
 310-397-3590  
 E-mail: bobbymusic@earthlink.net  
**Format:** Digital, 24 tracks  
**Basic Rate:** \$50/hour

**BOMBAY ENTERTAINMENT**

4470 Sunset Blvd., Ste. 757  
 Hollywood, CA 90039  
 800-419-9607 Fax 323-665-2536  
 E-mail: bombayent@aol.com  
 Web: www.bombay-entertainment.com  
**Contact:** Bosco Kante  
**Basic Rate:** Call

**BUGSY MOBILE**

805-404-1530  
 E-mail: dunmore@earthlink.net  
**Contact:** Buggy  
**Basic Rate:** \$45-75/hr.  
**Gear:** Pro Tools, ADATS, 1680, Neumann 447, 467, Tube mic pre's, Trident console, CD burners, mustang, genelex speakers, lexicon.  
**Services:** Record anywhere, have own generators for power.  
**Clients:** House of Blues, various British acts.

**BUZZY'S RECORDING**

6900 Melrose Ave.  
 Los Angeles, CA 90038  
 323-931-1867 Fax 323-931-9681  
 E-mail: buzzys@pacbell.net  
 Web: www.buzzysworldwide.com  
**Contact:** Maria

**CANTRAX RECORDERS**

Long Beach, CA 90815  
 562-498-3869 Fax 562-498-3869  
**Contact:** Rick Cannata  
**Format:** Analog and digital, 24 tracks  
**Basic Rate:** \$35/hour

**CAPITOL RECORDING STUDIOS**

1750 N. Vine St.  
 Los Angeles, CA 90028  
 323-871-5001 Fax: 323-871-5058  
 E-mail: paula@capitolstudios.com  
**Contact:** Paula Salvatore  
**Basic Rate:** \$175-240/hr.  
 Web: capitolstudios.com  
**Gear:** Studio A: Neve VR60 w/Flying Faders, Studer Multitracks, wide variety of analog and digital processing  
 Studio B: Vintage Neve 8068 w/Flying Faders, Studer A800 16 and 24 track.  
 Studio C: Neve VRP w/8 buss Film

Matrix. All rooms equipped with video lock capabilities. Over 200 new, vintage mics.

**Services:** Full service studio with highly trained experienced staff.

Up-to-date new technologies in both records, music for film. Full array of client services available. Fiber Optic Dolby Fax and AFTX lines.

**Clients:** All major record labels, film and TV studios for scoring, soundtracks and jingle producing.

**Comments:** Bring it in and we'll meet any challenge with a smile.

**CAVE STUDIOS**

1048 Irvine Ave. #441  
 Newport Beach, CA 92660  
 949-689-7894  
 E-mail: cavestudios@scotlandyard.net  
**Contact:** Chris  
**Basic Rate:** \$25/hour

**CELLO STUDIOS**

6000 Sunset Blvd.  
 Hollywood, CA  
 323-871-5955 Fax 323-871-5974  
 E-mail: Candace.Stewart@cello-us.com  
**Contact:** Candace R. Stewart  
**Format:** Analog and digital  
**Basic Rate:** \$175/hour  
**Gear:** World Class tracking & mixing rooms, vintage Neve consoles all GML automation, a host of vintage tube and digital outboard gear.  
**Services:** Can accommodate large orchestral dates in Studio I, up to 75 pieces.  
**Clients:** Bette Midler, Motley Crue, Natalie Merchant, Alanis Morissette, Carlos Santana, Eagle-Eye Cherry, Matthew Sweet, Luis Miguel.

**CHARLES LAWRENCE PRODUCTIONS**

Northridge, CA  
 818-368-4962  
**Basic Rate:** Call for rates  
**Gear:** 2 inch analog. 24 bit Protocols  
**Services:** Audio restoration, transfers 2-1 inch, 1/2, 1/4 short run Cds, cassette copies.  
**Comments:** You name it we do it.

**CHEROKEE RECORDING STUDIO & PRODUCTION COMPANY**

751 N. Fairfax Avenue  
 Los Angeles, CA 90046  
 323-653-3412 Fax: 323-653-3546  
 E-mail: cherokeestudios@earthlink.net  
**Contact:** Susan Donaldson  
**Basic Rates:** Very reasonable and negotiable.

**Gear:** Otari Elite plus resettable digitally controlled analog console, dynamics and EQ on all and 96 automated channels, Advanta Digital Console with 96 channels of digital audio, 2 Trident A Range Consoles with 24 channel Vintage Neve Sidecar Consoles providing up to 72 automated channels with 10 aux sends per channel, Neve fying fader automation, 8128 Neve with 48 mic/line inputs and GML automation, Otari Radar II Hard Disc Recording systems, 32 Channel Pro Tools system with all the bells & whistles, all Main Monitors designed by George Auspurger with components by JBL, Perreaux Amplifiers, Otari MTR-9011 24 track recorders, Otari MTR-12 1/42 & 1/2 recorders, Studer A80 1/22 recorders, Sony BVU and Remote.  
**Services:** Large premium tracking room able to accommodate a full orchestra. Versatile ISO room, an outrageous amount of Outboard Gear available including a Yamaha Conservatory Grand Piano, all rooms accommodate all digital and analog formats and feature lock-to-picture capability, surround mix-

ing room, dedicated video monitors, post production capabilities for Film & Television Soundtracks, Total Midi programming and large technical set up accommodations, spacious lounge with good vibes, Cable TV, phones, video games and snacks.

**Clients:** All major labels, Film Companies and many more. Individual list includes: Dave Navarro, Goodie Mob, George Clinton, Aerosmith, Stevie Wonder, Lenny Kravitz, Elton John, Tom Petty, Paul Westerberg, Van Halen, Bob Dylan, Paul McCartney, Michael Jackson, John & Yoko, David Bowie and countless others.  
**Comments:** World class facility, staffed 24 hours, convenient parking, five studios, 27 years of quality service, Beta Test Site for the new Advantage Digital Console by Otari Corp.

**CIRCLE OF SOUND**

3303 Harbor Blvd., #F-4  
 Costa Mesa, CA  
 714-429-1506  
 E-mail: circleofsound@excite.com  
 Web: circleofsound.tsx.org  
**Contact:** Jim  
**Basic Rate:** Per-Project basis

**CLASS ACT RECORDING**

13428 Dronfield Ave.  
 Sylmar, CA 91342  
 818-364-5225  
 E-mail: tcassalc@pacbell.net  
**Contact:** Michael Johnstone  
**Format:** 32 tracks  
**Basic Rate:** \$50/hour, lockout rates negotiable  
**Gear:** 40 Channel AMEK console, 4 DA-88's, Teac 85-16B 16 track 1", Various DAT, reel to reel and cassette machines, Mac G4 based digital audio recording, editing and automated mixing/MIDI sequencing, MIDI, SMPTE, video lockup, AKG, EV, Microtech, Neumann, Sennheiser and Shure mics, Pro Outboard gear, multiple ISO booths.  
**Services:** Gold record engineer/producer/musician with 20+ years experience. Live drums (imagine that!). Kitchen an lounge. Vocal pitch correction. Shoot and edit music video demos. Secure, gated parking for 10 cars.  
**Clients:** Motown Records, RCA Records, Dale Watson, John Finley, Leon Russell, Rita Coolidge, Billy Swan, Frank Stallone, King Cotton, Jim Keltner.  
**Comments:** One of the most comfortable, efficient, great sounding and well maintained project studios in town. Give us a call and let's discuss your project.

**CLEAR LAKE AUDIO**

10520 Burbank Blvd.  
 N. Hollywood, CA 91601  
 818-762-0707  
**Contact:** Brian Levi  
 Web: http://clearlakeaudio.com  
**Basic Rate:** Call for quote  
**Gear:** Trident Series 80-B with Optimix automation, Studer A-827 24-track analog recorder, Alesis XT-20 digital recorders, Otari MTR-12, 1/22 2-track analog recorder, Avalon VT-737 SP, Pultec tube equalizers, Tube Teck tube equalizers and mic pre-amps, Neve 1073's, Drawmer tube compressors and mic pre-amps, Eventide Ultra Harmonizer, TC 2290, PCM-70's. For complete list and pictures visit Web site.  
**Services:** Large control room designed by George Auspurger, large live room with 3 ISO booths, Full kitchen and TV lounge. 48-track analog and video sync.



**Clients:** No Doubt, Me'shell N'Degeocello, Terry Bozzio, Tony Levin, Steve Stevens, Crosby and Nash, Rita Coolidge, Lou Rawls, Dianne Reeves, Melissa Etheridge.

**CLIFF SOUND**

1865 Fuller Ave., Ste. 212A  
Hollywood, CA 90046  
323-874-4141  
**E-mail:** cliffster@earthlink.net  
**Web:** home.earthlink.net/~cliffster  
**Contact:** Cliff Brodsky  
**Format:** Analog and digital, 128 tracks  
**Basic Rate:** \$60/hour  
**Gear:** Mac G4/400, Digital Performer, MOTV 2408 mk II, ADATS, JV-5080, K-2000S, DM5, D4, A-70, Real Piano, Ibauee, electric guitar, POD, DAT, CD Burner.  
**Services:** Digital Performer Expert Programmer, rock music arranger and most modern styles, song demos voice over demos, lessons in MIDI, keyboard and production.  
**Clients:** Charlie Clouser (NW), Mick Cripps (LA Guns) Taj Mahal, Robert Margoloff (Stevie Wonder's producer), Jason Kirk Band  
**Comments:** Cliff is a consummate professional with a Berklee degree in music production/engineering and computer based recording.

**CLOVERLAND STUDIOS**

P.O. Box 5495  
N. Hollywood, CA 91616  
818-503-1157  
**E-mail:** Sullisail@pacbell.net  
**Contact:** Billy Sullivan  
**Format:** 24 tracks  
**Basic Rate:** \$45/hour  
**Gear:** Pro Tools, Logic, Tascam-M516, 400 Soft Studio, 250 Sq ft control room, central air, Tannoy JBL, AKG 414 vocal mics, Sync To Picture, Roland D-550, Synthesizers  
**Services:** Garden Patio, Online  
**Clients:** Carla Olson, Imperial Crowns, Jake Andrews, Catfish Hodge, Devon, Trekkies, Roswell  
**Comments:** Live, Love & Laugh

**THE COMPLEX**

2323 Corinth Ave.  
W. Los Angeles, CA 90064  
310-477-1938 Fax 310-473-2485  
**E-mail:** davidmex@earthlink.net  
**Basic Rate:** \$175/hour  
**Gear:** Massenberg consoles, tube mics, vintage gear, Studer, SSL, Screensound.  
**Services:** Large tracking room, full production rehearsal stage, spacious lounges, music videos, audio post-production, lock to picture.  
**Clients:** Fleetwood Mac, Jewel, Elton John, Sieko Matsuda, Stewart Copeland, Guns N' Roses, Nine Inch Nails, Stone Temple Pilots.  
**Comments:** Great vibe. Top-of-the-line studio.

**CONWAY RECORDING STUDIOS**

5100 Melrose Ave.  
Hollywood, CA 90038  
323-463-2175 Fax 323-463-2479  
**Format:** Analog and digital

**COSMIC FUZZ STUDIOS**

1305 Ocean Front Walk #301  
Venice, CA 90291  
310-450-9276  
**E-mail:** Mjost39130@aol.com  
**Contact:** Fuzz Michael Jost  
**Format:** 24 tracks  
**Basic Rate:** \$50  
**Gear:** Pro Tools and lots off tube stuff! Cool mics, nice collection of string instruments and pedals!  
**Services:** Creating with a vibe!  
Working and arranging with oceanview

and experienced musician, composer and producer! Specialized in creating a unique sound for the artist  
**Clients:** Venus Pumping, Universe, Michael Jost, Champa 51, Phreddd, Urban Pill, etc.  
**Comments:** You can't explain it, you have to see it! This studio is different! This is the place where magic happens! Listen to the music, and you will find out!

**COUNTRY BLUES FOLK STUDIOS**

Burbank, CA  
818-759-5066  
**Contact:** Will Ray  
**Basic Rate:** Call for rates  
**Gear:** All the toys you need. I use a combination of analog and digital, culminating in the best of both worlds. Neumann, AKG, Lexicon, Fostex, Tascam, DBX, Crown, Denon, Tannoy etc. Plus I really know how to use the equipment.  
**Services:** I am a producer with my own 32-track studio. I understand what it takes to put your art on the line. I'm an expert in helping artists blossom into the best they can be.  
**Clients:** The Hellecasters, Solomon Burke, Wylie & Wild West Show, Laura Burgo, Rob MacMullan, Kacey Jones, Carl Thompson  
**Comments:** Over 20 years experience. I am also an acclaimed guitarist, producer, arranger and vocalist. Folk, country and blues are my specialty.

**COWAN STUDIOS**

893 South Nortan  
Los Angeles, CA 90005  
323-937-4297  
**Basic Rate:** Call for info.  
**Contact:** Bill Cowan  
**Services:** Digital recording.

**CMS MASTERING**

182 S. Raymond Ave.  
Pasadena, CA 91105  
626-405-8002,  
Fax: 626-796-4319  
**E-mail:** cmsmastering@earthlink.net  
**Web:** www.cmsmastering.com  
**Basic Rate:** Call for prices  
**Contact:** Call for info.  
**Services:** CD/cassette/LP mastering, sound restoration.  
**Clients:** No Doubt, Bush, John Hiatt, Lee Ritenour, Shaquille O'Neal, Fourplay, Rev. Horton Heat, Earth Wind & Fire, Green Day, Charlie Musselwhite, Lenny Kravitz.

**COYOTE PRODUCTIONS**

North Hollywood, CA 91601  
818-623-6528  
**E-mail:** Crane238@cs.com  
**Contact:** Steve Crane - Cynthia Anderson  
**Format:** Digital, 32 tracks  
**Basic Rate:** \$25/hour

**CUMBERLAND SOUND**

1631 Maria St.  
Burbank, CA 91504  
818-848-2744 Fax 818-848-2716  
**E-mail:** cmbrlndsnd@aol.com  
**Web:** members.aol.com/cmbrlndsnd  
**Contact:** Seth Present  
**Basic Rate:** \$125/hour

**DANO'S DIGITAL AUDIO**

1717 W. Magnolia Blvd., #104  
Burbank, CA 91506  
818-846-6880  
**Web:** www.dano4discs.com  
**Contact:** Dan Morehouse  
**Basic Rate:** \$50/hour  
**Gear:** TC Electronics, Finalizer 96k, Digidesign, Pro Tools, Sound Designer II, etc.  
**Services:** Short run CDs. Absolutely

the loudest pro mastering.  
**Clients:** Many

**DAVLEN SOUND STUDIOS**

c/o 15445 Ventura Blvd.  
Sherman Oaks, CA 91403-3005  
818-995-6170 Fax 818-501-8660  
**E-mail:** lenkovner@davlensoundstudios.com  
**Web:** www.davlensoundstudios.com  
**Contact:** Len Kovner  
**Format:** 96+ tracks  
**Basic Rate:** \$200/hour

**DBW PRODUCTIONS**

P.O. Box 19093  
Encino, CA 91416  
818-344-4884 Fax 818-344-3838  
**E-mail:** Dave@dbwproductions.com  
**Web:** www.dbwproductions.com  
**Contact:** David Chamberlin  
**Format:** Digital, 32 tracks  
**Basic Rate:** \$45/hr  
**Gear:** Digital Performer Hard Disk Recording, Neve mic, Pres, Tube mic, Mackle 32 channel mixing board, Lexicon effects, drum room with central AC Yamaha S80 keyboard, DW Drums, 16 track ADATS.  
**Services:** CD or demo production for singer/songwriters, in-house guitar, bass, drums, keyboards, vocals, and MIDI programming, digital editing and CD one-offs.  
**Clients:** Rhino Records, TVN Entertainment, FMA Multimedia, Marc Bourelly, Gloria Sklerov, Hunter Payne, Scott Cunningham, Richard Burr, Mikey De Lara, Sovereign  
**Comments:** DBW specializes in working with singer/songwriters by providing whatever is necessary to complete the project. Visit our Web site for more info.

**DDGRECORDING**

16824 Saticoy St.  
Van Nuys, CA 91406  
818-994-1283 Fax: 818-994-3756  
**E-mail:** ddgreording@earthlink.net  
**Basic Rate:** \$40/hour

**DELTA MASTERING**

1663 Sawtelle Blvd.  
Los Angeles, CA 90025  
310-268-1205 ext. 109  
Fax: 310-268-1279  
**E-mail:** roy@deltamusic.com  
**Contact:** Roy Shakked

**DESIGN FX REMOTE RECORDING**

P.O. Box 491087  
Los Angeles, CA 90049  
818-843-6555 Fax 818-562-6978  
**E-mail:** remote@dfxaudio.com  
**Web:** www.dfxaudio.com  
**Contact:** Scott Peels, Michael May  
**Format:** 48 tracks  
**Gear:** 35' International bobtail truck with a custom 44 channel API console with inline monitors and 8 aux. sends. Sony 3348, Otari MTR-90, Tascam DA-88's, Urei 1176, LA-ZA, DBX, AMS RMX, DMX, Lexicon PCM-70, SPX-90, Rev-7, Eventide H-3000. RTS communications, 19" and 9" video monitors, Genelec, NS-10, etc.  
**Services:** An experienced crew that can record any situation; live recording, film, video or live radio or TV broadcast services available; remixing and transfers from any format to any other format.  
**Clients:** Metallica, Martina McBride, VH-1 Storytellers, MTV, Offspring, Scorpions, BuckCherry, Vertical Horizon, Elton John, KISS, Hole, Tom Petty, The Gap  
**Comments:** Let us be a part of your next project. If it's important to you, call the professionals.

**DIGIDOG**

11841 Puye Rd.  
Apple Valley, CA 92308  
760-247-9842  
**Contact:** Craig Brown

**DIGITAL SOUND RECORDING**

607 N. Avenue 64  
Los Angeles, CA 90042  
323-258-6741  
**Contact:** Van Webster  
**Format:** Analog and digital, 24 tracks  
**Basic Rate:** Call for rates.

**DINO M III RECORDING FACILITY**

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

**DISCMEDIA**

2134 Newport Blvd.  
Costa Mesa, CA 92627  
949-631-8597 Fax 949-650-0414  
**E-mail:** msales@mollernet.com  
**Web:** www.discmedia.com  
**Contact:** Glenn Moller  
**Basic Rate:** \$100/hour

**DLP STUDIOS**

Van Nuys, CA  
818-901-0700 Fax 818-901-0975  
**Contact:** Doug  
**Format:** Digital, 24+tracks  
**Basic Rate:** Call for rates  
**Gear:** 24 tracks of Tascam DA-88, Mackie 32x8 console, Atari and Mac computers with complete SMPTE sync. Large selection of synths, samplers and drum modules and CD-ROM's. Video deck with monitor, mix to DAT or DA-88 systems. Digital editing available.  
**Services:** Complete production services, including MIDI programming, arranging, co-writing. Backup musicians/vocalists available.  
**Clients:** Arista, Motown, Polygram, Zoo Records, MCA Music, BMG Music, Rondor Music, Sony TV, Disney TV, NBC Sports, Toyota, Hyundai, Nordic Track ads.  
**Comments:** Specializing in pop, dance, techno, TV anc Ad work. Producer with 3Top Ten records, television, and commercial/jingle experience.

**DRAGON ZONE**

1046 N. Martel  
W. Hollywood, CA 90046  
323-436-2793 Fax (same)  
**Contact:** Philip Stewart  
**Format:** Digital, 64 tracks  
**Basic Rate:** \$50-100  
**Gear:** Pro Tools 64 track digital, V-Drums, PRS Guitars, 12-strings, keyboards, CD burning  
**Services:** Songwriting, recording, mixing, mastering. In-house musicians from Berklee  
**Clients:** Incubus, Voodoo Glowskulls, Prodigy, plus various local artists  
**Comments:** Let your dreams become reality in our full service, comfortable atmosphere, great rates and ultimate sound studio.

**DREAMCATCHER STUDIOS**

20310 Pearlblossom Hwy.  
Llano, CA 93544  
661-261-9351  
**E-mail:** dreamcatcher@crossfyre.com  
**Web:** www.crossfyre.com  
**Contact:** Gary Crossfyre  
**Basic Rate:** Negotiable

**EAR DELI**

West Hollywood, CA  
323-651-1038  
**Contact:** Shelby Craft  
**Basic Rate:** Hourly or by project - Call for details  
**E-mail:** eardeli@earthlink.net



**Web:** www.eardeli.com  
**Gear:** State-of-the-art Pro Tools 64 Track 24 Bit 3Mix Plus2 system. Roland MC505 groove box. loads of plug-ins, Klipsch, Event studio monitors. Korg Trinity keyboard. vintage and synth guitars, great Mics, outboard gear etc. HUI (Human User Interface).  
**Services:** On staff engineer, producer, arranger with national credits, Mastering, best sounding demos in town - Songwriters welcome!  
**Comments:** We've gone to extreme lengths to make this a songwriters' paradise. Call today for a quote on your project.

**EARTHSALT STUDIOS**  
 Van Nuys, CA  
 818-766-5405  
**Contact:** Mark/Matt Corey  
**Format:** Pro-Tools 24 Bit Mix Plus  
**Basic Rate:** Call

**ECHO SOUND**  
 2900 Los Feliz Blvd.  
 Los Angeles, CA 90039  
 323-662-5291 Fax 323-662-4660  
**Basic Rate:** Call for info.  
**Contact:** Terence Carter

**EMILY'S BASEMENT**  
 323-462-3220 Fax: 323-462-0656  
**Contact:** George Landress  
**E-mail:** Glandress@aol.com  
**Services:** All styles, live recording and mixing, ProTools.

**THE ENTERPRISE**  
 4620 W. Magnolia Blvd.  
 Burbank, CA 91505  
 818-505-6000 Fax 818-505-6006  
**E-mail:** Info@enterprisemail.com

**Web:** www.enterprisestudio.com  
**Contact:** Thom Brown  
**Format:** Analog and digital, 100+ tracks

**ENTOURAGE STUDIOS**  
 11115 Magnolia Blvd.  
 N. Hollywood, CA 91607  
 818-505-0001 Fax 818-761-7965  
**E-mail:** emg@primenet.com  
**Web:** www.entouragerecords.com/label  
**Contact:** Guy Paonessa  
**Basic Rate:** \$85/hour, \$850/lockout  
**Gear:** Yamaha 91 concert grand piano, Neve 3Melbourne2 12x2 side-car with 1081 EQ's, 4 EMT 140 Plate reverbs. Great tracking studio for drums and piano. Video lockup equipment.  
**Services:** Video lockup. Piano tuning provided with minimum 4 hours at full rate. Demo package rates available. Catering services if needed. Lounge away from studio. Very good assistants.  
**Clients:** Sheryl Crow, Stone Temple Pilots, Natalie Cole, Red Ant Records, Motown, El De Barge, Oscar Castro Neves, Morgan Ames, Ice T, etc.  
**Comments:** Entourage has been in business since 1986, previously Jenifudy-since 1978. We guarantee service with a professional attitude and friendly atmosphere.

**EXTASY RECORDING STUDIO NORTH**  
 5253 Lankershim Blvd.  
 N. Hollywood, CA 91601  
 818-761-3882 Fax 818-761-0545  
**E-mail:** Bdbklyn@earthlink.net  
**Contact:** Bill Dooley  
**Format:** Analog and digital, 48 tracks  
**Basic Rate:** \$2500/12 hr lock out.

**EXTASY RECORDING STUDIO SOUTH**  
 8000 Beverly Blvd.  
 Los Angeles, CA 90040  
 323-655-9200 Fax 323-655-0947  
**E-mail:** bdbklyn@earthlink.net  
**Format:** Analog and digital, 48 tracks  
**Contact:** Bill Dooley  
**Basic Rate:** \$200/hr

**FAT KID STUDIO**  
 7560 Garden Grove  
 Westminster, CA 92683  
 714-901-2509  
**E-mail:** fatkidd@gte.net  
**Contact:** Tim Hunter  
**Basic Rate:** \$40/hour

**FLAVOR32**  
 3197 Glendale Blvd.  
 Los Angeles, CA 90039  
 323-912-9119 Fax 603-415-0552  
**E-mail:** Mckay@flavor32.com  
**Web:** www.flavor32.com  
**Contact:** McKay  
**Format:** 32 tracks  
**Basic Rate:** \$50 and down  
**Gear:** 24 bit Pro Tools, Logic Audio, Freaky Synths, drum machines, real drums, Hammond organ, vintage amps, 3 rooms, restaurants, extra cool vibe.  
**Services:** Album and demo production, staff musicians, artist development, conversion to MP3 and Real-audio, CD burning, digital editing, video shoot and editing  
**Clients:** Paluka, Dana Gonzales, Konogorre, Phat Lip, Beth Lewis, Dizzy, Lewis Gumbear, Ra Doktor  
**Comments:** 18x22 live room, comfortable, affordable.

**FOXFIRE RECORDING**  
 16760 Stagg St.  
 Van Nuys, CA 91406  
 818-787-4843  
**Contact:** Rudi Eckstein  
**Format:** Analog and digital, 24-48 tracks  
**Basic Rate:** \$85/hour (Block rates available)  
**Gear:** Yamaha C7 grand piano, Trident Series 80 with moving fader automation, 2" analog and digital 24-track. Variety of tube microphones and tube compressors. Neve, Focusrite, and Manley mic pre's. 1/2" analog 2-track, Lexicon 480-L, and much more.  
**Services:** Spacious control room, designed and tuned by Bob Hodas, providing you with monitoring accuracy. Foxfire's main studio features beautiful mahogany diffusers, great for ambient recordings. Isolation booths. Production services available.  
**Comments:** Foxfire's engineers take pride in their work. Well maintained equipment. Best possible value in recording studio environments with emphasis on sonic quality, service, competitive rates.

**FRANCISCO STUDIOS**  
 4440 District Blvd., P.O. Box 58684  
 Los Angeles, CA 90058  
 323-589-7028  
**Basic Rate:** \$25-\$50/hour

**FRONT PAGE RECORDERS**  
 Glendale, CA  
 818-500-0230 Fax 818-240-1463  
**Contact:** Studio manager  
**Basic Rate:** Call for rates



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- Soundtracks
- Jingles
- Remixes
- CD Mastering
- Arrangements
- Internet Marketing

**For Booking Info:** Ph: (323) 467 8071  
 Fax: (323) 467 8209  
 e-mail: info.US@poyelgroup.com



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**GERVASI RECORDING**

W. Hollywood, CA  
323-655-4346  
Contact: Paul  
Format: Digital, 16 tracks  
Basic Rate: \$40 or \$200 per day

**GM RECORDING**

2134 Newport Blvd  
Costa Mesa, CA 92627  
949-631-8597 Fax 949-650-0414  
E-mail: msales@mollernet.com  
Web: www.discmedia.com  
Contact: Irma Moller  
Format: Digital, 32+ tracks  
Basic Rate: \$155/hr

**GOLD CIRCLE STUDIOS**

1544 20th Street  
Santa Monica, CA 90404  
310-828-1883 Fax 310-828-1704  
E-mail: lapaynter@goldo.com  
Web: www.goldcirclesstudios.com  
Contact: Lee Ann Paynter  
Format: 48 tracks  
Basic Rate: \$200/hr  
Gear: Euphonix CS2000-3 console, Sony APR-24 / APR-5003 1/2" (3) Sony PCM 800s, Pro Tools 24 bit Mix Plus with A/V, Genelec 1032A & Yamaha NS10s, Neve Eqs/compressors and limiters, API preamps/EQs compressors, Other Eqs etc., Tube Tech, Summit, Manly, Drawmer, Avalon, GML, Focusrite  
Services: Mix and overdub room with tons of outboard gear. We have an Avid 9000 Bay for video editing and a fully equipped rehearsal space located in Marina Del Rey

**GOLDEN EARS STUDIOS**

Santa Monica Area  
310-455-3672  
Contact: Jon Andrew Park  
Basic Rate: \$75/hr. Package rates available  
Gear: Large, fully automated AMEK console. Otari MTR 90 22 24 Track. Avalon, UREI, Lexi-con, Neumann, Tub. lots of vintage. ATR 1/2 inch, Pro Tools. Appogee.  
Services: Full production, world class musicians, mastering, mixing, arranging.  
Comments: Lots of gold records. Creative atmosphere, beautiful views.

**GOLDMINE RECORDING STUDIOS**

1393 Callens Rd.  
Ventura, CA 93003  
805-644-8341 Fax 805-644-1822  
E-mail: emjoy@pacbell.net  
Contact: Jeff Cowan  
Format: Analog and digital  
Basic Rate: \$65/hour for 24-track, \$50/hour for 16-track & 8-track

**GRANDMASTER RECORDERS LTD.**

1520 N. Cahuenga  
Hollywood, CA 90028  
323-462-6136 Fax 323-462-6137  
E-mail: gmrltd@earthlink.net  
Contact: Alan  
Format: Analog, 24 tracks  
Basic Rate: Call for rates  
Gear: Classic Neve 8028 Console, outboard preamps, API-312, Altec, RCA (tubes), Studer A-827, ATR-102, Panasonic 3800, Hhb-800 etc.  
Microphones: Neumann, AKG, Shure, Sennheiser, Electro Voice, Shoeps, Byer, Sony, Altec, RCA, B&O, Dynamic processors: Fairchild 670-S, Altec 322-C, Urei 1176, Teletronix LA2A, DBX 160, Neve 2254, API 550-A etc.  
Services: The Wood Room, Live Room and Warehouse 10,000 sq.ft of recording area all for you including live recording onstage with audience, also beautiful lounge bar with all the amenities.

Clients: Foo Fighters, No Doubt, Black Crowes, Less Than Jake, Fishbone, Tool, Liz Phair, Chili Peppers, FYP, The Vandals, etc.  
Comments: Beyond the equipment the rooms hold the secret of the unique Grandmaster sound. Absolutely nothing has ever been spared in their design and completion.

**GRAPHIC SOUND ARTS**

1110-A W. Glenoaks Blvd.  
Glendale, CA 91202  
818-956-0686 Fax 818-956-6020  
E-mail: gsarts@pacbell.net  
Web: http://home.pacbell.net/gsarts  
Contact: Studio Manager  
Basic Rate: \$40/hour  
Gear: Mackie Digital Mixer, ADATS, Protocols, 2 inch analog tape machine, soundcraft console, digital performer, MPC drum machine.  
Clients: MC Lyte, Oji Pierce, Kram Neves, Shape Shifters, Havenots.  
Comments: Platinum recording engineer, 2 large control rooms, large live room with 2 Iso booths.

**GRISSETT & McMORRIS ENTERPRISES**

4221 Wilshire Blvd., Ste. 150  
Los Angeles, CA 90010  
562-699-7986  
E-mail: mcmorrisengp@loop.com  
Web: www.mcmorris-entertainment.com  
Contact: Joe McMorris  
Basic Rate: \$30/hour

**GSS/SEVENTHSTUDIOS**

5088 Mayberry Ave.  
Alta Loma, CA 91737  
909-944-6554  
Contact: Mike or Robert  
Format: 32 Tracks  
Basic Rate: \$50/hr

**HIT SINGLE RECORDING SERVICES**

1935C Friendship Dr.  
El Cajon, CA 92020  
619-258-1080 Fax 619-258-1558  
Basic Rate: \$60/hour  
Gear: DDA-AMR24 console (36x24), 3M M-79 24-track, ADAT XT (16/24 bit), Urei, Yamaha, JBL monitoring, MCI/Sony 1/22 Miwdown, Neumann, AKG, Shure, EV, RCA, Sennheiser, etc. mics, Lexicon reverbs, tube and solid state comp/limiters.  
Services: Production, Pro Tools mastering.  
Clients: Curb, MCA, Bomp, Hollywood, Polygram, Triple XXX, Bizarre, Interscope, Rhino, Jazzology, Cargo/Hedhunter, Taang, Hightone etc.  
Comments: Studio Design by C. Yanher/Lakeside. 20 years in San Diego County.

**HOLLOWSTONE RECORDS**

Hollywood, CA  
310-939-3083  
E-mail: hollowstn@aol.com  
Contact: Dylan Berry  
Format: Digital, 32 tracks

**HOUSE OF BLUES STUDIOS WEST**

Encino, CA 91364  
818-990-1296 Fax 818-990-3309  
E-mail: Hobstudios@aol.com  
Contact: Gary Belz, Maureen Droney  
Format: Analog, 48 tracks  
Basic Rate: Call for info

**HUNDRED HANDS MUSIC**

965 Oakmound Ave.  
Newbury Park, CA 91320  
805-499-9608 Fax 805-499-9608  
E-mail: 100hands@22224.net  
Web: www.nigelholton.com

Contact: Nigel Holton  
Basic Rate: \$40/hour - Negotiable

**INDIGO RANCH-MALIBU**

P.O. Box 24A-14  
Los Angeles, CA 90024  
310-456-9277 Fax 310-456-8474  
E-mail: indigoranch@earthlink.net  
Contact: Richard Kaplan  
Basic Rate: \$1,800/day  
Gear: The finest vintage analog gear anywhere! 30+ tube limiters: Fairchild, Teletronix, UA, RCA etc. 100 tube mics: Telefunken, AKG, Neumann, Shoeps, Sony. 50 tube mic pre's: Langavin, RCA, Altec. Dozens of great reverbs: EMT 250 & Plates, Lexicons, Publison, Yamaha, AKG. 750 guitar pedals. 250 vintage guitar amps and more!  
Services: We do mostly block bookings for album projects. Living and cooking accommodations and truly helpful, dedicated staff make this 60 acre paradise the perfect place to make a great album.  
Clients: Korn, Limp Bizkit, Faith Evans, Moody Blues, Juan Gabriel, Sepultura, Bob Dylan, Kenny G, Lenny Kravitz, Slipknot, Neil Young, Vanilla Ice.  
Comments: Indigo Ranch is now in its third decade of proudly serving all recording artists, engineers and producers.

**INNERTURE AUDIO**

115 W. Gutierrez St.  
Santa Barbara, CA 93101  
805-963-3941 Fax 805-963-3941  
Contact: Stayne Alyve  
Basic Rate: \$65/hour - analog

**INNERSIGHT RECORDING**

Los Angeles, CA  
818-872-0758  
E-mail: inmusic@earthlink.net  
Web: members.aol.com /davcom01/innersight.html  
Contact: Buzzy  
Basic Rate: \$18/hour

**INNER WORLD MUSIC**

10435 Burbank Blvd.  
North Hollywood, CA 91601  
818-980-6296 or 818-877-5720  
Basic Rate: Call for info.  
Contact: Abe Feinbloom

**IVY LANE PRODUCTIONS**

636 Almont Dr.  
W. Hollywood, CA 90046  
310-271-5829 Fax 310-271-2049  
E-mail: ivylane@aol.com  
Contact: Mike B.  
Basic Rate: Negotiable  
Gear: 24-track, Tascam DA-88, 400 mhz Mac G3 with 256 mg Ram, Digital Performer, dozens of plug-ins, (2) MIDI Time Piece, Time Piece AV, MOTU 2408, Tac Matchless, Yamaha 01V, MPC-2000, Korg Trinity, Roland JV1080, Virus, Prophet 5, loads of outboard gear and microphones.  
Services: Record and demo production, programming, vocal production, editing and tuning, tracking and mixing, transfers, CD masters, etc.  
Clients: Interscope, Universal, A&M, Delicious Vinyl, Virgin, Maverick, Capitol, Atlantic, RCA, Polygram, etc.  
Comments: Ivy Lane is a full service recording, production and artist development company. Always looking for young singers, writers and groups. Production deals are our speciality.

**JAM RECORDS / PEACE**

RECORDING  
P.O. Box 570541

Tarzana, CA 91357  
818-348-4827 Fax 818-342-8753  
Contact: Rex Morgan  
Basic Rate: \$40/hour

**JEL RECORDING STUDIOS**

6100 W. Coast Hwy.  
Newport Beach, CA 92663  
949-631-4880 Fax 949-548-1622  
Web: www.jelrecording.com  
Contact: Sandra  
Format: Digital, 24 tracks  
Basic Rate: \$95/hour

**J.E. SOUND PRODUCTIONS**

1680 Sycamore Ave.  
Hollywood, CA 90028  
323-462-4385 Fax 465-6477  
E-mail: jesound@jps.net  
Web: jesound.digicities.com  
Contact: John  
Basic Rate: Call for rates  
Gear: Trident console, Otari, Pro Tools, ADAT Xts, Otari 24 track, 16 track, 2 track (1/4" & 1/2"), Panasonic DAT, Westlake Monitors, Microboards, CD Duplicator, Yamaha 8' grand piano, LinnTurbo 9000, AKG, Neumann, Sennheiser, Shure, Audio Tech, Electro Voice, Mic's, Roland Sde1000, SRV 2000, Lexicon PCM70, PCM60 Digital Performer, Nakamichi Recorders, much more.  
Services: Multitrack recording, scoring, CD mastering, great sound, cool vibe, nice rooms, 3,000 sq. ft. professional recording service.  
Comments: We feature the finest recording equipment, microphones, and outboard equipment. Professionally tuned for the highest quality sound. Great vibe, great sound. The finest in town.

**JIMMY STREET PRODUCTIONS**

10313 W. Jefferson Blvd.  
Culver City, CA 90232  
310-287-1890 Fax 310-287-1891  
E-mail: jimmystreet@aol.com  
Contact: Jimmy Street  
Basic Rate: \$45/hour, \$50/lock to video  
Gear: MTU Digital Workstation (unlimited tracks), JBL monitors, MIDI programming, various classic synths/sampler, Analog 1/22 8-track and 2-track, Sony and Panasonic DAT machines, Tascam Desk, Yamaha CD burner (1x, 2x, 4x, 6x speed), 212 Sony TV monitor, Magnavox VCR.  
Services: Mastering, noise removal, sweetening, lock to video (dialogue and audio sweetening). Plus great ears, woodwind and vocal chops. Replication ready CD burning.  
Clients: CBS TV, Firesign Theatre, Mobtown, Henry Phillips, BYO Records, TBA/Chiat-Day Advertising, Equity Marketing, Hepcat.  
Comments: We're all about hard work, great quality-to-cost ratio, fixing, enhancing, and creating sound.

**JLAB CDR AND MP3 MASTERING**

7985 Santa Monica Blvd., Ste. 109-366  
W. Hollywood, CA 90046  
213-920-6668  
E-mail: jlabmusic@earthlink.net  
Contact: Judson Leach  
Basic Rate: \$50/hour

**JOE HOFFMANN STUDIOS**

P.O. Box 840  
Occidental, CA 95465  
707-874-2278 Fax 707-874-1869  
Contact: Joe Hoffmann  
Basic Rate: \$50/hour

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Van Nuys, CA  
818-787-6135 Fax 818-786-7553  
E-mail: Joe@joemilton.com

# Capture the Warmth. Vintage-style.

When it comes to capturing the essence of a musical moment, every nuance... each subtlety... it's hard to beat the warmth of a vintage-style, large-diaphragm microphone.

That's why we created the new AT4047/SV. It offers the sonic characteristics reminiscent of early F.E.T. studio microphones and delivers the consistent performance and reliability you've come to expect from A-T's 40 Series.



The AT4047/SV gives you a perfect blend of classic sound and modern precision engineering. We call it a contemporary replication of vintage condenser technology. You'll call it amazing.

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Capacitor Microphone*



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## ROLAND MUSIC AND SOUND EXPO



**Premier**

### Southern California Premier: Variphrase Processor VP-9000

*Attention: Post Production Engineers, Film and TV Composers and Remixer!* Discover the amazing way the VP-9000 allows your audio to become "elastic". Engineer and Roland Expert, Vince LaDuca, will show how pitch, tempo, formant and groove of six different phrases can be controlled independently, or synchronized together in real-time once encoded. Learn how to add harmony to vocal samples using a MIDI keyboard. See how this amazing technology allows you to stretch and bend your audio in real-time.

Universal Store: Saturday, June 3 6-8 pm  
West L.A. Store: Wednesday, May 31 7-9 pm



### Take Your Guitar Further With The VG-88

*Experience how Guitar Modeling can inspire you to new heights.* Roland Guitar Clinician, Paul Hanson, will show how to create a wide variety of guitar, pickup, amp, speaker and microphone sounds using an electric guitar equipped with a Roland GK-2A pickup. See how hollow-body and acoustic guitar model emulations can expand your tonal possibilities. Learn how HRM (Harmonic Restructure Modeling) generates new synth-type sounds, including brass, while preserving the guitar's natural expression. Also, learn about Polyphonic Pitch Shifting, which creates open, 12-string and bass guitar tunings.

Universal Store: Wednesday, May 31 3-5 pm  
West L.A. Store: Thursday, June 1 7-9 pm



### Remix Like The Pros With The E-Mix Studio And The MC-307

*Learn the secrets of how to remix and use sampling to create your own hot tracks!* Roland Groove Clinician and DJ, Dean Coleman will show you how easy it is to make your own tracks from samples just like the pro's. Learn about Roland's amazing D-Beam technology. See how the MC-307 Groovebox and the SP-808EX can be used together for a complete production and remix studio. Find out about the SP-808EX's new amazing effects like the Vocoder, Voice Transformer and COSM Guitar Amp Models.

Universal Store: Wednesday, May 31 7-9 pm  
West L.A. Store: Thursday, June 1 3-5 pm



### Makin' Tracks with Scott Wilkie: Narada Jazz Recording Artist

*Hear how awesome sounds can make your tracks come alive!* Check out the depth and dynamics of Roland's new Piano and Drums expansion boards. Learn why these new instruments are so incredibly expressive. Narada Jazz Recording Artist and Roland Expert, Scott Wilkie, will show how the XV-3080's effects processing gives you new tonal possibilities. Come learn how Scott uses live recording and MIDI sequencing techniques to write his music.

Universal Store: Thursday, June 1 3-5 pm  
West L.A. Store: Friday, June 2 7-9 pm



### Easy Digital Recording With Professional Results

*Attention: Guitarists, song writers, musicians and recording hobbyists.* Come see how easy it is to get your ideas down quickly. Learn how digital mixing, recording, effects processing and rhythm patterns can be combined for ease of recording. Roland Product Expert, Dave Reeves will show how to lay down parts easily for quick song creation. Hear amazing effects that will make your music sound like the pro's. See how the technology lets you focus on the music instead of the gear. Record like a pro by combining the BR-8 Digital Recorder with the JS-5 Jam Station.

Universal Store: Thursday, June 1 7-9 pm  
West L.A. Store: Friday, June 2 3-5 pm



### Digital Mixing In A Surround Sound Environment

*Hear the exceptional sonic quality everyone is talking about.* Roland Product Specialist, Dan Michael Krisher, will show the new V-Mixing Console and how it functions in surround sound mixing using the "Lock to Picture" feature. See how this fully automated, 24 bit digital system, with up to 94 channels, has enough inputs to run your entire studio. Learn how to integrate its 32 digital effects processors, and 94 channels of dynamics processing. See how Roland's modular design and digital patchbay eliminates the need for costly snakes. Also, see the new 24-Bit, 8 track VSR-880HD digital rackmount modular studio!

Universal Store: Friday, June 2 3-5 pm  
West L.A. Store: Saturday, June 3 6-8 pm



### Produce World Class CD's In Your Home Studio With The Roland VS Digital Studios

*See Tower of Power keyboardist Ellis Hall record a live session before your very eyes!* Discover how to make your project sound like it was recorded in a world class studio. Learn how the VS-1880HD lets you record, mix and master all in the digital domain. See how the Mastering Room and the Mastering Tool Kit give you all of the features needed to produce finished, studio-quality CD's. These features include a built in "two-track" machine, multi-band compressor and enhancer. Other incredible features presented include: virtual tracks, on-board automation, world class effects and cd archiving.

Universal Store: Friday, June 2 7-9 pm  
West L.A. Store: Saturday, June 3 3-5 pm



### JR Robinson V-Drum & HPD-15 Clinics

*World renowned drummer, John Robinson is the most recorded drummer in history, including sessions with Michael Jackson, David Lee Roth, Madonna and Rufus.* Learn how V-Drums offer you the same feel as acoustic drums with the choice of hundreds of drum sounds. See how to select drum sounds, assign them to pads, add effects and adjust the tone.

*See how the V-Drum technology has been incorporated into the HPD-15 Electronic Hand Percussion Pad.* Check out the powerful controller options such as the D-Beam and dual ribbon controllers. See how to integrate kick and hi-hat triggers with the HPD-15. Discover 300 on-board sounds from around the world!

West L.A. Store: Saturday, June 3 12-2 pm



Universal Store (323) 845-1145  
3501 Cahuenga BLVD. Los Angeles, CA  
(Lankershim Exit off 101 Hollywood Fwy.)

[www.westlamusic.com](http://www.westlamusic.com)

West Los Angeles Store (310) 477-1945  
11345 Santa Monica BLVD. Los Angeles, CA  
(2 Blocks West of the 405 San Diego Fwy.)





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 VS1680RS Rolling  
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**VSCDR11**

CD Recorder



**VS8F2**

Effects Expansion Board



**DS90A**

Monitor Speakers



**DR20**

Microphone



**RH50**

Headphones



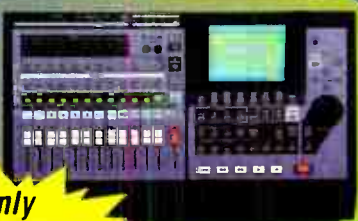
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 3501 Cahuenga BLVD. Los Angeles, CA  
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[www.westlamusic.com](http://www.westlamusic.com)

West Los Angeles Store (310) 477-1945  
 11345 Santa Monica BLVD. Los Angeles, CA  
 (2 Blocks West of the 405 San Diego Fwy.)



Web: www.joemilton.com  
 Contact: Joe Milton  
 Format: Analog and digital, 32 tracks  
 Basic Rate: \$40/hour

**J&R PRODUCTIONS**  
 West Hills, CA 91304  
 818-887-0484  
 Contact: John Lewis  
 E-mail: jrlrdums@aol.com  
 Format: 24 trk analog/digital  
 Basic Rate: \$50

**JUMPIN JACK / GALLERY II RECORDING STUDIOS**  
 2301 W. 59th St.  
 Los Angeles, CA 90043  
 323-294-728 Fax 323-291-7709  
 E-mail: jwaller970@aol.com  
 Web: www.jumpinjackrecords.com  
 Contact: Othella  
 Basic Rate: \$25/hour

**JUSTUS RECORDING**  
 Glendale, CA  
 818-249-2273  
 Contact: Shane Charters  
 Format: Analog / Digital  
 Basic Rate: Starting at just \$25/hr !

**JVM PRODUCTIONS**  
 4620 S. Slauson Ave., #100  
 Culver City, CA 90230-5182  
 310-390-0165 Fax 310-390-0481  
 E-mail: TVexposure@aol.com  
 Contact: Jason  
 Basic Rate: \$30/hour

**KILLERDRUMS.COM**  
 Culver City, CA  
 310-839-9523 Fax 310-839-9516  
 E-mail: tcaine1860@aol.com  
 Web: www.killerdrums.com  
 Contact: Tracy Michael Caine

Basic Rate: \$50/hr, block rates available

**KLOWN RECORDS**  
 13428 Maxella Ave. #605  
 Marina Del Rey, CA 90292  
 310-822-1012  
 E-mail: Killerklown@mediaone.net  
 Web: www.klownrecords.com  
 Contact: Stevo  
 Format: 64 tracks  
 Basic Rate: \$40  
 Gear: Pro Tools Mix Plus System with expansion chassis for extra DSP farm cards and all major plug-ins. Top of the line mics, mic-pres and compressors. Services: They specialize in all types of music and have demo packages and flat rates available. Stevo is a world class producer and engineer and has worked on many records. Clients: Paramount, Sony, Boyz II Men, El Diablo, Very Not Ok, Strapt, Revel 8, Tool, Snot, Faruza Balk, Masada. Comments: They have a great atmosphere with leopard skin couches and red plush carpet and are conveniently located on the west side, one mile from the beach.

**KRIS STEPHENS ENTERPRISES, INC.**  
 5010 N. Pkwy Calabasas Rd.  
 Ste. 202  
 Calabasas, CA 91302  
 818-225-7585 Fax 818-225-8485  
 Web: www.KrisEricStevens.com  
 Contact: Karen Alpert  
 Format: Analog and digital  
 Basic Rate: \$150/hour

**KRONOS RECORDING**  
 3812 West Burbank Blvd

Burbank, CA 91505  
 818-842-3812 Fax 818-842-3959  
 Contact: Eric M. Issacson  
 Format: Digital, 32 tracks  
 Basic Rate: \$40/hr  
 Gear: Soundcraft TS-24 console, 14 channels of tube mic preamps, 6 channels of tube compression by TL Audio C-'s, 24 mics, inc. Neumann TLM-103s and KM-184s, 2 each and most mics are pairs or more, like 4 Sennheiser MD-42's. DAT mixdown and CD burning. Tracking/iso have wood floors. Services: Call and tell me what you need, and I'll let you hear something done here, by me, so you'll know Kronos will be right for you. Clients: Prophecy, Deron Johnson (Alanis, Miles Davis) Taylor Hawkins (Foo Fighters), Fary Novak (Alanis, Chick Corea), The Headhunters, Kurzweil. Comments: Rates include myself as engineer. I have 15 years of recording experience. Kronos is a newer studio, so I'm going to work that much harder for you!

**LA FX RECORDING SERVICES**  
 818-769-5239 Fax 818-769-7288  
 E-mail: LAFX@aol.com  
 Web: www.lafx.com  
 Contact: Dan Vicari  
 Format: Analog and digital, 24 tracks  
 Basic Rate: \$100/hour

**LAKE TRANSFER RECORDING**  
 11300 Hartland St.  
 N. Hollywood, CA 91605  
 818-508-7158  
 Contact: Tina Antoine  
 Format: Digital, 32 tracks  
 Basic Rate: \$40/hour, block rates available

**LARRABEE SOUND STUDIOS (NORTH)**  
 4162 Lankershim Blvd.  
 Universal City, CA 91602  
 818-753-0717 Fax 818-753-8046  
 Web: www.larrabeeestudios.com  
 Contact: Jamie Way  
 Format: Analog and digital

**LARRABEE SOUND STUDIOS (WEST)**  
 8811 Santa Monica Blvd.  
 W. Hollywood, CA 90069  
 310-657-6750 Fax 310-659-1717  
 Web: www.larrabeeestudios.com  
 Contact: Jamie Way  
 Format: Analog and digital

**LARRABEE SOUND STUDIOS (EAST)**  
 3249 Cahuenga Blvd., West  
 Hollywood, CA 90068  
 323-851-1244 Fax 323-851-8604  
 Web: www.larrabeeestudios.com  
 Contact: Jamie Way  
 Format: Analog and digital

**L.A. SELECTIONS STUDIO**  
 2340 Plaza Del Amo, Suite 100  
 Torrance, CA 90274  
 310-787-7726 Fax 310-787-7714  
 E-mail: wreckshop@earthlink.net  
 Contact: Cindy Furukawa  
 Format: Digital, 96+ tracks  
 Basic Rate: \$50/hr  
 Gear: Pro Tools 24 mix plus 8 x Yamaha 02K, MPC 3000, Digital Performer, 4 x ADAT XL, Yamaha S80, Roland JD990, OV2080 and more  
 Services: Recording, mix down, mastering, feature film scores, full MIDI setup.  
 Clients: Sony, BMG, Fox Television and more

*We would like to thank the many clients who have graced Sound Image Studios.*



*Affordable Recording in Professional, Clean and Spacious Studios.*  
 818-787-5558



**THE LAUREN ENTERTAINMENT GROUP**

15445 Ventura Blvd.  
Sherman Oaks, CA 91401-3005  
818-995-6170 Fax 818-501-8660  
E-mail: len@laurengroup.com  
Web: www.laurengroup.com  
Contact: Len Kovner  
Format: 128+ tracks  
Basic Rate: \$250

**LE MOBILE REMOTE RECORDING STUDIO**

1255 Activity Dr., Ste B  
Vista, CA 92083-8517  
818-506-8481 Fax 760-734-4102  
E-mail: lemobile@earthlink.net  
Web: www.lemobile.com  
Format: Analog and digital, 48 tracks  
Contact: Guy Charbonneau  
Basic Rate: Daily Rates

**LIFE STUDIOS**

Hollywood, Ca  
323-960-3364  
Contact: Studio Manager  
Format: 24 Track Digital  
Basic Rate: Call

**LITTLE HIPSTER MUSIC**

818-782-3123  
Services: Producing & Arranging for songwriters.

**L.M.O.A.F.P.**

P.O. Box 93-1214  
Los Angeles, CA 90093  
213-288-6810 Fax 323-962-7753  
E-mail: lmoafp@earthlink.net  
Contact: Lisa Harris  
Basic Rate: Per quote, Per project

**LP SOUND**

10429 Burbank Blvd.  
N. Hollywood, CA  
818-763-8289 Fax 818-763-9642  
E-mail: garylp@earthlink.net  
Web: www.lprecords.com  
Contact: Marc, Allen  
Basic Rate: \$30/hour  
Gear: ADAT recorders, Cubase, Apple 9600, Studer D-19, 32-input Soundtrax console, Neumann mics, Sony analog 2-track, Panasonic 3700, Lexicon reverbs, Eventide harmonizer, big drum sounds.  
Services: Accepts major credit cards. Food services, lounge, cartage, parking, live room-20 & 40, vocal booth, DAT.  
Clients: Ozzy Osbourne, Maxi Priest, Peter Criss, Love Hate, Macy Gray.  
Comments: Full production facility with rehearsal room. Great location, friendly service.

**LUNAR PLEXUS PRODUCTIONS**

10153 1/2 Riverside #568  
Toluca Lake, CA 91602  
818-238-0513 Fax 818-729-9079  
E-mail: Empyrian@aol.com  
Contact: Michael  
Format: 24 tracks  
Basic Rate: Call for info

**MAD DOG STUDIOS, INC.**

291 S. Lake St.  
Glendale, CA 91502  
818-557-0100 Fax 818-557-6383  
E-mail: mdogstudio@aol.com  
Web: members.aol.com/mdogstudio/site/home.html  
Contact: Dusty Wakeman  
Format: Analog and digital, 24 tracks  
Basic Rate: \$50-150/hour

**MAD HATTER STUDIOS**

2635 Griffith Park Blvd.  
Los Angeles, CA 90039  
323-664-5766

Contact: Mark Francovich

Basic Rate: \$125/hr.  
Gear: Neve 8078 W/GML Automation, Studer Tape Decks/ Great mics and onboard equipment.  
Services: 2 concert grand pianos, big tracking room, state-of-the-art mixing room.  
Clients: Paul McCartney, Prince, Sou Asylum, Robert Palmer, Green Day.  
Comments: Top-of-the-line studios.

**MAGICTRAX RECORDING**

26515 Golden Valley Rd.  
Santa Clarita, CA 91350  
661-251-1822  
Contact: Studio Manager  
Format: 24 Track Digital  
Basic Rate: Low Rates / Specials - Call for Details

**MALGAMAR STUDIOS**

Los Angeles, Ca  
323-851-4685  
E-mail: malgamar@davidpeters.com  
Contact: David Peters  
Format: 32 Track Digital  
Basic Rate: Affordable ! call for details.

**MAN ALIVE PRODUCTIONS**

11684 Ventura Blvd.  
Suite 310  
Studio City, CA 91604  
818-753-3959  
Contact: Paul Tavenner  
E-mail: info@manalivemusic.com  
Services: Expert multitrack editing, mixing & CD mastering, all styles. Man Alive has mixed/mastered over 1000 titles.  
Clients: CBS, Del-Fi, JVC, Dirleno Latin Dance, Sublime, Angels of Venice, Quiet Riot, Playboy, Disney, etc.  
Gear: Mackie Digital 8-Bus, ADAT XT20's, Sonic Solutions Mastering System with No NOise Manley speakers, High End Dynamics processing including Focusrite, Summit Audio Symetrix, Lexicon, etc.  
Basic Rate: Call for info.

**MARC GRAUE RECORDING SERVICES**

3421 W. Burbank Blvd.  
Burbank, CA 91505  
818-953-8991 Fax 818-953-2805  
E-mail: mgrs@ix.netcom.com  
Web: www.fixinthemix.com  
Contact: Cathe Kilpatrick  
Basic Rate: \$125/hour

**MARS RECORDING**

1460 Seventh St., Ste. 203  
Santa Monica, CA 90401  
310-260-9988 Fax 310-260-9944  
E-mail: Marssteve@aol.com  
Contact: Steve  
Format: Digital, unlimited tracks  
Basic Rate: \$80-125, project rates negotiable  
Gear: Pro Tools Mix Plus, Yamaha O2R, Tascam DA 885, MPC 2000XL, Akai S5000, Roland XV 5080 and XV 3080, KRK V8 speakers, video lock, DVD RAM, AKG and Audio Technica mics, EMV Virtual lead, Orbit, Phatt live room for vo and sweetening, DSL, extensive sample and fx library.  
Services: Specialize in digital editing, remix, voice over, programming, drum loops and sweetening. Great Santa Monica location, walk to Promenade, near FedEx. Cutting edge computer capabilities.  
Clients: Burt Bacharach, No Doubt, Brian Wilson, Van Dyke Parks, Ed Buller with Ben Lee and Justin Clayton, Bone Shakers, Spirit  
Comments: Independent productions preferred, have released product by

local artists Mick Bird, Sarah Nicole, Marc Lennon and Ella Naroditskaya in the last 18 months.

**MARTINSOUND STUDIOS**

1151 W. Valley Blvd.  
Alhambra, CA 91803  
626-281-3555 ext. 119  
E-mail: dblessinger@martinsound.com  
Web: www.martinsound.com  
Contact: Dan Blessinger  
Format: Analog and digital, 48 tracks  
Basic Rate: Studio 1 \$150-225, Studio 2 \$70  
Gear: Studio 1 - Neve VRP60 console with flying faders, 24 track MCI JH24, Mitsubishi X-880, 1/2" & 3/4" video, Lexicon 480L, AMS, Studio 2 - Neotek Elan 38 channels with flying faders, many great microphones.  
Services: Specialize in orchestra recording, scoring to video for film & TV. Studio 2 is excellent for small tracking, overdub or mix sessions.  
Clients: Disney, Dreamworks, Paramount, Universal  
Comments: Rates are negotiable depending on amount of time needed.

**MAR VISTA RECORDING STUDIO**

11942 Lawler St.  
Mar Vista, CA 90066  
310-390-0369 Fax 818-783-7036  
E-mail: remmusic@mediaone.net  
Contact: Jerry or Jet  
Format: Digital, 40 tracks  
Basic Rate: \$35/hour  
Gear: 40 tracks, ADAT or hard disk, API, Neve, Caltrec, Demeter mic pres, Neumann, AKG, Sennheiser mics, Tube Tech, Urei, Aphex Comp/gates, Lexicon, Sony, Yamaha, T.C. Electronics effects processors, 32 channel ghost board, cakewalk MIDI 9 MIDI seq and ADAT edit, Alessis QSR, EMU keys.  
Services: Full production available, world class musicians, singers, arrangers, producers. We also specialize in editing, mastering, voiceovers, cassettes, DATS, CDs.  
Clients: We have worked with Carl Anderson, Mick Fleetwood, Gary Busey, Andy Gibb, Pages, Sly Stone, Chase, Peter Bardens, Kenny Loggins  
Comments: Jerry Manfredi and Jethro Defries co-owners have been making music since the 60s. We'll help you achieve your musical dreams.

**MASTER GROOVE STUDIOS**

15713 Romar St.  
North Hills, CA 91343  
818-830-3822  
E-mail: dave@davemorse.com  
Web: www.davemorse.com/mg  
Contact: Stephanie or Dave Javu  
Format: Analog and digital, 48 tracks  
Basic Rate: Call for rates  
Gear: Yamaha O2R, fully automated total recall, ADAT and 2", vintage EFX, Tube pre's and compressors. Full mastering studio attached. Very Warm sound - Full band and live drums.  
Services: Specializing in alt/heavy metal and hip and trip hop and all styles of R&B, production available  
Clients: Artists: Many major recording artists.  
Comments: In business since 1981. Very friendly and down to earth atmosphere.

**MASTER TRACKS RECORDING**

402 Loma Alta Dr.  
Santa Barbara, CA 93109-1401  
805-966-6374 Fax 805-965-6145  
E-mail: sommers@silcom.com  
Web: www.mastertracks.net  
Contact: T. David Sommers  
Format: Analog, 24 tracks  
Basic Rate: \$65/hour, 8 hour day

**MAURICE GAINEN PRODUCTIONS**

Hollywood, CA  
323-662-3642 Fax (same)  
E-mail: Mosax@aol.com  
Contact: Maurice Gainen  
Format: 64 tracks  
Basic Rate: \$50/hr  
Services: 32 tracks of ADAT / 64 tracks of Pro Tools (fully syncable), Yamaha O2R Total Recall Automated Mixer, Acoustic Piano, Full MIDI setup, sample libraries, outboard gear, excellent microphones. Full video lockup.  
Specialties: Complete CD production from first take through mastering. Full band tracking, best drum sound for the price. Pro Tools digital editing, voice-over editing, MIDI and studio consultation.  
Clients: Disney, KCRW, KLON, NPR, many indie artists. Call for recent projects.  
Comments: Experienced, reliable producer-musician-engineer will guide your project and tailor it to your budget and vision, Berklee Alum, National Endowment for the Arts Awardee.

**MAXIMUS MEDIA INC.**

2727 N. Grove Industrial Dr. #111  
Fresno, CA 93727  
559-255-1688 Fax 559-255-0323  
E-mail: jh2themax@aol.com  
Web: www.tothemax.com  
Contact: Jeff Hall  
Basic Rate: \$75/hour

**MEDIA KITCHEN**

1842 W. 169th St., Ste. A  
Gardena, CA 90247  
310-324-8330 Fax 310-324-1236  
E-mail: mediacoook@aol.com  
Web: www.mediakit.chen.com  
Contact: John Wyman or Bill Krodel  
Basic Rate: \$45/hour  
Gear: Trident console, MCI 22 ADATs XT, and a 3vintage2 Bill Krodel.  
Services: Digital Audio Workstation (Pro Tools). C-F-R one-offs, duplication and graphic packages.  
Clients: Puller, Booyaa Tribe, Dynamo Hum, Agrokulcher, Chiselhead, Raw Power Records.  
Comments: Dollar for dollar, the best deal in town.

**METROSTUDIOS**

San Fernando Valley, CA  
818-366-5588  
E-mail: metromusic@aol.com  
Web: www.metrostudios.com  
Contact: Tom Thomas  
Format: 24 tracks  
Basic Rate: \$25/hr

**MING STUDIOS**

4498 Woodman Ave  
Suite A116  
Sherman Oaks, CA 91423  
818-986-9095  
Contact: Mohammad Ansari

**THE MINT RECORDING STUDIO**

6010 W. Pico Blvd.  
Los Angeles, CA 90025  
323-954-8241 Fax 323-954-1506  
Web: www.mintholly wood.com  
Contact: Liza, Robi  
Basic Rate: Daily rate  
Gear: Analog 24-track 22 digital 24-track ADAT, Neve/Tascam consoles, Sound Designer/Pro Tools.  
Services: Record live to digital/analog 24-track. From club stage. Also, final mix digital editing/CD.  
Clients: Taj Mahal Live CD, Dan Lanois Live, Robben Ford, Jimmy Witherspoon.

**MR. STUDIO RECORDS**

4351 Ave. Rio Del Oro  
Yorba Linda, CA



714-693-8854  
**E-mail:** mikemix1@aol.com  
**Contact:** Mike Delaney  
**Basic Rate:** \$35/hour

**MUSIC BOX STUDIOS**  
 1146 N. Western Ave.  
 Hollywood, CA 90029  
 323-462-7761 Fax 323-462-3393  
**E-mail:** mbstudios@earthlink.net  
**Web:** www.musicboxstudio.com  
**Contact:** Michelle Moore  
**Basic Rate:** \$75/hour  
**Gear:** Trident 80-B, 58 input with  
 Uptown moving fader automation,  
 Studer A-80, Urei 813-B time-align,  
 Echoplate 81 stereo plate reverb, plenty  
 of vintage and state-of-the-art out-  
 board gear, full compliment of tube,  
 compressor and dynamic mics.  
**Services:** Pro Tools digital editing and  
 mastering, CD pressing, Yamaha C-7  
 71 142 grand piano.  
**Clients:** A&M, Dishwalla, HBO, Hole,  
 Ice Cube, Interscope, Andy Johns,  
 Sony, Palm Pictures, George Tutko  
**Comments:** Lounge with TV, stereo,  
 kitchenette and pinball. Secured indoor  
 parking. Coming soon - Neve VRP.

**MUSIC SOLUBLE SOLUTIONS**  
 2933 Partridge Ave.  
 Los Angeles, CA  
 323-644-0554  
**Email:** wayneal@pacbell.net  
**Contact:** Neal Rosenfeld  
**Basic Rate:** Call for rates  
**Gear:** MSS features 32-track digital  
 recording, Pro Tools, a quiet live room,  
 and CD-R capabilities.  
**Services:** In addition to recording ser-  
 vices, we also offer composition, tran-  
 scription, and instruction.  
**Clients:** Dead Birds, Dragster Barbie,  
 C.E.O., Gag Factor, The Pop  
 Mechanics, CA gubernatorial candi-  
 date Dennis Perone, and Mygrain.  
**Comments:** Music Soluble Solutions -  
 What You Want To Hear.

**MUSIC VISIONS**  
**PRE-PRODUCTIONS PRO-TOOLS**  
 310-551-1605 Fax (same)  
**E-mail:** visions@ucla.edu  
**Contact:** Steve Saltzman  
**Format:** Digital, 8 tracks  
**Basic Rate:** \$50/hr

**MUSIC WORKS ENTERTAINMENT**  
**CORP.**  
 4735 Sepulveda Blvd., #328  
 Sherman Oaks, CA 91403  
 818-906-7712, Fax: 818-906-7770  
**E-mail:** marvinbass@aol.com  
**Web:** www.musicworks1.com  
**Contact:** Marvin Sperling  
**Basic Rate:** \$25/hour  
**Gear:** Pro Tools 24/mix system,

Mackie Hui, Alesis ADAT, Alesis  
 Studio 32 board, Alesis QS-8, Oplode  
 Studio Vision Pro, Rode NT-2 micro-  
 phone. Lots of plug-ins! Alesis SR-16 +  
 DM-5 drum modules.  
**Services:** CD mastering at \$35/hour.  
**Clients:** Pat Regan, Green Jello, Paul  
 Shortino, Nur, Blue Crush.  
**Comments:** We are a production stu-  
 dio. Demos to masters. Pro musicians  
 available upon request.

**NEIL RECORDERS**  
 111 S. Hudson Ave.  
 Pasadena, CA 91101  
 626-796-7086 Fax (same)  
**E-mail:** Neilrec@flash.net  
**Contact:** Jim Neil  
**Format:** Digital, 64 tracks  
**Basic Rate:** \$50/hr

**NEW BEACON PRODUCTIONS**  
 5805 Lindenhurst Ave.  
 Los Angeles, CA 90036  
 323-938-9478  
**Web:** www.newbeacon.com  
**Contact:** Derek Anweiler

**NEW MILLENNIUM STUDIOS**  
 P.O. Box 46636  
 Hollywood, CA 90046  
 323-962-5960 Fax 603-299-8269  
**E-mail:** NMRstudio@aol.com  
**Web:** www.nmr-la.com  
**Contact:** Timothy A. Simms  
**Format:** 32 tracks  
**Basic Rate:** Unbeatable for services  
 offered  
**Gear:** Virtual Studio Technology (VST)  
 and Pro Tools - state of the art com-  
 puterized system delivering the best  
 possible recording quality available.  
 Tube microphones and pre-amps, gui-  
 tars and amps provided, 20/20 4-way  
 monitoring system for optimum play-  
 back results.  
**Services:** In-house producer/engineer  
 at no additional cost, specializing in  
 singer/songwriter recordings and  
 development. Full production (guitars,  
 drums, etc.), mastering and dupli-  
 cation. Can shop finished CD to major  
 labels, T.V. and film.  
**Clients:** Rock, acoustic, pop R&B,  
 blues, Christian, dance/electronica  
**Comments:** Timothy A. Simms (Head  
 Producer) can bring out the best in any  
 artist from novice to pro to put on a  
 CD.

**NIGHTINGALE'S PRODUCERS**  
**HOUSE STUDIO**  
 10623 Magnolia Blvd.  
 North Hollywood, CA 91601  
 818-505-9441 Fax 818-505-9442  
**Contact:** Alex Woltman  
**Basic Rate:** \$55/hr.  
**Gear:** The studio is centered around a  
 Studer A800 Mark III 24 track tape

machine. The console is an English  
 made Artek Angela. This combination  
 will yield a very fat rich analog sound.  
**Services:** The Producers House  
 Studio is a new full service studio.  
 We have a large live room with a pri-  
 vate loft as well as access to our large  
 lounge/office. We have qualified inde-  
 pendent engineers for any style and  
 budget. Additionally, we offer full record  
 productions capabilities.  
**Comments:** Our facility is brand new  
 and very plush. We offer a great environ-  
 ment that is extremely conducive to cre-  
 ativity. Please visit us for a quick tour.

**NIGHTINGALE STUDIOS**  
 333 S. Front St.  
 Burbank, CA 91502  
 818-562-6660 Fax 818-562-1932  
**Basic Rate:** \$40/hr. \$100/live demo 3  
 songs.  
**Gear:** Tascam 388, DAT recorder, vari-  
 ous mics, Yamaha SPX 90 II.  
**Services:** \$100 for 2-3 hour live demo  
 recordings.  
**Clients:** Too many to list.

**NOISE**  
 PO Box 1857  
 Los Angeles, CA 90027  
 323-962-3190  
**Basic Rate:** Call for rates.  
**Services:** Mastering

**NONSTOP MUSIC**  
 818-891-1030 Fax 818-830-0185  
**E-mail:** nonstop@altr.com  
**Web:** altr.com/nonstop  
**Contact:** George  
**Basic Rate:** \$50/hour

**NRG**  
 11128 Weddington St.  
 N. Hollywood, CA 91601  
 818-760-7841 Fax 818-760-7930  
**Web:** www.nrgrecording.com  
**Contact:** Kit Rebhun  
**Basic Rate:** Upon request

**OCEAN STUDIOS**  
 435 S. San Fernando Blvd.  
 Burbank, CA 91502  
 818-955-9010 Fax 818-955-8301  
**E-mail:** oceaninc@earthlink.net  
**Contact:** Frank Day  
**Basic Rate:** Flexible

**OCEAN WAY RECORDING/RECORD**  
**ONE RECORDING**  
 6050 Sunset Blvd  
 Hollywood, CA 90028  
 323-467-9375 Fax 323-467-3962  
**E-mail:** kelly@oceanwayrecording.com  
**Contact:** Kelly Erwin  
**Basic Rate:** Open  
**Web:** www.oceanwayrecording.com  
**Gear:** large tracking rooms, live cham-

bers, digital mix rooms, format transfer  
 services, extensive tube mic, collection  
 custom API focusrite, SSL & Sony con-  
 soles, custom allensides main monitors,  
 Steinway & Yamaha pianos, Hammond B-  
 3, Leslie Ampex, Studer & Sony multi  
 tracks.  
**Comments:** Multi-award-winning studios.

**OCTOPI**  
 Hyperion Ave.  
 Los Angeles, CA 90027  
 323-664-3700  
**Contact:** Sam  
**Basic Rate:** \$30/hour

**OLIVE STREET DIGITAL POST**  
**RECORDING STUDIO**  
 2311 W. Olive Ave.  
 Burbank, CA 91506  
 818-559-1417 Fax 818-559-1412  
**Contact:** Steve Jetski  
**Format:** Analog and digital, 48+ tracks  
**Basic Rate:** \$85/hour

**OUTLAW SOUND**  
 1608 N. Argyle Ave.  
 Hollywood, CA 90028  
 323-462-1873 Fax 323-957-2733  
**E-mail:** outlawsnd@aol.com  
**Web:** www.outlawstudio.com  
**Contact:** Allen Roth  
**Basic Rate:** \$225/hour

**OVER-NITE SENSATION**  
**RECORDING STUDIO**  
 6727 White Oak Ave  
 Reseda, CA 91335  
 818-342-8581 Fax 818-342-5260  
**E-mail:** spithewinkle@mindspring.com  
**Contact:** Bob Lazo  
**Format:** Digital, 24 tracks  
**Basic Rate:** \$35/hour

**OZONE STUDIOS**  
 5742 Tujunga Ave.  
 N. Hollywood, CA 91601  
 818-763-3772  
**E-mail:** ozonestudios@earthlink.net  
**Contact:** Sheldon Tarsha  
**Format:** Analog and digital, 96 tracks  
**Basic Rate:** Call for info

**PACIFIC COAST RECORDING**  
 Long Beach, CA 90802  
 562-432-8500 Fax 562-983-3920  
**E-mail:** PCR@opus4.com  
**Contact:** Chris Curtis  
**Basic Rate:** \$35-\$65/hour

**PACIFIC SONG DESIGN**  
 Santa Monica, CA  
 310-281-1171  
**Contact:** Studio Manager  
**Basic Rate:** Pre-production: \$10/hour  
 & up, Recording: \$22/hour & up



Mad Dog is a multi-room, multi-format recording facility  
 in the heart of the Burbank Media District, spacious  
 and private with lots of isolation. From our 3,000  
 square foot tracking room to our Pro-tools editing and  
 mixing suite, we work in virtually every format. Neve,  
 Studer, Neumann, Manley, AKG, lots of vintage instruments and  
 much, much more!

Our commitment is to serve our clients with the highest quality  
 possible. We love what we do and when you create at Mad Dog, you  
 will to - just ask Meshell Ndegeocello, Craig Street, Neil Perry, Dave  
 Bianco, Andy Paley, Bill Kennedy and George Clinton.

Se habla Español

**291 S. Lake Street Burbank, CA 91502**  
**(818) 557-0100 fax: (818) 557-6383 email:**  
**Mdogstudio@aol.com**



**CLIFF BRODSKY**  
 PRODUCER-KEYBOARDIST-ARRANGER

web: home.earthlink.net/~cliffster  
 email: cliffster@earthlink.net

**(323) 874-4141**

**PAINTED SKY STUDIOS**  
2350 Marlborough W.  
Cambria, CA 93428  
805-927-4984 Fax 805-927-3051  
E-mail: Paintedsky@thegrid.net  
Web: www.thegrid.net/paintedsky  
Contact: Steve Crimmel  
Format: Analog and digital, 56 tracks  
Basic Rate: \$75/hour

**PANGEA**  
P.O. Box 591  
Topanga, CA 90290  
310-455-2356 Fax 310-455-9635  
Web: www.loop.com/~costmo/  
pangea.htm  
Contact: Jane  
Basic Rate: \$25-\$50/hour

**PARAMOUNT RECORDING STUDIOS**  
6245 Santa Monica Blvd.  
Los Angeles, CA 90038  
323-465-4000 Fax: 323-469-1905  
E-mail: info@paramountrecording.com  
Contact: Mike or Adam  
Basic Rate: \$35-75/hr.  
Web: www.paramountrecording.com  
Gear: Consoles: SSL 6056G, SSL 4000G (both with total recall), Focusrite 64 input with GML moving fader automation, 2 studer 24-tracks in each studio, sonic solutions, digital mastering/editing, 3 ADATS, BRC, Ampex ATR 102's, Neve 1073 EQ's, Husspurger TAD monitors, Pultechs, Lexicons, AMS, Drawmers, Eventides, API's, EMT's, Lang, TC Electronics, Neumann, Tele-funken, AKG.  
Services: Digital mastering and editing on Sonic Solutions with Sontech EQ and Manley compressor. Also, sound for film, TV, voice overs, film and TV location.  
Clients: All major record labels, publishing companies, 'N Sync, Korn, Montell Jordan, Reel Big Fish, B.B. King, Meredith Brooks, Ice Cube, Brandy.  
Comments: Paramount is a full-service recording, mixing, and mastering facility in business for 30 years, having recently spawned an indie rock label Centipede Records.

**PEARLY GATES RECORDING**  
3281 Oakshire Dr.  
Hollywood, CA 90068  
323-851-2279 Fax 323-851-2967  
E-mail: Pearlmusic@aol.com  
Web: www.pearlmusic.net  
Contact: Richard Zeier  
Format: Analog and digital, 128 tracks  
Basic Rate: \$40/hour

**PENGUIN RECORDING**  
P.O. Box 91332  
Pasadena, CA 91109-1332

323-259-8612 Fax 323-259-8613  
Contact: John or Rose  
Format: Analog and digital, 40 tracks  
Basic Rate: \$40/hr

**PIRANHA DIGITAL AUDIO SERVICES**  
13239 Saticoy St. #5  
N. Hollywood, CA 91605  
323-791-9264 Fax 818-764-1452  
E-mail: Contact@piranhadigital.com  
Web: www.piranhadigital.com  
Contact: Scotty Lund  
Format: Analog and digital, 24 and 32 tracks  
Basic Rate: \$50/hr

**PLATINUM RECORDING STUDIOS**  
818-994-5368  
E-mail: platinum@wavenet.com  
Contact: Paul Hilton  
Basic Rate: \$25/hour, Mastering- \$35/hour  
Gear: 24-track ADAT, Pro Tools, Peak, Waves, etc.  
Services: Complete mastering services, cassette restoration. Call for special weekend rates.

**POWERHOUSE MULTIMEDIA**  
19347 Londerius St.  
Northridge, CA 91324  
818-993-4778 Fax 818-994-3575  
E-mail: powerhousemm@earthlink.net  
Contact: Jeff or Paul Stillman  
Basic Rate: Varies, call for quote

**PRIVATE ISLAND TRAX**  
6671 Sunset Blvd.  
Hollywood, CA 90028  
323-856-8729 Fax 856-0309  
Web: www.privateislandtrax.com  
Format: Analog and digital, 48 tracks+ lock to picture  
Basic Rate: \$33 to \$75/hr. and package rates for Post  
Gear: DDA console with Neve automation - Studio A - up to 30 players /MCI console, Studio B/75 mics, Yamaha C7 grand piano, 3 Pro Tools mastering rooms / editing suites, Demeter Tube pre-amps; time compression/expansion software, de-clicker, auto-tune vocal program  
Services: Full service budget audio post - SFX, Foley, editing, ADR enormous SFX library, perfect quality control - delicious sound design at incredible rates.  
Clients: ABC, NBC, CBS, Fox, HBO, Showtime, PBS, Gladys Knight, Nino Tempo, Hellecasters, Alfonse Mouzon, Immature, Andrea Marcovicci, Patti LaBelle, Los Demonicos  
Comments: Lots of protected parking, garden, fountains, beach house atmosphere and super friendly staff. Grammy and gold engineers.

**PRIMESOUND**  
4655 Country Hills  
Antioch, CA 94509  
925-779-9986  
E-mail: nprimgaard@home.com  
Contact: Nils or Maite  
Format: 24 tracks  
Basic Rate: \$30

**PRODUCERS HOUSE STUDIO**  
10623 Magnolia Blvd  
N. Hollywood, CA 91601  
818-505-9441 or 818-562-6660  
Fax 818-705-0371  
Web: www.woltman.net  
Contact: Alex Woltman or Mike Nightingale  
Format: Digital, 24 tracks  
Basic Rate: \$35  
Gear: The studio features a classic English Amek, Angela 36 input console combined with the Studer A800 2" analog tape machine you will get a rich, fat sound.  
Services: We have a large live recording drum room that is great for tracking and private artist loft and office.  
Comments: Please visit the Web site for more details and pictures.

**PUBLIC RECORDING**  
1220 Pioneer  
Brea, CA 92821  
800-660-6770  
E-mail: mrrecording@webtv.net  
Web: www.publicrecording.com  
Contact: Dave  
Format: Analog and digital, 48 track  
Basic Rate: \$32-48/hr  
Gear: 64 input Neve with total recall automation, Neumann U47 tube mic, Manley tube compressor, 19 other great mics, DBX 160A compressors TC Electronic M One, M2000, Intonator, masterlink for 24 bit 96K mixdown, Panasonic DAT digital mixer, Power Mac with tons of MIDI gear  
Services: Studio A live bands since 1980 and very high level mixing through our Neve. Studio B has full pre-production, mastering, CD and cassette duplication, special audio training class are held year round.  
Clients: Platinum artist The Jets, WAR, Michael Sweet (Stryper), The Rasberries, MCA, Warner Bros., 50 other labels, Amtrak, over 5,000 bands  
Comments: Quality, quality, quality! We play a lot of attention to detail Everything we do must meet radio broadcast standards. Hearing is believing, call for a demo.

**PUFENDORF STUDIOS**  
West Los Angeles, CA  
800-707-5320 Fax 800-707-5320  
E-mail: studios@pufendorf.com  
Web: www.pufendorf.com

Contact: Max Cain  
Basic Rate: \$30/hour  
Gear: High power computer workstation with 12 I/Os, 64 tracks of playback and all the latest software plug-ins by Waves, Steinberg and Prosoniq. High end monitoring by Band & Olufsen and Event Electronics. Sony A/D & D/A converters. Korg Wavestation. E-mu sampler, and Joe Meek outboard available.  
Services: Transfers from any digital format, short run CD-R duplication, and graphic design. Composition, sound design, production and post-production audio for film, video and multimedia.  
Clients: A variety of rock, pop and electronic musicians as well as independent film makers.  
Comments: Check out Pufendorf Records at www.pufendorf.com to hear some of the latest tunes we recorded.

**PYRAM-AXIS MUSIC**  
Manhattan Beach, CA  
310-370-8911  
Web: Home.earthlink.net/~krystal7.html  
Contact: Jim D.  
Format: Analog and digital, 64 tracks  
Basic Rate: \$60/hr/block rate \$500/day

**RACE HORSE STUDIOS**  
11825 Major Street  
Culver City, CA 90230  
310-398-1125 Fax 310-398-6924  
E-mail: duncan@racehorsestudios.com  
Contact: Duncan Macfarlane  
Basic Rate: Call for rates  
Web: www.racehorsestudios.com  
Gear: Pro Tools 24 w/all major plug-ins, digidesign Pro Control Digital Console, ADAT XT 20, Tascam DA98, Avalon SP 737 Tube Mic Pre/Comp, Kurzweil K2500RS. Large selection of tube & condensor microphones, Mackie HR824 Near Fields, JBL 4738 Mains, Custom DW drum kit/D-drum triggers & D-drum 4 module.  
Services: Complete tracking capabilities w/in-house acoustic/midi drum kit available, digital transfers, mixing w/total programmability & recall, mastering & CD duplication, audio editing /pitch & tuning correction. Post-production Audio.  
Clients: Showoff, Red Elvises, the Smartys, Speedtv, V12, Gershwein, A-1 All American Roofing.  
Comments: Large control room w/ 20 isolation booths, complete tracking capabilities, private lounge and kitchen, very comfortable and creative environment. Convenient West Side location.

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**(818) 505-9368**



**RAY RAE SOUND STUDIO**

310-306-5097  
E-mail: rayraenet@aol.com  
Contact: Ray Rae  
Basic Rate: \$25/hour

**RBC STUDIOS - HOLLYWOOD**

5723 Melrose Ave  
Los Angeles, CA 90038  
323-461-0800 Fax 323-461-0820  
Contact: Liz Jackson  
Basic Rate: \$35/hr.  
Gear: Two U87 TLM103, AKG mics, 48 channel, computer mixing, all formats, ISDN, great client service.  
Services: The only studio to offer clients guaranteed commercial radio station airplay in the L.A. market.

**RECORD PLANT**

1032 N. Sycamore Ave.  
Hollywood, CA 90038  
323-993-9300 Fax 323-466-8835  
Contact: Amy Burr  
Web: www.recordplant.com  
Services: Offers luxurious lounges complete with jacuzzi, billiards and coffee bars as well as being one of the world's leading recording studios for over 29 years.  
Clients: Michael Jackson, Celine Dion, Marilyn Manson, Puff Daddy, Mariah Carey, Van Halen, Janet Jackson.

**RECORD WAY STUDIOS**

15713 Romar St.  
North Hills, CA 91343  
818-893-0258  
E-mail: studio@davemorse.com  
Web: www.davemorse.com/mg  
Contact: Dave

**RED ZONE STUDIOS**

Santa Monica, CA  
310-453-8333  
Contact: Denis  
Format: Analog and digital, 24 and 64 tracks.

**REEL SOUND**

818-886-7088  
Basic Rate: \$35/hr or \$250/8 hr. day.  
Web: www.reelsoundstudio.com

**RITE 1 PRODUCTIONS**

5257 Radford Ave. Ste. 313  
North Hollywood, CA 91607  
818-755-1760  
Basic Rate: Call for info.  
Contact: Sonya Pruneda

**ROBERT IRVING PRODUCTIONS**

23024 Leonora Dr.  
Woodland Hills, CA  
818-224-3633 Fax 818-224-3631  
E-mail: Rirving@pacbell.com  
Web: www.robertirving.com  
Format: Digital, 24 tracks  
Basic Rate: Negotiable

**ROCKS'COOL RECORDS INC.**

14757 Keswick St.  
Van Nuys, CA 91405  
818-904-9400 Fax 818-904-9444  
E-mail: WillieB@rockscool.com  
Web: www.rockscool.com  
Contact: Willie-B  
Format: Analog and digital, 24 and 48 tracks  
Basic Rate: Negotiable

**GEAR: M.C.I. vintage, discrete 48 track/2 inch recording featuring Telefunken, Neumann, AKG, Urei, Neve, API, SSL with JBL-LSR monitors**

**Services:** Excellent tracking room 30x40 ft. with 40 ft. stage and 2 ISO's  
**Clients:** Black Sheep, DJ U-Neek, Dr. Dre, Sisqo, Canned Heat, Dazz, O. D.B., Krunk, DC-4  
**Comments:** Huge, phatt, analog, old school vintage

**ROKK BUILT**

14003 Bessemer St.  
Valley Glen, CA  
310-205-1120  
E-mail: johnrayjay@aol.com  
Basic Rate: \$30/hour  
Gear: Custom Symmetry Acoustic VLS1 main monitors, Cubase VST, Sound Forge, 28 megs 510 ram, Layla, ADAT, E-mu ESI-4000, Roland 5750 samplers with vast library tube compression and tube mic pre amps, Metaltronic house amp. Drum room and vocal booth. Air conditioned 201x121 control room.  
Services: Re-mixing mastering expert audio editing.  
Comments: Releasable quality, great vibe, great energy. I sold my Lexicon hardward because the DSP Plug-in effects are better!

**ROOM 222**

6362 Hollywood Blvd.  
Hollywood, CA 90028  
323-462-4222  
Contact: Robin Francis  
Basic Rate: \$40/hour

**ROSE STUDIOS**

1098-B Rose Ave.  
El Centro, CA 92243-1708  
760-352-5774  
Contact: Dorothy  
Basic Rate: \$75/hour

**ROTUND RASCAL RECORDING**

5651 Lankershim Blvd.  
N. Hollywood, CA 91601  
818-763-4581 Fax 818-763-4581  
E-mail: Rtndrascal@aol.com  
Contact: Dave Pearlman  
Format: Analog, 24 track  
Basic Rate: \$50/hour

**ROYALTONE STUDIOS**

10335 Magnolia Blvd.  
N. Hollywood, CA 91602  
818-769-2596 Fax: 818-769-2573  
Contact: Jane Scobie  
Basic Rate: \$2,500/day

**RPD STUDIOS**

1842 Burluson Ave.  
Thousand Oaks, CA 91360  
805-496-2585  
Format: 64 tracks  
Basic Rate: \$25/hour

**RUMBO RECORDERS**

20215 Saticoy St.  
Canoga Park, CA 91306  
818-709-8080 Fax (same)  
E-mail: vicky@rumborecorders.com  
Web: www.rumborecorders.com  
Contact: Vicky Smith  
Format: Analog, digital, 24 and 48 tracks  
Basic Rate: Call for rates

**RUSK SOUND STUDIOS**

1556 N. La Brea Ave.  
Hollywood, CA 90028  
323-462-6477  
Contact: Elton Ahi  
Format: Analog and digital, 48+ tracks  
Basic Rate: Please call

**RYEMUSIC**

9420 Yolanda Ave  
Northridge, CA 91324  
818-882-3227 Fax 818-882-3227  
E-mail: Ryemusic@aol.com  
Contact: Rye Randa  
Basic Rate: \$30/hr. with Engineer.  
Gear: Hard disk recording and editing facilities. 24 bit technology, state-of-the-art drum and vocal mics including Rode Classic Tube, AKG, D-112 Sennheiser E-series, Production equipment and instruments including Akai MPC2000, Alesis QS8, basses, acoustic & electric guitars, keys, drum

machines.

Services: Producer/Arranger package and Mastering available.

**SAN ANDREAS STUDIOS**

141 S. Brighton St.  
Burbank, CA 91506  
818-567-0202 Fax 818-567-0016  
E-mail: Sanandreasstudio@aol.com  
Web: www.sanandreasstudios.com  
Contact: Andreas Geck  
Format: Digital, 24 tracks  
Basic Rate: \$35/hour

**SANITY SOUND**

1025 N. Lake St.  
Burbank, CA 91502-1625  
818-972-2497  
E-mail: Burtmalcuit@earthlink.net  
Contact: Burt Malcuit  
Format: Digital, 56 tracks  
Basic Rate: Call for rates

**SATELLITE PARK**

Malibu, CA  
310-317-1995 Fax 310-317-4318  
Web: www.satellitepark.com  
Contact: Robbie or Geza X  
Format: Analog and digital, 56 tracks  
Basic Rate: 750-1000 depending on services  
Gear: Euphonix, Pro Tools, vintage outboard, Mac 9500, Apogee, killer views of mountains and ocean, musen drum sound, instruments and amplifiers on premises, Stephens 24 track.  
Services: Full support staff, macrobiotic or conventional cooking, residential accomodations available.  
Clients: All major labels, (Indie deals available)  
Comments: Pro Tools editing takes place conveniently at the center of console.

**SATURN STUDIOS**

P.O. Box 3687  
Hollywood, CA 90026  
323-661-0259  
Contact: Gerry North  
Format: Analog and digital  
Basic Rate: By project - Negotiable

**SEASOUND STUDIOS**

5618 Vineland Ave.  
N. Hollywood, CA 91423  
818-763-9809 Fax 253-484-9918  
E-mail: Oceanus@ix.netcom.com  
Contact: Evan J. Beigel  
Format: Digital, 48 tracks  
Basic Rate: \$40-50/hr  
Gear: Neve 34128, Neumann, AKG, Sennheiser, Crown, Shure mics, 48 tracks of ADAT 20 and 16 bit (M20), 24 tracks Hard Disk recording, 3 ISO booths, acoustic echo chamber.  
Services: Sonor drum set, guitar amps and speaker, cabs, keyboards and samplers included, spacious, clean environment  
Clients: King Klong Music, DeWolfe Music Limited, Killer Tracks, Windswept Pacific, Chrysalis, RCA.  
Comments: Lockout rates from \$450/day available including engineer.

**SELAH RECORDING STUDIO**

10551 Bloomfield  
Los Alamitos, CA 90720  
562-430-1780  
Contact: Dave Gehlar  
Basic Rate: Negotiable

**SIDEWAYS RECORDING**

2931 W. Central Ave.,  
Ste. 8  
Santa Ana, CA 92704  
800-373-2673 Fax 714-245-4477  
Contact: Scott Troske  
Basic Rate: \$35/hour

**SILENT SOUNDS RECORDING STUDIOS**

Melrose Ave.  
Los Angeles, CA 90048  
323-951-0612 Fax 323-651-3405  
E-mail: steve@silentsounds.com  
Web: www.silentsounds.com  
Contact: Steve Jacobson  
Basic Rate: Call for rates  
Gear: 22 analog, 12 analog, ADAT XT-20s (24 tracks), DA-88, Pro Tools, Genelec 1032, JBL, NS-10s, Telefunken U-47 tube, Neumann U-87, other Neumann gear, AKG, Sennheiser, Shure, Avalon, Manly (variable MU), GML mic pre's, Lexicon, Drawmer, TC Electronics, Eventide, DBX, full MIDI including K-2500 loaded keyboard, etc.  
Services: World class vocal chain, live bands welcome, overdub room from heaven, automation and outboard gear for album or movie mixing, CD on-offs/mastering.  
Comments: Beautifully equipped room, beautifully decorated room with extremely warm and creative vibe. Everyone comments on the vibe.

**SILVERCLOUD RECORDING**

818-841-7893  
Basic Rate: Call for rates.  
Gear: Analog 24-track, Sony, vintage amps, Tube Stuff, etc.

**SKIP SAYLOR RECORDING STUDIOS**

506 N. Larchmont  
Los Angeles, CA 90004  
323-467-3515 Fax 323-467-4636  
Contact: Skip or Rollin  
Web: www.skipsaylorrecording.com  
Basic Rate: Call for rates  
Gear: SSL Axiom mt.

**SONGWRITERS RECORDING STUDIO (SRS)**

P.O. Box 6235  
Santa Barbara, CA 93110  
805-964-3035  
Contact: Ernie or Cory Orosco  
Format: Analog, 24 tracks  
Basic Rate: 20-50 per hour, barbers welcome - talent and/or equipment

**SONIC CANVAS**

11390 Ventura Blvd.  
Studio City, CA 91604  
818-509-6774 Fax: 818-509-9367  
E-mail: Mwoodrum@flash.net  
Contact: Michael Woodrum/Tom Smart  
Basic Rate: \$65/hr.  
Web: Straightcopy.com  
Gear: SSL Axiom mt, Pro Tools, mtpivs 24 with tons of plug ins including auto-tune, Focusrite D2 & D3 and much more, digital console, Tuse mics, finalizer, extensive sound FX music library.  
Services: Recording digital editing, mastering, voice over, commercials, enhanced CD production, producers, coaches, talent and musicians available.  
Clients: Major and Indie labels.  
Comments: Includes engineer, 10% discount on cassettes & CDs with mention of this ad. All major Credit Cards accepted.

**SONIC THRILLS**

1607 Monrovia Ave.  
Costa Mesa, CA 92627  
949-650-3424 Fax 949-650-3124  
E-mail: sonichthrills@msn.com  
Contact: Evan Williams  
Basic Rate: \$60/hour

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### SansAmp helps you pull out all of the stops --instead of your hair.

Available in six 100% analog models, there's at least one to fit within your budget. At Tech 21, we make things New York style. No BS and tougher than a cabbie's attitude. SansAmps are flexible, user-friendly, robust devices that deliver the warm, rich, natural tones of the most desirable tube amplifiers on the planet. No unwanted freebies and no trend-related lifespan. If you're flying first class from the get go, who needs an upgrade?



**Unchanged and still made almost entirely by hand,** the SansAmp Classic pedal design is B. Andrew Barta's original invention that started the whole direct recording movement way back in 1989! To celebrate a decade of loyalty, we're offering a special chrome-plated, limited edition of SansAmp Classic. (Reserve one today through your local Tech 21 dealer.)

**Not just for guitar and bass.** Everything from industrial samples to maracas have been saved from atonal death by our analog magic. People tell us SansAmp has more applications than a gorilla's waxing strips, so have fun finding them. Can it make your Travis Bean sound like an open-tuned 18-string bass? No. We provide a solid foundation of tone --straight up, real and true.

We humbly say thank you to all who have helped us grow. To the rest of you home studio hounds, "never-say-die" bar-room boogymen, and soon-to-bees, we have plenty of room in our hall-of-fame waiting for you. Go check out the entire SansAmp line today, before you lose any more hair!



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(818) 842 8300



**Extasy Recording Studio North**  
(818) 761 3882



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(818) 500 0230



**Image Recording**  
(323) 850 1030



**Larrabee North**  
(818) 753 0717



**Larrabee West**  
(310) 657 6750



**Los Angeles Recording Workshop**  
(818) 763 7400



**Master Control**  
(818) 842 0800



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(323) 957 2996



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(323) 462 1384



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(818) 990 7317



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(818) 752 8932



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(818) 623 7700



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(818) 505 6000



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(818) 846-8900



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(818) 761 0511



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(213) 740 6935



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## Solid State Logic

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310-449-2449  
**E-mail:** Terry-Stark@sonymusic.com  
**Contact:** Terry Stark  
**Basic Rate:** \$185/hour  
**Gear:** Vintage Neve 8078, Sony 3488 48-track digital, Studer 827 analog 24-track.  
**Services:** CD burning and replication, DAT/video replication, Restaurant/valet parking, client lounge.  
**Clients:** Fiona Apple, Jewel, Barbra Streisand, Toad The Wet Sprocket, Branford Marsalis, Shawn Colvin.  
**Comments:** We're a mom & pop operation with very deep pockets.

**SOUNDCASTLE STUDIOS**  
 2840 Rowena Ave.  
 Los Angeles, CA 90039  
 323-665-5201 Fax 323-662-4273  
**Contact:** Diana Nitz  
**E-mail:** scmgr@earthlink.net  
**Basic Rate:** \$150/hour

**SOUND CHAMBER MASTERING**  
 5264 Blakeslee Ave.  
 N. Hollywood, CA 91601  
 818-752-7581 Fax 818-508-7987  
**E-mail:** mastering@soundchamber.com  
**Web:** www.sound-chamber.com  
**Contact:** Tony Lawrence  
**Basic Rate:** Call for rates

**STOKES PRODUCTION**  
 7260 Shoup Ave.  
 Canoga Park, CA 91307  
 818-716-0775  
**Web:** members.aol.com/stokes200  
**Contact:** Joe Stokes

**SOUND CITY STUDIOS**  
 15456 Cabrito Rd.  
 Van Nuys, CA 91406  
 818-787-3722 Fax: 818-787-6436  
**E-mail:** soundcity@aol.com  
**Web:** www.soundcitystudios.com  
**Contact:** Shivaun O'Brien  
**Gear:** Custom Neve 8028, Neve 8038 with flying faders, Studer 827 and Studer 800's, Pultecs, API's, Fairchild, Laza's, Tube Tech, 1073's, Lang Eq's, 1176's, Sta-Level, GML stereo Eq's, Anegus Eq's, etc.  
**Services:** Large tracking room as well as a mixing room. Large selection of vintage equipment and microphones.  
**Clients:** Eve 6, Sheryl Crow, Tom Petty, Nirvana, Frank Black, Rage Against The Machine, T Bone Burnett, Rick Rubin, Jim Scott  
**Comments:** 30 years and sixty gold and platinum album credits.

**SOUND FACTOR**  
 6357 Selma Ave.  
 Hollywood, CA 90028  
 323-467-2500 Fax 323-467-3103  
**E-mail:** Phil@sunsetsound.com  
**Web:** www.sunsetsound.com  
**Contact:** Phil MacConnell  
**Format:** Analog, 24 track  
**Basic Rate:** Call for rates  
**Gear:** Custom vintage API consoles with flying faders automation, Studer 827 24-track recorders and an excellent selection of modern and vintage outboard equipment. The facility has over 100 microphones including vintage tube mics.

**SOUND IMAGE STUDIOS**  
 15462 Cabrito Rd.  
 Van Nuys, CA 91406  
 818-787-5558 Fax 818-787-5559  
**E-mail:** soundimage@msn.com  
**Contact:** Marty Eberhardt  
**Format:** Analog and digital, 24 tracks  
**Basic Rate:** Call for info.

**SOUND MATRIX STUDIOS**  
 11125 Condor Ave.  
 Fountain Valley, CA 92708  
 714-437-9585 Fax 714-437-9877  
**E-mail:** info@soundmatrix.com  
**Web:** www.soundmatrix.com  
**Contact:** Scott or Chris  
**Basic Rate:** \$35/hour

**THE SOUND VENDORS INC.**  
 10707 Magnolia Blvd.  
 N. Hollywood, CA 91601  
 818-985-9774 Fax 818-985-9792  
**E-mail:** soundvendors@yahoo.com  
**Contact:** Larry Gonthue  
**Basic Rate:** \$125/hour

**SOUND WRITER STUDIO**  
 P.O. Box 3169  
 Hollywood, CA 90078  
 323-469-1446  
**Contact:** Leigh Genniss

**SPIN MUSIC**  
 N. Hollywood, CA 91605  
 818-764-4141 Fax 818-255-2875  
**E-mail:** spinmusic@usa.net  
**Contact:** Billy or Pier  
**Basic Rate:** Call for rates  
**Gear:** ADAT XT's, Cubate VST Mac, Digital Performer, and all necessary gear, instruments and talent for great sounding recordings.  
**Services:** Album production, music for film, TV and commercials, re-mixing, music library, wide range of styles and instruments.  
**Clients:** Ruby Diver, Dan Bern, Billy White Acre, Spew, Polywog, Chevrolet, Amazon.com, Bostom Market, Fox Sports, General Motors, General Mills, US Unwired etc.  
**Comments:** Scoring, production, arranging, engineering, musical performance, composition and having fun making music.

**STAGG STREET STUDIO**  
 15147 Stagg St.  
 Van Nuys, CA 91405  
 818-989-0511  
**Contact:** Melody Carpenter  
**Format:** Analog and digital, 24+ tracks  
**Basic Rate:** Call for info

**STARBASE STUDIOS**  
 4151 S. Main St. #Y  
 Los Angeles, CA 90037  
 323-874-9527 or 323-233-3285  
**Contact:** Roy Alfred Jr.  
**Format:** Analog and digital, 24 tracks  
**Basic Rate:** \$35/hr, \$350/day lockout  
**Gear:** 2" Stephens Analog machine (Best sounding machine ever made) Tube mics, drums, bass, guitars they always set up and ready. Great live room with plenty of ISO areas and great vibe. All digital formats available. We also do scoring, post production, Pro Tools and mastering, CD dubs and many more.  
**Services:** Excellent engineers and producers in house. We can get you as much help as you need, up to writing and creating a record or score for you.  
**Clients:** Interscope artist, Xavier commented, "I get better results here than at Larrabee or A&M Studios. The Stephens is amazing."  
**Comments:** You'll love the Sci-Fi night club vibe. We have guest rooms, kitchen, jacuzzi, theatre lounge, baths with showers; you'll never have to leave.

**THE STEAKHOUSE STUDIO**  
 5161 N. Cartwright Ave.  
 N. Hollywood, CA 91601-4075  
 818-985-2620  
**E-mail:** thesteakhouse@geocities.com  
**Web:** welcome.to/The.Steakhouse

**Contact:** Lee Bench  
**Basic Rate:** Call

**STUDIO 9**  
 Hollywood and Tujunga  
 CA 91042  
 323-871-2060 Fax 818-951-9253  
**E-mail:** studio9@linkonline.net  
**Contact:** John  
**Format:** Digital, 24 tracks  
**Basic Rate:** \$35/hour  
**Gear:** 1", 24 track analog, MCI JH600 console CD burner, multiple DAT and cassette machines, plus much more!  
**Services:** 2" 3M 16 TR available for day, week and monthly rental. We also offer free production assistance and musician referrals.  
**Clients:** Songwriters  
**Comments:** 25 years engineering, producing and songwriting experience.

**STUDIO ATLANTIS**  
 1140 N. Western Ave.  
 Hollywood, CA 90029  
 323-462-7761 Fax 323-462-3393  
**E-mail:** studioatlantis@earthlink.net  
**Web:** www.studio-atlantis.com  
**Contact:** Michelle Moore  
**Format:** Analog and digital, 48 tracks  
**Basic Rate:** \$85/hr and up  
**Gear:** Studio A boasts a Neve VR-60 with Modlabs C-P4 upgrade, flying faders, 2 Studer A820's and a world class selection of outboard gear. Studio B is appointed with Herzer Modded Trident 80-B with Uptown Moving Faders and plenty of vintage and state of the art outboard gear.  
**Services:** We have a great 5.1 monitoring system for your film, CDRom or DVD needs, including Pro Tools Mix Plus 24.  
**Clients:** Dreamworks, Interscope, Palm Pictures, Sony, Born Again, Flip Records, UPN, Windswept, Warner, Geffen and Capitol to name a few.  
**Comments:** Yamaha G-7 7.4" grand piano in Studio B.

**STUDIO DEE**  
 3306 Glendale Blvd., Ste. 4  
 Los Angeles, CA 90039  
 323-221-3555  
**Contact:** Huey Dee  
**Basic Rate:** \$30-\$40/hour  
**Gear:** Alesis XT-20, Tascam DA-88-38, Sony MCI JH24, Lexicon 224XL w. LARC, Eventide harmonizers, stereo ADL tube compressor, 56 channel board with automation, T.C. delay, SPX90s, Neve, API, Summit, Demeter vintage and tube mic pre's, tube EQ, Exciter and compressors, Tannoy Gold, NS10s, Alesis monitor ones, CD-R, Neumann tube mics.  
**Services:** Up to 56 tracks available, transfer from different formats, digital editing, live band ok. Smaller studio available for small projects. Musician referrals available. Pre-production consultation.  
**Clients:** Fear Factory, Kurtis Blow, Brujeria, Gordon Powell "Zoom" Band, Jon Butcher, Noel Redding, Bozo The Clown, Frank Stallone.  
**Comments:** Studio Dee was started by musicians and run by musicians. Big studio sound at small studio prices. Please read Music Connection article, July 1998, #14.

**STUDIO K**  
 Long Beach, CA 90803  
 562-439-4428  
**E-mail:** StudioKaz@aol.com  
**Contact:** Studio manager  
**Basic Rate:** \$25/hour  
**Gear:** ADAT XT, Soundcraft Ghost console, Lexicon outboard gear, mic tube pre amps, AKG, Shure, CAD.

**Services:** Free consultations  
**Clients:** HBO, John Deacon (John Lee Hooker), MCA, Virgin.

**STUDIO M PRODUCTIONS UNLIMITED**  
 4032 Wilshire Blvd. #403  
 Los Angeles, CA 90010  
 213-389-7372 Fax 213-389-FAXX  
**E-mail:** studiom@pacbell.net  
**Web:** www.mandy.com/stu001.htm  
**Contact:** Senator Mike Michaels, C.A.S.  
**Format:** Analog and digital, 8 tracks  
**Basic Rate:** Varies

**STUDIO ON WHEELS**  
 339 W. Windsor Rd. #6  
 Glendale, CA 91204  
 818-243-6165  
**Contact:** John Falzarano  
**Basic Rate:** \$35/hr or \$400/day.

**SUN 7 MUSIC**  
 5303 Inandale Ave.  
 Los Angeles, CA 90043  
 323-292-1052 Fax 323-292-1052  
**Basic Rate:** \$10/hour  
**Gear:** Hard disk multi-track, sampler, CD burner, DAT recorder.  
**Services:** R&B production and engineering, and getting that demo ready.  
**Comments:** Please leave message on answering machine.

**SUNBURST RECORDING**  
 10313 W. Jefferson Blvd.  
 Culver City, CA 90232  
 310-204-2222 Fax 310-287-1891  
**E-mail:** Bobburst@aol.com  
**Contact:** Bob Wayne  
**Format:** Analog and digital, 24 and 32 tracks.  
**Basic Rate:** \$60-\$90/hour, depending on format and session length.  
**Gear:** Trident console with automation. Neve, Focusrite, Telefunken, Drawmer, Aphex mic pre-amps. Otari 2" 24-track and 2 track / 2 channels Dolby SR / 4 ADATS BRC. Mics: Neumann, U-67, U-87, KM-84s. AKG 414, C-3000s, C-45's. RCA 44s, EV Re-20s. Shure SM-8's, 57s, 58 and many others.  
**Services:** We have specialized in recording acoustic based music for over 20 years offering quiet rooms with oak floors, Kawai 7'4" Grand Piano and Hammond B-3 with 122 Leslie cabinet.  
**Clients:** Firesign Theatre, Hepcat, Joey Altruda, El Chicano, Al McKibon, Henry Phillips, Plas Johnson, Richie Havens.  
**Comments:** Sunburst has recorded and mixed Grammy Finalists in Latin jazz and comedy during the past two years with more to come....

**SUNSET SOUND FACTORY**  
 6357 Selma Ave.  
 Hollywood, CA 90028  
 323-467-2500 Fax 323-467-3103  
**E-mail:** phil@sunsetsound.com  
**Contact:** Philip MacConnell  
**Basic Rate:** Lockouts: \$1,000 to \$1,400/day

**SU-ZZZ PLAYROOM**  
 P.O. Box 8442  
 Universal City, CA 91618  
 818-506-7832 Fax 818-506-8534  
**E-mail:** pplzmi@aol.com  
**Web:** www.pplzmi.com  
**Contact:** Tedford Steele  
**Basic Rate:** Call for rates

**SWING HOUSE REHEARSAL & RECORDING**  
 P.O. Box 1105  
 Hollywood, CA 90078  
 323-466-1216 Fax 323-463-3950  
**E-mail:** swinghouserh@earthlink.net



**Web:** www.swinghouse.com  
**Contact:** Phil, George, Brian  
**Format:** Analog and digital, 24 tracks  
**Basic Rate:** \$40-50/hour, includes engineer  
**Gear:** 24 track digital, 16 track analog, TAC Scorpion, Joe Meek Compression, Micpres, DBX Yamaha, Alesis, Alex, Drawmer, Panasonic, Newmann, AKG, Swennheiser, Shure, Audio Technica.  
**Services:** Specpauls in pre-production demos & live recordings. Huge 2000 sq. ft. tracking room.  
**Clients:** Goo Goo Dolls, George Thorogood & Destroyers, Love & Rockets, Less Than Jake, Street Walkin' Cheetahs.  
**Comments:** Spacious room w/ great vibe, also do rehearsals, rentals and cartage.

**SYZYGY DIGITAL POST**  
 c/o 15445 Ventura Blvd.  
 Sherman Oaks, CA 91403-3005  
 818-995-6170 Fax 818-501-8660  
**E-mail:** len@syzygy-digital.com  
**Web:** www.syzygy-digital.com  
**Contact:** Len Kovner  
**Format:** 96+ tracks  
**Basic Rate:** \$300/hr

**THE SYNE**  
 12028 Braddock Dr.  
 Culver City, CA 90230  
 310-572-6077 Fax (same)  
**E-mail:** Thesyne9@aol.com  
**Contact:** Sa-Ra  
**Format:** 24 tracks  
**Basic Rate:** \$20/hr \$25 mastering  
**Gear:** 20 bit ADAT, MPC3000, Kurweil, TC Electronic, Lexicon, AKG, Focusrite, Rode, Yamaha, Roland, Alesis, lots of MIDI gear  
**Services:** Full production and song-writing staff at affordable rates. CD/DAT mastering \$25/hr. Professional musician artist development  
**Clients:** BMG, Arista, Universal, Maverick, Sony/ATV, Warner Bros., EMI

**TACKETT PRODUCTIONS**  
 11718 Barrington Ct. #239  
 Los Angeles, CA 90049  
 310-918-4631  
**Contact:** Todd Tackett  
**Basic Rate:** \$50 per demo, fully orchestrated.  
**Gear:** Complete digital recording capability.  
**Services:** Complete demo recording services, mail in demos OK.

**TECHNOVOICE PRODUCTIONS**  
 11739 Ventura Blvd.  
 Studio City, CA 91604  
 818-506-7893 Fax 818-506-8543

**E-mail:** wellsrundry@mindspring.com  
**Contact:** Bob Lanzner  
**Basic Rate:** \$35/hour

**THREE PALMS MUSIC**  
 23852 W. Malibu Rd. #488  
 Malibu, CA 90265  
 310-589-9729 Fax 310-589-9729  
**Contact:** Chris Julian  
**Basic Rate:** \$40/hour

**THETA SOUND STUDIO**  
 2219 W. Olive Ave., PMB 226  
 Burbank, CA 91506  
 818-955-5888  
**E-mail:** theta\_data@earthlink.net  
**Web:** www.thetadata.com /thetasound  
**Contact:** Randy Tobin  
**Basic Rate:** \$80/hour

**TIMEART RECORDINGS**  
 Studio City, CA  
 818-980-2840 Fax 818-760-4385  
**E-mail:** Timeart1@aol.com  
**Web:** members.aol.com/timeart1  
**Contact:** Darlene  
**Format:** Analog and digital, 24 tracks  
**Basic Rate:** Call for info  
**Gear:** 24TK Tascam DA-88, Mackie 8 Bus Console, MAC G3 computer with MOTU 2408 digital recording system, Kurzweil PC-88 controller, Good selection of MIDI modules & samplers, Neumann, AKG, Shure microphones, John Hardy mic pre, Mogami wiring throughout, Baldwin grand piano, Digital Performer, Logic, Vision.  
**Services:** Digital recording, editing, & mastering for music, vocal, & voice-over; CD songwriting & sampler demo production; live piano/vocal/instrumental recording; MIDI sequencing, arranging, vocal & instrumental contracting & voice casting.  
**Clients:** Gloria Loring "Turn the Page" CD; "La Femme Nikita-The Snow Files" Sonic Images, John Beal Producer; Interscope; Oscar Castro-Neves; Universal  
**Comments:** Creative, clean sound and environment, ergonomically designed. E-mail brochure request to TimeArt@aol.com or call 818-890-2840.

**TIME CAPSULE MASTERING**  
 730 E. 3rd St.  
 Long Beach, CA 90802  
 562-436-5152 Fax 562-491-5294  
**E-mail:** info@tcmastering.com  
**Web:** www.tcmastering.com  
**Contact:** Studio Manager  
**Basic Rate:** \$175/hour

**TNT RECORDING**  
 3130 Skyway Dr., Ste. 603  
 Santa Maria, CA 93454

805-928-3500 Fax 805-922-3225  
**E-mail:** tnt@computercafe.com  
**Web:** www.computercafe.com  
**Contact:** Douglas Tomooka  
**Basic Rate:** \$60/hour

**TON RECORDING FACILITY**  
 6777 Hollywood Blvd., Suite 300  
 Hollywood, CA 90028  
 323-467-1970 Fax 323-467-7737  
**E-mail:** Josh@tonrecfac.com  
**Web:** www.tonrecfac.com  
**Contact:** Josh Achziger  
**Format:** 24 tracks  
**Basic Rate:** \$30/hr  
**Gear:** Soundcraft S2400 console, MCI JH-24 24 track, Ampex ATR-100 2 track, 2 Neve 72 mic pre's, dbx and Urei compression, Lexicon, Korg, Roland outboard gear, Neumann, AKG, Sennheiser, Shure mics. Also an assortment of guitars, ks  
**Services:** Cubase 4.1  
**Clients:** Jhonette Napolitano, Dee Dee Ramone, Youth Brigade, Wayne Kramer, Whiskey Biscuit, Existdance Records.  
**Comments:** Overlooking the heart of Hollywood the Ton Recording Facility aims to provide a unique and comfortable atmosphere for all your recording needs.

**TRAC RECORD CO.**  
 170 N. Maple Ave.  
 Fresno, CA 93702  
 559-255-1717 Fax (same)  
**E-mail:** Tracsell@aol.com  
**Contact:** Stan Anderson  
**Format:** Analog and digital, 24 tracks  
**Basic Rate:** \$60/hour

**TRACK ENTERTAINMENT/VOODOO INC.**  
 13848 Ventura Blvd. 4D  
 Sherman Oaks, CA 91423  
 818-728-0510 Fax 818-728-0671  
**E-mail:** Altrack1@aol.com  
**Contact:** Mark Adams  
**Format:** 128 tracks  
**Basic Rate:** Call for info  
**Gear:** Pro Tools/24 Mix Plus, with all plug-ins, Mackie Digital D8B, 5.1 & 7.1 Dolby Surround Sound with THX approved JBL's, Aardsync II clock with blackburst, 88B/24, Hot swap Glyph drives, Avid 8000 system, Finalcut pro etc.  
**Services:** The ultimate in digital audio/visual production, 4 complete state of the art studios.  
**Clients:** Babyface, Boyz II Men, Janet Jackson, Mariah Carey, Marilyn Manson, Hole, Everclear, Brandy, Erykah Badu, Puff Daddy, Tamia, Wayne Is-ham (Metallica Concert), Coca-Cola, Showtime, etc.

**Comments:** Award winning, world class in-house staff, composers, programmers, engineers, etc.

**THE TRACK HOUSE**  
 14749 Oxnard St.  
 Van Nuys, CA 91411  
 818-781-2263  
**Contact:** Evan Levy  
**Basic Rate:** Call for rates  
**Gear:** Otari MX-80, ADAT XTs, Trident 80-B, 480L, Eventide, C-12, U47, U87, LA-2As, Steinway, tube EQs and pre's, Performer, 3 ISOs, big room, Studio Bau:ton, Automation, 24-track analog, 32-track digital.  
**Services:** Full artist production and arrangement. TV and film scores.  
**Clients:** Dionne Warwick, Quiet Riot, Leon Ware, Motorhead, David Benoit, Ernie Watts, Ice T, Rodney O, Joe Cooley, Lorendo Almeda.  
**Comments:** Extensive large room, 3 ISO rooms, spacious control room.

**TRACK RECORD, INC.**  
 5102 Vineland Ave.  
 N. Hollywood, CA 91601  
 818-761-0511 Fax 818-761-0539  
**Contact:** Alan Morpew, Studio Manager  
**Format:** 24/48+ tracks  
**Basic Rate:** Please call for rates  
**Gear:** North (Neve) Studio - 60 channel Neve V-Series (V-3) with flying faders, Studer 820 (24tk 2") South (SSL) Studio - 72 channel SSL 6000E with G computer, Studer 827 (24 tk "2). Each studio has an impressive selection of vintage and modern tube mics, outboard mic pres and EQs, Mytek "Private Q" headphone mix system, Tad monitors with JBL THX.  
**Services:** Two studios - each perfect for tracking or mixing. Enclosed parking lot, ample lounge space, well maintained equipment, great vibe, creative atmosphere, with a courteous, professional, and knowledgeable staff.  
**Clients:** Goo Goo Dolls, Offspring, Tupac Shakur, Warren G, Blink-182, Tori Amos, Snoop Dogg, Wu Tang Clan, Foreigner, KISS, Jane's Addiction.  
**Comments:** Call AI to discuss details about your next project, no matter how large or small.

**TREEHOUSE, THE**  
 6836 Alta Loma Terrace  
 Los Angeles, CA 90068  
 323-851-4685  
**E-mail:** soundframe@aol.com  
**Contact:** David Peters  
**Basic Rate:** \$30/hr  
**Web:** www.wondersound.com

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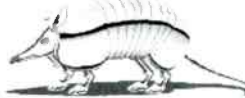
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Santa Fe Springs, CA 90670  
562-464-9456 Fax 562-464-4706  
E-mail: trurecords@aol.com  
Web: www.truonerecords.com  
Contact: Robert Trujillo, Chuck Dietrich

**Basic Rate:** Block rates at \$35/hour  
**Gear:** Cubase, Soundforge, Alesis, Mackie, AK6, Sennheiser, Shure, Berringer, Tascam, Audio Technica, KRK, Ramsa, Sony, QSC, Pear, Yamaha, Carvin, Marsha, Ampeg, Fender  
**Services:** Indie record label / 5 fully equipped rehearsal studios (CD mastering facility) Automated Mixdowns  
**Clients:** Mind Driver, The Autumns, Tom Racer, The Arrogants, Tunnel Fishin, Riot Gun, Longfellow / Stranded, Los Villians, Mean Street Magazine, Skrtch Magazine  
**Comments:** Have done recordings and masters for several other record labels as well as our own releases.

**TUTT & BABE MUSIC**

6506 Penfield Ave.  
Woodland Hills, CA 91367  
818-992-8997 Fax (same)  
Contact: Guy Marshall  
Format: Digital, 16 tracks  
Basic Rate: Per Song, No Clocks, No Worries.

**TWO GUYS FROM THE VALLEY**

10507 Tuxford St.  
Sun Valley, CA  
818-768-8800 Fax 818-394-0010  
Basic Rate: \$50-85/hr.

Web: www.woa.net/2guys.html

**Gear:** Combination of vintage mic pre and outboard gear with Pro Tools, 24 mix plus plus with pro Control, Analog 24 Track and ADAT XT20's.  
**Services:** Mastering, Mixing, Recording.  
**Clients:** Jennifer Love Hewitt, Ricky Bell, Sting, Coolio, Flea, Ministry, Beach Boys.

**UNDERCITY RECORDINGS**

11164 Burbank Blvd.  
N. Hollywood, CA 91601  
818-623-9997 Fax 818-623-9998

E-mail: baron@undercity.com  
Web: www.undercity.com  
Contact: Baron Bodnar  
Basic Rate: \$55/hour  
Gear: Console: MCI JH600.  
Recorders: Stephens 821B, Sony MCI JH24. Mic pre's: Neve, API, Focusrite. Eq's: Sontec, API, Quad 8, Urei. Mic's: Neumann, AKG, Sennheiser. Compressors: ADL, Urei, Focusrite, DBX. Effects: Lexicon, Eventide, Sony, TC, Yamaha. Speakers: JBL 4430's, Yamaha NS10s.

**Services:** Large selection of house instruments available, including: Chickering baby grand piano, Fender Rhodes, Gretsch, Pork Pie drums, various guitars /bass, Mesa Boogie, Marshall & Trace Elliot amplifiers, drum machines. Mastering, CD burning.  
**Clients:** Gordon, Jurassic 5, Downers, Micky Finn, Kingpin, the Hippo's, the Martini's, Interscope, Sony, Arista, Capitol.  
**Comments:** Excellent tuned tracking facility, superb engineers. Very personal and private environment, close to everything.

**THE UNDERGROUND**

Los Feliz, Hollywood Hills  
323-664-7467  
E-mail: zeroz0z0@pacbell.net  
Basic Rate: Flexible

**UPSIDE OUT**

15030 Ventura Blvd., #607  
Sherman Oaks, CA 91403  
818-990-3586 Fax 818-981-7641  
E-mail: upsideout@earthlink.net  
Contact: Carol  
Basic Rate: \$65/hour

**UPTIL4 MUSIC AND MULTIMEDIA**

Covina, Ca  
626-732-4519  
Web: www.uptil4.com  
Contact: Steve Marshall  
Format: 48 Track Digital  
Basic Rate: \$28/hr and Up

**URBAN AUDIO STUDIOS (UAS)**

2310 Central Ave. #5  
Duarte, CA 91010  
626-301-0221 Fax (same)  
E-mail: Urbanaudio@yahoo.com  
Format: Analog and digital, 8 tracks  
Basic Rate: \$35/hour

**VALLEY CENTER STUDIOS**

5928 Van Nuys Blvd.  
Van Nuys, CA 91401  
818-989-0866 Fax 818-989-3818  
E-mail: vcs1@ix.netcom.com  
Contact: Mark Antaky  
Format: Analog and digital, 32 tracks  
Basic Rate: \$45/hour

**THE VILLAGE**

1616 Butler Ave.  
W. Los Angeles, CA 90025

310-478-8227 Fax 310-479-1142

E-mail: villagerec@aol.com  
Web: www.villagerecorder.com  
Contact: Lee Ann Paynter  
Basic Rate: \$100-\$200/hour  
Gear: Neve 8048, Neve VRL, Neve VSP, Studer A800, Studer A827, Sony 3348, Pro Tools 24 bit w/Mix+, Genelec 108's, Yamaha NS10s, Auratones, ProAc, Tannoy, Village /Waterland Custom monitors, Sony BVU800, Fairchild, Lexicon 480L, 91 Yamaha piano, 61 Steinway piano, Martin Sound 24 channel console extender, Neve Baby Rupert.  
**Services:** ISDN/ED Net, voice over room, books on tape, full game room with pool table and video games, valet parking.  
**Clients:** Rick Rubin, Tom Petty, Red Hot Chili Peppers, Primus, Master P, Disney, Universal Pictures, Counting Crows, Sheryl Crow, Stevie Nicks, Brian Setzer, etc.  
**Comments:** 5.1 surround sound mix capability. Extensive mic and outboard gear collection.

**VINTAGE CITY STUDIO**

1824 El Dorado St.  
West Covina, CA 91790  
626-814-8148 Fax 626-337-3208  
Contact: Billy Haarbaur  
Format: Analog, 24 tracks  
Basic Rate: \$40/hour

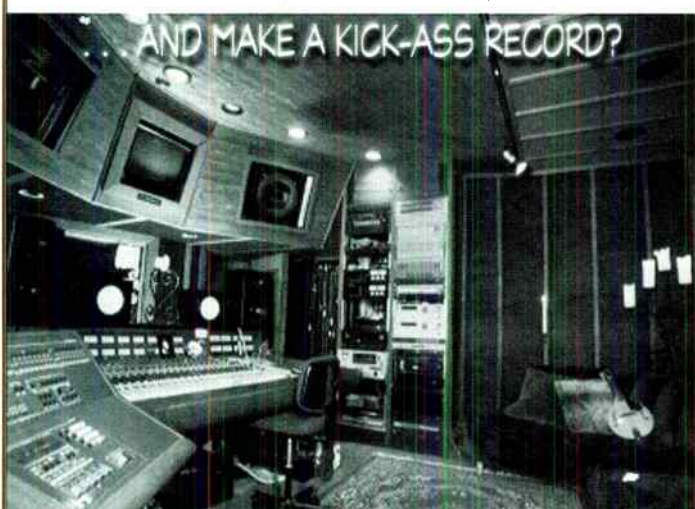
**THE VIRTUAL DRUM ROOM**

Los Angeles, CA (mobile)  
310-445-9744  
E-mail: vdrumroom@recyclermail.com  
Contact: Eric Serrano  
Basic Rate: Negotiable, per-song rates.

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**Gear:** Roland V-Drums, sampler, hard disk 8-track, Cakewalk, DAT. Hundreds of drum and percussion sounds.  
**Services:** Specializing in creating loops, MIDI programming, and recording drums in places where recording with acoustic drums is not possible, be it because of noise, space, or equipment limitations.  
**Comments:** Package includes drummer/programmer and hundreds of sounds, from acoustic (Gretsch, Yamaha), to modern /electronic (Beck, Portishead, Garbage), for one price. My studio or yours.

**VIRTUAL MUSIC**  
 7408 Winetka  
 Canoga Park, CA 91306  
 818-882-7458  
**Contact:** Daniel Avila  
**Basic Rate:** \$30 to \$50/hr  
**Gear:** Digital 96 track.

**WATERBURY PRODUCTIONS**  
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 818-505-8080  
**Contact:** Dave  
**Basic Rate:** \$20/hour

**WAVY PRODUCTIONS**  
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 323-462-2600  
**Contact:** Jim Schwartz  
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**Basic Rate:** \$32/hr. or \$150/day  
**Gear:** Call for list.

**TOM WEIR RECORDING**  
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 818-505-9368 Fax 818-505-1811  
**Format:** Pro Tools, 24 Mix Plus  
**Basic Rate:** Call for details.

**WESTBEACH RECORDERS**  
 6035 Hollywood Blvd.  
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 323-461-6959 Fax 323-461-9690  
**Contact:** Donnell Cameron  
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**Basic Rate:** Call for info  
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**Comments:** Westlake has been in business for many years and will be in business meeting the needs of the music industry for many years to come!

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**Contact:** Jerry Pearson  
**Format:** Analog and digital, 48 tracks  
**Basic Rate:** Negotiable

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**Contact:** Paul  
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**Basic Rate:** \$70/hr  
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 818-563-9867 Fax 818-563-3692  
**E-mail:** oafmusic@pacbell.net  
**Specialties:** All styles of music production; TV/film music

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 2501 N. Ontario St.  
 Burbank, CA 91504  
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**Specialties:** All styles of music production; TV/film music.

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 323-913-3048  
**E-mail:** rbilesdiles@worldnet.att.net  
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Web: www.onelittleindian.com  
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**Specialties:** AAA, Contemporary Rock, R&B; owns private studio

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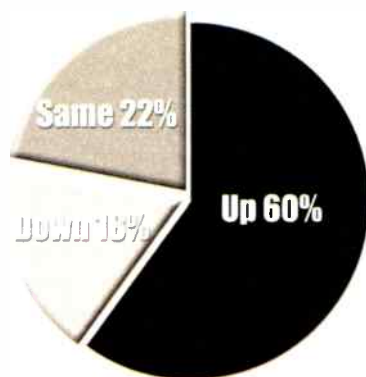
Published Every Other Thursday Since 1977™

## 10<sup>th</sup> Annual Recording Studio Survey

by Tom Farrell

For ten years, *Music Connection* has conducted an anonymous survey of Southland recording studio owners, gauging business volume, new trends and relevant issues in the studio milieu. We've included two new categories this year, examining the role of the Internet and the genres of music most prevalent in local recording studios. In each case we've included anonymous comments from those who took part in our survey.

### AMOUNT OF BUSINESS



(Amount of Business vs. 1999)

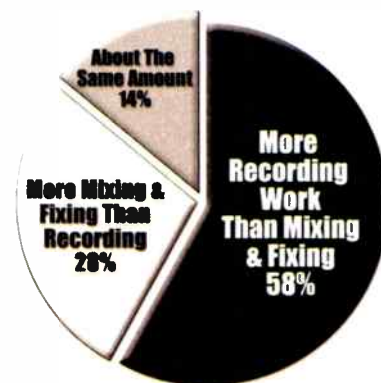
For the sixth year in a row, Southland recording studios have mirrored the growing, healthy economy with a slight increase in their overall amount of business, with both larger studio complexes and 24-track to 48-track studios reporting a gain.

"1999 was a bit better than 1998 — not by much — but any time business goes up instead of down, we're not complaining."

"Business is getting better, and we've had a slight millennium boom in the last few months."

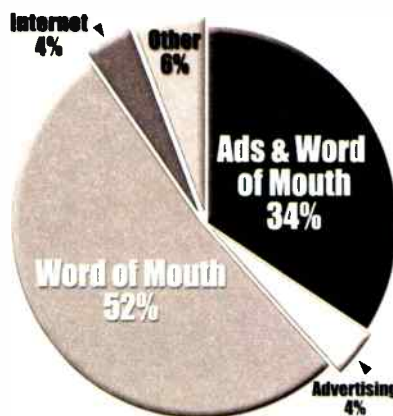
increase our business. We're getting a lot of international clients now as well. Our Web page helps in that regard."

### RECORDING WORK VS. MIXING AND FIXING



This year's results were almost identical to last year's, with a slight increase in "mixing and fixing," and a slight drop-off in recording.

### GETTING THE BUSINESS



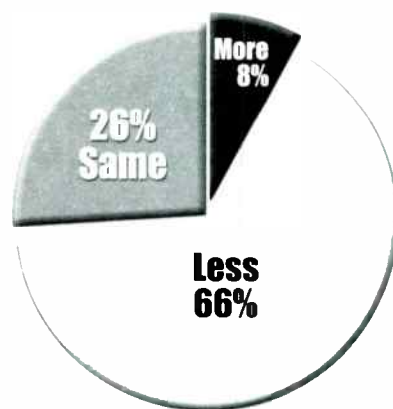
(How They Get Clients)

For the first year ever, the Internet made an appearance, albeit a miniscule one, as a means of obtaining business for Southland recording studios. The amount of studios that get clients through a combination of word of mouth & advertising has increased greatly, with those relying solely on either recommendations or ads has visibly decreased.

"Referrals from satisfied customers are still the main way for me to get business."

"Having a sales staff has really helped

### DEMO WORK



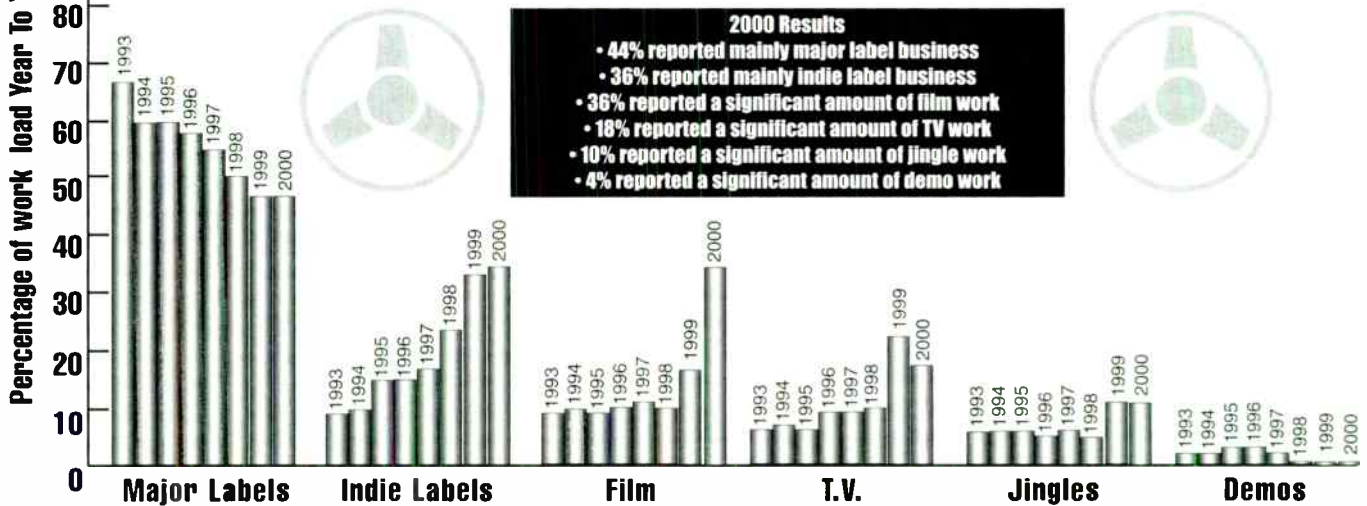
(Demo Work vs. 1999)

While a small handful of studios reported an increase in demo work, studios across the board reported an ongoing decrease in the amount of demo recording. Once again, studio owners cited the growing availability of inexpensive and easy-to-use equipment, which more and more unsigned artists are relying on instead of studios. Larger and mid-range studios cited the greatest drop in demo work, while studios under 24 tracks stated that there was a drop in recording, but an increase in post-production.

"Most of my demo work comes from post-production. People bring in music that they've already recorded at home, or in their garage or rehearsal space."

# Studio Activity

The amount of business coming from major labels has once again decreased. The increase has been from all sorts of outside sources including film, TV and jingles. More studios seem to be doing more computer-oriented projects such as CD Rom soundtracks and virtual reality theme songs for amusement park attractions. Due to category overlaps, the total exceeds 100%.



"I've actually had more demo work, but none of it in terms of recording. They do all the recording themselves, then come into my studio to work the mix, etcetera."

## IMPACT OF HOME STUDIOS



### (Home Studio Impact)

The impact of home studios increased slightly from last year, with a small yet gradual amount of recording studio owners citing the impact of home studios on their business. Still a volatile issue, the home studio topic served as the source of our longest and most vehement letter:

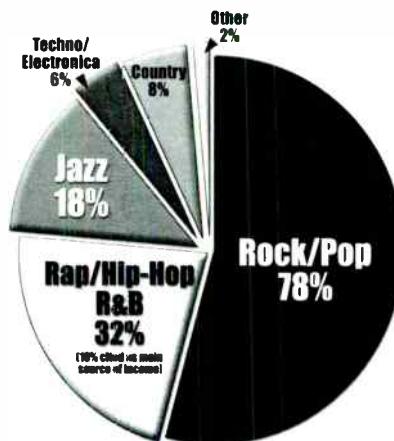
"I think that home studios have done more to damage the professional recording industry than any other single force. Substandard products have been foisted on the public who have begun to expect and accept poor recordings as acceptable or even good. The quality of recording level that is acceptable by the public has sunk to the lowest common denominator. This is due,

in part, to the fact there is no agency that qualifies recording studios or engineers as having a professionally acceptable level of performance. Anyone with a recording device can call himself an engineer and find some fool who will believe him and part with their money for poor quality work.

"Additionally, most home studios do not conform in any way to all the laws and regulations that a professional business must conform to. This makes it even more difficult for professional studios to service clients. I have never ever met a home studio that reports its income, pays property taxes, carries liability insurance, pays sales taxes, and all the other overhead that a professional must. Then they low ball their rates and make it virtually impossible for a professional studio to be competitive.

"I think home studios, as a private work space for musicians who own them, are a fantastic way to be creative. I think home studios who hire themselves out are scum."

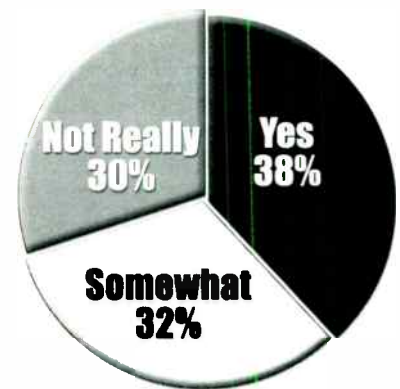
## GENRE OF MUSIC



A new question designed to gauge the genre of music that is most recorded

throughout the Southland didn't yield too many surprises, but did show the increasing impact of rap and hip-hop. While rock and pop were still overwhelmingly the most recorded formats, rap and hip-hop are definitely on the Southland recording studio radar in terms of business brought in.

## INTERNET IMPACT



### (Has the Internet Improved the Quality and Ease of Business?)

The jury is still pretty much out in terms of the role the Internet plays in the recording studio scheme of things. Most owners indicated that although the Internet is helpful in day-to-day operations, it really hasn't done anything to increase business.

"I couldn't live without my e-mail. It really helps make things easier. The Net has definitely helped my business run smoother."

"I love our Web page, and we get a lot of great comments on it. I just wish it generated more business."



# Producers & Studios: *Do You Really Need Them?*

By Tom Farrell

*Is inexpensive, easy-to-use home recording gear — not to mention the trend toward artist-as-producer — threatening to make some recording studios and producers obsolete? The answer may surprise you. Music Connection spoke to a group of artists, producers and studio owners to gather their personal and professional observations.*

The topic of affordable, user-friendly recording gear and its effect on small studios and producers has become one of the hottest discussions around the recording studio water cooler. As quality recording gear becomes more inexpensive and easier to use, more and more bands are opting to bypass the whole studio and producer process, causing slight tremors in smaller studios and producers. There are even those who've feared the days of the "demos only" recording studios, along with their in-house personnel, were headed for extinction.

**"When I built this studio, I realized the course of recording history was definitely changing, and that things were going to be done at digital editing workstations combined with various tracking, etcetera. If a band or an artist comes in with tapes that they've made on gear that they've bought, I can finish it and offer a package deal."  
—Geza X, producer**

But if that's what you thought, you're going to be in for a surprise, since many producers actually see the whole issue as more of a blessing than a bane. Why? Because, according to these producers and small recording studio owners, many local bands are finding out the hard way that simply owning and knowing how to operate

recording gear doesn't make you a producer. And when bands learn this fact of life, they end up going where many local studio owners think they should have gone in the first place.

## D.I.Y or Die

While "do it yourself" has been a popular ethic since punk's heyday, it never fully reached over to the recording studios' territory until a few years ago, when the price of quality recording gear became tangible to unsigned bands and artists who didn't have the luxury of a large studio budget.

Caesar Garcia, recording salesman for West LA Music, points out that those same artists now have the technology to record their material at a quality level for an affordable price with user-friendly equipment. "Four or five years ago, you'd have to come up with a few grand to rent a recording studio for the weekend to record a

demo," says Garcia. "Now, they can spend the same amount of money and own the gear and record 20 demos if they please. There are so many tools available now that they can do a very good quality CD at their own house, and if it doesn't come out right, they can just go back and do it again since they own the equipment."

"Simplicity of use" has been added to the record-it-yourself allure, right alongside the affordable price tag. "We have had people come in who've never used gear like this before in their lives," Garcia continues, "and within a couple of months, they're recording. And you can do this for under \$3,000."

That's why local bands like the Painkillers have joined the swelling ranks of artists who've opted to spend the cash on recording gear in lieu of going to an outside studio and producer. The local rock quartet recorded the majority of their recently



Grammy-nominated producer Geza X at his Satellite Park studio facility.



**The Painkillers: "We learned a lot from recording our own stuff, and we were definitely satisfied with the result."**

released 17-song CD themselves on gear they purchased over the last few years.

"We figured that rather than spending 10 grand on studio equipment, we could record a lot more material rather than just three or four songs," explains frontwoman Cherish Alexander. "Plus, we can constantly record and write in our own controlled environment."

The band purchased two ADATs and an Alessis 16-track board, combined them with an array of other gear, and went about producing much of their CD's material in their rehearsal-turned-recording studio. "We learned a lot from recording our own stuff, and we were definitely satisfied with the result," Alexander concludes.

According to many studio owners and producers, bands such as the Painkillers may be the exception to the rule. "A lot of people will go out and spend a few grand on recording gear, and they don't know how to operate it, and their demo sounds terrible," says Todd Tackett of Tackett Productions, who lists 95 percent of his business as being from unsigned artists. "So they come to me and ask me to help them redo it or fix it, because of improper mic techniques, or they mixed it all to one side, etcetera."

David Snow of Little Hipster Studios concurs. "They get lured by the price of a piece of equipment, and they don't realize that the learning curve is going to eat them up," notes Snow, who also says that unsigned band demos make up roughly 100 percent of his business. "I've been doing this for 15 years, and bands may think it looks easy and try it themselves, but they end up delaying their real goals. They end up going away for a year or two, and they delay themselves by trying to get involved in my job or by trying to cut corners."

The theme of failed do-it-yourself projects is well-known among local demo studios and their owners, who once felt threatened by potential losses at the hands of a new breed of D.I.Y. rehearsal studio re-

cording systems. "I haven't seen any significant drop-off in business for bands coming in to record demos," says Keith Sterling of Super Demos/Music Source Studios. "You can buy what I have in my studio for a few grand, but it hasn't really hurt my business because you have to be technically inclined. If you're not technically inclined, you're in trouble."

**"Don't waste your time learning to be a producer or an engineer unless that's what your career goal is. It sidetracks you from your route."  
—Keith Sterling, producer**

## The Ears Have It

David Snow agrees with Sterling. "Too often the low price of the equipment makes them think they can do it themselves, but they don't realize that people are here to pay for *my* work — it's not the equipment so much as it's *me* as a producer. That's what I try to stress to my clients and that's where I try to stay focused — not just as a facility that rents its room out."

Producer Neil Norman seconds that motion. "In general, anyone with \$2,000 can

make an album. Just because someone has a home recording studio, the quality of it may not be great because there are a lot of other elements involved. But when you hire me, the best piece of equipment is the one that's between my ears. People hire me for my expertise."

Some local recording studio owners, like Eddie Rogers, have found the whole situation to be quite beneficial. "It has actually helped," chuckles Rogers, who runs Bitwerx, a hard disk recording studio that attributes most of its business to local unsigned artists. "Many people who buy their 1680s, or their Fostexes or whatever ultimately wind up coming over to my place and loading it up so they can get a professional mix out of it with automation and stuff.

"A lot of clients who bring me their stuff end up re-tracking it in my studio," he adds. "Ultimately, after it's all said and done, they can do their own home recordings, but a lot of them don't have engineering experience, and they don't have the know-all to make the stuff sing the way it should."

Norman seems to echo the sentiments of many producers when he observes, "People seem to need me now more than ever."

Keith Sterling of Super Demos/Music Source Studios reiterates his colleagues' viewpoint that the producer is more pivotal than the gear he operates. "My advice to bands is to save up a couple of grand, go into a studio and get your demo done and shop it. Don't waste your time learning to be a producer or an engineer unless that's what your career goal is. It sidetracks you from your route."

Many bands feel the same way, and they've chosen to go the regular studio/producer route as opposed to buying the gear and doing it themselves. "Just because you have the gear, you still need the knowledge to engineer and produce it," reasons Ira Saltzman, keyboardist for L.A. rock outfit Lithium.

"We did our demo at Mad Dog Studios with Dave Resnick producing and Chris Fuhrman engineering," explains Saltzman. "It takes a long time to become a good producer and/or engineer. We felt that having an established outside producer and engineer doing our demo would be beneficial to us — it gives you another outlet, a set of experienced and trained ears to give you ideas that you may not have thought of."

Brian Olivar, guitarist for the Los Angeles band Klear agrees. "When we were given the opportunity to record with Geza X, and previously with Sally Browder, we took it immediately. Just having those names on your demo alone is worth a truckload of money when you're an unsigned band trying to get industry attention. Needless to say, having two experienced producers really helped us out a lot. You can buy all the gear you want, but you can't beat an experienced producer."

Longtime producer Geza X, who was cited as one of *Billboard* magazine's top producers of the year for his work with Meredith Brooks (work that also earned him a



Grammy nomination) points out that there are other benefits which have sprung up as a result of bands and artists electing to invest in recording gear. "As a producer, it's really helped me out a lot, because I can send people home with broken down versions of things and they can play it back on their ADAT or whatever. A lot of times an artist will bring me songs with tracks that I can lift out and pop onto Pro Tools and reassemble it as the song evolves."

Geza, who works out of his Satellite Park

studios (a hybrid 24-track analog and 32-track Pro Tools studio), has kept abreast not only of trends in recording studio technology and procedure, but also with the trends and habits of the musicians he records.

"When I built this studio," he says, "I realized the course of recording history was definitely changing, and that things were going to be done at digital editing workstations combined with various tracking, etcetera. If a band or an artist comes in with tapes that they've made on gear that they've

bought, I can finish it and offer a package deal.

"So, bands and artists recording their own stuff haven't really hurt business at all," he concludes, "you just have to be aware that it's a new ball game, and you have to be able to provide services for bands and artists who are doing what amounts to their own pre-production."

Studio owner Eddie Rogers feels that artists working with their own recording gear can be beneficial to them as well. "It gives

## TRACKING THE RAP AND HIP-HOP BEAT: THE RECORDING STUDIO ANGLE

By Tom Farrell

Over the past decade, the rap/hip-hop explosion has been felt from the top of the charts to the recording studios, which have constantly expanded and adapted to the burgeoning genre. While the influences, changes and fingerprints of rap and hip-hop are clearly evident in its musical stylings, opinions and fashions, we wondered what sets hip-hop apart from other genres in the studio and the equipment used to record the music? And how was the evolution of the genre mirrored in the recording studio scheme of things?

### Hip-Hop Eruption

Prior to her current position as studio manager at Cello Studios, Candace Stewart ran the day-to-day operations at Soundcastle, which was at ground zero for the Southland's rap and hip-hop eruption. "Soundcastle always had a good R&B rep, ever since the Solid State Logic board, which was embraced by R&B mixers and producers, came on the scene in L.A.," Stewart explains. "The actual console became a default desk for many producers and mixers. The Jackson's *Victory* record was done there, a lot of El Debarge, and it was a natural transition from the R&B in the Seventies

As rap and hip-hop began to expand as a musical format, so did Soundcastle's clientele, which grew to include Snoop Dogg, Ice T, Tupac Shakur, Razz Kazz, Xhibit, Ice Cube and more, not to mention many other music genres.

As Stewart points out, favored equipment and technology played an important role for the growing rap and hip-hop formats. "The majority of studios that cater to rap and hip-hop possess SSL consoles, because almost exclusively down the line, you will find that rap producers and mixers use the SSL. Overall, studios favored by rap and hip-hop artists are generally equipped with more computerized technology. You're going to see more drum machines, keyboards, etcetera.

"Even at the tracking and overdubbing level," she continues, "these studios would own a console with automation and lots of keyboard gear. Since most rap and hip-hop music doesn't involve a large, real band in the sense that other styles of music do, you don't need a big tracking room. So, organic instrumentation is unusual."

Producer Kenneth Blue, whose L.A.-based rap/hip-hop production company The Agency has worked with Montell Jordan, Coolio, Razz Dazz, IMX, MC Eiht and Daz

Dillinger, agrees with Stewart in her assessment. "If you don't have automation these days, you can't make the music and get the feeling out of it."

Blue, who works primarily out of Coolio's Fox Hills-based Scarecrow Studios, also points out the necessities of a studio's human factor in terms of the special needs and differences accorded rap and hip-hop production.

"You will find different types of engineers working with rap and hip-hop," explains Blue, "because in most types of music, when they're mixing it, they don't

want to hear too much low end, 'cause it muffles the sound. But with hip-hop, you want the low end to rumble, and you want it loud."

### All About The Benjamins

Perhaps the most noteworthy factor in the evolution of rap and hip-hop recording is the budgets now afforded artists and producers of the genre. As rap and hip-hop continue to bomb the charts and bring in cash, record companies are now opening up their purse strings, which means more money for the studios.

"The studios were always there," explains Blue, "but we couldn't afford to send them our business. Now that rap is more mainstream, with hip-hop and R&B coming together, the budgets are changing, so we can use better studios. In the beginning, albums were done in people's garages or living rooms. A lot of Montell Jordan's first album was recorded by OG in his living room. And a lot of Coolio's first album was done in Wino's garage and in Razz Kazz's garage."

Former Echo Sound employee Lawrence Bell, who has been at the hub of L.A.'s rap scene since its inception, has also noticed the gradual move from garages to real recording studios. "N.W.A did their first demos in the garage at Eazy-E's mom's house," Bell recalls. "But ever since rap and hip-hop started bringing in more money and bringing it in on a consistent basis, record labels are opening up their wallets and giving the artists bigger studio budgets, which is allowing a lot of producers and artists to really push the envelope in the recording studio."

Blue concurs, pointing out that not only have hip-hop artists moved into the recording studios, they've moved into *bigger and better* studios. "At first, rap and hip-hop budgets weren't as big as R&B and soul budgets, so you really couldn't use a top-of-the-line studio — you had to use a C or B studio. But now, people are getting bigger budgets, so we can go into places like Enterprise Studios, where you'll find people like Deborah Cox, Mary J. Blige and Coolio working. Skip Saylor is another really good one. That's where you'll find people like DJ Quik and Snoop Dogg."

Bell nods in agreement. "Ten, fifteen years ago, we wouldn't be having this conversation in a recording studio. We'd be sitting in somebody's garage in Compton or Long Beach. Now, rap and hip-hop are at the top of the charts, and the artists and producers are in top-of-the-line studios."



L.A. rap producer Kenneth Blue (Middle) poses in the studio with Daz (Right) and Snoop Dogg's uncle.

to go into the rap genre of the Eighties and Nineties. A lot of the early rap producers crossed over from R&B, soul and gospel into rap and hip-hop."



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them the opportunity to do pre-production that they probably would not have done. So going and buying their own recording gear winds up forcing them to practice things that they probably would have only rehearsed. So, the bands wind up learning their songs better than they normally would have, and when they come here to record, they're better prepared."

Contrary to beliefs that musicians dabbling in recording may have widened the gap between artists and producers, or rehearsal studios and recording studios, Geza X feels that the new wave of affordable, easy-to-use recording gear has also shown the benefits of increased interest and enthusiasm in the recording process, motivating more artists to take a paid trip into a real recording studio with a real producer.

"Using the gear and experimenting with recording really fires up a lot of bands on the whole recording process," he notes.

It is a trend that Todd Tackett has seen, as well. "I found a lot of bands that get the gear, get all excited and go, 'Cool! We're going to do our own CD!' Then they end up going into the studio. A lot of them will think, 'Hey, we really do sound cool — imagine what we'd sound like with a *real* producer.' I've seen it a million times, and it's always the same story. 'Gee, we got all this gear, and all these great songs — but can you make this song sound just like a CD for us?'"

## The Big Picture

While local studios and producers seem to be reaping the "mixing and fixing" bene-

**"We did our demo at Mad Dog Studios with Dave Resnick producing and Chris Fuhrman engineering. It takes a long time to become a good producer and/or engineer. We felt that having an established outside producer and engineer doing our demo would be beneficial — it gives you another outlet, a set of experienced and trained ears to give you ideas that you may not have thought of."**

**—Ira Saltzman,  
keyboardist for Lithium**

fits of mistakes made by musicians-turned-amateur producers, one can't avoid wondering if studios have suffered a noticeable drop-off in the recording and tracking end of the business.

"Not at all," maintains owner Eddie Rogers. "What winds up happening is a band comes in, I fix the material, and the band likes it and ends up recording with me. I'd say about 30 percent to 40 percent of the clients come in originally with their stuff, and they wind up recording here. It's been all good from where I'm sitting. Because I'm not charging \$250 an hour, it works out in my favor."

But the trained ears of producers and recording studio owners are not the only ones listening to finished demos that are in need of outside opinions and expertise. What about the industry gatekeepers — A&R reps, managers, attorneys and journalists — who are constantly exposed to the self- and outside-produced material from artists hoping to garner attention?

The bottom line for any demo comes into effect when the person you're trying to reach pops the CD or cassette in the deck and hits the "play" button. Key Club assistant talent buyer Brian Lewis listens to 150 demos each month, and hasn't noticed any depreciation in the quality of material he receives. "Actually, a lot of what I'm hearing is pretty impressive; it's really good."

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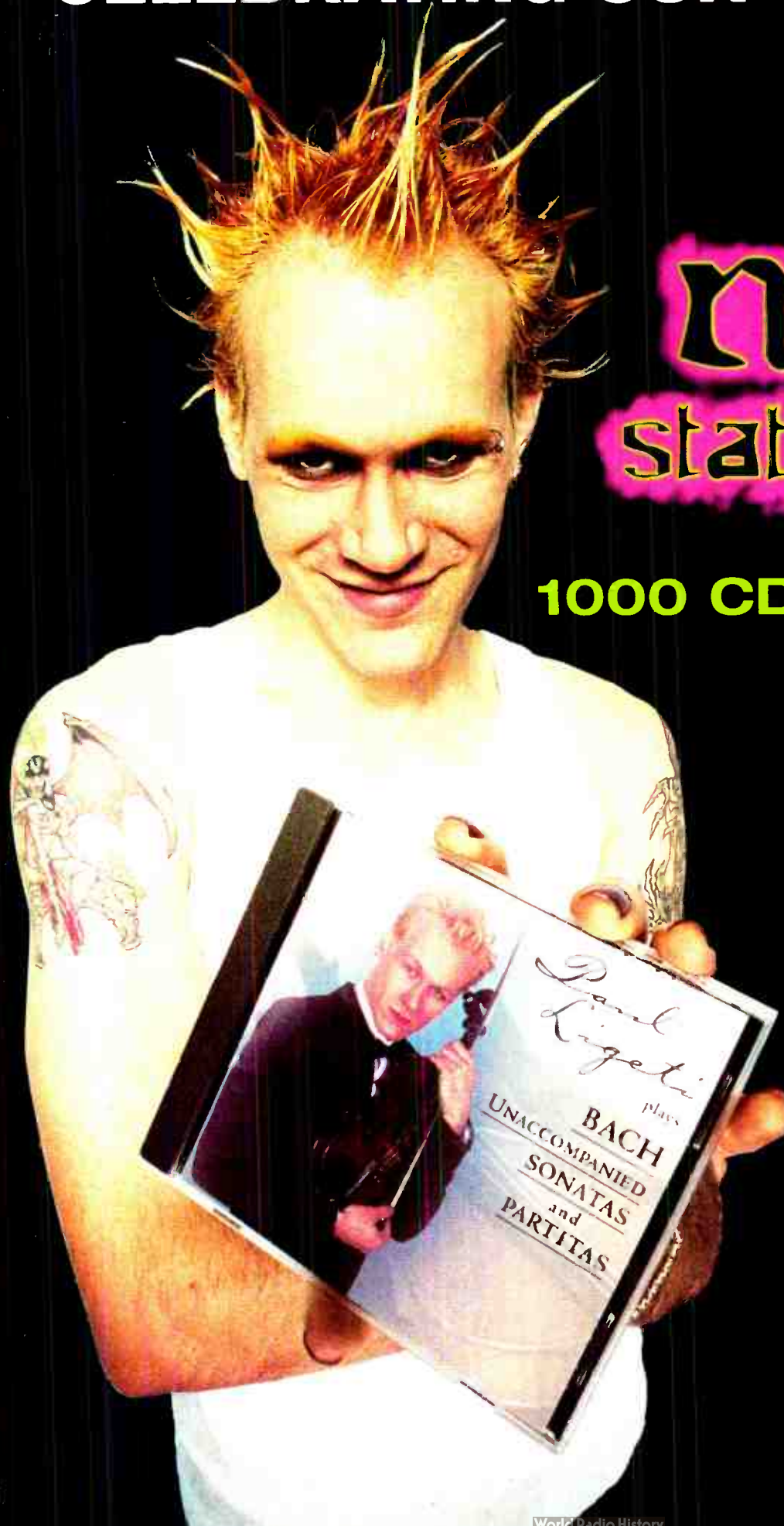
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**Klear:** "You can buy all the gear you want, but you can't beat an experienced producer."

Coconut Teaser's Len Fagan hears a similar amount of demos from the slew of bands he books. "I'm seeing a lot more self-produced demos in recent years, and some of them are really good, and some aren't."

"One of our resident bands, Sub Atomic, brought me their demos, which were all done on home gear," Fagan says. "But then they took the tapes to an outside studio to have them mixed — and now they're incredible. But then again, if somebody gives me a decent boom box recording — and I'm not talking about some crap that's all blurred together — and if I can hear the separation in the vocals and the drums, and I can hear the melody, then I can tell if it's a good song or not, and whether the musicians can play. As a club booker that's all I really need to know."

As a musician himself, Fagan recorded all of his band's rehearsals on a cassette machine and took it home to determine whether or not the material and performance was good or bad. "But I don't really expect these young bands who are starting out to come up with a polished product," he clarifies. "Not everybody has the money to go into an expensive studio, or has the Pro Tools or expensive equipment to create a great quality recording at home."

"The quality I'm looking for," concludes Fagan, "is in the vocals, the musicianship and the songwriting. As long as I can hear that — so long as it's a decent recording on any type of gear — that's all that matters."

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# DJ Cheb i Sabbah

*The Evolution of a DJ*

By Daniel Siwek

In 1969, the very experimental/confrontational Berkeley theater group known as the Living Theatre performed a road show version of *Paradise Now* — a play that illustrates man losing all his freedoms. Watching and performing in this acting troupe were students, hippies and musicians who were either naked or in bikinis (getting into discussions and debates with the audience about life, art, culture, politics and spirituality). DJ Cheb i Sabbah was not only an active participant, but often contributed musically to the performances. When he wasn't with the theatre, Sabbah could be found spinning 7 inchers and 45s at the nearest discotheque, which back then wasn't anything like Studio 54.

Sabbah probably didn't know it, but he was taking the time to incorporate ideas and cultures into a DJ art form that is currently the talk of the music industry. Sabbah is quick to credit Julian Beck's Living Theater with the opportunity to mix styles and find work that eventually led him to his future mentor, jazz man Don Cherry. Sabbah went on to manage Cherry and the two became fast friends and musical colleagues.

Even in the beginning the Argentinian DJ relates how the ultimate goal was always to rock the party. "In the mid-Sixties I was trying to introduce Jimi Hendrix to the Paris dance floor." Sabbah is both humble and confident about his foresight and contributions, but he was there in the dinosaur ages of the DJ, literally inventing forms of spinning and mixing.

"You had one mixer that could go from one turntable to the next, and not much more. When you have fifteen hundred people on the dance floor, you really have to deliver." Like trance DJs of today, except with soul records, a young Cheb i Sabbah had to work the crowd. "Our sets used to start out with a slow tempo, get faster, and then slow down again. A big part of it was the interaction between the audience and myself — not so



PHOTO: MATTI VON GORNIK

different from what I learned at the Living Theatre."

It was around this time that Sabbah gained interests in rhythms and song structures from India. As his interest and experience grew, so did the amounts of world beats in his set. "I realized that I should present non-western music," and so he did, coming up with original, yet traditional devotional songs.

Sabbah's type of "devotional" music starts off combining Hindustani "Bhajans" — which is a kind of common Indian song describing a love or longing for a deity — with the more sophisticated Carnatic "Raga." Not content with sampling, Sabbah works with musicians who have studied these musical artforms for years. "I can't just sample five seconds of a sitar and that's it, you can't replace a musician who has been practicing for 50 or 60 years, so I go to the source." And instead of cutting and pasting these songs into diluted beats, Sabbah leaves the songs intact, allowing them to build while he manipulates the various layers of the song.

"I don't just play dance music, I play songs that have stories from beginning to end." Nevertheless, he is still like other modern electronic musicians, as he records these ancient instruments to ADAT or DA88, and works it all out in Pro Tools. Sabbah honed his skills at the "discotheque" — which translates to "record library," making him somewhat of a record librarian. Considering his vast collection it makes sense. "I carry about 110 hours of music. That means I could spin continuously for five and a half days and you'll never hear the same song twice." Look for Sabbah's release, *Shri Durga*, and the remix album, *MahaMaya*, on Six Degrees Records.

Contact Motormouth Media, 323-662-FUNK



# Lalo Schifrin

*The Art of Composition*

By Dianne Bates



Composer Lalo Schifrin has made a countless number of CDs, scored hundreds of movies and TV shows, won four Grammys, enjoyed six Oscar nominations, and has an impressive list of live concerts to his 45-year career credit. 1999 saw the release of his *Latin Jazz Suites* — a bright examination of Latino music from various countries — and just out is *Jazz Goes to Hollywood*, a compilation of Schifrin's best film work.

Hot new artists are also sampling the composer's work. Listen to the *Mission Impossible 2* theme by Rob Zombie and Limp Bizkit and you'll hear Schifrin's original theme weaving in and out. Apparently, Schifrin's attorney receives constant sampling requests from his popular scores. And if you think about the hard-fast saxophones in *Bullitt*, or the scores for *Cool Hand Luke*, *Mannix*, *Starsky and Hutch*, *Enter the Dragon* and *Mission Impossible* it's no wonder. Jazzy, with lots of noir horns and classical elements, a Schifrin score is complex, yet accessible, providing us with music that echoes the steely determination of loners with ethics.

Born 67 years ago in Buenos Aires, Schifrin started his musical career playing piano with Chet Baker in Paris (where he studied at the Paris Conservatory) and later with Dizzy Gillespie in the U.S. He moves easily between different genres of music. As a sort of meditation, Schifrin plays classical music every morning. At that time the phone is turned off and no one is to interrupt him. At the end of two hours, he returns to the real world and goes to work composing.

Schifrin could have retired years ago, but his love for his art and his constant search for new musical paths keeps him artistically challenged and busy. When asked if he remembers his first awareness that music would be his life, Schifrin reflects, "I don't know if there was a defining moment. Memories are about reality and illusion. I remember concerts and opera [his father, Luis, was concert master of the Philharmonic Orchestra of Buenos Aires]. In fact, opera may be the reason I am interested in film music. When I was five years old, I saw a production of "Lucia [di Lamermoor]", which was a premonition of *Fatal Attraction* and *Play Misty for Me*. I still have nightmares about her with the knife, singing and screaming. It was terrifying. But the counterpoint between music and drama was there. When I was young, I used to build little opera sets with tiny figures. I was singing quite loudly and improvising all the time. It's a good thing my parents never let on that they were listening!"

While Schifrin won't comment on the new crop of recording artists like Ricky Martin and Enrique Iglesias, he certainly can't ignore the fact that renewed attention on "all things Latin" is reviving interest in his body of work. But even when things don't go perfectly, Schifrin isn't one to bad mouth. When asked about working on *The Exorcist* (he was fired), he diplomatically replies, "Let me put it this way. I was hired to do the music, but I had artistic differences with the director."

Suffice to say, he didn't get to where he is today by burning bridges. Perhaps the defining word to describe Lalo Schifrin is "passion." It infuses his life and his music.

"There are some serious musicians today who think passion is detrimental to music," laughs Schifrin. "They think that only the most pure, esoteric music has value. I think the best thing is to combine the intellectual aspect of music with the romantic or intuitive. The combination of both creates a good balance, a good diet."

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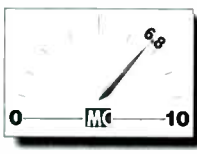


**Lisa La Shawn**

Contact: Michael Mavrolas  
818-505-6870  
Seeking: Label Deal  
Style: Pop

It doesn't take long for the artist's gifts to shine on this five-song CD. La Shawn shows she can put her songs over with a from-the-gut soul strut or pop-folk sweetness. Each of the three tracks we demo'd is nicely arranged and all-around impressive. "Hop On The Train" and "Nobody But You" have an En Vogue-ish vocal interplay that we like. The best cut in our opinion is "Lone-ly," which opens with an acoustic guitar riff and then surges ahead like Jewel with cajones. Strongly recommended.

Production.....	7
Lyrics.....	6
Music.....	7
Vocals.....	7
Musicianship.....	7

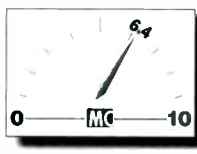



**Marcel Anton**

Contact: Doug Deutsch  
323-463-1091  
Seeking: Label/Publ./Gigs/  
Sessions  
Style: Blues-rock

Singer/guitarist Anton's virtuoso showmanship is well-known on the Los Angeles club scene and his CD does not disappoint, delivering funky, swampy, blues-rock ("Live Whatever," "Cryin' Love") that could best be described as Jimi Hendrix on a red beans 'n' rice diet. Anton's vocals can be gutsy and tough (as on "Precious Love") or sweet and easy. Based on the three songs we demo'd, his only handicap may be material that is sometimes too retro-classic for radio play. Still, we'd urge anyone to check this player out.

Production.....	7
Lyrics.....	5
Music.....	6
Vocals.....	7
Musicianship.....	7

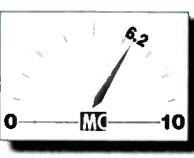



**Gray Race Evolution**

Contact: 323-876-8750  
Seeking: Label Deal  
Style: Rap-rock

GRE's three-song CD features singer/guitarist Ray Holroyd, whose rap rhymes mesh well with the overall blend of diverse sounds. Featuring fat basslines, tasty piano fills and whispering female backing vocals, the lead-of song, "Dead With You," proclaims all of the band's sonics in one dynamic package. Everything sounds original — no samples in sight. Though the concept seems to work less well on the other two tracks, we feel strongly that this multi-racial sextet are onto something really good.

Production.....	6
Lyrics.....	6
Music.....	7
Vocals.....	6
Musicianship.....	6

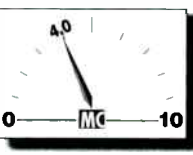



**Full Scale Model**

Contact: Lyn Welch  
949-488-4011  
Seeking: Label Deal  
Style: Hard Rock

A group of talented players, L.A. muscle foursome Full Scale Model open their CD with the heavy duty sounding "Smoke," which reminds us a lot of Soundgarden, though singer Mateo's growling delivery makes it distinctive. The band change things up with the mostly acoustic number, "Sunk." By the third track ("Full Scale Model"), the material's lack of sonic dynamics caused a slump in our interest. There's power here, but the songwriting needs to improve, with more emphasis on tempo changes.

Production.....	5
Lyrics.....	4
Music.....	4
Vocals.....	5
Musicianship.....	6

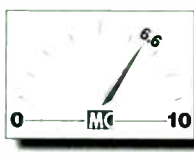



**Larisa Stow**

Contact: Marele Clifford  
805-522-9923  
Seeking: Label/Publ. Deal  
Style: AAA Pop

Former Billy's Sister frontwoman Larisa Stow has a full-length CD that oozes confidence. Her expressive, dynamic vocals hint at her influences, yet are never overbearing. Arrangements are spot-on, perfectly complementing her adult pop material. Our feeling is that while we weren't able to hear an out-and-out hit single upon first listen (the kind of thing that would put her with Sara McLachlan and Paula Cole), Stow's songs are solid album cuts. An impressive performer who deserves serious attention.

Production.....	7
Lyrics.....	6
Music.....	6
Vocals.....	7
Musicianship.....	7

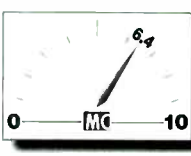



**Robin Pearl**

Contact: 562-430-6727  
Seeking: Label Deal  
Style: AAA, Blues-pop

This Long Beach artist's polished CD highlights her song, "Nobody Sees The Angel," which *Billboard* cited as "New and Noteworthy." The cut impresses by virtue of Pearl's strong vocals and accomplished musicianship, complete with expert guitar licks. "Myth in Blue" and "Story" exemplify her brand of blues-pop bravado. High or low, Pearl's soulful voice can turn on a dime, delivering observational and autobiographical lyrics. This is a well-crafted effort in every category.

Production.....	6
Lyrics.....	6
Music.....	6
Vocals.....	7
Musicianship.....	7

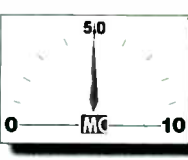



**Playa D**

Contact: Darryel Boone  
312-771-0009  
Seeking: Label/Dist. Deal  
Style: Rap, Hip-hop

Rapper Playa D (backed by a crew of guest artists) has a self-produced 15-song CD from his own Product of The Streets label. The album covers some very familiar thug turf, Chicago style. Lyric content is, as expected, tough and raw. "A Thug's Life" works best for us. Still, D's beats and rhyme schemes are sometimes a bit too by-the-numbers and unchallenging to keep our interest. This artist has mastered the innovations of others. Now he needs to come up with some of his own.

Production.....	5
Lyrics.....	5
Music.....	5
Vocals.....	5
Musicianship.....	5



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**CLUB REVIEWS**



**Millhouse: Explores country, rock, swing and everything in between.**

**Millhouse**

*The Gig*  
West Los Angeles

Contact: Artist Hot Line, 310-391-2754

The Players: Rob Kendt, vocals, guitar; David Ellis, lead guitar; Andy Dadekian, bass; Mark Baker, drums.

**Material:** Millhouse takes versatility to the extreme, putting together a tight and provocative show that covers a wide range of genres. Coming from a countrified background, all of the material has a twang to it, but that doesn't stop this band from exploring rock, swing, blues and even jazz-inspired offerings. A cool collection of caricatures, the tunes are quirky and off-beat along the lines of Tom Waits or Chuck E. Weiss.

Rob Kendt's Merle Haggard-like vocals give each song an air of authenticity, even though more than a few tunes are light hearted in nature. This is a group who clearly refuse to bow to any one genre, and in the process their set has the feel of a sampler.

**Musicianship:** This is a very competent group of players, considering the variety of styles they play. There is a level of consistency that runs through all the songs, giving this band a professional quality. The lower registers of Kendt's vocals, and the wild riffs off Ellis' guitar, gave the music an edginess that suited it well. The remaining players supported these two leaders by building a foundation that allowed them to riff and scat to their heart's content.

**Performance:** There wasn't so much a performance per se, as there was a communication with the audience. Kendt displayed a

country boy warmth that engaged the crowd as he related with each of the players during the songs, making it seem as if everyone were old friends sharing a good ole time.

**Summary:** Millhouse is an interesting act that is difficult to pin down to any particular genre. But rather than their versatility keeping them down, it seems to have inspired them. There is a country flavor that runs through all their material, but this is not country music. Instead it's a ride through musical genres with a country boy as your guide.

—Bernard Baur

**Sunfur**

*The Gig*  
Hollywood

Contact: Kathy Black, 310-344-3417

The Players: Lu, drums, vocals; Luna, vocals; Bill Lewis, Bass; Chris Rossbach, guitars; Ninos Oshaana, guitars.

**Material:** Working the Black Crowes, Counting Crows and Dave

Matthew's Band realm of material, Sunfur's sound is tight, acoustic/electric rock. What makes them different from the current crop of radio friendly alt-rockers is that these guys have more of a Lynyrd Skynyrd, Allman Brothers cutting edge to them. With that edge, there is a slight sense of danger and cynicism lurking beneath the upbeat tempo of each one of their tunes and it's effective.

**Musicianship:** Mixing acoustic and electric elements into their set, the members of Sunfur are all excellent and adept musicians. They play with the sort of confidence that comes off as though they've been playing together for 20 years.

Lu and Lewis make for a tight rhythm section that allows guitar pros Oshaana and Rossbach to weave their complex six and twelve-string dynamics around the solid, yet sometimes funky, backbeat.

**Performance:** The members of Sunfur play with intensity and passion and don't forget to enjoy themselves. This is a highly animated band that exudes confidence onstage.

Lewis is an impressive showman as are the rest of the band. Lu sets up his drumset right near the front of the stage which seems logical because he takes over the lead vocal chores on several songs, but it also ends up cramming the rest of the band to the sides of the stage.

Lead singer Luna is a great vocalist and has a lot of charisma, but he needs more space to operate and work the crowd. Sunfur might consider putting Lu on a drum riser and let Luna take over. **Summary:** As long as college kids and radio continue to embrace jam-oriented southern-influenced rock Sunfur's future seems bright. They know their audience and stick to radio-ready jams that ride on what they do best.

—Jim Agnew



**Sunfur: Acoustic/electric rock with southern rock flair.**

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## CLUB REVIEWS



**Groaning Mona:** Ambitious musical soap opera that entertains.

## Groaning Mona

*The Gig*  
Hollywood

**Contact:** Eddie Marz, 310-362-1717 or Saria Kraft, 310-457-7253  
**The Players:** Ice Dog, lead drums, music director; Angel, rhythm drums; Selva, guitar, vocals; Mojo, guitar, vocals; Ama Ebi, keys, vocals; Casanova, bass, vocals; Dante Velveeta, announcer.

**Material.** Groaning Mona is a musical soap opera that has been getting a lot of attention as it travels the college and club circuit. Part *Mad TV*, part *Rocky Horror Picture Show*, the ever-changing performance keeps everything fresh, if a bit confusing. There are a continuing cast of characters and dramas that are as odd as those on the old TV show, *Soap*, with each of the vignettes supported by songs that fall into the funk-rock category. These songs are not up to the level of *Rocky Horror* and don't stand strong on their own, but in the context of the show they fit well.

**Musicianship:** The players are competent enough and share the spotlight with revolving leads, vocals and a variety of skits. Indeed, the most interesting aspect of this production is that all the players seemed to be of like skill, but the material is limited. Any chance of showcasing individual talents was nonexistent. Nevertheless, the unique rhythm section, which included Angel on rhythm drums and Ice Dog on lead drums, was inspired.  
**Performance:** This is a very ambitious production with different story lines interweaving and intersecting each other. It's all held together by Dante Velveeta who ran the show much like the announcer did on Classic TV's *Laugh In*.

Some of the bits worked, others didn't. Nevertheless, the crowd enjoyed following the shenanigans and no doubt will follow the troupe to see how the stories evolve.

**Summary:** Groaning Mona has a great concept and could become

the next *Rocky Horror Picture Show*, but they're currently a work in progress and it looks like they're going to remain so for quite some time. With their tendency to revise every show, they never really nail their vision other than keeping it to a broad farce.

—Bernard Baur

## Soliciting Mary

*The Gig*  
Hollywood

**Contact:** Maria Gladowski, 702-730-7355

**The Players:** Devon Page, vocals; Jason Walker, lead guitar; Erik Bates, rhythm guitar, backup vocals; Peter Sternberg, bass; Ray Punjabi, drums.

**Material:** Soliciting Mary started their set with the kind of kick-ass song that simply rocked the whole house. Haunting, emotional and dramatic, their opener was so good it made you wonder if they

could keep it up. Well, the intensity level didn't exactly carry on, but the set was well paced. Soliciting Mary carry big alterna-rock numbers, a handful of pop tunes and a couple of ballads. However, the moody material was not quite fully developed. There were a few bright moments with obvious potential, but the scope of their set was so broad it was inconsistent in quality. It would help if this group edited and rearranged some of their songs so that they were more focused, rather than being so capricious.

**Musicianship:** The caliber of the players is good, while the vocals are exceptional. Page has a phenomenal range that she uses to great effect. Think Tori Amos meets Mariah Carey and you'll have some idea of her abilities. Page's bandmates supplied a full, almost epic, sound with Walker adding a raucous rock touch. What this group seemed to do best, however, was make each song an alternative showpiece, whether it was one or not.

**Performance:** Devon Page has a Lita Ford presence and a rocker grrrl persona, but she didn't connect with the audience often enough. In fact, for much of the set she turned her back on the crowd and faced the drummer. While at other times she simply let her hair cover her face, preventing her from engaging the crowd and bringing them into the songs.

**Summary:** Soliciting Mary is an act that is still in development. Their image and stage show are very good, but their material could use a little work. There were a few songs that had serious potential, but for the most part, they needed sharp editing and more focus.

—Bernard Baur



**Soliciting Mary:** Dramatic, emotional rock needs minor fine tuning.



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PHOTO: MARK

**Domingo: Solid rock sound lacks distinctive qualities.**

**Domingo**  
*The Gig*  
Hollywood

**Contact:** Scott Harrington, 310-312-4131

**The Players:** Michael Fitz, bass, lead vocal; Gardner Knight, guitar, vocals; Brett Borges, drums and percussion.

**Material:** This three-piece has a rock sound that has been influenced by classic acts such as Neil Young and Led Zeppelin and some of the British bands from the late Eighties and early Nineties. Their songs are short, which is refreshing, because overall there's nothing distinctive about Domingo's sound. Some songs are hooky and powerful, such as "Keep You Warm" (their hit single candidate), while much of the set seemed like album throwaways.

**Musicianship:** Domingo's players are skilled, but they need to be tighter as a unit. Drummer Brett Borges is talented and plays nicely on "Carry the Cross," but at times is sloppy on the backbeat. Gardner Knight has a rich tone and at times sounds like vintage Jimmy Page. On "Suffocate," he picks his guitar like Neil Young on "Southern Man."

Lead vocalist Michael Fitz has the challenge of singing and playing bass at the same time and he does it well. Fitz is all over the fretboard and he plays some interesting lines while he belts out the tunes. His voice is as strong as it is confident, mixing both a rough scream with a classic Morrissey vitality.

**Performance:** These guys are fun onstage, but that's between songs. during the songs there's not so much going on. This group has a "slacker-rock" vibe, meaning they play in t-shirts and jeans, and put most of the energy into playing. They occasionally rock out, but for the most part there wasn't much of a "performance." This isn't so unlike some of the successful rock bands out there these days, but

that style does seem dated, and Domingo could probably give the crowd more to hold on to.

**Summary:** This is a solid band that isn't breaking enough ground to keep anyone interested. Domingo needs to add compelling numbers to their game, since too many of their songs play out like fillers.

—Daniel Siwek

**Real Music Revival**  
*The Gig*  
Hollywood

**Contact:** Artist Hotline, 323-848-7867 or Akaudio@hotmail.com.

**The Players:** Aaron Kaplan, lead guitar and vocals; Jimmy Levine, keyboards and vocals; Eric Holden, bass; Sammy K., drums.

**Material:** Real Music Revival is jazz infused, alternative rock caught somewhere between Ben Folds Five and Billy Joel. The songs are well-written with bouncy, fun, and almost familiar melodies. The music seems tailored to showcase the improvisational talents of each musician. Lyrically, the songs are thoughtful, intelligent, and well-

crafted with Kaplan demonstrating strong emotion and vocal strength in the ballad, "Walking In Your Shadow." However, there wasn't one standout song or chorus in the entire set. The vocal arrangements did not add extra emphasis to the hooks, leaving the choruses lost in the verses. The result was songs without a vocal crescendo or strong emotional punch to engage the audience.

**Musicianship:** This is a skilled group of musicians who play well with each other. Kaplan's vocals have a clear, boyish quality with attitude that stands out from today's typical alternative rock stylings. Levine is a constant crowd pleaser with his jazzy keyboard intros and solos. Holden lays down some nice grooves during the song, "In The Middle of This," and Sammy K. effectively demonstrates his ability to hit the drums passionately on the song, "Help Me."

The rhythm section works well together to bring the music and band to energized heights. Their groove is very clean and technically sound, but lacked the reckless enthusiasm to take the music to a higher level.

**Performance:** The set had a good mix of tempos. The energy of the music and skill of the band, however, never seemed to connect with the audience. Levine's piano playing and showmanship was very carefree and relaxed, but he was never the focal point. The issue may have been Kaplan's stage presence which never appeared loose or fun, though his tonal quality sounded relaxed.

**Summary:** Real Music Revival is a talented group that offers fun, jaunty music with expressive and interesting lyrics. Being that they are a relatively new band, perhaps playing more live performances will help them work out their showmanship glitches.

—Eric Moromiso



PHOTO: GARY

**Real Music Revival: Jazz-influenced alt-rock that grooves.**

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Stewboss: Smart rock that has the touch of the poet.

Stewboss

The Gig Hollywood

Contact: Paige Parsons, 818-347-4622

The Players: Gregg Sarfaty, vocals, guitar; Chris Garcia, bass; Alex Kimmell, drums.

Material: Think Bob Dylan, when he was backed by the Band, and you'll have a good idea who Stewboss is. This group presented a score of strong, very smart material. Their songs had the same type of insightful lyrics Dylan often writes, but instead of folk-rock Stewboss tunes were couched in a laid back, country-rock style. This low-key approach highlighted the lyrics to good effect. In fact, a couple songs were so good they actually stunned the crowd with their hit potential, including one in particular called "Heaven of Mine."

Musicianship: This is a tight group of players who have interesting characteristics. Sarfaty not only writes like Dylan, he sounds like him. His voice isn't quite the same as Dylan's, but it is close enough and his phrasings are identical.

Garcia and Kimmell keep the rhythms swaying gives the music a rolling-country feel, and Kimmell's use of maracas as sticks add a unique sound for a couple of tunes. On every tune this band consistently displays a high caliber of musicianship that showcases their material well.

Performance: This act engaged the audience by virtue of its wonderful material, but almost lost them between songs. At one point they handed out lyric sheets for the chorus to a new song, which was a great touch. But other than that, there was so much dead air between numbers it became uncomfortable and made the crowd restless.

Summary: Stewboss has great material. The lyrics are smart, witty and insightful with music that is easy on the ears. At several points during their show, the songs were so good people were shaking their heads in reverence to them. But this group failed to take advantage of that, and instead, almost lost the crowd due to inactivity on the stage. If Stewboss hopes to take their game to the next level of play, they're going to have to improve their performance. When they do that, they will be an act worthy of attention.

—Bernard Baur

Sean Wiggins

The Gig Hollywood

Contact: Artist Hot Line, 323-965-0375

The Players: Sean Wiggins, vocals, guitar; Linda Moss, harmonica.

Material: Sean Wiggins opens with a song dedicated to "all the assholes I've worked with in this industry..." called "Mr. Lizard Man." This candor set the tone for her set which is part Sara McLachlan, part Rickie Lee Jones, and a whole lot of Michelle Shocked. Wiggins is a superior songwriter who incorporates blues, jazz and folk in a seamless manner, giving her material a thoughtful, pretty and extremely introspective slant. She does have a tendency, however, to try to cover too many styles, which prevents her from having a signature sound. Nevertheless, each of her songs are so strong, it would be hard to decide which direction she should go.

Musicianship: Wiggins has a cool style of singing that dances between folk and jazz in a unique way. She begins with what seems to be typical folk-rock vocals, but then will scat notes into the melody,

jumping scales and playing with your expectations.

Wiggins' partner, Linda Moss, is probably one of the most engaging harp players you'll ever see as she plays her instrument with a smooth jazz-like eloquence that doesn't come out from a harmonica. Together these two have fashioned a sound that is never predictable or boring.

Performance: Wiggins endeared herself to a crowd that was present to see another act by telling cute little jokes, such as, "we're gonna try a heavy metal song now in the key of R." Indeed, Wiggins was so much at one with the audience that only her guitar cable kept her from sitting in their midst while she played.

Summary: Sean Wiggins could easily be misidentified as a simple singer/songwriter, but what she does is so much more. She actually takes you into her world and makes you feel right at home. In fact, by mid set she had the room rooting for her even though most had no idea who she was. All she needs at this point is to focus her vision a bit more and she will be an act to contend with.

—Bernard Baur



Sean Wiggins: Dances between folk and jazz with a unique style.

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**PRO PLAYERS**



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**ODDS & ENDS**



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\*Drmr avail for pro band sits. Ml grad. Versatl, solid, click friendly. Pierre 626-231-5019. \*Drmr avail for recrdng, showcnsg. Any style, fast learnr & easy to work w/ Mark 818-788-6906. \*Drmr avail, Latin, jazz, Braziln, funk, rock, 25 yrs exp. Unique style. Lking for modern world beat band. Srs pros only. Alvaro 323-860-0444. \*Drmr lking for band in Louisiana. Crowley Jennings, Midland area. Will play cajun, metal, whatever. corsekiller666@cs.com. \*Drmr lking for estab band. Can play many styles. I learn songs quickly & am hrd workr. Can improv well. cshmer@mnspring.com. \*Drmr lking for rock type band that has snd of real musicians. Family vibe only. Infil Zep & STP Exp, under 30. Jack 310-649-5271. \*Drmr sks mid 20s band. Musicianshp, dedicatin, style, persona must be top notch. Kravitz, Crowes, Stones, Zep, Beatles. Let's R&R. Andrew 818-877-8150. \*Drmr w/pro exp, bcking vocs, hi energy song orientd plyr. Sks estab pro. No alt. 323-874-2726. kendrum@aol.com. \*Drmr, 25, w/exp into xpermtl, creatv matrl. Slowdive, RHPaints, Smiths, Underworld, Seefeel. 310-202-6144. obigbrd@earthlink.net. \*Drmr, versatl, exp. Skng rock, dance band, for live gigs. Or can play most styles for recrdng. Bill, lv msg, 818-765-6288. \*Drmr: Moon, Bonham, Mitchell. Sks talentd musics for psychdc Brit rock nfl band. Doors, Zep, TParty, Hendrix, Blackmore, early Floyd. Greg 310-397-9770. \*Drums & bass avail, Snd lke fusion, funk. Also ndn guit & keybrd for our 2nd album. maruo17@earthlink.net. \*Ex Berklee pro drmr. Rock, funk, blues, soul, pop. Live & studio. Credits avail. Doug 310-204-9027. \*Exp dbl bass drmr, lormr, PIT student, groove orientd. Infil Aldridge, Lee, Tempesta. Prof metal, pwr groove or instrum. Srs only. Tim 818-209-3857. \*Exp drmr sks estab band sks estab band. Tourng & recrdng exp. 2 CDs out to hear. Styles: hvy, funk, some pop. Srs only. Josh 310-587-0035. \*Groove orientd drmr avail for sessns, live or studio. Trax at cdbaby.com/medina. Ver versatl. Lots of gear. 310-477-8785. \*KEVIN MICHAELS skng gigs, studio, concerts. Pro sits only. Have equip & transpo. 323-936-7043. \*Pro drmr avail, all styles. Pro inq only, will travel! Vinyl! Threats. 818-509-9844. \*Pro drmr avail. Skng working band. Any style. Flexibl 26 yo w/infl equip. Lv msg 510-389-4296. 510-525-2348. \*Pro drmr avail. Xlnt gear & exp. Skng band w/possibls. Great bck beat in vein of Grohl, Moon, benente. 310-345-5262. Jajoro@aol.com. \*Pro drums. On the 1' Hip-hop, R&B. Just the funky stuff pls. I read, play w/clck, loops etc. 310-473-3906. choicbeats@yahoo.com. \*Pro quality drmr, acous/vdrums. 20 yrs exp. Skng working top 40 cover or specly band. Inpocket groove. reliable team plyr. Brad, eves, 818-707-1804.

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\*20 y/o singr/sngwrtr lknng to form/join band. Bryan 310-839-4653. \*Able tenor lead/backup voc avail for working cover, casuals band. Can sing 20 lead vocs per mite. Also play bass. Exp. Bryan 818-535-3007

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Male & fem vocs skng 2 gits & dmr Infil TChapman. NSimone. Train. CCrows w/reggae infl. 323-512-7168
Male cntry, rock singr/sngwrtr w/pvrfl vox, great range. Have own demo CD & connex. Skng band or muscns for live gigs. Shawn 661-799-0424
Male pop singr avail for demos, sessns. Have talent, exp. range. Pop. R&B. cntry, foreign lang. GMichael sndaikie Steven 323-656-2453
Male voc avail Eng/Spain demos, jingles, studio & live. Anything from pop to salsa. Pro exp. Ruben 818-904-3365
Male voc w/commercl appeal & gd taste. working on demo Nd producers, co-sngwrtrs to help. Or band. Infil Bowie, Garbage, Seal, Bjork Laurits 323-662-7499
Male voc, blue eyed soul. sks sngwrtrs specizing in pop, alt soul. Phil 818-623-8174
Muscian avail, gd vocs. Curr play in band Remembr When. Can sing just about any type of music

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Pop music singr/sngwrtr Can sing 3 octvs Infil Elton PColins, GMichael Avail for gigs 909-263-6528
Pop singr lking for producer on spec. Must be gd, know biz, specizing in pop only No rap etc Demo deal Have mgr. Very srs 818-881-1075
Pop singr. Eng/Spain, lking for band 323-463-0820
Pro fem voc avail to play w/our band! Avail for recrdng, gigng & touring Rock, indstri, electric or triphop Sultry, sexy vocs 323-964-4330
Pro male voc/sngwrtr to form jon org band for undrnable music to go commrc. Bkbone pop/rock w/other infl. Very org Image Very srs 323-222-0381
Pro tenor voc avail for sngwrtr lyrics, sessns, live perfmce & touring Pro mindd muscns w/melody, harmny, clear vison & focus only 818-765-4684
Rock singr, 25, insanly energetic, lking for that 1 hard w/d songs, free minds. No rockstar 101, negativly or trends 818-509-1472
Rockbilly/cntry swing voc, late 1940s thru 50s style Lkng for band Male, 30, part BHolly Dawkins Louvin & Everly Bros, Big Sandy, McEveritt. 310-636-9172
Snglr lking for lounge/jazz combo, any sure, to bring bck old Vegas w/new twist Into Jones, Engelbert Dnamnd, Rat Pck. Bill 323-953-9479
Snglr lking to join/form band Infil Mrcheba, Blondie Elastica, Vice Sqd, Missng Persns, Fiona Caroline 323-939-9835
Snglr/guit/sngwrtr lking for hvy band Don pgr 323-414-9410
Snglr/sngwrtr lking for music directn. Hvy accous in vein of blues, rock, folk, cntry BHarper, Jewel.

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Voc avail Comptl pkg very exp. bariton/tenor range in vein of Astbury, Daltry, Hutchence, Staley Lkng for srs rock band only Brent 323-769-5802
Voc forming CO-GODS Hvy & acous Goals to rule, break 10's mental barrier, xpose iluminati agenda Only gods apply 323-461-9592
Xceptnl voc lyrctst sks great quit for collab on orig songs Pop/rock style, Reliable, flexbl sched & no flakes Donna 310-545-3062
Xceptnlly pwrfl, multi talentd, dymamic male voc sks non paid demo prjs. Melods, versatl. Prel pop, soft rock, cntry, 2pm-6pm 714-522-3218
Yng male voc, wht/latno, bilngl Eng/Spain, int in working w/producer arrang or sngwrtr on matrl for poss recrd deal I have contact John 323-333-4473

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Fem bckng voc ndd for busy, org pwrpop band Confidence, pitch & pro-sm req Alison 323-512-8601 alsoalison@yahoo.com
Fem bckup voc ndd for rock, blues style music All orig, CD out Band showcngs Rehre in SF Springs 714-314-5650
Fem bkgndr vocs, 18-24, for estab latin pop rock band w CD & gigs Slim, sexy, dancng a must Jimmy 323-258-9935
Fem lead voc/muscian for loik/rock CD proj Infil McLachlin Jewel, Crow, Merchn, Alanis Lkng for succcess drwn & motvated artist. Jon 949-888-7618, 562-763-1272
Fem singr wntd for alt pop proj, 18-22, w lots of beauty & talent Imbruglia 6pence vibe Call for audtn Benny 323-467-8927
Fem voc for jazz, contemp trio - guit, bass, drums. Mostly standrds some pop West SFV rehrls Larry J 818-985-2763, larryn@earthlink.net
Fem voc wntd, bilngl, for bckup vocs, then poss recrd deal Srs inq only Nd to see & hear. 626-935-2436, enq\_v@hotmail.com
Fem voc wntd Infil James Curve, Bloody Val, Cure, Zep, Floyd Hendrx Slowdive, d n b, jngle spritzlz etc. Pgr 800-474-2956, dbelevn@hotmail.com
Fem voc lyrctst w/maj connex wntd by sngwrtr key-brdst Must have deal in works 818-342-3100
Fem vox wntd for supr sexy punk pop band w/great matrl plyrs, dynamx Rock s hrd not hvy Infil X Blondie, PJ, Veruca 323-257-1909
Fem vox wntd Strong voc, large range for org proj Electric drum & bass, soul & chant orientd Andrew 310-281-8195
Fem vox dancr wntd bckup & lead For well connect prj BMI, ghtry, sexy image Spanish famir pref Incl Kravitz Santana, Prince Hendrx Manthony 310-659-5197
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Frtman ndd by melodic HR band Must be 20-25 & have image, talent, presnc, dedicatn Infil Poison Warrant, Jovi, VH, Journey, Leopard Riche 310-659-1972
Frtman/lead voc wntd for estab band in LA & Vegas 70s classc rock All pyng gigs James 310-204-1325
Frtman/snglr/communcitr wntd for org HR band w/street edge Hillyrd area Total alt a must! No shy dudes 323-461-2953
GnR, Aero, Stones type band, formly on maj label, nds singr 323-782-4024
Guit/sngwrtr skslem voc w/delicate, ethereal, melanclich vox to form band Infil Cocteau, Mazzy, Cure, Sundays Robert 323-257-3734
Hvy band lking for voc, Just lost our singr recently & are writing all new songs Chk website droidmusic.com Droid59037@aol.com
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Lead voc/frtman ndd for LA based HR band. Must be ready to go all the way 818-255-3234 800-709-3548
Lyrctst lking for keybrdst & or guit to collab All styles Machuff10@aol.com
Modern alt rock band w/estab follwing sks singr/sng-

21. VOCALISTS WANTED

A- male voc wntd for org, stammin, pro HR band We have studio, rehrls spc, image Jay 818-295-8160
A1 pwrfl, emotnl, passiant male voc for melodic, diverse, timelss rock Creaty adventrs, range & control Hvy to acous A music journey Zep Floyd etc 310-453-8628
A1 singr's wntd! Star quality only Keys studio great trax, indus connex, lking for yng fem - hot lks Dance, hiphop, R&B, latin pop styles 909-393-6120
Aggressv, versatl R&B band sks srs, dedicatd, image mndd male R&R singr under 30 No rap, no flakes Rick 213-917-0369
Aggro/groove band SICKLID, still nds singr, 19-27 Style death metal, HR Infil Slipknk, Ffctory Srs, slage voc presnc a must! Larry 310-998-1685

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•Old schl singer/guit DAN TRAUJ sks bass. 2nd guit. lckup fem voc lpreccords.com Shows, touring band Spec only Snds like Kinks Dead 805-672-2344
•Orig rock proj sks singr Piant, Rodgers, Roth, Stills, Perry Tyler Bigger than life on stage, regu! guy off Can you handle that? Loren 323-650-1719
•OVERTURE sks voc to complt progrsv metal band ala Sabbath DTheatr Mlca Sample at mp3.com overture. Chris 323-465-7723.vikingord@email.msn.com
•Poetic groovin hiphop stylin rhythm voc wntd for orig proj Tribal sit Collab srs gd vibes drug free Ben 310-399-0334
•Pop, R&B all girl band sks 2 fem bkgrnd vocs for upcoming gigs No pay Have connex legal rep promotr 323-856-0740
•Pop, rock, alt sing/guit bass singer/sks singer/guit bass singer/wrttr to bck & other up Pasadena area Bill, hv msnq. 323-257-6757
•Pro male voc for demos w/ @westworld.com
•Pro voc wntd for collab w/Japanese recrdng artist int by Purple UFO Rainbow etc Label int in Japan, recrdng in OC schaal@aol.com
•Punk singr wntd for collab in Portland OR Bad wrttr unexp poor kids ok Any style ok Must be reliable 503-317-6056
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•SEX DEATH & THE NAKED GOD nds fem male singrs Rnck, blues, gospel For live shows & recrdng Michael 626-293-5248
•Singr wntd for HR, progrsv metal band Lng for dedicatd & srs singr for pro sit Infi Qryche Scorpions Mlca DTheatr 661-250-1838
•Singr Asian fem R&B singr for new grp Must be 18-25 & n taller than 5.4 Stephen Riccardi 310-578-9573
•Sking fem R&B singr v very exotic lk 18-25 Mich 323-634 1634
•Voc nnd for Bad Co & UFO tributes Gigs pending Must know matrl Pros only 323-291-8549
•Voc nnd. Must prctc 4-5xwk Infi StatlCX, Incubus, Defones 310-285-8192
•Voc wntd for melodic metal band DTheatr Sabbath, Mlca We're complt w ong songs Dave 310-373-1159 worldjay@earthlink.net
•Voc wntd, Eels, Falkner, BFolds, Police, Buckley, Foes If you suck or are out of touch pls don't call! Guit skills + Patrick 818-986-2623
•Wntd: rappr voc Hvy hipop band w crunch & bounce PublicE System Cypress Rage Naughty, Mlca 818-716-9788
•Xlnt singr nnd for orig rock band Skng strong yet versatl voc wcreativity & style Crafty tunes range from frd to mellow 310-453-5491

22. GUITARISTS WANTED

•20 ylo singr/sngwrttr lng to form/join band Bryan 310-836-4653
•2nd guit nnd for MARY MAGDALENE Desire, talent yng rock star image essentl Radlohd Janes Garbagr PJ Productr, atty etc 323-769-6291

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MUSICIANS WANTED

•2nd guit wntd for loud energetic mega cool proj Infi Queen, ACDC, MJackson, Prtols 310-428-7353
•2nd guit wntd male fem by org band Infi Pety Floyd, Pretendr's Who C Trick Rhythm & lead req bckup vocs + 818-506-5486
•AAA guit for metal band Have mgmt 2 CDs label int If not 200+ dedicatd don't call No attach Infi Dio, Priest Maiden 310-736-0382
•Acous lead nnd for flamenco rock style band Must be able to sing in harmony All org Snd is like GKings metals Beatles Alex 818-996-0514
•Actors! Lead guit wntd for cover band to perform for lun xposur SS Passion image bkgrnd vocs Collectv Dishwalla, Bush, Live Weezer, Kirk 323-465-0263
•Alt artist sks guit who plays for song Mgmt & maj label int Pumpkins Live Gooz 818-487-8981
•Alt band lng for 2nd guit We have name of band & songs Infi Pumpkins Sdre Placebo Police 626-288-5662
•Alt pro band w label & studio lng for energetic guit plyr w att & meet edge Lk import 310-371-0001
•Alt supr melodic rock band w/modern colorfl image CD top produc'r amazing connex sks rhythm guit No guit heros wregos pls. 818-386-5869
•Attn greasrs. Rockbly singr singer/wrttr strummr nds lead guit Have calchy ongs & cool covers Doug 323-644-1027 Hyjghn@aol.com
•Band formng org hrd core shock rock Pro not nec Must be hrd drivng, working Srs & commtd T 818 758-9626
•Band recrdng proj w/studio Guit to be membr of band w main Infi SavageG Live & U2 Pop rock radio target Rob 323-468-3878
•Band skng guit plyr Infi Tool Sabbath Police Bjork Beasties We're srs open mindd lng to tour We have studio contax etc Kevin 818-410-6234 dingmao9@yahoo.com
•Bass & keybrdst sks srs guit We have songs, so do you Very melodic, ready for radio Everyone sings 310-358-7194
•Bass & keys sk guit We sing, you sing Creativity musically 1st! No ala this-that come create Contemp 'mindset, classic rock int 323-653-9091
•Bass guit nds rhythm guit R&R or R&B rhythms Hillywd area only Pete 323-930-2944

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MUSICIANS WANTED

•Bucknghm meets Luka, Melissa Henly, JLHookr Are you out there? 310-358-6060
•Estab Hillywd band nds drk menacng 2nd guit Wrtng a must. Doors, STP, Floyd Pros only 818-508-1203
•Fem beginng bass plyr sks drmr & guit to jam w Infi Mlca GnR, LL CoolJ, Bullet Boys crsdragn@juno.com
•Fem cntry singr sks lead guit 18-30, to play out & recrd demo FaihH TriciaY McBride Srs inq only No flakes Heather 818-640-9082, hcr1062@aol.com
•Fem drmr/singr skng fem guit & bass w/exp in wrting & arrangng pop rock music If you're attractv fit fem-nme email CAgirl12@excite.com
•Fem guit plyr wntd for cover band Infi Heart Blonde Benetar Glendale area 818-240-9241
•Fem lead guit skng rhythm guit to collab w on few working pros Not lng for pros for fame Infi Kiss, VH Lena Ford Crystal 323-466-1217
•Fem singr sks guit collab bkgrnd vocs for cover & wrtle for gigs Srs only, pro career no pay until gigs No drugs flakes 213-961-4763
•Freedom guit wntd for band LOST IDENTITY Spanish rap core band Infi Rage Sabbath Have songs lckout 818-318-5678 www.lostidentity.com
•Great band sks great lead guit Estab, fun, dedicatd & versatl We love performng great shit Pls be togethr but nuts Mike 818-509 1986
•Guit for estab band w/nal college radio & label int, relocating to LA Be motivatd dedicatd into diverse loud rock 206-854-9412
•Guit nnd for band w/label int Unique alt snc Greg 626-793-2656
•Guit nnd. Must have 100+ dedicatd prctc 4-5xwk Infi Incubus, Defones, Sabbath 310-285-8192

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•Guit plyr roc for NDIam nd tribute band Elec & acous some vocs Eric 310-311-8268
•Guit plyr wntd for band Proj Fem front Connex label int, alt/mrg/leal Alt pop rock Pierrz 626-221-5019
•Guit plyr wntd to form pw rpop rock band w/exp fem singr Rock image & dedic itin a mus Exp & srs only Dena 323 466 4966
•Guit urgently nnd to support alt rock proj Infi Cure U2 Psych Furs 21-30 Jaz on 310-918-7267
•Guit wntd by guit plyr to work on songs & start band. Steffen 818-349-1715 pgr 818-727-4868
•Guit wntd w/ voc to form nucous @ band int style of

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Thundrs, Willmson, Frushanty, Freely, 20-27 323-463-1635
•Guit wntd for hvy rock, metal type band 70s, early 80s metal pwr chord. Team plyrs only. Lv msg 323-966-7240.
•Guit wntd for rock band. Infl. AIC, Bush, Patrick 310-355-0065.
•Guit wntd for song orientd band shooting video. Must be gd at rhythm/lead. Grnd floor oppor. Must be easy to work/w & be career mind. BascomeBoxter@hotmail.com
•Guit wntd to accompany singr/sngwrtr. Pref acous & elec plyr w/both cntry & rock infl. Srs inq only Frank 818-763-4330.
•Guit wntd to complt band. A lot of snds, tastfl fx, song orientd w/sense of style, both plyng & visual Michael 310-398-6767
•Guit wntd to form CO-GODS. Infl politics, new world ord, pyramids, conspircy. You must be a good Creatv & conscous & aware. 323-461-9592.
•Guit wntd. Eels, Falkner, BFolds, Police, Buckley, Foss. If you suck or are out of touch, pls don't call Guit skills + Patrick 818-986-2623.
•Guit wntd. Hrd music vs electrncra. Into Statix, Prodigy. Lv msg 562-402-2261.
•Guit wntd. Strong rhythm a must, for Celtic band. FINN MACCOOL. 818-360-1846.
•Guit, lead & acous, nnd by Anderson-like for Tull trib-ute. Very good voc, flute & visual impress 714-533-9444
•Guit: lead rhythm, wntd for funk band ala MParker. Tons of improv potentil. Jason 323-753-4613.

MUSICIANS WANTED

•Hrd core gut wntd. Driven desire & your word dmand. Plenty of gigs etc Rudy 323-257-2695. 323-769-5330
•Indie label modern all pop acct skng disciplind quick learning enthuss gut/bckup voc. open to performg w/peo-ple & machns. Great connex. Be 100% togethr. may-on@brutaldx.com
•Joplin ikalike sks gut for band proj in music/video industry venues. It wld be cck. Kate 981-956-2237
•Lead gut, bass, drums wntd by 24 y/o fem singr/sngwrtr/rhythm gut. Bluesy, jazzy, funk, rock. All orig. Be cool & creatv. okeyhabekey@yahoo.com
•Lead gut. Dynamic, hi driven rock band headd by hot, sexy wailer sks dedicatd, togethr gut. Success awaits. Dave call Jazz, lost # 818-872-5365
•Lead/rhythm gut nnd for xtremly unique rock band. Be talentd, dedicatd, motivatd, Radiohd, Pumpkins, Bloody Val, PJam. Nick 323-960-2560.
•Lking for gut tech for live & studio gigs. Troy 818-704-9887
•Lking for orig gut. Srs, own equip. We have studio rehpsrcl, no fees. Infl by all typesof music. Fremont, CA music219@aol.com
•Lking for srs gut plyr, dedicatd, into HR, funk. We have new snd & shld be plyng shows by July. Drew 818-673-9122, 661-251-2061
•Male & fem vocs skng 2 guits & drmr. Infl TChapman, NSimone, Train, CCrows w/reggae infl 323-512-7168.
•Male voc w/great songs skng gut for melodic modern pop/rock band. Must have dedicatn, decent equip, enthuss, will to succeed 310-839-9726
•Moving to No Cal? Modern/all rock cover band sks lead gut, 20-35. \$3 gigs, very prv proj 650-503-3080 x2376, dps1@onebox.com
•Old schl sngwrtr/gut, DAN TRAUB, sks bass, 2nd gut, bckup fem voc. lprecds.com. Shows, touring band Spec only. Sncls like Kinks, Dead, 805-672-2344.
•Ollo, Smiths type band nnd gut. 323-782-4024
•Pop, rock, all sngtr/gut, bass/sngwrtr, sks sngtr/gut bass/sngwrtr to bck ea other up. Pasadena area. Bill, lv msg. 323-257-6757
•Pro male voc/sngwrtr to form/join org band for under-neath music to go commrc. Bkbone pop/rock w/other infl. Very org. Image. Very srs. 323-222-0361
•Pop, rock, all sngtr/gut, bass/sngwrtr, sks sngtr/gut bass/sngwrtr to bck ea other up. Pasadena area. Bill, lv msg. 323-257-6757
•Pro male voc/sngwrtr to form/join org band for under-neath music to go commrc. Bkbone pop/rock w/other infl. Very org. Image. Very srs. 323-222-0361
•Rhythm gut nnd for LA based HR band. Must have own equip & ready to go all the way 818-255-3234, 800-709-3548.
•Rhythm text gut wntd. Infl Radiohd, Foss, Weezer, Blur, Psychdc 2000. We have new album out & shows. Must have pro gear/image, under 30 te2808@earthlink.net
•Rhythm, lead, fx, text, for recrdng band/proj. 818-997-1706.
•Rhythm/2nd gut wntd for blues based HR band, SONIC JUNGLE. Hear CD mp3 com/sonicjungle 323-969-2429.
•Rock bckup singr, HM gut, singr/sngwrtr & rap lyrics wntd for studio, touring. Mon-Fri noon-6pm. Mike 562-877-3683
•SEX DEATH & THE NAKED GDS nnd gut for live shows & recrdng. Michael 626-293-5248.
•Singr sks fem gut wntd for fledgln band. Srs inq only Dwayne 323-755-2788.
•Singr w/CDs, proms nds bckup RnR muscns for live gigs & recrdng this summr. www.nobodysforpresident.net, 310-774-5232.
•Singr/sngwrtr lking for muscl directn. Hvy acous in

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vein of blues, rock, folk, cntry, BHarper, Jewel, DiFranco 310-518887.
•Skng gut w/commit to touring Indie pop/rock. Texturid style, use of fx. Infl Sundays, Radiohd, Cocteus, Mazzy 323-564-3154
•Voc & gut lking for 2nd gut w/strong rhythm abil to collab on upbeat, alt music style & start performng live Srs inc machns @altavista.net
•Xceptntl voel/lyrst sks great gut for collab on org songs. Pop/rock style. Reliable, flexbl sched & no flakes. Donna 310-545-3062.
•ZALLEN lking for band membrs. Hear music & lv email msg for Mike under artist connexn at www.mp3.com/zallen

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ok, Jay 503-317-6056
•Bass plyr nnd for working band 310-394-4030
•Bass plyr wntd by srs driven sngtr/gut. Sncls like Stones, Wallflws, Kinks, Artist DAN TRAUB. Hear mp3s online. 818-613-4090
•Bass plyr wntd for pop proj, Fem front, connex, label int, atty/mgr deal. Alt pop rock. Pierre 626-231-5019.
•Bass plyr wntd. Forming alt rock band plans to recrd CD, no begimrs. Ck our www.johnbekolay.com & click songs for listen. 626-883-7276.
•Bass plyr, elec lbanez. Ping jazz, funk, rock, pop & latin. Also composr & arrang. Fast reading Hvy travng inflY6. Kiko 787-720-2695, kiko\_mendoza@hotmail.com
•Bass w/great groove, infl by Jones, Cox, Redding, Ridley, Schacher, Burrell, wntd by HR band. Rock plyrs, yves Funk plyrs, no. 310-455-3578.
•Bass w/hvy snd & groove wntd by talentd solo artist w/inf matrl, vocs, gut skills. For HR band Recrdng, nnd gigs. 310-455-2597
•Bass wntd by gut plyr to work on songs & start band. Stiefen 818-349-1715, pdr 818-727-4868
•Bass wntd for formng band. Bad infl are glam, sleaze, makeup & punk. Lv msg 562-951-1304, MikkiMetal@cs.com
•Bass wntd for hrd hting alt/rock band ala Zep. Radiohd, Sngdrn, Hvy & melodic. Music career mindd. Mark 888-380-7023, mlozbig@aol.com
•Bass wntd for song orientd band shooting video. Grnd floor oppor. Must be easy to work/w & be career mindd. BascomeBoxter@hotmail.com
•Bass wntd for Inbal, funk, dance band. Ddjdndu exists. Jungle to house to soul. Slap & jazz. Collab, srs, smilng, drug free. Ben 310-399-0334.
•Bass, next CD, "Jimmy Johns on last". & gigs. Must have thorough understanding of complex rhythms & harmyns, read. No calls T40 type. 818-708-3881
•Bass voc wntd for org pop act w/gigs in LA & OC. Sngwrtrs w/gud pop sensibly welcome. Infl Beatles, XTC, Jellyfish, Genesis 562-434-5443.
•Blues rock band sks srs bass plyr. Infl Zep, Sngdrn, GnR. Financil bckng, atty, producer, 2 CDs w/ gud eqw, srs, able to tour. 213-968-0964
•Buzzng prw punk, alt, rock act sks hi energy, fun, pntal bottom end. Mgmt connex. MTV. Infl will be willing to work gann hrd. Frank 310-790-7200.
•Curr digmnd band that sncls go to it almost doesn't nnd you. Dozens of drk songs ala Kinks, Steely, Cure, Alice. Rick 323-468-6748.
•Death/hrdcore band skng bass. Infl Slayer, Testament, Iron, Immolnt, No hvy drugs, no flakes. aloeb@adout.com
•Disparly nnd versatb bass! Voc/drmr lking for bass to fill org proj. Guy 310-823-9981
•Dolls, Faces type band on indep label, nnd bass plyr 323-782-5505
•Drmr & bass for estab band w/infl college radio & label int, relocating to LA. Be motivatd, dedicatd, into diverse loud rock. 206-854-9412.
•Duran Duran tribute band lking for bass who knows their early matrl. Jfaylor lks a+. Lv msg 818-361-7858.
•Duran Duran tribute sks bass plyr who know matrl & has Duran lks. Have waps, demo, & gigs ready to go in 1 mth. 310-390-6037
•Estab RnR band w/CD, gigs, nnd bass plyr who can groove. Must have ambn, desre to make it. Infl Beatles, Stones etc. Brandon 714-545-5853
•Exp bass plyr nnd for HR/blues grp. Infl DPurple, Antheis, Skynrd. Jame 818-840-0651
•Exp pro level bass wntd for/Bowie, Blondie, Iggy, Hole type estab LA band. Lots of freedom to play 310-478-5651.
•Exp sngtr/rntmtn/gut, 28, skng drum & bass team to complt pwr trio. Lking for rhythm sectn w/aggressv edge, style, dynamc & energy. 818-207-5836
•Fem badass bass plyr nnd asap for all girl band 310-655-2736
•Fem bass nnd for pop band w/maj produc'n deal Alanis, Radiohd, Pretendr's Pro att lk & abil a must 310-264-1403
•Fem bass plyr for all girl band. 310-655-2736
•Fem front R&R blues band w/mgmt, nnd, fun, cool, srs plyr immed, for gigs. Devon 323-664-1583
•Fem sngtr/sngwrtr lking for muscns for live gigs, studio, wkly jams. Music is moody, drk, dramtic. Elizabeth 651-253-1653
•Full band nnd bass asap. Gigs sched. Rock & pop, fusion, some blues. Pro, solid, team plyr. 310-534-7825
•Fun yet moody bass plyr for fem artists band. Radio friendly music. Lots of shows & fun. Versatily & singing vox a must. 495-2222.
•Funky bass plyr wntd for hvy hiphop band. Groove chops, bounce, Naughty, System, Cypress, Beastles, Rage 818-716-8788.
•God, give me bass plyr. Very gd all org band. Infl incl Tonic, SemS Xint plyrs. You must sing. Bob 818-342-8581
•Guit/sngwrtr skng muscns to form Ween, BFrissel, MRibot, NYoung, Beck, TWaits, infl band Keith 818-873-7014, keith\_shapiro@hotmail.com
•Hvy, hrdcore, punk infl proj sks bass plyr. Strait Faced, Helmet, Sick/All Pay, shows, recrdng, mgmt Carron 323-460-6981
•Industrl, gothic, twistly melodic. Inbal rock. Wealth of

23. BASSISTS WANTED

•#1 allstar band w/ht focus & srs future, sks bass, 20s w/image, talent, focus Pumpkins, Nirvana, STP, Beatles. 818-755-8537
•#1 band w/infl Foo, Beatles, Who, sks bass plyr for recrdng, gigs, fame. Rick 661-298-2909. oospes@social.fr.com
•#1 bass plyr for metal band. Have mgmt, 2 CDs, label int. If not 2000s, dedicatd, don't call. No attach. Infl Dio, Sabbath, Scorpions. 310-316-8928.
•#1 Hilywd band nds new soufl, grooveing bass w/hv melodic RnR band, Doors meets STP. Have atty, label int 818-785-5095.
•5 string bass wntd. Inpocket, team plyr, tasty, melodic, vocs+. Infl Alanis, Sheryl, Fiona, Sarah. Have indie deal, pros only. 714-998-3783
•#60s cult legends HAUNTED GARAGE, sks bass & drmr for new theatrl shock rock lineup. 1st album re-issued. Lotsa bkngs, indie int. Duke 323-660-3324.
•A bass plyr nnd for plosv punk rock band. Early 80s infl. Have shows. 818-899-2369.
•A srs org proj w/strong matrl, full lineup, skng bass w/voccs. Infl Beatles, Fleetw, Bowie, Hendrx. 310-880-8706
•A band w/mgmt & label int sks dependbl, yng bass Contemp lk & bkgrnds a-. Glittr meets hvy modern. 323-469-3459
•A sugr groove orientd drmr. Into Peppers, Matthews, Bizkit. Sks like mindd bass to collab, join/form alt band. Rick 562-961-9938
•ACDC, Stones type band, formly on Geffen, nds bass 818-377-4518
•Actors! Bass wntd for cover band to perform for fun, xpor, SS. Passion, image, bkgrnd vocs. Collectv, Dishwalla, Bush, Live, Weezer. Kirk 323-465-0263
•Alt artist sks bass plyr who plays for song. Mgmt & maj label int. Pumpkins, Live, Goo 818-487-6981.
•Alt band lking for fem bass. We have name of band & songs. Infl Pumpkins, Sdre, Placebo. Police. 626-288-5652
•Alt/rock band sks McCartney style bass. Infl Beatles, Stereophnx, Foss, Radiohd. 310-845-9548, adri-yarao@usa.net
•Attn greasers, Rockblly singr/sngwrtr/srummr nds standup slap bass. Have calchy orgs & cool covers. Doug 323-644-1027, Hyjohn@aol.com
•Band w/CD lking for bass. Must be duran lk. We have it: snd, songs, gigs, privt studio. Rene 818-763-8951.
•Band w/CD lking for bass. Must be duran lk. We have it: snd, songs, gigs, privt studio. Rene 818-763-8951.
•Band w/CD lking for bass. Must be duran lk. We have it: snd, songs, gigs, privt studio. Rene 818-763-8951.
•Band w/mgmt & album sks bass plyr & drmr, mid 20s, w/alt, punk image, no HM, no hvy wghts, no hvy att. anarya@yahoo.com
•Bass nnd by HR band. Must be 20-25 & sing bckup Image, talent, dedicatn nec. Infl Kiss, Warrant, Mollay, GnR, Skids, Lopard. Richie 310-659-1972
•Bass nnd by signd alt hi energy punk proj ala Clash, Grn Day, Ofspring. CD, press. 310-391-8768.
•Bass nnd for formng band. Mstts, Fear. Bad Reig, Suicidl, CircleJ. No begimrs, must be dedicatd & have transpo. 323-860-8833.
•Bass nnd for orig proj. Rock/pop. Creatvity, dedicatn, pro. rekageaudio@aol.com
•Bass nnd for xtremly unique rock band. Be talentd, dedicatd, motivatd. Radiohd, Pumpkins, Bloody Val, PJam. Nick 323-960-2560
•Bass nnd. Must be team plyr, 100% dedicatn. Infl StatixX, Incubus, Slpknct, 21-30. 310-285-8192
•Bass plyr & drmr - rhythm sectn - wntd for indie label band 7pc. Pd gigs. Infl Twr Pwr to Al Green. Steve 310-449-1025
•Bass plyr nnd for future gigs. We have 21 songs, 19-25 infl any gd music from Ministry to Kate Bush. We're into GnR, Queen, U2, Floyd. coy clark@hotmail.com
•Bass plyr nnd for punk band in Portland, OR. 2+ plyng exp. Don't be shy. Poor kids, never been in band.

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•Joplin ikalike sbs bass plyr for band prg in music video industry venues. It wd be kick. Kate 881-956-2237.
•JUDGE JACKSON sbs bass plyr for R&R 818-209-1609, 213-968-0964
•KRUNK nds sick ass, un-guily bass plyr now 661-947-1179
•Lead gukt sbs HM bass plyr Non smkr, no alcohols, no drugs Hrd working & dependbl, srs only Brady 310-879-5447
•Lkng for bass & drum rhythm sectn to produce all org soukous suprgpr 1313@gis.net
•Lkng for uprite bass plyr for lino. Rock, blues, jazz Mjop 323-969-0062
•Male bass wntd Cool person, solid style, sngringrnt abl Diverse music Xperrnt, accessbl, at times very hvy as well as laid bck & moody 818-343-4753
•Male, dedicatd, hrd, hvy & aggrsv bass w/groove & image Zombi, Stack, Sabbath, Periman, Fractory, Grip Inc, Tolo, Ultraspnk, Filter, Prong 323-878-0900
•Melodic, funky groove thng, Big bottom bass for forming folk, punk, pop, rock, eclectic band We're not agists or sexists. Screw your image Sayne 626-794-8143
•Nd bass for SPIRIT TREE, for perfming & recrdng Pop/rock. If you don't like pop, pls don't call 323-467-5901
•Nd exp bass for pop, rock, jazz, funk 4pc Will not bk gigs w/no pay! roux@cruznet.net
•New atm0s HR band sbs perm bass & drmr 18-26 only We love James, Lovel/Rocks, Bowie, Smiths, Porno, Bauhaus 626-339-6120
•Old schl sngrwtr/gukt, DAN TRAUJ, sbs bass, 2nd gukt, bckup lem voc i/precords com. Shows, touring band Spec only Snds like Kinks, Dead 605-672-2344
•Org band lknng for bass plyr in style of CCrows, VMorris, Matthews, Dvian Randy 562-901-8462
•Org band sbs motivatd bass plyr. Practc Tucs, Thurs in Fullerton. Must be ready & willing to perform! Tim 714-871-5134
•Orig rock prj sbs bass ala Anthony, Lee, Jones, Yseult, Srs only If you just want to jam, don't call Loren 323-650-1714
•Orig, fun boogie, blues, touch of swing, Curr 3 g rts, 4 guys Crs betwn MTransfer & Band. No flakes, we're like family 323-464-5757
•Pop, punk, rock band lknng for bass plyr. Orig matl + some pd sats. 310-822-9325, 310-383-1464
•PORN0 WHORE nds you! Fem fronted band forming to write hvy innovatv music. Pro gear, no drugs, unique indivs only! Lv nasty msg. 818-377-4563.
•Post hrdcore band sbs bass. We like Fugazi, Quicksnd, Jambxx, F00s Have lckout in WLA. 310-234-7826, 818-501-0229-25
•Pro male voc/sngrwtr to form/orig org band for undeni- able music to go commrc. Bkbone pop/rock w/other infl Very orig, Image Very srs. 323-222-0381.
•Rock bass w/great groove wntd by HR band w/xnt matrl, plyrs, voc, mgmt & maj connex. For pd gigs & recrdng 818-715-1538
•Singr & gukt plyr lknng for bass plyr w/a tone, Infl Snot, Pennys, Machhnd Ages 20-25 Ron 714-201-8983
•Singr w/CDs, prom0s nds bckup RnR muscns for live gigs & recrdng this summr www.nobodysfor/presi- dent.net. 310-784-732.
•Singr/gukt skng drmr & bck to help lorge unique snd & pwrfl artistic vehicel. SunnyD, Gomez, Drive In Aaron 310-202-8231.
•Singr/sngrwtr/gukt solo artist nds cool exp bass Basic lines wrntd. Snd: Westbrng meets Sheryl meets Squier on barbs, Jimmy 323-462-4248
•Smooth bass w/pr att & knowlgn ndd for aggrsv, melodic band, Guy 310-823-9981, astanar@hotmail.com
•Srs bass ndd to complt band w/producers, mgmt To cut albuni, shows, Infl Beatles, Fladold, Who Charlene 949-598-9095
•Srs rock band lknng for bass plyr From Sndgardn to Crows, Srs only Mst be able to tour Have atty, financl bckng, 2 CDs. 818-209-1609.
•Success driven hvy rock band ala STP, Kravitz, LCoulor, sbs bass, Org songs are ready to go. 818-769-7816, 310-598-0401.
•We want groove, feel, in/poekt bass plyr for gigs & maybe more, We: fem fronted melodic pop, You: talentd, srs, reliable 323-646-1500
•Wntd for hr, progrsv metal band. Lkng for dedi- catd & srs bass plyr. Pro sit., Infl Oryche, Scorpions, Illica, D'heat 651-251-1638
•Wst side band sbs bass plyr. Dedicatd only, Infl Pweller, Oasis, Suprgrrs. 310-521-8162.
•ZALLEN lknng for band membsr Hear music & lv email msg for Mike under artist connex at www.mp3.com/zallen
•Zealous bass plyr wntd for elder statesmn, org big rock band w/improv abil. Eric 818-503-1161

MUSICIANS WANTED

24. STRINGS PLAYERS

•FINN MACCOOL sbs fiddle plyr &/or mandolin plyr. www.finnmaccool.com. 818-360-1646
•Xperrnt string plyr wntd for band/prj. Elec. acous. world Fx, text, melody, rhythm 818-997-1706

25. KEYBOARDISTS WANTED

•2 keybrdsts wntd for band w/CD & mgmt co. 1 plays piano, other plays synth Taki 323-466-9269, whytea@earthlink.net
•B3 organ plyr for CD 213-360-2450
•Band recrdng prj w/studio, Keybrdst/program to be member of band w/main infl SavageG, Live & U2 Pop/rock radio target. Rob 323-468-3878
•Blues band w/gigs nds keybrdst plyr Infl old Chicago to SRV & KWIS 1/2 orgs & 1/2 covers Recrdng soon 818-704-0960.
•Bon Jovi tribute sbs keybrdst/bckup voc Must have gud stage presnc Paul 626-332-0405
•Do you like 60s farlisa & garage band noise? You'll be our lead instrum in folk, pop, punk, eclectic band Bgnnms welcome Sayne 626-794-8143
•Drums & bass lknng for keybrdst plyr snd like fusion, funk, rock, Instrum music We nd you for our 2nd album maruo17@earthlink.net
•Duran Duran tribute sbs keybrdst plyr who know matrl & has Duran lk Have web page, demo & gigs ready to go in 1 month. 310-390-6037
•Exp keybrdst ndd immed for estab, working dance/T40 cover band 818-762-3299, 818-576-1077
•Fem keybrdst plyr wntd for cover band Infl Heart, Blondie, Benetar Glendale area 818-490-2099
•Fem keybrdst for moody, dirk, groovy band Recrdng CD soon. 323-461-7798
•Fem keybrdst wntd for lem fronted band Bckup vocs a must 818-231-5052
•FINN MACCOOL sbs keybrdst plyr 818-360-1646
•Giggng show band lknng for keybrdst bck for summr & more Gd pay & lots of fun Styles disco, new wave. George 323-469-4303
•Industrl, gothc, twistly melodic rock Wealth of pan & richs of xtacy told in illuminated haunted fairytale Srsly dedicatd, no druggys 323-957-2149.
•Jazz plans/arrangr wntd by voc forming cool alt, jazz band Must read wntd standards & org. caree4r move Pro: only 323-466-0164
•Keybrdst ndd by new jam band w/modern rock grooves & strong harmnys Rehre 2xwk in LA area Recrdng CD this summr. 323-462-2600.
•Keybrdst ndd for orig prj Infl Cradle, Emperor 818-985-8942
•Keybrdst wntd for house band for fundraisr 323-462-1613
•Keybrdst wntd for rock band. Simple & mimml parts. Motorhd, Butthole, Iggy, Cap Beef, Devo 323-969-2956
•Keybrdst wntd for song orientd band shooting video. Grnd floor oppor. Must be easy to work/w & be career mindd BascomeBoxter@hotmail.com
•LA MORENA skng keybrdst Must have srs latin chops & play ltt handdd bass Exp'd only, pro att & energy a must. 818-787-4760
•Male/fem keybrdst wntd for band & demo NIN, Pumpkuns, Orgy & others. 818-727-9258.
•Mellotron & plyr wntd. I want you & your melltron to 2 trks I'm recrdng over next few wks Socc 323-937-3484.
•No pros! Melodic band w/supr catchy Rocky Horror, Ziggy type tunes Cool lk & show. You have free reign on your key parts 323-653-1545
•Orig band sbs keys, male/fem Infl Pettly, Floyd, Costello, Bech, Who Bckup vocs +. 818-506-5486
•PORN0 WHORE nds you! Fem fronted band forming to

MUSICIANS WANTED

write hvy innovatv music. Pro, no drugs unique indivs only pls! Lv nasty msg 818-377-4563
•Pro keybrdst wntd for pro orig prj in Eng/Spain Grammy award winning producer infl 20-30. Pros only Demian 213-748-8566
•Redondo Bch classic rock band sbs replace for keybrdst/lead voc. Rehre 2 days/wk. Private gigs. 310-937-7331
•Rock/soul band Srs w demo CD, skng keybrdst to join our band. Frederick 323-954-7138
•SEX DEATH & THE NAKED GOD nds keybrdst for live shows & recrdng Michael 626-293-5248
•ZALLEN lknng for band membsr Hear music & lv email msg for Mike under artist connex at www.mp3.com/zallen

26. DRUMMERS/PERCS. WANTED

•80s cult legends HAUNTED GARAGE, sbs drmr & bass for new theatrcal shock rock lineup 1st album recrded Lolsa bkngs, indie mt Dukej 323-660-3324
•A drmr ndd. 18-25, to complt electric rock act. Think Fiter, Garbage, Republica OC/LA area 714-848-5160, quixolc2@aol.com
•A+ band w/mgmt sbs expv pockt drmr for recrdng w/name producer & showcs Dynamic plyr only Glttr meets hvy 323-469-3459
•A+ hrd hitting versatl chrstn drmr ndd for crossov prj Rock, funk & reggae Hs energy org matrl Vocs a big+. 310-392-3680.
•A1 band sbs commtd drmr Infl GBlossoms, Parsons, Copelnd, We have mgmt. 310-358-7194
•A1 pwrfl, pro for melodic, diverse, timeless rock Dedicatd, dynamic plyr, creatv w/bng snd Hvy to acous A musicl journey Zep, Floyd etc. 310-453-8628
•AAA drmr w/pr & grace ndd for estab/oring HR to pop band. Ctr showcsng 1st disc Lv msg/return time 818-848-1262
•Actors! Drmr wntd for cover band to perform for fun, xposur, \$\$, Passion, image, bkgrnd vocs Collectv, Dishwala, Bush, Live, Weezer Kirk 323-465-0263
•All styles, all org, sweet hooks, solid grooves, much room for sick fills Nd you to FSU!! 818-489-0069
•Alt artist sbs creatv, dynamic drmr w/chops Mgmt & maj label infl, Pumpkuns, Live, Goos. 818-487-8981
•Alt pop band on indie label w/mgmt, studio, nds pr drmr w/chops & feel, passion, grooves, vocs+. Infl Alanis, Fiona, Sarah 714-998-3783
•Alt supr melodic rock band w/modern, colorfl image, CD, top producer, amazing connex, sbs flashy drmr dyng to make it! Srs mg only 818-386-5869
•Attn greasrs, Rockblly singr/sngrwtr/strummr nds drmr Have catchy origs & cool covers. Doug 323-642-1027, Hyohn@aol.com
•Bdass drmr wntd for srs orig roots/alt band w/prwfl

MUSICIANS WANTED

fem lead piano/keys, guit & bass No bgnnrns pls 818-260-0629.
•Band w/CD kng for drmr Must be raw, mellow pop rock w/blues roots Damon 323-851-3221
•Band w/fem singr, keys, bass & gukt, lknng for creatv, dedicatd drmr to complt band Infl Live, CCrows, Wallitwrs. Paul 818-848-0428
•Bass/voc & keys/voc sk drmr Creatvly musicallly, commtl 1st No ala ths-that, come create Contemp modrn, classic rock infl 323-658-9091
•Chrstn drmr ndd for HR/industrl ministry We have label infl, CD Several offers pending 818-249-2273
•Drmr & bass for estab band w/nat'l college radio & label infl, relocating to LA Be motivatd, dedicatd, into diverse loud rock. 206-854-9412
•Drmr & bass plyr - rhythm sectn - wntd for indie label band. 7pc. Pd gigs Infl Twr Pwr to Al Green Steve 310-449-1025
•Drmr for estab T40 alt band Have voc abil, use w/seqncr click trx, gvy every wknd Must be dedicatd, exp only 760-947-5592
•Drmr ndd asap. Some electrnc a+ Solid, pro plyr Gigs schedd now Infl rock, pop etc Full band togethr xcept you 310-534-7825
•Drmr ndd by org rock band w/chops 25-32 Hrd hittr ala Bonham, Moon Rehre 4 nites/wk Infl Brit rock Trm 323-931-9263
•Drmr ndd for punk band in Portland, OR. Don't be shy Poor kids, ok Must be reliable, shld have place to jam. Jay 503-317-6056

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MUSICIANS WANTED

\*Drmmr nndd for SFV cover T40/rock band w/gigs. dnh@stormloader.com
\*Drmmr nndd for techno metal band. Faust 13 on mp3.com. Ed 818-993-1555. Ed @steinberg-nj.com
\*Drmmr nndd in DC. No Va. MD. Blues, pop, rock. Ongs/covers. Rehse w/ky. gigs 2-4xMk. Reliability & at are key. 301-625-6442. nucleafukebox@philiffs.com
\*Drmmr nndd to collect 3pc rock band. Various styles, melodic, grooves. 661-252-9453.
\*Drmmr wntd, dirtn snd nndd to form rock band. Lking for cross between Blotzer & Bonham. Terry 818-807-3314.
\*Drmmr wntd by gut plyr to work on songs & start band. Stellen 818-349-1715, pgr 818-727-4868.
\*Drmmr wntd for band in Hilywd. Infl by Janes, NIN. Tom 323-934-8847.
\*Drmmr wntd for band w/male & fem vocs. Pwrrp to moody intense. No mercs. must be team plyr. Eric 310-370-8628.
\*Drmmr wntd for house band for fundraisr. 323-462-1613.
\*Drmmr wntd for hvy meets hip-hop band. Groove & bounce import. Rage, PublicC, Mlca, Beasties, Cypress. System 818-716-8788.
\*Drmmr wntd for hvy rock, metal type band. 70s, early 80s metal pwr chrd. Team plyrs only. Lv msg 323-965-7240.
\*Drmmr wntd for techno metal band w/label int. Infl Method/Mayhem, Rammsn, Zombi. Chris 661-251-8786. ciglet4@prodigy.net
\*Drmmr wntd for techno/metal band w/label int. Infl Rammsn Method/M, Zombi. Hilywd area. Chris 661-251-8786. ciglet4@prodigy.net
\*Drmmr wntd for working pop band, ROCKS-ultim tribute to Aero & orig band SONIC JUNGLE. Hear Sonic Jungle CD mp3.com/sonicjungle 323-969-2429.
\*Drmmr wntd formal band Infl Pantera, Slipknot, old skool Mlca etc. Dbl bass pfr & no flakers! Karlo 562-862-2906.
\*Drmmr wntd w/gd timing, taste for all pop band w/fem singr. Must be team plyr, have equip. Transpo Dave 818-701-9788.
\*Drmmr wntd. Hrd music vs electrnca. Into StaticX. Priddy Lv msg 562-402-2261.
\*Drmmr wntd, OC area. Hrd R&R band. Tommy Lee. Adler style. Prox only. Randy 800-914-6504 x136.
\*Drmmr/perc nndd by Anderson-like for Tox tribute. Very gd voc. flute & visual impressn 714-533-9444.
\*Dynamic drmmr w solid time wntd to compit band. Song orientd w pro snd, create lg spaces. Modern rock style. David 323-663-7523.
\*Exp singr frntman gut 2b skng drmmr & bass team to compit pwr tmk. Lking for rhythm sectn w/aggressv edge. styre dynamc & enery 818-207-5836.

MUSICIANS WANTED

\*Fast, hrd hitting drmmr nndd for formng band. Wastd Yth, Ramones, Unwrtin, Pennys. No lx, Bk Flag, Germs, Descendts. 323-957-4841.
\*Fem bealing bass plyr sks drmmr & guit to jam/w. Infl Mlca, GnR, LL CoolJ, Bullet Bos. crsdragon@juno.com
\*Fem drmmr req for all girl band. Fire in your bones & solid timing. Rehrls xpensd p. 310-655-2736.
\*Fem perc wntd for fem frontd band. Backup vocs a must. Joey 818-211-5052.
\*Fem singr/sngwrtr lking for musics for live gigs, studio, wky jams. Music is moody, dk, dramatic. Elizabeth 661-253-1653.
\*GLORYHOLE sks drmmr. Glam, punk, hvy pop snd. Great songs, gds, CD, lckout. Be dedicated, song orientd, willing to recrd & tour. Daniel 323-906-9225.
\*Guit lking to start hvy band. Lking for dbl bass drmmr. Infl int ArchE, Carcass, Sabbath, Shivaji 818-775-1089.
\*Guit/sngwrtr skng musics to form Ween, BFrissel, MRBot, NYoung, Beck, TWalls, infl band. Keith 818-873-7014. keith\_shapiro@hotmail.com
\*Hrd core drmmr wntd. Very talented, driven desrte & your word dependbl. Plenty of gigs etc. Rudy 323-257-2695, 323-769-5300.
\*Hrd hitting drmmr wntd by modern HR band. Gd image req. Call to see Whiskyguy on video. NoHo area. 213-212-5374.
\*Hrd hitting who can lay bak, nndd for immed recding to live sit. Hrd, loud, classc to modern rock. John 310-821-5374.
\*Hrd hitting, solid R&R drmmr to compit bad ass R&R band. Iggy, Bowie, Who, Zep, Styie & all a must. Srt hair & tattoos +. 213-205-3445.
\*Hungry drmmr/perc, 18-25, avail for wr west cst tour. LA gigs. Vly studio & rehrls 3xwk Infl Garbage, DiFranco, Portshd, Alanis Michelle 310-785-7284.
\*If you're highly skilled drmmr & like anything from Emo to all rock, page. We'll send you tape. Dave 805-662-0039.
\*Indie label modern all pop acvt skng disciplnd quick leang enthds drmmr/backup voc open to perfrmng w/people & machns. Great connex. Be 100% togethr. mayron@brutaldks.com
\*Industrl band sks replace drmmr. Very pro band. You must be the same. Lots of gigs & showcss. 213-829-3153.
\*Industrl gothic. twistly melodic trbal rock. Wealth of pain & rchs of xtacy told in illumnatd haunt'd fairytale. S'ly dedicatd, no druggys. 323-957-2149.
\*LA HR band nndd someone who can pound. Our styles incl punk, metal & industrl vgrnties. 2000@yahoo.com
\*Latin, jazz rock fusion band in Lng Bch OC area. For recrdng & live gigs. Infl jazz. KCrmsn. Liquid Tensn 562-426-9005.
\*Lead guit sks HM dbl kick drmmr. Nm smkr. no alcohc. no drugs. Hrd working & dependbl. srs only. Brady 310-879-5447.
\*Male & fem vocs skng 2 guits & drmmr. Infl TChapman. Nlmsen. Train. CCrows. wreggie infl 323-512-7186.
\*Male voc w very distinctv vox & great songs skng drmmr for melodic, mainstrm pop rock band w modern snd. No flakes pls. 310-839-9726.
\*Modern rock drmmr for band w maj mgmt. Srs inq only. No drugs. Kelly, pgl 213-719-3032.
\*New almos HR band sks perm drmmr & bass. 18-26 only. We love Janes. Love Rocks. Bowie. Smrths. Porno. Bauhaus. 626-339-6120.
\*Perc wntd w lots of toys to help us bombard listnrs w snits. We're kinda punk, pop, rock, folk, mellow &

MUSICIANS WANTED

noisy, Sayne 626-794-8143.
\*PORNO WHORE nndd you! Fem frontd band formng to write hvy innovatv music. Hvy hittr, no drugs, unique indivs only pls! Lv nasty msg. 818-377-4563.
\*Pro drmmr for xnt progrs rock band. 15 yrs exp, demo a must. Dedicatd, druggless, motivatd. Infl Yes, Kansas, DTreat, 818-981-4882.
\*R&B soul band w/xotic lead, album & gigs, sks pro perc. Latin, afro Cuban sens. Must be loyal & dedicatd. Rehse Tues in SFV, andra@rosoucol.com
\*Retrofuturistic band, Modern, Rocky Horror, Ziggy type tunes, big rockin guit, lat drum grooves & supr melodic 3/4 pr harmnys, neds drmmr. 323-653-1545.
\*Seasnd pros w/day careers skng drmmr w/simr sit. 5th Bay. Rehrls 1XWK for love of music. Cheryl 310-715-7911, Sherman 818-994-5190.
\*Singer & gut plyr lking for hrd hitting drmmr. Infl Snot, Pennys, Machndh, Ages 20-25. Ron 714-201-8983.
\*Singer w/CDs, promos neds backup RnR musics for live gigs & recding this summer. www.nobodysrpresent.net. 310-786-5732.
\*Singer/guit skng drmmr & bass to help large unique snd & pwrfl artistic vehicle. SunnyD, Gomez, Drive in Aaron 310-202-8231.
\*Verve, Nirvana, Floyd. Drmmr nndd for all band. 310-280-3772.
\*Where are you? Drmmr wntd for band into melanchly snd into Verve, Slowdive, Cure, Cocteau, Ride, Bloyd VAl. Slow simplt drums. 818-763-3144. Somatic23@aol.com
\*Wntd, dead or alive, fem drmmr. Reasons for being infl by Reznor, Manson 323-957-4646.
\*Working T40, rock, blues band neds perm drmmr. Glendale CA. Musicians have day job, no prost! P'd & free gigs. Dennis 818-246-7500, dwneider@prof-soft.com
\*Xnt drmmr nndd for orig rock band. Feel must be strong, tight, steady creatv w/ versatl. Crafty tunes range from hrd to mellow. 310-453-5491.

PRODUCTION

sks musics or other singr/sngwrtrs to form duo/band. Shawn 661-799-0424.
\*Male voc w/comrml appeal & gd taste, working on demo. Nid products, co-sngwrtrs to help. Or band. Infl Bowie, Garbage, Seal, Bjork, Laurits 323-662-7499.
\*Male voc, blue eyed soul, sks sngwrtrs speczng in pop, all soul. Phil 818-623-8174.
\*Pop, rock, all singr/guit bass/sngwrtr sks singr/guit bass/sngwrtr to bck ea other up. Pasadena area. Bill, lv msg. 323-257-6757.
\*Quality angnt, all genres, avail. Bck catalog of 200+ songs. Curr singng w/band Salt Of The Earth. mp3.com/site for more info, & curr 3 songs. colin@burnley21.fsnet.co.uk
\*Rock backup singr, HM guit, singr/sngwrtr & rap lyricst wntd for studio, touring. Mon-Fri noon-6pm. Mike 562-877-3683.
\*Talented artist from Paris, lking for recrd deal. Ethno techno dance. http://www.multimedia.com/moveover/, fchic@free.fr
\*Unsignd singr/sngwrtr w/75 songs from AAA to rock to cntry. Radio friendly, some defnity hit matrl. Want them to be heard. kenne@broadcastmusic.com
\*Writers avail for hipop, rap & R&B. Wize/TRB II 323-291-1627. wize2nice@aol.com

31. PRODUCERS WANTED

If you are an AVAILABLE Producer you must call our display ad dept.

\*A-list producer/chemist w/formula to transform great songs into platinum hits. wntd for singr/perfrmng/sngwrtr Srs? Oppor avails, make this call. 213-861-8854.
\*Eria, nct latin sensatn, lking to work w/new producers for collab. Have contax, demo, p. Lking for new snd. Infl R&B, pop, latin 662-935-2436. eriq\_v@hotmail.com
\*Great HR act FLESHGORDON. sks label & or producr w/kr recrd. We've got goods, can you deliver? Chk mp3.com/fleshgordon 732-229-0551.
\*Lking for R&B or pop producer for indep proj to be released Fall 2000. 562-924-7632. ljay@108ent.com
\*Male cntry, rock singr/sngwrtr w pwrfl voc. great range. Have demo CD & connex. Skng estab producer. Shawn 661-799-0424.
\*Male voc w comrml appeal & gd taste. working on demo. Nid products, co sngwrtrs to help. Or band. Infl Bowie Garbage Seal Bjork Laurits 323-662-7499.
\*Nid producer for band. Anthro drums or singr. T.J. drums. Mike. Have demo CD & connex. Skng estab producer. ryrdird88@hotmail.com
\*Pop music singr/sngwrtr lking for talentd dedicatd producr/mgr. For debut album recding proj. Must be srs & pro. 909-263-6528.
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