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MUSIC CONNECTION

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Peter Tangen/Retna Ltd.



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ROY THOMAS BAKER

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FEEDBACK

Benefits Needed

Gary Whitman, Citadel
Sun Valley, CA

"Is anybody going to do some benefits for the victims of L.A.'s torching? Insurance policies don't usually cover fires that are the result of riots and lots of small, struggling business owners are in serious trouble. If the entertainment community in L.A. really cares, they could show it by jumping on this worthy cause. I know our band, as well as lots of others, that would donate their talents. Come on, promoters, clubs, radio, publications, retailers. Make it happen."

Seattle Sound

Manray Wheaton
Hollywood, CA

"The so-in-it's-out Seattle sound, I feel, can only be artistically represented by three bands: the Melvins, Skinyard and Soundgarden. I just don't see how any of these other bands will survive after this fad expires. I sincerely hope Alice in Chains proves me wrong."

Where's Marty?

Joe Buckwald
Los Angeles, CA

"I represent Marty Balin, the artist, and for the last several issues I've been trying to get a plug in your magazine on our product, a new CD released by GWE Records. I can't understand why it is so difficult about getting a plug in your magazine. Marty Balin is a well-known artist and I think he deserves the recognition. I've sent the product to you and I'm availing myself of

your Opinion Hotline to see if we can't break through and get some sort of a plug for a product which you have in your possession and I hope you listened to it. I think it has great potential."

[Editor's Note: A review of the new Marty Balin CD appeared four issues ago—Vol. XVI, #8. This is a perfect example of why you shouldn't miss a single issue of *Music Connection*.]

A&R Gripe

Dear MC:

If I hear another A&R person complaining about how there is no "scene" in L.A. again, I may scream instead of sing!

Hey, A&R people—get your heads out of the sand and your ears out of the tin can! There is most definitely a scene here in Hollywood and it is busting out at the seams! It has also been virtually ignored by both the media and the record labels.

You won't find "the scene" in the Sunset Strip clubs. Yes, that scene is dead! But check out the many, many coffee houses in the Los Angeles area (Highland Grounds, Mama Pajamas, the Iguana to name just a few) and you'll find out where the fresh and original talent in L.A. is. Jazz, folk, country, blues, rock, classical. It's all there under your nose. People who love music playing music. The scene has been around for a least three years. Where have you been? Not checking us out and not signing us!

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Hollywood, CA

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CALENDAR

By Trish Connery

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

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

Current

□ The Los Angeles Music Network (LAMN), an organization for record industry professionals, will hold its next meeting Tuesday, May 26 from 6:30-9:00 p.m. at Blak & Bloo, 7574 Sunset Blvd. in Hollywood. Admission is \$5.00 for industry professionals, \$10 for non-industry attendees. Speaking at this month's meeting will be Howard Miura (Director of Alternative Promotion & Marketing, Polygram Label Group), Brute Bailey (National Promotion Director of Rap and Alternative Music, MCA), and Scott Martin (President, SRO) on "Getting Records to Radio." The panel begins promptly at 7:00 p.m. In addition, LAMN will be accepting donations of food and non-perishable items for riot victims in the Los Angeles area. Items such as canned and boxed foods, baby food, diapers, blankets, clothing, light bulbs, candles, etc., will be accepted. All items will be donated to the AME Church for their distribution. The LAMN meets bi-monthly to "network" in an informal atmosphere and has more than 800 members from every facet of the recording industry. The group was created to promote communication, career advancement and goodwill within the industry.

□ Personnel directors from A&M, MCA and Capitol-EMI are scheduled to speak at a free seminar sponsored by the National Academy of Recording Sciences entitled "Who's Hiring? Recording Industry Employment In The Nineties," set for June 16, 7:00 p.m. on the Chaplin Stage, A&M Records, 1416 N. La Brea in Hollywood. Speakers include Brenda Freeman, Director Personnel, A&M Records; Charlotte Claiborne, Director, Employee Relations, Capitol-EMI Music and Liz Ramirez, Director of Administrative Services. For additional information or reservations, contact (818) 843-8253.

□ The Electronic Music Box offers ongoing software user groups on the following nights: Finale software users meet every fourth Wednesday of the month, 7:30 p.m., and Vision software users meet every fourth Thursday of the month, 7:30 p.m. As with all Electronic Music Box seminars and workshops, there is no fee. The Electronic Music Box is located at 14947 Ventura Blvd. in Sherman Oaks, and information or reservations can be


obtained by calling (818) 789-4250.

□ The Songwriters Guild Foundation's June Ask-A-Pro/Song Critique session is scheduled for Tuesday, June 9, with guest Lynne Robin Green of Winston/Hoffman House Music Publishing. Ask-A-Pro/Song Critique sessions offer songwriters an opportunity to have an industry professional answer their questions and critique their material. This session is free to SGA, LASS, NAS and NSAI members. Call the SGA office for reservations at (213) 462-1108.

□ UCLA Extension has several summer courses coming up. Listed below are the course titles, instructors, dates and times, and of course, fees. "Legal And Practical Aspects Of The Recording And Publishing Industries," Richard Schulenberg, J.D., instructor, Saturdays, July 18-August 8, 9:30 a.m.-5:45 p.m., \$325. "A Musicians Guide To Home Recording," Peter McIan, instructor, Thursdays, July 9-September 10, 7:00-10:00 p.m., \$355. "Bringing The Power Of Music To Film: A Film Scoring Seminar With Charles Bernstein," Wednesdays, July 8-August 12, 7:00-10:00 p.m., \$225. "Dance For Music Video: From Hip To Postmodern," Janet Roston, Tuesdays, June 23-September 8, 7:00-10:00 p.m., \$350. For more info on these courses, or to enroll, contact UCLA Extension, (213) 825-9064.

Re-Caps

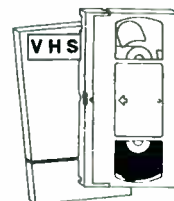
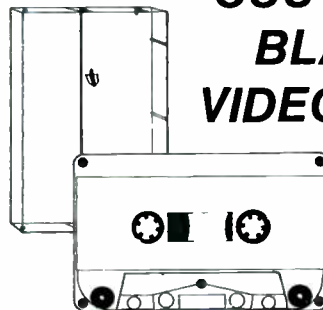
□ Songwriter/engineer Paul Shapiro of Songwood Studio will be teaching his hands-on course, "Making The Professional Quality Demo At Home," at Pasadena City College beginning July 1. Most of the six to eight classes are held right at Shapiro's Pasadena based studio and students will participate in the making of a professional demo from start to finish and will receive cassettes. Contact (818) 351-8744 for more information.

□ The American Film Institute - Apple Computer Center, is sponsoring "Movie Music And Cue," a hands-on tutorial designed for film/TV composers and music editors. This two-day seminar is held Wednesday and Thursday, July 22 - 23, 7:00 - 10:00 p.m. The fee is \$135 for AFI members, \$145 non-members. All classes are held on the AFI Campus (2021 N. Western Ave., in Los Angeles) in Room 112 of the Warner Communications building. Interested parties should call (213) 856-7690 for more information. 

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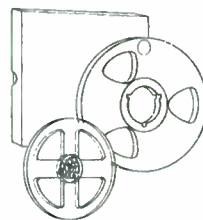
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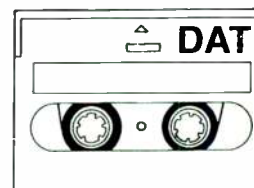
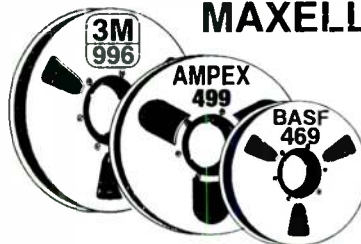


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Record and instrument stores hardest hit

Music Community Rallies To Help Riot-Torn L.A.

By Sue Gold



Goodman Music's La Brea Ave. store after it was looted and burned.

LOS ANGELES—The April 29th acquittal of four police officers accused of beating Rodney King not only showed the world how Southern Californians felt about racism, but how fast the music industry can react to a crisis. Within 24 hours of the first sign of violence, rocker Tom Petty wrote and released a song about the riots, and a few days later, L.A.'s promoters gathered to plan a series of benefit concerts for riot victims.

Petty's single, "Peace In L.A.," hit the radio two days after rioting broke out. A video was then made from news footage and sent to MTV for airing. MCA plans to release it, with proceeds going to victims of the riot. Rap and black artists also banded together to record a song, "City Of Fallen Angels," which features Tone-Loc, Gladys Knight, Kid Frost and Evil E.

While L.A.'s artist community banded together, the city's major promoters met to plan several benefits, to be held from June through September at various venues, including the Great Western Forum, Los Angeles Sports Arena, Los Angeles Coliseum, Long Beach Arena and the Shrine Auditorium.

Promoters involved in the events include Avalon Attractions, Neder-

lander Concerts, MCA Concerts, Goldenvoice and Bill Graham Presents, among others.

"It's unusual because it includes all of us," admitted Alex Hodges, Vice President of Nederlander Concerts. "Sometimes you might be thrust into a situation where you have to co-promote a show, and you do it in a cooperative spirit, but you really don't want to do it. This is something that is really more motivated, and I think everyone is accepting the view not to let the competitive spirit get in the way of doing these benefits."

The promoters held their first meeting recently at Avalon's offices and will be releasing more information on the concerts in upcoming weeks. Right now, local artists who live in the area will be the first ones to be asked.

According to Missy Worth, Vice President of Talent Acquisition for MCA Concerts, artists and ticket prices have not been decided on, but "tickets won't be high-priced. We want the public to be able to go, so whoever wants to go, should be able to." Worth added that all of the venues are lowering their fees to help in the money-raising effort.

"Hopefully, the city and the public won't forget," explained Hodges,

"because for a lot of people, this thing won't end and lives won't be back to normal in a couple of days or months. When you think about it, music has always been a healer and about people coming together. Musicians have been active in the social forefront, whether to speak out on behalf of first amendment rights or to raise money for Live Aid. There's a history of affirmative action, of doing things for the community and bringing people together."

Hodges added that all of the promoters hope more benefit concerts will come out of this. Nederlander Concerts is also asking that people who attend their shows at the Greek or Pantages Theaters bring food, clothing, diapers or cash. "We want to work with established charities like the local food banks and Red Cross to establish some receptacles or bins for people to bring these things and have someone there to accept cash donations at the concerts."

Other relief is coming from all over the community. Benefit concerts that were already planned for other charities are now giving money to riot victims, with Quincy Jones, who was recently honored by People For The American Way, donating proceeds from his night to the Racial Tolerance Mentoring Project.

Barbra Streisand also contributed \$100,000 for construction and long-term solutions. In a prepared statement, she said, "I am outraged by the Rodney King verdict and the racism that has led to this violence. I add my voice to those who are desperately calling for a new urban policy and adequate social programs that will guarantee a good quality of life for all our citizens."

While most of the buildings that house record companies and other music-related offices were spared during the riots, many music instrument stores and record stores suffered everything from minor looting to totally losing their buildings. Recording studios, clubs and stores also lost thousands of dollars from

having to close their operations due to the rioting and the curfew that was imposed on the city. One major studio reported losing between \$50,000-\$100,000 in a four-day period, and in a survey of major studios, an average of \$31,000 was lost (midline or smaller studios lost approximately \$2,700 each).

Most of the hardest hit record stores were in the South Los Angeles area, including a Warehouse Entertainment on La Brea Avenue and Tempo Records and Tapes on Crenshaw Boulevard. Other stores that were completely destroyed are Delicious Records and Discoteca Bernal, both on Vermont Avenue, and Ruby's Records and Just For The Records on Crenshaw Blvd.

Several Warehouse stores were hit, with three having to close down because of looting and fires. Their store on Vermont was looted and suffered damage when the sprinkler system went off because of fires in surrounding buildings. Their store on Sunset and Western was also looted. The outlet on La Brea at Rodeo, which was totally burned, is expected to be rebuilt at another location.

An estimate as to how much was lost will take several weeks to calculate, according to Bruce Jesse, Vice President of Advertising for Warehouse. "We're still in the process of taking inventory, but in a couple of months, we'll be close to normal. We don't know what the long-term impact will be on the marketplace in general."

A spokesperson for Music Plus declined to say how many of their stores were damaged, or if they suffered any losses, but Vincent Indrizzo, manager of the outlet's Vine Street location, said they were looted, with computer terminals and product being stolen on Friday night. Indrizzo also confirmed that a store on Vermont Avenue was completely looted, along with several others.

Director of Retail Marketing for Tempo, Joel Oberstein said their store on Sunset Boulevard and La Brea was also hit with looting on

10 >

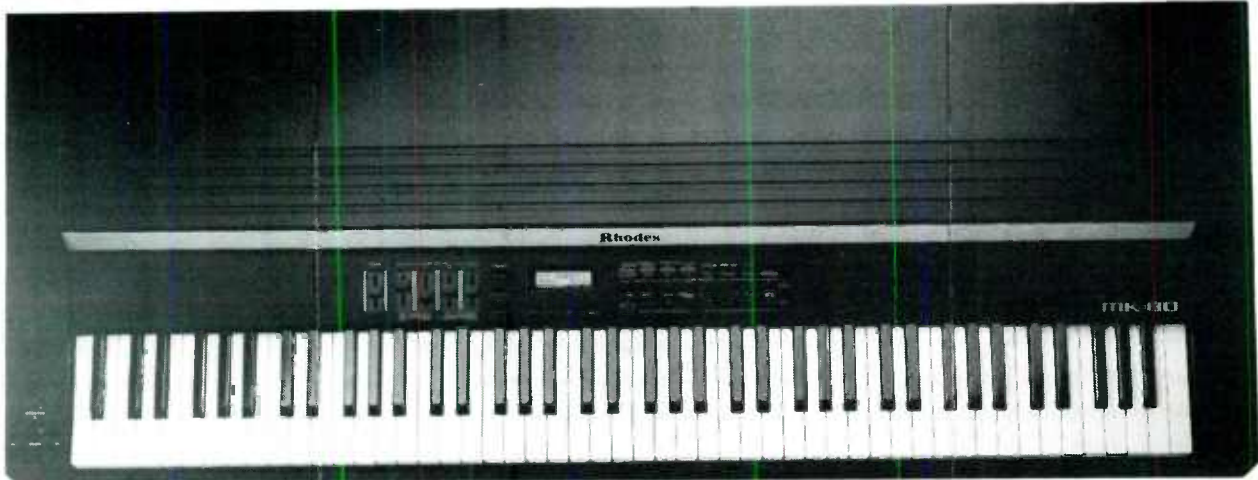


Inside and outside the pillaged Warehouse on Vermont.



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Home studio owner Chas Sanford calls it harassment

City Cracks Down On Home Studio Zoning Violators

By Sue Gold

LOS ANGELES—The stakes have been raised in the home studio controversy, with two home studios now being investigated by the city attorney's office for possible prosecution. If charges are filed, the two owners will be cited for criminal misdemeanors. Information on the studios was turned over to the Los Angeles City Attorney's office after the Department of Building and Safety completed several investigations of studio owners who are reportedly running home studios in residential zones.

According to Deputy City Attorney Henry Burr, a decision will be made whether to prosecute within the next few weeks. In the meantime, five studios have been ordered closed (names were withheld)

and several others have ceased operations due to the current zoning. "Zoning laws allow you to do hobby type things, but under the present code, without a variance, it does not allow you to run a business," explained Art Johnson, Chief of the Bureau of Community Safety. "Most of the people we talk to bring other people in [to record projects]. That's like a business, and that's not allowed in a residential zone."

Johnson added that most of the home studio owners who have violated zoning laws have been cooperative. "We try to discuss it with the people and tell them it's a problem. A lot of people are good about it and do go legitimate by opening up in commercial locations."

Producer/songwriter Chas

Sanford's home studio is one of the cases currently under review by the city attorney's office. Sanford's studio has been a prime target because of certain projects which were recorded there (Roger Daltrey and part of Chicago's 19th album). In a prepared statement, Sanford claims he has been harassed by the Department of Building and Safety.

The controversy surrounding home studios peaked in 1989 when a brochure advertising Sanford's home studio ended up at a studio in Hollywood. The Department of Building and Safety was called and an investigation soon followed. Professional studio owners in Los Angeles formed HARP (Hollywood Association of Recording Professionals) to try and fight the home studio owners.

"Artists' home studios have nothing to do with the problem. We're talking about commercial

studios in people's houses," said Buddy Bruno, a member of HARP and owner of Conway Studios. "It's a problem of tax evasion and operating illegal studios."

Another major studio manager, who did not want to be identified, said, "Everyone has a right to make a living, but on the other hand, if they are in competition with professional studios, they should be subject to the same considerations that we are. A lot of home studios aren't subjected to those kind of laws and it lowers their overhead, so it's unfair competition."

Sanford says that he hasn't used his studio for any projects other than his own work in two years and is being singled out by the professional studio owners. "Basically, the Department of Building and Safety is now like a little police force for the HARP guys. They call and report the studios, and since they haven't been effective in shutting us down, they're now citing people to death until they sell their house or declare bankruptcy."

Sanford bought his house in 1986 from a member of Supertramp with the studio already in place. He has made arrangements to move the studio to One On One in North Hollywood at the end of June. **MC**

◀ 8 Riot Aftermath

Thursday night, but other than broken windows, went unharmed. "They weren't in long enough to get a whole lot of stuff," Oberstein said. "We pulled all of what was left of our product out of there on Friday morning. We just decided that would be the best thing to do."

Instrument stores were also hit, with Goodman Music's La Brea store being totally burned to the ground. Owner Joe Goodman says looting of the store started about 3:00 p.m. on Thursday, April 30th, the first full day of rioting, and the fire broke out about two hours later. About \$900,000 in instruments and equipment was lost. "We closed early because there was so much rioting, and it seemed to be getting bad," Goodman said. "After our building burned down on Thursday, we got armed guards for our other stores. We'll keep them indefinitely." Goodman said none of his other stores were damaged, but the store that burned was under-insured and he expects to have a substantial loss.

Nadine's in Hollywood lost about \$80,000 worth of equipment and instruments, according to Mike Quine, Operations Manager for the store. "There was a lot of activity in the sky over Hollywood on Thursday night, so we had a feeling something was going on," he said. Sev-

eral Les Pauls and custom guitars were taken, as well as keyboards and a 16-channel mixer. "They knew what they were getting," Quine claimed. "It was not a looting situation. It was more like burglars, and that's evidenced by what was taken."

Quine also has witnesses to his thefts and is in the process of getting descriptions. Besides the loss from the stolen merchandise, Quine estimates he lost \$30,000 to \$40,000 in sales from closing because of the riots. He blames the media for the rioting getting out of control. "They showed people looting, and you can look at that and it's the go-ahead."

The Guitar Center in Sherman Oaks also suffered minor damage when rocks were thrown through their window and several guitars were taken. Most of the guitar shops on Sunset Boulevard weren't damaged, other than losing money from closing for the curfew. One of the stores estimated losing about \$6,000 and said they also removed their merchandise from the store on Friday morning in case things got out of hand over the weekend.

Most of the stores are working on stronger security to be more prepared if anything like this should happen again. "You're going to need a note from God to get into our store now," Quine said. "We're putting up new security systems, and we're fortifying the ones we have." **MC**

KIIS ALL-STAR AIDS BENEFIT



Almost a quarter of a million dollars was raised by KIIS-FM and Sega of America's recent "KIIS And Unite" Pediatric AIDS Foundation benefit. The all-star concert, held at the Irvine Meadows Amphitheatre, featured performances by Richard Marx, Amy Grant, Luther Vandross, Color Me Badd, the Smithereens and Eddie Money, with special appearances by Tevin Campbell and Wilson Phillips. In addition to the concert proceeds, money was raised by an auction which featured an autographed U2 guitar (\$10,000), Sting's motorcycle (\$7,500), a Michael Jackson gold record (\$4,500) and a Rod Stewart worn and autographed concert suit (\$2,300) and the generous pledges of KIIS listeners. Pictured: Richard Marx and Luther Vandross and pop trio Wilson Phillips.

Elvis Fifties Box Sets Record Straight

By Keith Bearn

LOS ANGELES—RCA has announced the release of *Elvis: The King Of Rock 'N' Roll—The Complete '50s Masters*, an ambitious five-CD set containing every master take the King of Rock & Roll recorded for the Sun and RCA labels during the Fifties. Scheduled for a late June release, the box set, which will include a 92-page booklet with numerous rare photographs culled from the Graceland photo archives, contains 140 tracks chronologically sequenced, including fourteen previously unreleased performances and a set of collectible stamps sporting Elvis LP covers of the Fifties.

Two years in the making, all the tracks have been digitally remastered from the original RCA and Sun Records masters and, in the case of acetate recordings, have been painstakingly restored and transferred. "This is the complete Fifties package," says Don Wardell, project coordinator and co-recipient of a Grammy for Best Historical Album for the *Tommy Dorsey/Frank Sinatra Sessions*. "It's every master take from 1953 through his departure into the army."

"Two years ago, BMG Music formed an international restoration committee to restore the Elvis cata-

log and eliminate all fake stereo, hiss and any audio distortion," adds Wardell. "Some less than desirable packages have now been deleted. The committee identified the core catalog and has been restoring by decade from the best available masters from all over the world."

A worldwide search for the best masters, led by co-producers E.M. Jorgensen and Roger Semon, which combed record vaults in New York, Indianapolis, Nashville, Hollywood and the archives of movie studios and the collections of audiophiles and Elvis fans, has resulted in a package which the producers promise will sport the best possible sound.

Among the treasures included are both sides of the legendary acetate ("My Happiness" and "That's When Your Heartaches Begin") that Elvis recorded in 1953 for his mother, Gladys (licensed from a childhood friend of Presley's who said that Elvis left it at his house and never came back to retrieve it) and an Elvis demo of "Fool, Fool, Fool."

RCA is preparing two more Elvis sets, one containing his Sixties output and one profiling the Seventies.

The Complete '50s Masters is easily one of the most important and eagerly anticipated reissues of the year. MC

RAITT HONOR



Multi-Grammy winner/Capitol recording artist Bonnie Raitt received an Honorary Doctor of Music Degree from the Berklee College of Music during that institution's commencement ceremonies on May 2. Capitol-EMI Music Chief Executive Officer Joe Smith also received an honorary Doctorate and served as Principal Commencement Speaker.

By Michael Amicone



Bob Goldstone

Capricorn Records has announced the appointment of **Bob Goldstone** to the post of National Sales Manager. Goldstone moves over to the newly resurrected Capricorn Records following a two-year stint with I.R.S. Records as Western Regional Marketing and Sales Director.

In more Capricorn news, **Jim Trapp** has been named National Director of Promotion, and **Scott Madden** becomes the label's Midwest Regional Promotion Director.

Jive Records has appointed **Lynda Simmons** to the post of Manager of Creative Services. Simmons will oversee the label's video production and photo sessions, in addition to cultivating image, styling and the overall look of Jive's roster of artists. Simmons was formerly with Mercury Records.

MCA Records has announced the appointment of **Robbie Snow** to the post of Director of Marketing. Snow was previously the Director of Marketing for RCA Records.

In additional MCA news, two new appointments have been made in the label's financial department: **Chuck Ciongoli** has been promoted to Vice President and Group Controller for the Records, Distribution and Music Publishing activities of the MCA Music Entertainment Group; and **John Harney** has been advanced to the post of Vice President, Royalties, MCA Records.

ing and sales departments in financial and business matters, including the preparation of marketing plans. **Michael Greenspan** has also been appointed to the post of Senior Director, Strategic Planning and Analysis.

Def American has named **Chris Payne** to the post of Regional Promotion Director. Payne, who was formerly a local promotional representative for Charisma Records, will oversee all radio promotion in the Southern U.S., including Texas, Oklahoma, Louisiana, Tennessee and the Carolinas.



Jim Crawley

Jim Crawley has been named to the post of Label Manager for Columbia's newly formed label venture, **Chaos Recordings**. The label's initial releases will be albums by world music group Wailing Souls, rock trio Collision and singer-songwriter Brenda Kahn.

In more Columbia news, **Thomas Carr** has been named to the post of Director, Corporate Security, Sony Music Entertainment Inc.; **Y. Ashley Fox** has been promoted to East Coast Manager, Black Music Promotion, Columbia; and **Mich-Chan Benjamin** has been advanced to the post of Local Promotion Manager for the Southwest region.

Studio 56 owner **Paul Schwartz** and **Gilles "Frenchy" Gauthier**, formerly Vice President of Marketing for Impact Records, have announced the formation of **56 Entertainment**. The new entertainment company will be involved in record production and marketing, music supervision for motion pictures, video production, broadcast interviews and advertising promotion.



Pat Weaver

Northern California-based audiophile label **Mobile Fidelity Sound Lab** has announced the appointment of **Pat Weaver** to the post of Director, Marketing and Public Relations. Weaver was recently Public Relations Manager for Turner Network Television in Atlanta.

EMI Records Group North America has named **Gillian Kellie** to the post of Senior Director, Label Administration. Gillian will assist the promotion, market-



Toby Emmerich

New Line Cinema has appointed **Toby Emmerich** to the post of Vice President of Production and Senior Vice President of Music. Emmerich, who will be based in the New York office, was formerly an executive in charge of film music for Atlantic. MC



Marc Geiger

Company: Def American Recordings
Title: A&R & marketing
Duties: Talent acquisition & marketing
Years with company: Six months

Dialogue

Label Focus: "I guess lots of people think we're primarily a metal and rap label but that's really not the case. The Black Crowes aren't metal, the Jayhawks aren't metal and the Red Devils are a blues band. I see it clearly as our label having a wider focus than most. Right now, what we're trying to do is delve deeper into the alternative marketplace and develop it fully."

Talent Agent: "As an agent, there are some A&R responsibilities, but only with regard to acquiring an act to be handled on a live basis and booked. As an agent, that is basically where your responsibility stops. You have no input regarding selection of singles from an album, what kind of video gets made or tour support. Nothing further to do with the artist's career. As an agent, I didn't feel I could do enough for the artist, and that was very difficult for me to accept. It's funny how people thought I was so powerful with my job at Triad when in fact I felt powerless."

Meeting Rick: "As an agent, I represented Danzig, so Rick and I knew each other. Rick is a lot smarter than I am. I'm just in my infancy in learning how to be an A&R man. I know how to be an agent but not an A&R man so I take a lot of direction and guidance from Rick. I discuss every-

thing with him; we talk music together constantly. That's how we work."

Dual Roles: "I didn't want this A&R job to turn out like my agency job where I can only take an artist so far. I didn't want another no-win situation. That's why when Rick and I go out to sign an act, I'm also involved in the marketing plans of that act, which is very exciting."

The Local Scene: "I'm somewhat on top of what's happening on the local scene, but not really. My focus is on whatever I think is great. I read a lot, I listen to an awful lot of records and I buy lots of imports. When I read a cool review of a record, I go out and buy it and see if it turns me on. I don't go out to clubs very much to see local bands. I find it to be a complete waste of time."

Unsolicited Tapes: "I get lots of unsolicited tapes, but for the most part, I don't listen to them. If someone happens to tell me about a certain tape, I might listen."

Talent Ingredients: "One thing that would turn me on about a new band is if they were creating an incredible buzz in their own market—usually from a live show."

Rick's Head: "Rick is completely musical. He's only concerned with being dangerous and being cool. He doesn't want anything on the label that anyone else is signing. He doesn't want anything that's a formula or anything that can be sold as product. He's really concerned about that. And I feel exactly the same way he does. He's not a traditionalist. He's willing to break new ground whenever possible. Rick is incredibly creative to work with. He's so much smarter than I am, and I'm constantly learning from him. It's a big challenge to think like he does or to anticipate his thinking."

Success Rate: "Our label has a great success rate because Rick hires the most talented people in the industry. Mark DiDia who is the General Manager and handles the radio

here is the best there is. And Heidi Robinson—VP of Media Relations—there's nobody better. I hired her to publicize Lollapalooza while I was still over at Triad. She's the very best publicist in the world. Rick hires great people and hopefully, great people produce great results. And on top of all that, he signs great bands."

Image: "A lot of our acts are different both musically and in that their image is severe. Dangerous. And I think that's very important because it lends a lot to the music. Rick believes that rock & roll should be dangerous. And I completely agree that it shouldn't be safe. Rick is deeply founded in that belief."

The Artists: "Both Rick and I are completely artist oriented. The funny thing is that I came from a pretty big company where I was like the big college alternative guy who wore T-shirts and jeans to work and thought I was very radical. Then I came here to Def American, and I feel like the head of Business Affairs. I feel like such a nerd compared to my environment here. The environment here is so artist oriented; so conducive to doing crazy things. I think the secret is to fuck with convention and you'll have some success."

Advice: "My first bit of advice would be to be very good live. Work on your live show. I get a million tapes, and it's very difficult for me to figure out which are the good ones when all I have is a big box of tapes in front of me. However, the way I might get to hear about a great live band is if a friend of mine tells me about them. Then, I would go through my box of tapes and pick up the one in ques-



Move over New Kids and give it up for In Effect, a rappin', dancin' and singin' fivesome that has been performing in and around the Los Angeles area for various groups of screaming prepubescents. The industry is already buzzing about their cool moves (an industry showcase was held recently in North Hollywood) and potential crossover material, which includes an updated version of Ray Parker, Jr.'s "Jack And Jill." Catch these guys when you can, 'cause they're likely to be signed soon. In Effect is money in the bank.



Tom Farrell

Belfast-based band Ghost Of An American Airman takes time out to pose with their Hollywood Records A&R Rep Claudia Stanten, directly after their recent Club Lingerie show. Pictured above (L-R) are vocalist Dodge, bassist Alan Galbraith, Stanten, drummer Matt (also avoiding the cumbersome last name) and guitarist Ben Trowell.

tion. I also think that the real street people in the world are the club owners and the club managers. These are the people that live on the street all day. When we picked up Jane's Addiction at Triad it was because they were playing the Scream club and causing a great buzz on the street because of their live performances. If there's a buzz going on somewhere, that really perks up my ears. If you intrigue one writer or one club owner to champion your cause then the buzz will get going. And that's how you'll get noticed.

Another way to go and get noticed is to put out an EP. It costs only a little more than releasing a cassette and people are more likely to listen to it. I personally love listening to indie releases. Save up some money and press up CDs and then send them out to all the labels and all the radio stations. Hopefully some people will play it, and you'll get a buzz going that way, too. You'll also be able to learn a lot about the recording industry and music business that way."

Grapevine

The **Guns N' Roses/Metallica** co-headlining extravaganza scheduled for August 22nd seems to have the go ahead to play at the **Rose Bowl** in Pasadena. In order to get the venue approval, however, promoters **Avalon Attractions** are said to have agreed to a penalty clause which stipulates that if the show goes beyond the midnight curfew, Avalon will pay the city of Pasadena \$4,000 per minute beyond 12:01 a.m. Knowing Axl's temperament, expect a win-win situation for Pasadena.

Texas-based **Ten Hands** who record for **Slipped Discs Records** will head to Los Angeles for an industry showcase on June 9th at the King King and will then play a midnight show at the Whisky on June 12th. Catch them if you can.

Garth Brooks won his second consecutive **Entertainer Of The Year** award on the recent **Academy of Country Music** show.

ZZ Top currently seeking a

megabucks recording deal. Their new **Greatest Hits** album is their last for Warner Bros.

Guns N' Roses is scheduled to televise their June 6th concert from Paris, France, on a pay-per-view basis. Band will be supported by **Soundgarden**.

Psychedelic/alternative/metal band **Kill Big Brother** will make their Los Angeles live debut at the **Central** on May 29th and then hop over to the **Palace** for another gig on June 24th.

Who's hot on the Strip? How about **Big Bang Babies**, **Sykotik Sinfoney**, **Cold Gin** and, still hangin' in there, **Swingin' Thing**.

Chart Activity

Although the new **Beastie Boys** album debuted high on the **Billboard** charts, I don't think it'll have the legs to stay there. There just doesn't seem to be a CHR crossover hit anywhere on the record.

Look for the **B-52's** to release their Nile Rodgers/Don Was-produced album **Good Stuff** or about July 1st. This is the first album without Cindy Williams who left the band.

Columbia has released **Mariah Carey's** live version of the J5 hit "I'll Be There."

In early June, Geffen will release **Back To Basics—The Essential Collection 1971-1992**, a greatest hits package from **Olivia Newton John**. The set will also contain four new tracks.

Don't miss the great debut album from **Helmet** on **Interscope Records**.

Have you checked out the cover of the new **Danzig** album on **Def American**?

Some current releases include new albums from **Iron Maiden** and **Black Sabbath**. Say, what year is this anyway?

On The Move

Tim Sommer has been named west coast A&R Rep for **Atlantic Records**. 



Larisa LaStow

Contact: Michael Houbrick
(213) 467-2566

Purpose of Submission: Seeking label deal

- ① ② ③ ☆ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Larisa is a pretty, soft-voiced songstress/writer with a penchant for creating nice, flowing melodies for her songs, all of which were co-written by Larisa and John Trujillo. The artist seems to take somewhat of a hippie approach to lyrics: "Open your heart let light in/Everything you need you'll find within." Or how about these lyrics from the song "Long Way Down": "Up in the sun, I watch you fly/Wings unfolded, painted blue sky/Why aren't you scared to fly so high?/It's a long way down graceful poet in flight/It's a long way down graceful poet in flight." Though structurally her songs are well-crafted, they all seem dated and a bit on the wimpy side. Try adding some crunch to the tracks and start singing about things more relevant. Pull this demo tape and start anew. If you find that nothing comes out, find another song collaborator.



Ira Brown

Contact: Stephen Stohn
(416) 362-1812

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

To begin with, Brown's demo package was very professionally prepared which made it easy to learn about the artist and his songs. Score a few points for neatness. Now, on to the music: Singer/songwriter/producer Ira Brown assembled a crack team of musicians to perform on his original material. His tunes are solid and interesting—especially the opener, "Fragile Man." To show his musical diversity, Brown also included a powerhouse instrumental, "Pandemonium," which works well within the framework of his demo tape. All in all, Brown is an interesting writer and should be heard. I don't feel he deserves a record deal at this point because his songs aren't exactly hitting the bull's-eye. But they are getting close and for that reason alone it's well worth listening to his tape.



Yeah Right

Contact: Rinat
(818) 508-4424

Purpose of Submission: Seeking management and label deal

- ① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Yeah Right is a Los Angeles-based hard rock duo comprised of Rinat (that's it—just one name) and Steve Ripley. The duo is responsible for writing, performing, producing and engineering their five-song demo submission—and a good one it is. The vocals are clear and balanced and the tracks have crunch when needed. Though this is only an eight-track tape, the duo clearly made the best of their facilities. Although all of the songs are on the right track, they need to be a bit stronger. Ripley plays a mean guitar and is the highlight of most of the tunes. Rinat sounds best when singing and not shouting in a mousy voice. With some stronger material, these guys can compete with Heart and Benatar in the rock arena. Their next tape should be the one to call for. On the right track, though.

To submit product for analysis, send your packages (including photo, bio & contact #) to: **Music Connection Demo Critique**, 6640 Sunset Blvd., Hollywood, CA 90028. All packages become the property of **Music Connection** magazine.



Pat Lewis

DrInk Deep performed at a recent ASCAP-sponsored "L.A.'s Best Kept Secrets" showcase held at the Coconut Teaszer in West Hollywood are (L-R): Andy Kaulkin, piano; Fritz Michuad, guitar; Margaret Mittleman, Creative Manager, West Coast, BMG Music; Phillip Stevenson, singer/songwriter, guitar; Dicky Ruiz, bass; and David Harte, drums.



Pat Lewis

BMG Music Publishing signed a co-publishing/development deal with local Los Angeles band Carnival of Souls. Pictured after their recent showcase at the Coconut Teaszer in West Hollywood are (L-R): Andy Kaulkin, piano; Fritz Michuad, guitar; Margaret Mittleman, Creative Manager, West Coast, BMG Music; Phillip Stevenson, singer/songwriter, guitar; Dicky Ruiz, bass; and David Harte, drums.



Pat Lewis

Creating quite a bit of interest amongst the publishing community is Norman, Oklahoma band the Chainsaw Kittens. The band recently came to Los Angeles to showcase its punk/thrash/glam wares to hords of industry folks and fans alike. Pictured is the band's flamboyant vocalist/songwriter Tyson Meade taken at Bogart's in Long Beach. It still remains to be seen which publishing firm will grab this up-and-coming band.

PolyGram/Island Music Songwriter Activities

PIM has moved their offices to the A&M Records lot. The new address is: 1416 N. LaBrea Ave., Hollywood, CA 90020; phone: (213) 856-2699; and FAX: (213) 856-2664.

Phil Galston co-wrote the smash single by Vanessa Williams "Save The Best For Last."

The Shakespeare Sister song "Stay" has held the Number One single spot on the U.K. charts for eight weeks. **Marcy Levy** and ex-Bananarama member **Siobhan Fahey** make up the hit duo.

Barry Reynolds was in L.A. last month writing with **Robert Kraft** and **Bette Midler** for Midler's new album on Atlantic.

The Crash Test Dummies (Arista) won the Juno Award for Best Band For 1991 last month in Canada.

Stevie Salas has four songs on the new Sass Jordan album *Racine* (Impact). Salas is scheduled to have the third single. He has also just returned from Canada where he wrote with **Jeff Healey** (Arista) for the group's upcoming album release.

Aaron Zigman has been working

with **Jason Scheff** of Chicago for the group's next Warner Bros. album. Zigman has also been writing and producing for **Nona Gaye** (Third Stone/Atlantic).

My Little Funhouse, an Irish band that signed a co-publishing/development deal with PIM, recently played a showcase here in Los Angeles.

The **Black Crowes** (Def American) have recorded the **Bob Marley** song "Time Will Tell" for their upcoming album.

Zomba Music Publishing Songwriter Activities

Zomba has the Number One debuting LP on the charts with **Def Leppard** and the Number One R&B album with **Gerald Levert**.

Songwriter/producer **Wendy Waldman** is the co-writer of Vanessa Williams' Number One smash hit "Save The Best For Last."

Teddy Riley has seven songs on the new **Michael Jackson** LP. Riley is currently involved on approximately eight songs on **Bobby Brown's** LP along with thirty other LPs currently on various *Billboard* charts.

Mutt Lange co-wrote and produced all of the songs on the **Bryan Adams** LP.

Zomba has two singles that are about to go Top Ten on the Country charts written by **Collin Ray** and **Sammy Kershaw**.

Bug Music International Songwriter Activities

The new **Peter Case** LP *Six Pack of Love* contains co-writes with fellow Bug writers including **Billy Swan**, **John Prine**, **Tom Russell**, **Diane Sherry**, **Fontaine Brown**, **Bob Neuwirth** and **Fred Koller**.

Jude Johnstone's "The Woman Before Me" is a **Trisha Yearwood** single.

Los Lobos have written and will perform the music for a children's video *Little Miss Sure Shot*, narrated by **Keith Carradine** through **Rabbit Ears**.

John Prine and **Larry Crane** have songs on the soundtrack from the **John Mellencamp** film, *Falling From Grace*.

David Goldblatt has succeeded **Andy Summers** as Music Director on the *Dennis Miller Show*.

Cheryl Wheeler's "Aces" is a **Suzy Bogguss** single.

Steve Berlin is producing the new **John Wesley Harding** LP.

Bug writers scored Grammys: **John Prine** won for Best Contemporary Folk LP (*The Missing Years*), **John Jarvis** won for Best Song of the Year, Country ("Love Can Build A Bridge") and **Muddy Waters** was honored with a Lifetime Achievement Award.

New Songwriter Signings

Zomba Music Publishing has entered into an exclusive worldwide co-publishing deal with **Clifton Dillon** aka "specialist," manager and executive producer of gold plus Grammy-winning artist **Shabba Ranks**. The deal includes co-publishing of five other artists signed to



Allison Witlin-O'Donnell has been appointed Director of Creative Services, Jobete Music.



*BMI recently hosted a reception to applaud **Jon Lind** and **Wendy Waldman** on the success of their song "Save The Best For Last," recorded by **Vanessa Williams**. The song spent five consecutive weeks at Number One, tying **Paula Abdul's** "Rush Rush" as the longest running Number One by a female artist in the past seven years. Pictured (L-R): **Ric Riccobono**, VP Writer/Publisher Relations, BMI; **Kaz Utsunomiya**, Virgin Music; **Evan Meadows**, Windswept Pacific; **Wendy Waldman**; **Jon Lind**; **Jody Graham-Dunitz**, Manatt, Phelps & Phillips; and **Barbara Cane**, Assistant VP, Writer/Publisher Relations, BMI.*



***Gary Klein** has been appointed to the position of Senior Vice President, Creative Services for **EMI Music Publishing**.*



Clifton Dillon aka "specialist," manager and executive producer of *Shabba Ranks*, has signed an exclusive worldwide co-publishing deal with *Zomba Music Publishing*. Pictured (L-R) seated are: **David Renzer**, SR VP/GM, *Zomba*; **Clifton Dillon**; **Kendal Minter, Esq.**, attorney. Standing are: **Neil Portnow**, VP West Coast *Zomba*; **Richard Blackstone**, Director, Bus. Affairs, *Zomba*; and **Rachelle Greenblatt**, SR VP, *Zomba*.

Clifton including *Cobra*, who is completing his Sony debut LP; **Richie Stevenson**, featured vocalist on the first *Soul To Soul* single due for release; and the copyrights on *Shabba Ranks'* LP including the single "House Call."

Terror Tunes/Talex Music (which is a division of *Full Moon Entertainment*) has signed songwriter **Dan Pallotta** to an exclusive songwriter contract. Under the terms of the contract, Pallotta will supply original songs for *Full Moon Entertainment's* films and *Moonsone Records'* soundtracks. Pallotta's song "Stranger To Love" was performed by **Edgar Winter** and featured in the *Full Moon* production of *Netherworld*.

Jobete Music has renewed its association with composer/producer **Ron Miller** by signing him to an exclusive, long-term songwriter agreement. Miller, a former baseball player with the *Chicago Cubs*, has written and produced such songs as **Stevie Wonder's** "For Once In My Life," "A Place In The Sun" and "Yester-Me Yester-You Yesterday," "Can't We Try" by **Teddy Pendergrass** and **Diana Ross'** classic "Touch Me In The Morning," among others.

Bug Music signed the following writers: **Rosie Gaines**, **Davey Jones**, **Anton Fier**, **Jane Siberry**, **Alexander Kennedy**, **Terry Pollock**, **Perry Lamek**, **Francais Jules**, **Bob Mould**, **Terry Adams**, **Tom Lazros**, **Vini Bergeman**, **Diane Sherry**, **John York**, **Stuart Duncan**, and **Garry Tallent**.

The Business Side

Gary Klein has been named Senior Vice President, Creative Services for **EMI Music Publishing**. In his new position, Klein will be responsible for exploitation of the *EMI* publishing catalog, as well as the establishment and marketing of the *EMI* Music corporate image on a creative level. Prior to this appointment, Klein was Vice President of

Creative Services for both *SBK Records* and *EMI Music Publishing*.

Michael Sandoval has been appointed to the position of Vice President Creative, **PolyGram/Island Music**. He will oversee all activity in the A&R and Film and Television Departments, in addition to his acquisition responsibilities. Previous to this position, Sandoval was at **Warner/Chappell Music** for twenty years, most recently serving in the capacity of Vice President Creative.

PolyGram/Island Music also has a new President, **Colin Cornish**.

Edward McCardell has been appointed Staff Attorney, **BMI** Legal Department. In this position, McCardell will be arbitrating licensing disputes and litigating copyright infringement claims.

BMG Music Publishing has acquired hundreds of copyrights by noted country music songwriters through its acquisition of three significant catalogs—**Jim Halsey's Century City Artists Music Publishing**; **Song of the World**; and **Preston Sullivan's** country catalogs.

Allison Witin-O'Donnell has joined the staff of **Jobete Music**, the international publishing company, as Director of Creative Services. **Witin-O'Donnell** comes to **Jobete** from **All Nations Music**, where she was Director of Creative for the past two years. MC



Michael Sandoval has been appointed to the position of Vice President Creative of **PolyGram/Island Music Group**.

SONGWRITER PROFILE



The Williams Brothers

By Pat Lewis

Maybe you should call this article, "Songwriting Therapy," jests **David Williams**, who is one half of **Warner Bros.** recording act the **Williams Brothers**. "I think writing is therapeutic. Our new record [*The Williams Brothers*] was completely therapeutic for me. All of the words on it are things that I really believe in, things that I live by. So when I sing those songs live onstage, I feel great afterwards. I am restating all of the principles that I live by and exercising the things that I need to deal with. Even if you're not a songwriter, keep a diary or write poetry. It adds such a dimension to your life!"

David and his main writing partner and identical twin brother, **Andrew**, have been singing and writing together since the age of twelve. During the early Eighties, the pair performed in a variety of electric and acoustic bands in *Los Angeles*. Eventually, they hooked up with **Marvin Etzioni** (*Lone Justice*) and **Peter Case** (*the Plimsouls*), with whom they began writing songs. (They co-wrote the current *Peter Case* single, by the way.) The **Williams Brothers** also lent support live and in the studio to such artists as the *Plimsouls*, *Cruzados*, **Joe Ely** and **Brian Setzer**. Perhaps their most significant association was with **T-Bone Burnett**, who took the brothers on tour with him across Europe. "I think the reason **T-Bone** liked us was because we reminded him of the *Everly Brothers*," admits **Andrew**, "and he really loves the *Everlys*."

In 1984, **Andrew** and **David** landed a development deal with **Warner Bros.** and in 1987 put out their first album *Two Stories*. Taking a hiatus from recording, the brothers spent the next several years touring and writing material for their latest self-titled album. The first single, "Can't Cry Hard Enough" (co-written with **Marvin Etzioni**) went Top Ten on the *AC* chart and Top Forty on the *Billboard* Hot 100 chart.

But what is a writer to do when the muse just doesn't seem to want to visit? Just how does a writer break a dry spell? "I'll keep a notebook and just write everything that comes from my mind," answers **Andrew**. "I'll just keep writing until I break through the barrier. If you're feeling like there's nothing to say, sometimes it's good to write about that. It's also good to be in the process of writing because that in itself enables you to capture inspiration when it comes. If you're not in the process of writing—if you're not in the habit of writing—then it's more difficult to write."

Brother **David** believes it is important to set aside time to write. "It's important to be disciplined about writing," he says. "It's great when the inspiration is there and you should really take advantage of that, but the inspiration isn't always there. Also, I don't think you should judge everything that you write, because that can stop you from writing. Even if you think what you're writing isn't any good, there's something noble about going on and finishing it. Most writers are very insecure anyway because it's an insecure place to be. You're opening up and who knows? You have to respect your feelings and emotions, too."

There's also times when the writer would be wise to just put down the pen and absorb some of his or her surroundings to gather inspiration. "When you talk about a dry period," continues **David**, "sometimes it is good to just close your book and go out and go see a movie or go to the park or to go sit down and observe people. Sometimes you do need a break. Just having a stream of consciousness session with yourself, I think that's important to do." **Andrew** agrees: "One thing I did when I was feeling really dry was I went to the desert by myself and stayed in a motel in *Joshua Tree* and just listened to the silence and wrote and thought and read. Sometimes it's just getting out of your routine."

Finding other outlets for creativity can also lead to inspiration. "I unplug the television, the phone and start recording my dreams—just kind of getting into a world that doesn't have to do with the world around me—getting into my own world," says **David**. "And I start to paint. I just try to be creative—rearrange the house or dying clothes. Just start being creative with everything. And it gets your mind going. I think dreams are a real important thing to be in touch with when you're a writer because they will tell you a lot. And you'll get great titles and sentences. When you don't think about it, you don't censor it and when you wake up, start writing down what you dreamed about. You should keep a pad close to your bed and say to yourself before you go to sleep, 'I will remember my dreams when I wake up.' So, there are certain little tricks that you can do to activate your creative self." MC

SQUEEZE PLAY



Geffen recording artist Fiona, her band and producer Marc Tanner pose for a publicity shot during sessions for her new album, *Squeeze*. Pictured (L-R): Jimmy DeGrasso, Fiona, Tanner, Laura McDonald and Dave Marshall.

TRAX RECORDING: Latino rapper Gerardo, recording his next release, *Latin Thang*, for Interscope Records with producer Alfred Rubalcava and David Snyder and engineer Steve Linsley...Local rock faves Total Eclipse, finishing up their debut album for Tabu/A&M Records, produced and engineered by studio owner Michael McDonald, assisted by Vincent Cirilli...Actress Delta Burke, completing songs for her new television series (in which she plays a country singer/bar owner) with music director John Jorgenson and Michael McDonald.

RED ZONE STUDIOS: Producer John Porter, tracking with legendary blues guitarist Buddy Guy, engineer-

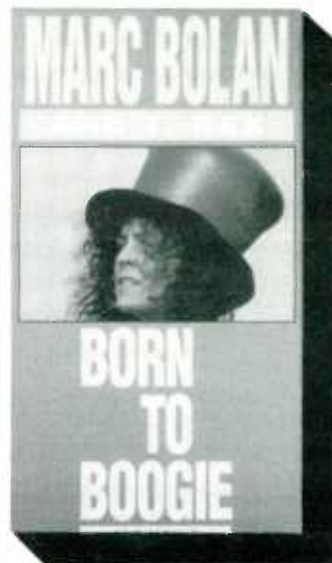
ing chores handled by Tony Platt and assistant Joe McGrath...Producer Howard Benson, working with Charisma recording act Southgang, engineer Michael Rosen handling the console, assisted by Trent Slatton...Owner/chief engineer Denis Degher, remixing the Queen track "Dragon Attack" for Hollywood Records, assisted by Jeff Moses...In Studio A, Hollywood Records producer Julian Raymond, working with the Party and Raw Fusion, engineering expertise supplied by Jeff Lord-Alge and assistant Joe McGrath...Producer/engineer Bob Stone, working on Wayne Eaton's project for Rising Star Productions, assisted by Joe McGrath.

THE ROCK HOUSE: Producer Larry Robinson, remixing Terri Nunn's new Single, "89 Lines," for Geffen Records, John Van Nest engineering the session and Jason Roberts assisting.

MUSIC ANNEX RECORDING STUDIOS: Reggae band Inka Inka, finishing their new release with engineer Patrick Coughlin...South Bay blues rockers the Chris Cain Band and producer Patrick Ford, working on tracks for the band's new album for Blind Pig Records, Bruce Kaphan engineering...Former Atlantic and RCA artist Baxter Robertson, recording new material with studio manager Charles Albert.

INDIGO STUDIOS: Larry Dunn, former member of Earth, Wind & Fire, completing his new album, Chris Brunt engineering the sessions with assistant Chuck Johnson. **IMC**

RINGO'S 'BORN TO BOOGIE'



MPI Home Video has released *Born To Boogie*, a documentary on Marc Bolan and T. Rex directed and produced by Ringo Starr. *T. Rex*, which scored some success in America, most notably the hit "Bang A Gong (Get It On)," was one of the hottest groups in England during the glitter rock early Seventies. Ringo's documentary effectively captures the excitement surrounding the band, with the highlight of the documentary being a studio jam featuring Ringo, Elton John and Marc Bolan in which they play versions of "Children Of The Revolution" and a rousing "Tutti-Frutti." The 75-minute film, which was never released in the U.S., features such T. Rex favorites as "Jeepster," "Telegram Sam" and "Ride A White Swan."

BOXING OUT



Priority Rocks act Slammin' Gladys is pictured with models Jo Huffman and Erika Nann and boxer David Sewell. The band filmed two versions of the video for their first single, "Bad Attitude," one for MTV and a more salacious version for the Playboy channel which aired on that cable network's Playboy's Hot Rocks. Pictured (L-R): Jo Huffman, J.J. Farris, David Brooks, Erika Nann, Steve DeBoard and (in front) David Sewell.

SCORPIONS GEAR



German rock band Scorpions take delivery on five new twelve-track Akai Digital ADAM recorders, which the band plans to install in their individual home studios.

PRODUCER CROSSTALK



DALLAS AUSTIN

By Pascale Lanfranchi

Despite his young age, producer/songwriter wunderkind Dallas Austin, a mere 21-years-old, is already considered one of the best producers in the business. He became a giant in the music industry virtually overnight with his production work for multi-platinum Motown sensations Another Bad Creation and Boyz II Men.

Evaluating the projects that have helped him gain his newfound star status, Dallas recalls, "I think producing the album for Boyz II Men really got my peers' attention. By producing artists like ABC and Boyz II Men, I proved that my production style was marketable."

With a list of credits which also includes female rappers TLC and tracks from the soundtrack to the current hit movie *White Men Can't Jump*, Austin admits that he didn't really expect all of these projects to turn multi-platinum. "I always hoped for success, but I never knew the albums would do as well as it did, especially with Boyz II Men."

And how does Austin describe his production style? "I call my style of music revolutionary street music. I think it's the sound everybody is going to get into in the coming years, especially after my group, Highland Place Mobsters, comes out. Actually, the TLC album is dipping into this style."

While some producers prefer working with live musicians, others feel more comfortable dealing with the more exacting digital technology and electronic toys that modern recording studios have to offer. What about Dallas? "Well, it all depends on whom I'm working with. The technology is more convenient and more accurate. On some records, sometimes the computer stuff feels real stiff. Sometimes I program my tracks in the computer and then play the

bass line live because I feel the track needs the live vibe."


According to Austin, having an engineering background is not a necessity to enter the production arena. "I never went to any special school for engineering or for music," relates Austin. "My only experience was being in bands in high school. I always felt I had the talent to become a producer. Some talented people in the business can't play any instruments or read music. Personally, I'm not really good at reading music."

Hip-hop producers have taken a lot of flack from traditional musicians and producers who don't feel these young computer-driven producers deserve the acclaim they're getting. The old guard claims that the new generation of producers rely on technology, rather than true musicianship. "Actually, some of them are relying *strictly* on technology," Austin admits, "though I'm not one of them. I'm not going to say I don't use it, because I do, just like everybody else, but if you took it away, I'd still be able to write songs. I think it's unfair to say that all young producers rely only on technology, because many of them are really talented and they deserve every bit of the success they are enjoying."

Along with brother Claude, Dallas is busy developing D.A.R.P. (Dallas Austin Recording Projects). "D.A.R.P. is a recording complex we are building right now," explains Austin. "It has two rooms with equipment and two writing rooms. The concept is, there are a lot of people who are great writers but don't have good equipment—usually they can't afford it. I have rooms for me to work in, and I have other rooms in which people can work on their own material. If it's good, we'll try to use it and give them a deal; if it's not, we'll tell them. At least we're giving these people a chance. This project has a dual purpose: We want unknown producers and writers to have an outlet to express their talent, and, at the same time, we do this to capitalize on untapped talent."

And how does Dallas' production style differ from other producers? "Each producer has his own recipe, whether it's the chord structures or the drum beats. Once you get a hit record, certain sounds become your trademark. My recipe is made up of certain guitar and snare sounds. There are a couple of drum sounds I use on every record. But first, I try to come up with a great melody."

The ultimate goal of the young and extremely talented producer is to run his own label and to achieve longevity in a disposable pop world. "I hope that by the time I get to be an executive, I'd say about ten years from now, I'm still a hot producer. I want to be able to pass on my knowledge to the next generation of producers."

"Industry people say that a producer's life is only five years," continues Austin, "but Quincy Jones, L.A. & Babyface and Jimmy Jam and Terry Lewis have proven them wrong with their ability to adapt their styles and keep up with the new trends. I intend to follow in their footsteps." 

NEW TOYS—BARRY RUDOLPH



Two New Pedals from Kat

The h.a.t. Kat and f.a.t. Kat pedals are brand new from Kat Controllers. The h.a.t. or hat action trigger is for high hat triggering and designed for Kat by Drum Tech. This pedal works with the drumKAT 3.0 or drumKAT EZ and realistically simulates hi-hat playing with all variations of open and closed settings. Three output jacks are provided that individually send triggers when the pedal senses when you want foot closed, foot open, and foot position. Foot position is subsequently converted into Continuous Controller MIDI data by the drumKat or your own trigger-to-MIDI converter. The h.a.t. sells for \$259 retail.


The f.a.t.KAT (for foot action trigger) is a beaterless bass drum foot trigger. Two 1/4 inch output jacks allow you to chain another pedal for twin bass drum-kits. This pedal sells for \$ 219. For more information, contact KAT Inc. 300 Burnett Rd., Chicopee, MA 01020. (413) 594-7466 FAX (413) 592-7987



Bixax Stereo Guitar Pickup from Splitz Sound

The Bixax Stereo Pickup is a quantum leap in sound for electric guitar players. The Bixax pickup uses two polepieces per string instead of just one. One polepiece senses downstrokes and the other senses upstrokes. When you pick upward, the sound is routed to the left channel output and when you pick downward that sound goes to the right channel output. After initial attack, the sound moves from its original left or right location towards the middle for the remainder of the note decay. This "animation" turns out to be very musically pleasing because playing style and artistry directly influences the left/right movement...you make each note go where you want. This is totally unlike previous attempts at stereoizing the guitar by means of contrived electronic effects.

The guitar I tried was a Kramer with a single Bixax in the middle position. The active Bixax pickup can be mounted in any position and used in combination with any other passive pickups. I used two Fender Twin amps about ten feet apart and I also used the guitar direct through the studio console. I found the pickup very quiet with a clear, bright sound similar to an EMG pickup. Certainly the first thing you notice is the tremendous width of the overall guitar sound. Alternating, quick up and down strokes produces radical stereo panning while smoother playing or rhythm playing take on a whole new sonic size. String bending direction is also recognized by the Bixax pickup with a corresponding motion when the string is bent sharp or flat. Vibrato-like bending is a left/right, back and forth stereo play. If you like to finger-pick or play country style alternating thumb bass accompaniment then the Bixax is definitely for you.

The number of electronic treatments for the two signals coming from the Bixax pickup is endless. Multiple pickups can be used for any tonal variation and they can be wired so that you can switch between stereo or mono sound. Splitz Sound also makes a Bixax pickup for acoustic guitars which has all the electronics in a belt pack. The Bixax pickup is made to retro-fit in the place of either a standard humbucker or single-coil factory installed pickup. There is not normally any need to drill or permanently modified your beautiful vintage instrument. Selling for \$199 retail, the Bixax comes complete with an on/off switch, stereo output jack, battery clip and volume and tone control pots. For more information, contact Splitz Sound Inc. at 23705 Vanover St., #250, West Hills, CA (818) 702-6424 FAX (818)702-6423. 



Stick-On-Series from Radio Design Labs

Radio Design Labs have been quietly making a whole line of "stick-on" modular electronic "building blocks" that can solve many audio problems.

Some of the circuits offered are: compressor/limiter, electronic transformer/line amp, universal mono line amp, audio controlled relay, active mic combiner, audio distribution amp, divider/combiner, three-band equalizer, audio gain control amplifier, logic controlled relay, mic to line pre-amp, and more. Most of these circuits measure 2.9" by 1.5" by .5" thick. Specifications are excellent and power requirements vary from 24 to 36 volts and a power supply is available. Up to fifteen of these stick-ons can snap into the STR-15 rack system. Some other features are: no capacitors in the audio circuits, ultra low noise and distortion, 18db headroom, +4db typical output level and standardized input and output impedances.

For more information, contact Radio Design Labs Inc., P.O. Box 1286, Carpinteria Beach, CA 93013 or call (805) 684-5415 FAX (805) 684-9316



Kids of all ages can now get in shape with Barbie

© Mattel, Inc. All Rights Reserved

Many people have been calling Showbiz asking, "What can I do to achieve a perfect 38-22-34 figure?" (A few of these people have even been female.) We gladly point to the newest video from **Buena Vista Home Video** and **Mattel Inc.** called **Dance! Workout With Barbie**. For a measly \$19.95, you can join a claymation version of the world's most popular doll as she and her friend Kim, a live dance instructor, lead a group of preteen girls through

street jam and aerobic dance steps while accompanied by a background of contemporary sounds. This video is a first for Barbie and one of the few by anyone that attempts to make the lucrative exercise market appeal to the prepubescent. *Dance!* should be in stores now. It's available in both VHS and Beta formats (in digitally mastered Hi-Fi Stereo Surround) and is closed-captioned for the hearing impaired.

There are some great old cuts on

movies noted. Others may not like that, despite the presence of **Nat King Cole** and **Nancy Wilson**, this disc has a white-bread soul. Showbiz, having no particular objections, likes it fine.

What happens when four guys and three girls move into a Manhattan loft together? **MTV** will answer this and all other pertinent questions if you tune in their new reality-based soap opera, **The Real World**. This original production, created by **Mary Ellis Bunim** and **John Murray**, combines the traditional elements of soap opera—strong stories and engrossing characters—with the fast pace, quick cuts and rock & roll stylings of MTV. In this dangerous experiment, the action and dialogue unfold spontaneously as the group, all non-actors, share intimate details about themselves and their roommates. Check your listing and check it out. Then be thankful it isn't you they're talking about.

Just look at **Mitsou**, the French Canadian whose first dance-funk album, **ElMundo**, has just been released stateside on **Hollywood Records**. Though new to us, Mitsou is already quite well-known in her bilingual homeland, where this album has already been certified platinum. Before her teens, Mitsou has worked in television commercials, acted in theater and a popular Quebec television series. Later, she modeled cosmetics, hairstyles and fashions in women's magazines. Lately, she's co-starred in the upcoming theatrical feature, **Coyotes**. Showbiz looks for-



Mitsou

Patrice Massé



Capitol Records' new CD, **Capitol Sings the Best Movie Songs**. Included are such Showbiz faves as **Dean Martin** ("Baby, It's Cold Outside" from *Neptune's Daughter*) and **Peggy Lee** ("Days Of Wine And Roses" from the film of the same name.) Some may object to this CD on the truthful grounds that none of these versions of Oscar-winning tunes, including **Judy Garland's** "Somewhere Over The Rainbow," are the ones used in the

ward to seeing more of this newcomer.

David Johansen has lately hit the big screen again in **Desire & Hell At Sunset Motel**. *Twin Peaks* star **Sherilyn Fenn** is unhappy homemaker Bridey DeSoto. She settles into pre-Disney Fifties Anaheim to get away from her husband Chester (**Whip Hubley**) and quickly meets Johansen as Auggie March, with whom she develops an affair-cum-spouse-killing arrangement. The film "feels like a spoof of just about everything Fifties," said one less-than-positive review. The PG-13 rated film is playing in an extremely limited run.

Magic 94.3 FM wants to help jump start your summer this May 30. That's when **Solid Gold Saturday Night** presents five solid hours of **Beach Boys** tunes. Songs include "California Girls," "Help Me Rhonda" and "Good Vibrations." The fun fun fun starts at 7:00 p.m. locally.

At better discount stores, we recommend you search out **Marie Osmond's** line of fine porcelain collector dolls. First introduced at Disneyland and Disneyworld in the spring of 1991, this popular line of collectibles each features an original face designed by master sculptor **Vincent DeFilippo**. Each is hand-numbered and hallmarked on the back of the neck with Marie's signature. When last we visited Service Merchandise, prices were starting at \$89.97 for 10" high Jennifer to



Marie Osmond

SHOW BIZ—Tom Kidd



\$199.97 for a 24"1 doll named Summer. All are limited productions, so shop now.

Rumor has it that **Donny Osmond** will take a couple years away from his **Capitol** recording contract to make a try at Broadway. He is currently touring the U.S. and Canada in the musical **Joseph And His Amazing Technicolor Dreamcoat**. This play seems to go through a revival every couple of years and, so far, it hasn't broken through to the public's consciousness. In other words, we wish the production luck. Historians will note that this was the first opera from **Andrew Lloyd Webber** and his then-partner **Tim Rice**, who later went on to gain attention for their sophomore outing, **Jesus Christ Superstar**. For the record, Rice has lately teamed up with **Alan Menken**. Their first collaboration, Menken's second without his late partner **Howard Ashman**, is **Disney's** next animated feature, **Aladdin**, which opens Christmas.

Avid art collector **Andrew Lloyd Webber**, whose personal fortune is estimated at \$500 million, has paid \$17.7 for an 18th-century painting of London by **Antonio Canaletto**. Christie's auctioneers said the price was a record for the artist and for any Old Master painting in London. The price exceeded the \$10.3 million paid in 1985 by the Getty Museum for **Mantegna's Adoration of the Magi**. Canaletto is best-known for his paint-

ings of Venice, though this meticulously detailed yet untitled view of the Horse Guards parade ground circa 1740 is regarded as his finest work executed while living in Britain.

If your copy of "Theme From Shaft" is scratched, your local record store has ceased stocking **Willie Hutch**, and if you can't find the **Cleopatra Jones** soundtrack on CD, you're in luck. **Sire Records** has just released **Pimps, Players & Private Eyes**, a compilation collecting songs from Seventies black movies. According to **Jorge Hinojosa**, who shares executive producer status with **Ice-T**, "About two years ago I was sitting in my New York apartment watching the film **Trouble Man**. Half way through the film, I received a call from Ice-T. We started talking about the film and agreed that the title song, "Trouble Man," sung by **Marvin Gaye**, was a true classic....I hope that this collection will bring the attention that is due to a genre of great music that has been ignored for many years."

Dolly Parton says she hopes **Straight Talk** will do well enough at the box office that her production firm can develop more starring roles for her. As a second choice, though, Parton says she'd like to spend the rest of the year doing concerts and recording. Finally, she may develop a sitcom for **20th Century Fox**. But that's the last resort. "With my type of personality I can do a sitcom at any age," she says. "Just develop it for my time of life."

One of our classic faves, **Delaney Bramlett**, wrote in after seeing what Showbiz did for his ex-wife and former partner, **Bonnie**, a few issues back to tell us of his current plans. Most notable note for our purposes is that Bramlett will perform the theme to the next **Sherman Hemsley** sitcom, **Simple Folk**. He didn't send that cut along, but Bramlett did include his latest demo which made Showbiz quite excited seeing as how we've always loved blues rock in general and we found it easy to love this tape in particular. If you'd



Donal Logue and Paul Hipp in **Be Bop A Lula**, a play co-produced by **Adam Ant** (inset)

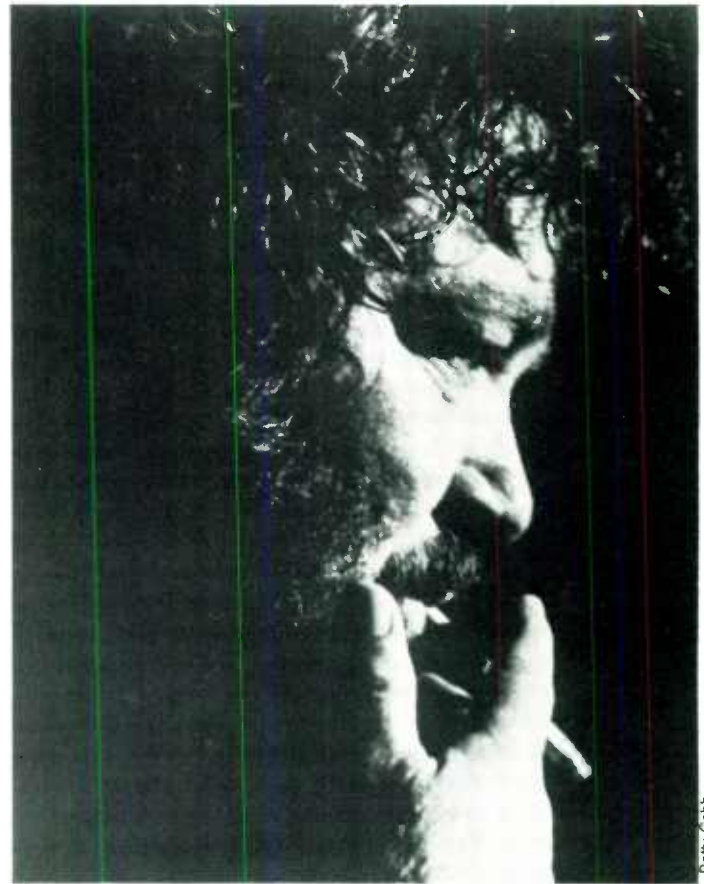
like to hear it, drop a line to Tom Donnelly at Blue Heart Management, P.O. Box 4598, North Hollywood CA 91617.

Rex Weiner's Be Bop A Lula is currently in the middle of a projected six-week run at the **Theatre/Theater** in Hollywood. This full-length one-act play about the friendship between **Eddie Cochran** and **Gene Vincent** follows the two as they tour England—the first rockers to do so—igniting rock & roll fervor in an entire generation of British rock legends.

The five-member cast is excellent—notably **Donal Logue** as Cochran, **Paul Hipp** as Vincent and **John Mueller** as the not-so-friendly ghost of **Buddy Holly**. The plot and staging would have brought out the National Guard in Cochran and Vincent's day, but we can thank the rock era that a few things have changed since then. In the strange bedfellows department, the sold-out series of shows was co-produced by **Adam Ant** and former Door **John Densmore**. **MC**



Donny Osmond



Delaney Bramlett

Local Notes

By Michael Amicone

Contributors include John Lappen and Keith Bearen.



WISHFUL THINKING: Who says dreams don't come true? Eazy-E of Ruthless/Priority rap act N.W.A made Cicero, Illinois resident Paul Mercado's dream a reality recently. Mercado spent the day with his hero, Eazy-E, of his favorite band, N.W.A, at Audio Achievements Recording Studio in Torrance. The meeting was set up by the Make A Wish Foundation, an organization which helps fulfill the wishes of terminally ill children (Mercado suffers from a rare spinal condition). In addition to spending the day with his hero, Paul was presented with a custom N.W.A jacket. —KB



SOUTH OF THE BORDER: A wild city got even wilder when approximately 200 L.A. rockers made the trek to Mexico to attend the gala grand opening of the Hard Rock Cafe in Tijuana. Attendees included members of Guns N' Roses, House of Lords, Faster Pussycat, Riki Rachtman and many more. To help mark the occasion, the Tijuana Hard Rock Cafe donated \$10,000 to the T.J. Martell Foundation for AIDS and leukemia research. Shown (L-R) are Howard Schlossberg, Associate Director of Special Events, T.J. Martell Foundation; Javier Pradio, Director Of Publicity for the Hard Rock Cafe, Tijuana; Riki Rachtman; and Dizzy Reed and Gilby Clarke of Guns N' Roses. —JL



Tom C. Holiday

GUITARISTS R US: Winning fretman Al Estrada (second from right) is pictured with judges/guitarists Mike Pinera (Blues Image, Alice Cooper), Jennifer Batten (Michael Jackson) and Jeff "Skunk" Baxter (Steely Dan, Doobie Brothers) at the recent guitar playing contest presented by Nadine's Music And Pro Audio.



Lester Cohen

HEAVENLY GIG: Fledgling Victory Music act the Apostles are pictured during their performance at the Roxy. The band played a well-received set of selections, including their first single, "I Could Be Anything," from their recently released self-titled debut.



Jeffrey Mayer

GREASING THE STAR-MAKING MACHINERY: EMI Records Group recording act and last issue's cover boys, Slaughter, on a "whistle stop" promotional tour for their sophomore outing, *The Wild Life*, recently stopped by the Los Angeles offices of their distribution company, CEMA. Pictured (L-R): Mark Slaughter and Dana Strum, CEMA's Joe McFadden, Slaughter's Tim Kelly and Blas Elias and manager Budd Carr.



Jeffrey Mayer

PARTY TIME: Hollywood Records, riding high on the second-time-around success of Queen's "Bohemian Rhapsody," recently hosted a party for several of the acts on their roster—Edan, *Ghost of an American Airman* and the *Poorboys*. Pictured: producer Julian Raymond, Eddie Sedano and Edan Everly of Edan, Hollywood A&R VP Rachel Matthews, Tom Petersson of Cheap Trick and Allan St. Lesa, Freddie Herrera and Frank Avalon, Jr. of Edan.



WALKING ON THIN ICE: Rykodisc has issued a well-packaged, comprehensive 105-track, six-CD box set, *Onobox*, profiling the recording career of Yoko Ono. Always imaginative and controversial, Yoko's varied musical output is long on inspiration and short on commercial appeal. *Onobox* includes most of the material (resequenced) from her Apple albums, *Plastic Ono Band*, *Fly*, *Approximately Infinite Universe* and *Feeling The Space*; her tracks from the John Lennon/Yoko Ono collaboration *Double Fantasy* and its follow-up, *Milk And Honey*; her definitive recording, "Walking On Thin Ice"; *Season Of Glass*, the cathartic album she recorded following Lennon's death; her most recent work, *It's Alright (I See Rainbows)* and *Starpeace*; and an unreleased album entitled *A Story*, recorded just prior to her mid-Seventies reconciliation with Lennon. Though *Onobox* will probably not win her any new converts (her singing skills—or lack thereof—are definitely not for everyone), this box set, which includes a fine essay by noted rock journalist Robert Palmer, strong support by husband John Lennon and guest turns by George Harrison, Ringo Starr, Eric Clapton, Mick Jagger and guitarists Earl Slick and David Spinozza, will definitely please fans of this avant-garde and always intriguing artist. (There's also a single-CD compilation available, *Walking On Thin Ice*, a nineteen-track sampler for the budget-minded fan or the merely curious.)



Photos: Jessica Altman

KISS, KISS, KISS: *Legendary rock band Kiss is pictured during the first of their two sold-out shows at the legendary Troubadour. Lucky diehard fans crammed into the West Hollywood rock club to hear supercharged (ears were still ringing days after the show) versions of Kiss chestnuts from the past and selections from their new Mercury/PolyGram album, *Revenge*. This two-week mini-club tour, which began in San Francisco, played Los Angeles on April 25 and 26 and ended in Brooklyn, New York, served as a tune up for the band's arena tour, scheduled to start in August.*

RESCHEDULED: Originally set for May 2nd but postponed due to the L.A. riots, Lou Natkin and Graham Daddy of Cloak & Dagger Productions will be guest speakers at the National Academy of Songwriters (6381 Hollywood Blvd. Suite 780) on June 6th, 2:00 p.m. The duo is looking for a talented singer-songwriter for engineer Roger Bechirian (Elvis Costello, Squeeze) to produce and will be screening material for placement in film and television.



SOUL N' FOLK: *The first wave of reissues in the Rhino/Atlantic Remasters series has hit the stores, and the jewel of the lot is A Man And A Half: The Best Of Wilson Pickett, an essential two-CD set profiling the tough-fisted soul of Wilson Pickett. One of the all-time best R&B shouters, "The Wicked" Pickett recorded such Sixties soul gems as "In The Midnight Hour," "Funky Broadway," "Ninety-Nine And A Half (Won't Do)" and the great Bobby Womack-penned mid-tempo ballad "I'm In Love." (Speaking of Womack, where is the retrospective containing the great work of this underrated singer-songwriter.) The other four compilations in the series are also noteworthy—Home In Your Heart: The Best Of Solomon Burke, containing "Everybody Needs Somebody To Love"; It Tears Me Up: The Best Of Percy Sledge, with, of course, "When A Man Loves A Woman"; and Snatching It Back: The Best Of Clarence Carter...Over on the other side of the pop music spectrum, Rhino has released a great three-CD set entitled Troubadours Of The Folk Era, containing the best of the Sixties folk music boom. Though licensing problems prevented Rhino from including any Bob Dylan or Peter, Paul & Mary tracks (a definite drawback for any comprehensive folk collection), this three-volume set contains enough gems to qualify it as a worthy addition to any folk fan's library, including Tim Hardin's "Reason To Believe," Pete Seeger's "Turn! Turn! Turn! (To Everything There Is A Season)," Woody Guthrie's "This Land Is My Land," Donovan's "Catch The Wind," the Kingston Trio's "Tom Dooley" and Joan Baez's "Silver Dagger." (Coming soon: Mr. Excitement, a three-CD box set profiling Jackie Wilson.)*

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

FROM BANGS TO BANGLES: The Bangs celebrated their new contract with Faulty Products at a local listening party. Also attending were label head Miles Copeland and Mike Gromley of L.A.P.D. managing service.

ARENA ROCK: Kiss has commissioned a huge tank for their next concert tour. The vehicle, now under construction in L.A., moves, explodes, shoots into the audience and has mushroom cloud bombs going off. Aerosmith, not to be outdone, has planned a floating 3-D image of Steve Tyler that hovers above the stage.

REMEMBER THEM?: Rocshire Records has announced the release of three singles from Tony Carey's solo project. Carey, former member of Rainbow, is excited about the prospect of targeting singles at three distinct markets. Gary Davis, President of Rockshire, states, "The more exposure our artist gets in different radio formats, the more aware the consumer will be."

RINGO



By
**Michael
Amicone**

Peter Tangen/Retna Ltd.

"You can never predict how a record's going to do, but it's great to be proud of it," says ex-Beatle Ringo Starr about his new album, *Time Takes Time*, his most musically satisfying collection since the 1973 LP *Ringo*, the zenith of his solo career. "That's as far as I go: I've made it, put it out and I hope it's loved. And if it isn't, I'm not going to die."

Not only does *Time Takes Time*, his first album in nearly a decade, and its catchy inaugural single, "Weight Of The World," frame the ex-Beatle's musical charms with first-rate musicianship and arrangements, but Ringo himself, who has released some half-hearted clinkers in the past, demonstrates a renewed commitment to his drumming and recording craft.

"I keep thinking it's like a re-emergence—it's Part Two," says Starr, while preparing a cup of tea in his

Bel Air Hotel suite where he entertained journalists during a lengthy series of interviews for the new album. "But it's really not—it's just a continuation. And through it all, I've had my ups and downs, and I feel like this is another 'up.'"

Richard Starkey has certainly had his share of ups and downs—perhaps the ultimate "up" as a member of the Fab Four. With his mop-topped head swing and excellent drum skills, Ringo anchored the music of the Beatles and was rewarded with fame and fortune and one song per album (usually supplied by Lennon and McCartney). When, in 1970, the group disbanded, industry pundits questioned whether Ringo, who did not possess the songwriting or vocal talents of the other three Beatles, would be able to carve out a successful solo recording career.

Ringo's initial attempts were tentative. While John Lennon stripped himself emotionally naked, Paul McCartney struggled to find the right musical direction and George Harrison bolted from the starting gate, Ringo Starr, instead of entering the pop music fray, demonstrated his conventional show biz leanings by releasing an album of standards, *Sentimental Journey*, and a traditional country and western album, *Beaucoups Of Blues*, both of which were viewed with dismay by rock critics and, more importantly, by the record-buying public.

"Those were all the songs I started with, all the songs my family used to sing at parties," explains Ringo about *Sentimental Journey*. "And *Beaucoups Of Blues* was because of meeting Pete Drake [veteran pedal steel player] while I was playing on George's

album [*All Things Must Pass*]. I was, and still am, a country fan."

It wasn't until he scored a Top Five single with the self-penned "It Don't Come Easy" in 1971 that industry pundits began to take Ringo seriously as a recording artist. He cemented that status in 1973 when, with a lot of help from his friends, George Harrison, John Lennon, Paul McCartney, Harry Nilsson and producer Richard Perry, he recorded *Ringo*, an album containing two Number One singles, "Photograph" (written by Ringo and Harrison) and "You're Sixteen," and the Top Five single "Oh My My" (written by Ringo and Vini Poncia).

Ringo continued his surprising winning streak—seven straight Top Ten records—with the similarly styled but uneven *Goodnight Vienna*, released in 1974. Once again helmed by Perry, the album contained the hits "Only You" and "No No Song" and featured another all-star cast of supporting characters—John Lennon, Dr. John, Elton John and Harry Nilsson.

Unfortunately, the last half of the decade wasn't as kind for Ringo (or for many of his Sixties peers), and his solo records—*Ringo's Rotogravure*, *Ringo The 4th*, *Bad Boy*—were released to diminishing returns. Chalk it up to the public's disco-deadened ears, or the clinkers he released (*Ringo The 4th*), or the change of labels (from Capitol to Atlantic to the CBS-affiliated Portrait), or the fact that a Beatle's name could no longer insure a significant amount of sales.

But, if the ex-Beatle found it tough going during the late Seventies, the Eighties were even worse. Signing with a new record label, Neil Bogart's Boardwalk, Ringo's 1981 bid to re-establish himself on the charts, *Stop And Smell The Roses*, which contained strong support from old cohorts McCartney, Harrison and Nilsson, was a major commercial disappointment.

"*Stop And Smell The Roses* could've done with some work," laughs Ringo when asked if his new album represents another career high point, then what were some of the lows? "There are a few. In fact, I didn't do all this press on those records. I just threw them out, 'cause I didn't have that much interest."

Ringo's next album, the 1983 Joe Walsh-produced *Old Wave*, fared even worse. Despite containing a fine single candidate, "In My Car," there was no stateside release at all, surfacing only in Canada and Germany (on RCA). And the pop project he was working on with veteran producer Chips Moman blew up in Ringo's face, resulting in lawsuits and an album that only came out in court.

Record companies had lost faith in the ex-Beatle's ability to sell records. "I wasn't in charge then," explains Ringo about his run of bad luck. "The record company decided that there were only two territories they were going to put *Old Wave* out in. And then I did the Chips Moman one, which came out in court, and I was really disappointed. So I sort of left the business for a while—just stood back."

In contrast, Ringo is extremely happy with his new record company, Private Music, a boutique label with the distribution muscle of BMG and the artist sensibility of an indie. "It's run by a musician," he explains, "and they're interested in the musician.

"I was over there checking the artwork," remembers Ringo. "It's not like they have to ship it to me, or it's not like I have to go to this huge building and get the elevator to the eighth floor to see somebody, then go to the fourth floor to see someone else and it's the top floor to see the executives. I've been with the biggest—and I can't say that I've been with the best, but I've been with some good ones. Now I want to be able to phone up and know who I'm talking to. There's no hiding. And I let them know they can find me, that they don't have to go through my manager to get to me. They can just call me. Because we're doing this together. It's a real comfortable situation."

The seeds for Ringo's musical rebirth were sown during his 1989 tour—his first U.S. trek since the Beatles' last trip in 1966—which featured an All-Starr Band of cohorts, Billy Preston, Rick Danko, Levon Helm, Jim Keltner, Dr. John, Nils Lofgren and Joe Walsh, and a generous sampling of well-delivered Beatles favorites and solo hits. Unfortunately, though the tour was a success, the resulting live album, released on indie Rykodisc, failed to right Ringo's chart fortunes.

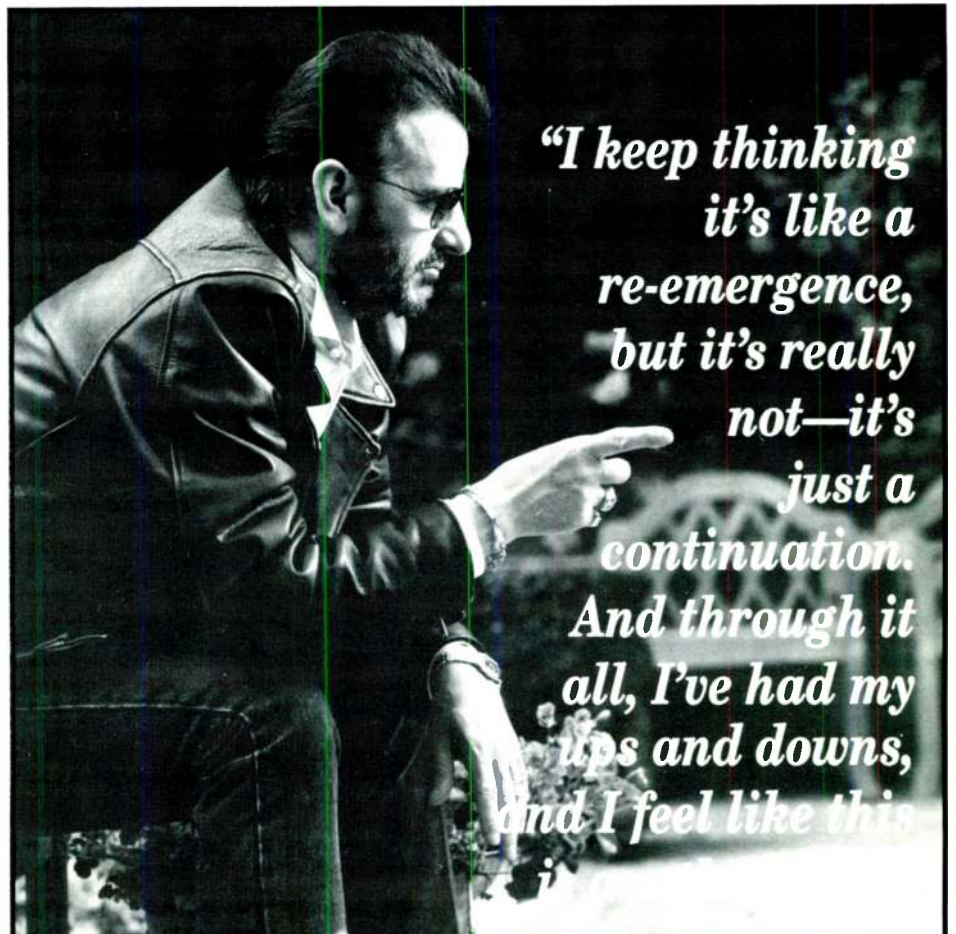
Following the tour and live album, a musically recharged Ringo entered the studio and enlisted the help of some of the finest producers in the business—Don Was, Phil Ramone, Jeff Lynne and Peter Asher. "I hadn't made a studio album in so long—eight years, but who's counting," says Ringo laughing. "I'd written some songs, I'd found some songs, but I really didn't know if I wanted to go in with one producer all the way. Reading a lot of album credits, I was noticing that a lot

of people go in with different producers, which is new for me. In my day, you went in with one producer, and that was it."

With input from Private Music, Ringo began assembling his supporting cast of characters like pieces in an audio jigsaw puzzle. "I started with Jeff Lynne, because I knew him, and of course, Jeff is a fabulous producer," explains Ringo, who turns 52 in July. "I'd worked with him on George's stuff, and I'd also worked with him on 'I Call Your Name,' the song I did for the Liverpool/John Lennon festival, so I knew how he worked. I called Jeff and said, 'I've got this record deal with Private Music, would you like to produce some tracks?' And he said sure. Then we fixed our schedules, when he was free and I was coming to America, and that's how it started."

Jeff Lynne produced "Don't Go Where The Road Don't Go" and "After All These Years," the former written by Ringo and Johnny Warman and the latter by Starr, Warman and Gary Grainger, and a cover of Elvis' "Don't Be Cruel" which didn't make the album cut (it will be included on a promotional CD-single). "Johnny's a friend of mine from England," relates Ringo. "He was on Ring O' Records [Starr's label] in the Seventies, and we've remained friends ever since. I was sitting around, doing nothing in Monte Carlo [Ringo has homes there and in Los Angeles], so I said, 'Come on over and let's see if we can write songs.' And we wrote two songs in a week—not working day and night, just working out in the morning, writing songs in the afternoon, or swimming if it wasn't coming, and

29 ▶



Peter Tangen/Reina Ltd.

Brian McDonald

National Director
of Alternative
Promotion,
Capitol Records

By Oskar Scotti

With his independent shock of brown hair and a perpetual look of exasperation, Capitol Records' Brian McDonald sports the bedazzled appearance of character actor Christopher Lloyd during his nutty professor roll in *Back To The Future*. The popeyed National Director of Alternative Promotion's workspace is equally madcap; certainly not the kind of place in which tycoons like Lee Iacocca would feel comfortable.

Festooned with oddball rock & roll paraphernalia and various promotional trinkets (even pints of tequila—these promotional hounds will stop at nothing to get adds!), this cubby hole is a habitat for a particularly eccentric record executive.

Although it's Friday and late afternoon—a period McDonald promised would allow him a few free moments to talk to yours truly on the rigors of his daily grind—he's already a half hour behind our starting point. Pulling a Flash Gordon maneuver, he manages, in the course of about 68 seconds, to bark instructions to a pair of interns, juggle two radio calls, chatter briefly with Capitol Top Forty man Rich Bloom and pop open a Dr. Brown's bottle of cream soda—all in one synchronized motion. Not even the famed Yankee shortstop Phil Rizzuto could coordinate so many independent movements in the course of a double play.

Closing his office door, he sighs audibly;



the big moment is finally at hand. "The thing I love about alternative radio," he begins, while catching his breath and settling back into his comfy chair, "is that it is always changing. The people who listen to it, the people who program it, the bands—everything. It's always in a state of flux." Another thing that makes it exciting, Brian acknowledges, is the power of the acts in the genre.

In case you have been living under a rock during the last year, alternative bands like Nirvana have been selling like hot cakes. Why do alternative bands inspire greater fan loyalty and longevity than the revolving rostrum of those on Top Forty? McDonald—shrewd pop pundit that he is—offers a viable explanation to this vexing pop dilemma: "The kids who program college radio especially are more into the music than they are into selling advertising spots,"

he speculates on his somewhat altruistic colleagues. "They also get involved with the groups—who they are, where they're from and what albums they've recorded. That's why these groups sell, because the people who air the music are selling bands first and then the songs."

An interesting point, and possibly a tell-tale sign as to why Top Forty has faded into the also-ran category in recent years. Perhaps there is a direct parallel between the disintegration of CHR radio and the volume of one-hit wonders the format churns out. To expand on the point, McDonald's cites a current label act ready in the Capitol breach that has fallen upon hard times recently: the Beastie Boys.

As he begins to talk about the upcoming campaign, I ask why the Beasties fall into the alternative category and not, say, urban? "They're not album rock, CHR, AC or Urban," he rationalizes, "so where else would you put them? You can get just about any kind of music underway at the alternative level," he postulates. "We're going to try to re-establish a solid base there and cross them over."

McDonald believes that the Beastie Boys will reclaim their rightful spot as the inner city rap & roll incumbents on the strength of their new disc. He cites the air tight system his boss, Hale Milgrim, has set up to achieve such goals as a key. "I'm really proud that I'm able to work at Capitol during the Milgrim era," he says, the buttons on his tunic popping with pride. "I think we've come a long way, light years, in fact, since Hale took over as far as being really artist driven. We really pore over the details before we embark on a project, just to make sure we maximize our efforts. That way, our acts have the best possible shot to succeed."

Having worked previously for another infinitely more porous local independent label prior to joining Capitol, Brian can vouch for his new employer's philosophy. "At my old label, we would kind of throw ten records against the wall and see which ones stuck," he lamented, reflecting perhaps on some big fish that got away. "Hale has implemented a new, synergetic system that is really conducive to breaking new bands." For the first time in his career, Brian can report information back to groups and

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management, knowing that every possible measure is being taken to assure retail sales and thorough exposure.

Besides listening to bands, making phone calls and pumping up his eighteen adjutants in the field, McDonald also enjoys targeting groups for various formats, something he does in concert with Milgrim, CHR head John Fagot and the press and publicity departments at the Vine St. Round House. While he promises he has "no direct A&R aspirations," Brian nevertheless enjoys helping Capitol Records' talent development facility scout worthy bands and select focus tracks.

"Sometimes A&R will come up to me with a new group they're looking at and ask me if I think the group could get airplay in alternative radio. If I feel strongly on the subject, I'll offer my opinion as to what route they should take. On the other hand, once in a while I'll receive a tape of an unsigned band who I like and will take it to A&R to get their feedback as well. We have a great group here, and when we're all working for the same objective, we're pretty unbeatable."

While alternative radio is more relaxed and less structured than the "white collar" formats, it can be, to McDonald's way of thinking, just as competitive. "It really gets me nuts sometimes," he whines, "the way some programmers will refuse to see reality. For example, in Austin, we can't get the airplay for the Cave Dogs we think they deserve. The group has toured there numerous times, they're recognized there and,

more importantly, they sell records there. But no matter how many times I rub KNNC's (the local alternative pull stop) face with retail reports, they look the other way. There is definitely a lot of frustration in this job—and almost as much as satisfaction."

As for his own backyard, the sun bleached pleasure palace that is Los Angeles, McDonald says that while things aren't perfect here amidst the numerous frequen-

"The thing I love about alternative radio is that it is always changing.

The people who listen to it, the people who program it, the bands—everything."

—Brian McDonald

cies bouncing amidst the ozones, they could be worse. "People are always slagging KROQ because it's easy to do, but you have to understand, they're there to turn a profit or sink," he states. "If you want to listen to music like Lubricated Goat at 5:00 p.m., then turn on KXLU. Don't expect KROQ to do it. There is a lot of difference between what college stations can do and what

commercial alternatives do. They have to totally different goals to accomplish."

With the baby boomer generation rapidly approaching 40 and still not ready to switch the dial to Barry Manilow and the weekly Geritol hour, the subject of how radio will evolve to accommodate this mushrooming demographic arose. McDonald cited 91X in San Diego as a station trying to corral that audience. "Now that KGB has gone classic, that's exactly what 91X is trying to do, grab the 18 to 54 demo that likes a blend of oldies and new bands, while still wanting to rock. But I think they're going to face problems. Eighteen-year-olds and 54-year-olds are night and day different in their musical tastes and buying tastes. It's going to be interesting to see how their ratings develop."

If the format does work as well as McDonald hopes, it's going to really underscore the sad failure of KMPC FM (the Edge) in Los Angeles—a radio station that unsuccessfully tried to get such an incongruous blend off the ground five years ago. Yet, just as pop bands succumb to being the right sound at the wrong time, so do radio stations.

"I'd love to be able to hear a local station that played Pearl Jam, Soundgarden and Nirvana during the same set as Tori Amos and Sarah McLaughlin," he offers, "and blend them together intelligently. There is an audience for that kind of symmetry out there. Hopefully, some programmer will have the balls to really give that idea a shot someday. It would be great to hear." **MC**

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THE WEST COAST MUSIC TRADE MAGAZINE™

STUDIO SURVEY '92

By SUE GOLD

The music industry has not been forgotten in the recent economic recession. While reports of record companies merging and CD sales dropping are becoming commonplace in music news, another area has also been hard hit—the place where all the music is recorded.

Unlike last year when studio owners said business was still booming, this year there is a drastic drop in the number of sessions going on in Los Angeles. While some of the decline is attributed to home studios, most of the blame is falling on the recession. The recent riot situation in Los Angeles also had a profound affect on the studios. While most of them weren't hit by looters or fires, most of them did obey the county-wide curfew, thus, costing them thousands of dollars in cancelled sessions.

To gain insight into the studio business, *Music Connection* surveyed studio owners and managers to find out what is really going on in the recording world. To insure honest and unbiased answers, participants were not asked for their names or company affiliations.

ADVERSE ECONOMY HITS RECORDING STUDIOS

Last year, almost all studios polled said business was up over the previous year. This year, business is down an average of sixteen percent from last year. Labels not signing as many acts is considered one of the factors in this drop, as is a general trend of record companies cutting their budgets.

"Record budgets are down. Record companies aren't willing to spend."

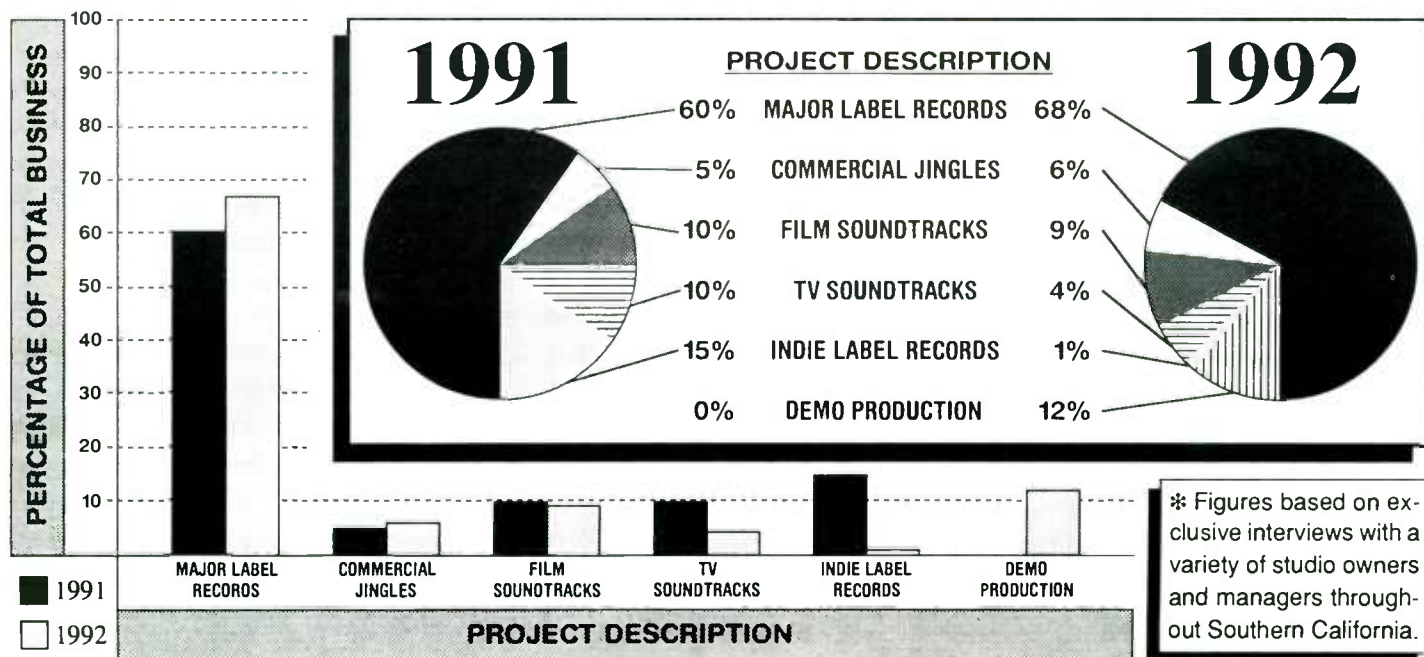
Demo Prod. Helps Waning Studio Business... Indie Contracts Down From Last Year

Several major changes have occurred in the recording sessions of Los Angeles during the past year. There is a big increase in the use of recording studios to do demo work. Last

year, demo sessions didn't even make our survey, while this year they represent an average of twelve percent of the studio dates in town. Independent label recording ses-

sions took a drastic dive from last year, while major label recordings have increased. Film and jingle dates had very little change, while television sessions fell off a little.

STUDIO BUSINESS BREAKDOWN



Studios Tighten Belts, Cut Rates And Upgrade To Remain Competitive

With studio business in a slump, studios are finding all types of ways to offset the sagging economy. For the first time in years, studios are more willing to negotiate rates and accept more reasonable offers from prospective clients. According to our poll, some of the ways studios are trying to get business are:

- 40% lowering rates or are more willing to negotiate with clients.
- 20% upgrading equipment or offering better services to clients.
- 20% keeping in touch with clients and actively looking for projects.
- 20% miscellaneous ways like lowering debts or not changing anything.

"We've had to lower our rates...be flexible and consider all reasonable offers."

INCREASE IN HOME STUDIOS CONTINUES TO AFFECT STUDIO BUSINESS

There are few issues in the recording world as controversial as home studios. Artists' home studios have been the target of criticism by many studio owners as "unfair competition." While very few of the owners object to artists using home equipment for writing or recording demos, they are outraged when artists start charging outsiders to use their studios. Studio owners feel these artists should pay the

same property taxes they are and should abide by the same zoning regulations they have to.

In spite of the controversy, fifty percent of those polled said home studios weren't affecting their business. Most of those who claimed they weren't affected explained they offer non-musical-type services that the home studios can't offer and, thus, get very little competition from them.

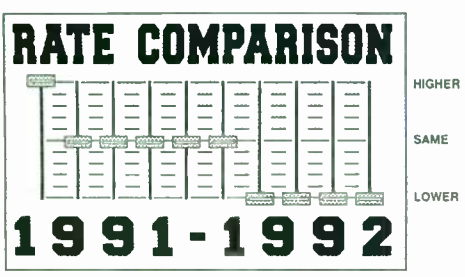
"I guess everyone is being affected by it, and the fact that people can afford the technology more. There's a small percentage of home studios that get business because their rates are a little cheaper."

"For musicians to use home studios for their own projects, that's great. But to sell the time when it's sitting empty to other people and compete unfairly with legitimate businesses is basically illegal and unfair competition."

"Some people have the same consoles we have, but they don't offer the same services. They haven't hurt us significantly."

OWNERS SAY STUDIO RATES UNABLE TO PARALLEL INFLATION

Some studios say basic rates in Los Angeles haven't been raised in years, because of the fear of driving clients to home studios. In fact, many studios have lowered their rates, while half of those studios polled said, they haven't changed their rates at all.

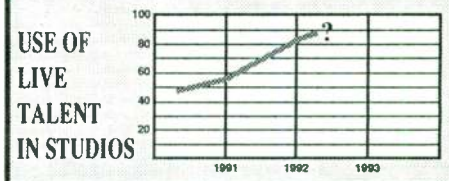


"Recording studio rates haven't changed in the last 15 years."

"I have lowered rates to such unbelievable levels it's ridiculous, but I'm competing with major studios."

Synths Out—Live Musicians In

The trend of returning to using live studio musicians over machines is one of the few things that has continued to grow. Studio owners insist they are seeing more and more musicians coming in for tracking dates and sessions, thus limiting the use of the computers and drum machines that seemed to control the recording industry in the Eighties. Eighty percent of the studios polled said the use of live musicians is up over last year.



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◀ 23 Ringo

generally having a good time."

Next to climb aboard the Ringo bandwagon was Phil Ramone, who helmed "All In The Name Of Love" and "Runaways," another Starr/Warman original. "While I was picking songs with Jeff Lynne, I spoke to Phil Ramone—another man with credits longer than your arm—and he said okay. But you couldn't put the tracks together like an album, both producer's styles are so different." Especially considering the compressed, thunderous drums that characterize the Jeff Lynne sound. "Yeah, and the clarity," explains Ringo, "because you play everything separately. You don't play the kit, you play the snare drum, you play the tom, you play the cymbal.... That's how he gets that sound. There's only me and him on it, so it's certainly the Jeff Lynne sound [laughs]."

The bulk of the album—"Weight Of The World," "Don't Know A Thing About Love," "I Don't Believe You," "What Goes Around" and "In A Heartbeat"—was produced by Don Was. All tracks feature Heartbreaker Benmont Tench on keyboards and background vocals by Roger Manning and Andrew Sturmer of



Ringo with producer Don Was

Jellyfish, with Beach Boy Brian Wilson, Andrew Gold and the Knack's Doug Fieger joining the background choir on "In A Heartbeat," written by Diane Warren.

"I was listening to some Bonnie Raitt stuff—that's what brought me to Don Was," relates Ringo. "Someone said, 'He's the hottest producer on the planet,' and I said, 'Well, I hope he's hot enough for me'—only kidding, Don. We did this stuff with Don, and I had such a good time with him. With Jeff and Phil, we used click tracks, where with Don we didn't. So it was really great, because we were playing virtually live."

"I Don't Believe You," like many of the songs on the album, boasts more than a passing nod to a certain band from Liverpool. "At one point, I felt—I think it was just because of the way they'd presented the demo—that 'I Don't Believe You' was too Beatle-y, and I didn't want to do that," says Ringo, somewhat reluctant to borrow from his own illustrious past. "But Don said, 'Listen, everyone out there is trying to get sounds like this, and you were one of them, so relax.'" **MC**

Veteran producer/manager Peter Asher, who was an A&R executive for the Beatles-owned Apple Records in the Sixties, rounded out the producer corps. "Private Music mentioned Peter Asher, and I said sure. I've know him since he worked at Apple—we haven't hung out a lot, but we've met occasionally. So I went down to his place, and we had lunch, and we talked about the tracks I wanted him to do. He presented 'Golden Blunders.' I listened to it, and my initial reaction was that the original version by the Posies was a little violent. But the song was great, and I loved what the song said. And through the years, I've covered several records and made them my own, and I felt we could do that with this track."

"Golden Blunders," written by the Posies (another talented retro rock act in the vein of Jellyfish who owes more than a bit of their inspiration to the Beatles), boasts a catchy, sing-along chorus, always the best setting for Ringo's limited vocal skills. "I love the chorus," he says. "See, I'm a chorus man—I love hooks. I mean, I like what the song says, but I love a good hook."

An eleventh hour entry from Paul McCartney, produced by Peter Asher, did not make the final cut. "Paul got a song to me that we're now co-writers on—well, he wrote two verses and a chorus. It's called 'Angel In Disguise.' I wrote the last verse, so we're calling it that we wrote it together. But it just didn't fit this album. If we ever do anything with it, it'll have to be worked on."

Picking the songs from the many submitted to him also proved to be a time-consuming task. "I'd written some songs, I had some songs I wanted to do and the record company presented me with about 40 songs to listen to. They'd sifted through 1,000 probably—'cause once people knew I was making a record, songs were shipped in."

The next task was to make the disparate tracks blend into a cohesive whole. "Don and I went in the studio in February to do two more tracks," says Ringo, "and we put engineer Ed Cherney in the next studio, breaking down Pete and Phil's tracks, and we remixed them. Then we sent some of the mixes to Jeff, who went in and remixed his stuff."

It remains to be seen how the well-crafted result, an album which Ringo will support with another All-Starr Band tour, this time featuring Todd Rundgren, Dave Edmunds and Ringo's son, Zak, on drums, will fare in today's very different pop climate.

Either way, Ringo is heading into the future with both guns blazing. "We'll do another album similar to this, then I'd like to do a country album," relates Ringo, whose previous country and western outing, *Beaucoups Of Blues*, bodes well for a second volume. "And I'll have Garth Brooks on acoustic [laughs]." **MC**

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ASK YOUR DEALER FOR A DEMO TODAY

Roy Thomas Baker

By **KENNY KERNER**

For the past twenty years, Roy Thomas Baker has been producing hit records. Though he has worked with some of the more notable acts in the business (Alice Cooper, Cheap Trick, Nazareth, Sammy Hagar, Ian Hunter, Dusty Springfield, the Cars, Journey), he will be remembered most for his brilliant production work with English supergroup Queen. With the uncanny success of the film *Wayne's World* and the tragic passing of lead singer Freddie Mercury, the world once again got to cherish and marvel at Baker's genius with the second coming of the group's classic "Bohemian Rhapsody." Though Baker has already been an MC cover boy, we thought this was the perfect opportunity to bring you up to date on the producer's career and plans for the future.



Photos: Jessica Altman

■ **ON FREDDIE MERCURY** ■

"With Freddie, it was all part of the same thing. The way you saw him in his professional career is the way he was in his personal life. He was pretty flamboyant. Basically, he was very shy. When he met someone for the first time, he wouldn't say very much. But once you got to know him, he was as flamboyant off stage as he was on. You'd never quite know what to expect. It wasn't at all unusual to go out and find him swinging from the chandeliers or getting into brawls. We would hang out quite a lot so we knew how he really was.

"Funny thing about Queen was that although records like "Killer Queen" and "Bohemian Rhapsody" were big over here, for their live shows, they didn't really pull in the crowds like they did all over the rest of the world. And they wound up in sort of a Catch-22. When their record sales dropped off in America, the band refused to tour unless they could play large arenas. But the catch was that unless they sold records, they'd never fill large arenas. They should have come over to tour anyway, to find out why they weren't selling records."

■ **ON TALENT** ■

"The problem with the talent that's around today is that instead of bands going out trying to become the best bands they can, instead of them trying to be as talented as possible, you have them going out trying to become stars. Bands are not playing for the passion of the music. They are just giving the record company what it wants and not what it needs."



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▪ **STATE OF THE ART** ▪

"I like a very hands-on approach so even with the state of the art and the flying faders and all, I'm still very much involved—although I don't do my own engineering anymore. I've got my own Neve board that I take with me everywhere. I still like the gadgetry of the outboard stuff, and I like inventing things and coming up with different things. Ten years ago, you could invent ways of doing things like taping the machines together or wrapping the capstans with tape to create a delay. Today, you can go out and buy these devices already made. Now we've got to think of ideas that Yamaha can go out and produce two years from now."

▪ **FINDING ACTS** ▪

"I very seldom get a project by being called directly by a record company. That doesn't work for me. The company usually gets caught up in just signing the flavor of the month anyway. I get tapes from all over the world. If I hear a tape that I like and the band wants to work with me, that's all we need. I worked with Adam, the lead singer of SBK act Mozart, for over two years before we made their record. It evolves. And I sorta evolve with the artist. The record company then jumps on board and becomes part of the team. What I'm doing, then, is developing real talent, something that the record companies don't have the time or the inclination to do."

▪ **THE FUTURE** ▪

"The reason I want to get my studio going is so I can do even better for the artists. Not just go in and do demos, but to have it evolve so we carry on the process and eventually go in and do finished records. All of the great little labels of the past, like A&M and Island, the ones that were known for signing and developing careers, they've all been swallowed up now. But who's taking their place? No one! We need lots of these smaller, independent labels to start breaking these new artists. I think in the future there will be a lot more little labels. There has to be." ➤



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▪ **ON THE ECONOMY** ▪

"The economy has effected everyone but what's happening is that everyone is chipping in to help. There's more bargaining going on within the studios and the equipment rental companies. Everyone is feeling it so we're trying to help each other carry on. I was in the process of building my own recording studio but I had to stop the project. I have to wait until the economy turns around or else I'll wind up funding the studio with my own money. So for the moment, the project is on hold."

▪ **BAKER ON BAKER** ▪

"I don't have a record player at home. In fact, I've never had one so I don't listen to music when I'm at home. My personal life is filled with my hobbies like cooking, boating, motorcycle racing and car racing. I have this professional kitchen at home so I'm in the process of writing a cook book.

And all of my personal friends at home are in politics or they're professional people so I don't spend all of my working time and private time talking about music. That's what helps to keep me fresh in the studio." 



Roy Thomas Baker

—SELECT DISCOGRAPHY—

YEAR	ARTIST	TITLE	LABEL
1973	Queen	Queen I	Elektra
1974	Queen	Queen II	Elektra
1975	Queen	A Night At The Opera	Elektra
1977	Ian Hunter	Overnight Angels	CBS
1977	Journey	Journey	CBS
1978	The Cars	The Cars	Elektra
1978	Journey	Infinity	CBS
1978	Queen	Jazz	Elektra
1978	Journey	Evolution	CBS
1979	The Cars	Candy-O	Elektra
1979	Foreigner	Head Games	Atlantic
1980	Alice Cooper	Flush The Fashion	Warner Bros.
1980	The Cars	Panorama	Elektra
1981	The Cars	Shake It Up	Elektra
1982	Cheap Trick	One On One	Epic
1982	Devo	Oh No, It's Devo	Warner Bros.
1983-1985 ... During this period, Roy Thomas Baker served as Worldwide Senior Vice President of A&R for Elektra Records.			
1985	Mötley Crüe	"Shout At The Devil" (Remix)	Elektra
1985	Lindsey Buckingham	Go Insane	Elektra
1988	Ozzy Osbourne	No Rest For The Wicked	Epic
1991	Dangerous Toys	Hellacious Acres	Columbia/SBK

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RECORDING BUDGETS ARE THEY DECREASING?

By Maria Armoudian

With America still feeling the recession, the music industry in general is trying to find more and more corners to cut so that it can maintain a business-as-usual policy until this thing blows over. Music Connection recently spoke with several notable producers and A&R reps to find out what effect the sagging economy has had on recording budgets. Here's what they had to say:



MICHAEL OMARTIAN,
PRODUCER

Record companies are asking producers to reduce everything from their fees to the money spent on recording. I'd say they've cut back between 10 and 20 percent. But everybody is cooperating more now. Our major expenses are studio costs, and if you can guarantee working at a studio for the next two months, studios are more than willing to be flexible; and that has enabled us to reduce the cost of making records. Only a few facilities hold their prices.

Every producer I've talked with has taken a cut. I also found that musicians are more willing to be friendly about the reduction. They are willing to put out more for less. Even equipment has come down in price.

Of course, the rules change if you're working with a very established artist. The record company tends to be less picky about a budget if the artist has had a certain amount of success.

We're all in this together, and music isn't a necessity. So everybody better scale back or we're going to go into extinction by pricing ourselves out of business.



MICHAEL WAGENER,
PRODUCER

I haven't experienced dropping budgets, I suppose, since the artists that I'm working with are getting bigger in stature, and their recording budgets are also. It's the difference between a band on their first record or a band like Warrant who sold 2.5 million records twice. The record company knows they can make their money back, so the budgets I've worked with have been increasing. The only new artist I worked with was Saigon Kick, and their budget was relatively larger than other new artists.

When record companies sign more bands, they have to split up their budgets between more productions. That may be why some budgets might be decreasing with new artists. That way, if one record doesn't work, they haven't lost much money. I don't think the recession has come into effect in this area much. A good record takes as much to make now as before. Plus, studios really can't drop their prices because their equipment gets more expensive, and studios are 80 percent of the budget.



BARRY SQUIRE,
A&R, WARNER BROS.
RECORDS

The companies are making more of an effort to reduce their budgets, but it's not always the case. It depends on the situation. The bidding situation for some new bands has resulted in companies paying some groundbreaking offers for first-time recording artists.

It's not necessarily that budgets are all lower, but because record sales must be down, it starts to trickle down into the studios. The major labels have reduced their signings, and most of the newer labels are two or three years old. They've signed their initial flurry of new artists and are now developing the acts that they have. Consequently, there is less business for studios. As a result, studios are really looking for business and are, more than ever, willing to negotiate.



MARC GEIGER,
A&R, DEF AMERICAN
RECORDINGS

I think that, due to the recession and the leveling off of record sales, any business analyzes where they're wasting funds, but I don't think it's an overall case. Some artists waste when they're recording, but most waste on the videos or touring. Everything has been cut back, but I don't think a blanket statement can be made. When a company loses money, they cut certain budgets that they feel will affect their artists least. I would say, one of the last ones that they cut is the recording budget because it's fixed in the artist's agreement, and the contracts don't have as much to do with recording budgets as with how much you want to pay an artist in general. We could pay an artist \$200,000, and they could make their album for \$50,000. It's probably one of the less relevant areas that a record company will look to cut. But you cannot generalize.



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HOWARD BENSON,
PRODUCER

Budgets depend on the project and on the label. Some labels are being more business-minded and some are still spendthrifts. Also, if a band is on its second record and the buzz is still there, the record companies don't get as nervous. With new projects the budgets tend to be lower, but that's not so bad, because on a first album you need to capture the energy and vibe of the band and not worry about getting every single vocal line perfectly in tune. I did a record with a band called Tuff which did well for a budget of \$65,000.



TOM WERMAN,
PRODUCER

I haven't noticed that budgets have been reduced. However, there is no question that record companies are scrutinizing every expense, and where it used to take a month after delivering the record to be paid the balance of a producer's fee, now you have to bug them to be paid.

Record companies sometimes like to operate like banks, because they have a huge float. Everybody I've talked to feels this way. In the end, if the label isn't happy with an expense, they want it all documented. Everything has to be approved, even after the fact, before they'll let out a penny. They ask producers to contribute out of their own pockets if they went over budget, whereas in the past there was more leeway, and if the record was good, going over budget didn't really matter. Now, I'm keeping a daily expense report, keeping track of every single penny.

In the past, producers became so involved with the record at the time, that the budget is all used up halfway through the mix.

It's definitely because of the recession. New bands are expensive to launch and are not selling as many records anymore. Fewer recording careers are being made. Even when one is launched, it doesn't last very long. MTV has shortened our attention span drastically.



MICHAEL JAMES JACKSON,
PRODUCER

There's no question that record companies are cutting budgets, mostly recording budgets and money spent on developing new artists, due to the lagging retail business, the recession and the general panic about the economy. That is worrisome because new artists are the lifeblood of the future. In order to make low-cost and successful records, enough money needs to be allotted to sufficiently ensure proper supervision and preproduction.

It's a vicious circle because people aren't buying as many records for two reasons: the quality of the products offered to them and the prices of CDs and longboxes. If labels would be open to a price reduction and elimination of the long-box form, they would find a substantial increase in sales that would allow the general public to, once again, purchase records consistently.



JAMES ELLIOTT,
A&R DIRECTOR FOR
GASOLINE ALLEY
MUSIC/MCA
RECORDS

There's a recession going on and there are a lot of alternative things for kids to spend money on, Nintendo, Pac-man. Everybody is after their dollars, and there are only so many dollars to be had.

Plus, everything was costing more. It's a cycle in this business. We start to reap the rewards, spend more money, add more people

and expense accounts. Then the business gets out of hand, the money runs out and we have to go back to square one. We're starting to feel the crunch of that.

Of course, you don't want to hamper creativity, but instead of going to a studio that costs \$2,000 per day for tracking, producers have to be more resourceful and find studios that they can get for say \$500 or \$700 per day, just to get the signals clear on the tape. Then they can go to a nicer studio to mix. In addition, studios are making deals now.

Another thing that got out of hand is remixes for radio. When you put them to dollars and cents are they worth the \$20,000 per remix?

The records that are doing well are simply done. High-polished albums aren't cutting it anymore. People are demanding basics, accessibility, a raw street sound. Many rap and alternative acts do albums out of their basements for \$20,000 and sell millions of units. To quote Randy Phillips, "Less is more." Some of the best stuff you get are certain demos, but when they spend \$150,000 on the record, it's not as good because they lose that initial feel and drive.



KEVIN WILLIAMSON,
A&R,
ATLANTIC RECORDS,
WEST COAST.

I can't talk for other labels, but here at Atlantic Records, we have always tried to manage smart recording budgets. We don't look forward to getting involved in bidding wars as some others do. It's in the best interest for the label and for the bands because we're here to create careers, and aren't interested in a band that just wants a big advance.

I'm sure everyone in the industry has been hit by this recession, and a lot of labels are looking closer at what constitutes a smart recording budget and whether exorbitant \$800,000 recording budgets are needed.

The recession has also caused many labels to look for strong talent, whereas two or three years ago, many were signing the flavor of the month. Bands will have to work harder and spend more time developing. **MG**

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The following pages contain our Eleventh Annual Southern California Recording Studio Listing. Our goal is to provide the most comprehensive listing possible, and thanks to the recording community, we've done just that. All the information contained herein was provided by the studios themselves. MC made every effort to contact as many studios as possible, but we may have inadvertently missed a few. Our apologies to those studios we may have missed, and our thanks to those who have helped make this directory a useful, year-long tool for producers and musicians.

Compiled by Trish Connery

2 TRACKS

□ MCA MUSIC MEDIA STUDIOS

5161 Lankershim Blvd., #201
N. Hollywood, CA 91601
(818) 777-9200
Contact: Nick Doffmeyer or Michele Mosler
Basic Rate: Call.
Featured Equipment: 3 Sonic Solutions digital audio workstations with NoNoise, KRK, Tonnoy monitors; Apex & Studer 2-track analog tape decks; Sony/Start Lab CD maker; Panasonic & Sony DAT machines. Video: Sony 1" & 3/4" VTR's, Grass Valley Editor.
Special Services: Digital mastering and assembly with editing, CD mastering/preparation, sound restoration, CD reference disks. 3/4" video off-line editing, 1/2" video duplication.
Clients: Geffen Records, Impact Records, Savage Records, Warner Special Products, Time Life, Island Visual Arts, Planet Pictures, Zona Productions, GRP Records.
Comments: Full service audio post-production facility and video pre-production with on-site amenities, free 24 hour security parking, experienced, courteous staff.

4 TRACKS

□ HINDU ARTS

7042 Betty Dr.
Huntington Beach, CA 92647
(714) 841-2654
Contact: Ron Egli
Basic Rates: \$10/hour.

□ LAME DUCK MUSIC

5213 Mandarin Dr.
Oceanside, CA 92056
(619) 631-7887
Contact: Aoran Marks
Basic Rates: Negotiable.

□ STRIKE ZONE PERCUSSION CENTER

12862 Joy St., #M
Garden Grove, CA 92640
(714) 537-9156
Contact: Michael dan Hertog
Basic Rates: Call for prices.

8 TRACKS

□ 21ST CENTURY STUDIO

Atwater, CA
(818) 246-9671
Contact: Burt
Basic Rates: Call for rates.
Special Services: Specializing in spoken word, vocals, acoustic instruments, audio drama, band demos with live drums and guitar amp sounds.

□ AFTERHOURS RECORDING CO.

1616 Victory Blvd., #104
Glendale, CA 91201
(818) 246-6583
Contact: Bill Berkuta or Scott Griffith
Basic Rates: \$25/hour for 8 track; \$22.50/hour for 4 & 2 track.

□ BIG WEEN STUDIO

922 N. San Vicente
W. Hollywood, CA 90069
(310) 659-9569
Contact: James Caprio
Basic Rates: \$10/hour with engineer.

□ CANTRAX AUDIO RECORDING

2119 Fidler Ave.
Long Beach, CA 90818
(310) 498-6492
Contact: Rick Cannata
Basic Rates: \$25/hour.

□ CREATIVE PRODUCTION STUDIOS

7744 Aura Ave.
Reseda, CA 91335
(818) 993-4643
Contact: Kevin E. McGelgion
Basic Rates: \$25/hour.

□ D'SCHEF STUDIO

N. Hollywood, CA
(818) 980-1675
Contact: David
Basic Rate: \$22/hour.
Featured Equipment: 64-track MIDI production, synchronized to an 8-track for vocals. Large amount of 16 bit sampling. Hundreds of different drum, bass and synth sounds. Mix straight from computer to DAT. Automated mixing.
Special Services: Writing, arranging, producing album quality songs.

□ DLP

6801 Mammoth Ave.
Van Nuys, CA 91405
(818) 901-0700
Contact: Doug Lenier
Basic Rates: \$15/hour, including engineer.
Featured Equipment: Atari computer with Hybrid Arts software and complete SMPTE sync; Fastex 8-track, large selection of synths, samplers and drum machines, mix to DAT.
Special Services: Complete production services including arranging, co-writing, back-up musicians/vocalists available.
Clients: Epic Records, Polygram Records, Warner Bros. Music, BMG Music, Columbia TV Music, Paramount TV Music.
Comments: Specializing in R&B/pop; producer with 'Top 10' record, television and commercial/jingle experience.

□ DOGLIGHT STUDIO

1837 N. La Brea, #12
Hollywood, CA 90046
(213) 874-4249
Contact: Jeff Beers
Basic Rate: \$14/hour.
Featured Equipment: Tascam 688, Akai S950 sampler, Yamaha RY30 drum machine, Proteus/IXR, Kawai K-1, Digitech GSP-5, guitar processor, SV-DAT10 DAT recorder, electric and acoustic guitars and bass, AKG, Shure, Alesis, Boss.
Special Services: Available for all types of sessions, services include sampling, sequencing, drum programming, arranging and producing, studio musician.
Comments: We produce professional demos in a comfortable and creative studio environment.

□ FOOTHILLS STUDIOS/PRO DEMO

5625 Melrose
Hollywood, CA 90038
(213) 464-0252
Contact: Charlie Brissette
Basic Rates: \$25/hour.

□ GERVASI RECORDING

W. Hollywood, CA
(213) 655-4346
Contact: Paul
Basic Rates: \$10/hour.

□ GILLETTE RECORDING SERVICES

255 N. El Cielo Rd., #466
Palm Springs, CA 92262
(619) 323-6073
Contact: Richard Brown
Basic Rates: \$20/hour.

□ HUMAN TOUCH PRODUCTIONS

10520 Burbank Blvd.
N. Hollywood, CA 91601
(818) 760-HITS
Contact: Brad
Basic Rates: Call for rates (block discounts available).
Special Services: Musicians, vocalists, MIDI and arranging available.

□ HUNDRED HANDS STUDIOS (MIDI)

3891 Blackwood St.
Newbury Park, CA 91320
(805) 499-9608
Contact: Nigel Haltan, composer, producer
Basic Rates: Please call.

□ MOSER SOUND PRODUCTIONS

1923 W. 17th St.
Santa Ana, CA 92706
(714) 541-6801
Contact: Richard Moser
Basic Rates: \$60/hour.

□ MOUNTAIN MIDI PRODUCTIONS

P.O. Box 46
Blue Jay, CA 92317
(714) 337-7655
Contact: Ryan Dailey
Basic Rates: Per project.

□ NIGHT VISION PRODUCTIONS

8695 Hebrides Dr.
San Diego, CA 92126
(619) 566-8989
Contact: Don Phillips
Basic Rates: \$35/hour.

□ PAUL'S ROOM 350

P.O. Box 6530
San Diego, CA 92166
(619) 223-1730
Contact: Paul McManus
Basic Rates: Call for rates.

□ PINK TORPEDO PRODUCTIONS

1006 N. Wilcox Ave., #5
Hollywood, CA 90038
(213) 962-6223
Contact: Doug Nofsinger
Basic Rates: \$15/hour, includes 2 engineers.
Featured Equipment: Tascam DA-30 DAT, Tascam 238 multi-track with DBX, Toshiba digital Hi-Fi stereo broadcast VCR, Akai GX-9 master cassette, Tascam 251.6 mixer, Roland M-16-E submixer, Tannoy & JBL monitors, Proteus,

Kurzweil, Roland, DBX, Alesis, Rocktron, AKG & Shure mics, Roland pads, Roland MC-500-MK-II microcomposer, Roland GM-70 guitar synth, BBE exciters.
Special Services: Accomplished writers, arrangers and musicians on staff. Single camera video services available in conjunction with recording services. Clients: Rock, metal, techno pop, modern dance to Irish folk, new age, soloists to street-wise funk rap, commercial wedding music to Motown grooves, staff writers, radio jingles, voiceovers. Comments: We excel in demos for songwriters and vocalists.

□ THE PLACE REHEARSAL/RECORDING STUDIOS

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

□ PRIMAL PRODUCTIONS

3701 Inglewood Ave., #133
Redonda Beach, CA 90278
(310) 214-0370
Contact: Primal Productions
Basic Rates: 24 inputs with MIDI. \$15/hour.

□ SONGWOOD STUDIO

Pasadena, CA 91107
(818) 351-8744
Contact: Paul Shapiro
Basic Rate: \$25/hour (discounts for block time and quantity). 64+ MIDI tracks also available.
Featured Equipment: Tascam 38, Toscom M-320, DAT, Atari ST with Master Tracks Pro, AKG 414, Beyer M-500, Roland S-550, Roland D-70, Yamaha DX-7, Korg M3R, Cosia CZ101, Alesis SR-16, Lexicon LXP1 & LXP5, DSP-128, DBX 160XT, Yamaha NS-10MS.
Special Services: Complete arranging/production services available to non-players. An ideal studio for songwriters, bands, artists, singers, filmmakers, etc. Clients: Staff writers (Warner/Chappell), filmmakers, songwriters, etc.
Comments: You'll get a super, high quality, "master demo" with a lot of care for what you want. Quiet, comfortable, creative atmosphere. All styles of music.

□ TERRIBLE DOG STUDIO

8669 Venice Blvd.
Los Angeles, CA 90034
(310) 839-8578
Contact: Randy Picolet
Basic Rate: \$15/hour.
Featured Equipment: Teac 80-8 with Dalby C, Dynamix 16x8x2, Mackie 1604, Panasonic SV-3500 DAT mixdown, AKG C-1000, Sennheiser 421 and Shure SM-57 & SM-58, JBL 4408 monitors, Alesis 3630 compressor & Midiverb, Kurzweil 250, Rhodes VK1000, Oberheim DPX-1 and Matrix 1000, Yamaha TX7 synthesizers, acoustic piano.
Special Services: Production and MIDI assistance, keyboardist, rehearsals possible.
Comments: Good courses get special rates. Live room, clean, comfortable and professional. Beware of Mr. Terrible Dog.

□ WOLF TRACKS

14612 Friar St.
Van Nuys, CA
(818) 787-6753
Contact: John
Basic Rate: \$25-\$40/hour.

12 TRACKS

□ AMERICAN RECORDS STUDIOS

Van Nuys, CA 91406
(818) 782-6100
Contact: Studio
Basic Rate: \$35/hour (2 hour minimum). Lockouts starting at \$560/day. Featured Equipment: Akai 1214 console, 1" tape. Effects: SPX90, SRV2000, SGE, stereo compressor/limiter, R100, RX5, AKG 414, U-87, PZM, Shure 58, DX7II, Ensoniq SQ80, computer programming, full MIDI, live drums, guitars, bass, iso booth, mix to DAT, real time tape duplication, DAT to cassette, NS10's.
Special Services: Master recording, commercial production, film, TV, radio. Full SMPTE lock-up, post-video production, video to video transfers, computer programming, drum programming, engineering classes, session players and vocalist on request.
Clients: A&M, Capitol, Atlantic, Virgin, CBS, Geffen, EMI.
Comments: Ample parking, privacy, full security, A/C.

□ INTERPHASE STUDIOS

3854 W. Slouson Ave.
Los Angeles, CA 90043
(213) 291-0409
Contact: C. S. Coleman
Basic Rates: \$10/hour.

□ MORNINGSTAR MUSICAL PRODUCTIONS

28910 Rancho Calif Rd., #201
Temecula, CA 92390
(714) 698-8152
Contact: Alan
Basic Rates: \$20/hour.

□ SOUND STATION

3212 Mesa Verde Dr.
Bonita, CA 91902
(619) 479-6208
Contact: Alex Gonzalez
Basic Rates: \$22/hour.

□ THE WRITERS' ROOM

Call for directions
Woodland Hills, CA 91364
(818) 347-6511
Contact: Russ Littlefield
Basic Rates: \$10/hour.

16 TRACKS

□ A.D.F. STUDIOS

15658 Mayall
Sepulveda, CA 91343
(818) 891-1036
Contact: Vincent
Basic Rate: \$25/hour.
Featured Equipment: Tascam MSR 16 1/2", Yamaha 2408 board, DAT. Synthesizer, keys, total effects.
Special Services: Engineer provided, day sessions available, live drums recorded.

MUSIC RECORDING STUDIOS

CLIENTS: Fizzy Bangers, Liso Franco, Pacific Heights.
COMMENTS: Rock, rap, jazz, new age. Call us for your next project.

ALISO CREEK STUDIOS

P.O. Box 8174
Van Nuys, CA 91409
(818) 787-3203
Contact: William Williams
Basic Rates: \$25/hour, block rate available.

Featured Equipment: Tascam 1" 16 track; Carvin 24 input board; SMPTE or MIDI sync; Macintosh with Performer sequencing software; Roland D-110 synth; Roland S-50 sampler; Roland 707 drum machine; Gibson, Ovation guitars; Alesis, Yamaha outboard gear; AKG, Sennheiser, Shure mics.
Special Services: Complete songwriter demo production, low budget album production.

Clients: Stevie Kenyatta, The Ditty Boys, Cali-Boy Records, Suzanne Sawyer.
Comments: Call to discuss your project.

ALTERNATIVE MUSIC

7188 Sunset Blvd., #204
Los Angeles, CA 90046
(213) 969-2109
Contact: John Brock
Basic Rates: \$25/hour.

ARDENT AUDIO PRODUCTIONS

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

Featured Equipment: Tascam MSR-16S, Aries 24-8-16 mixing console, Soundcraft Series 200, Macintosh SE, Vision, Performer. Samplers: S550, Mirage, E-Max II. Drum machines: Roland R8M, HR-16, SR-16. Synthesizers: Roland MKS20 digital piano, D110, Super JX-10, Prophet V, ESQ1, Pro MIDI Bass, TX7, TX8-16 MIDI rack, Proformancel, DM1-64. Outboard gear: Multiverb EXT, Midverb II, Midverb, Microverb, Micraverb II, XT-C, Microhancer, ADA digital delay, DEP 5, DBX 166.

Special Services: Producer/oranger/musician/engineer included with basic rate. Adept at all styles of music. Specializing in rap and R&B.

Clients: Miles Underwood (Mannheim Steamroller), Myreon Williams (Warner Bros. recording artist), Clydene Jackson (Usual Suspects).

BLINDFOLD STUDIOS

P.O. Box 253
Paway, CA 92064
(619) 486-4734
Contact: Gregg Brandalise
Basic Rates: \$65/hour.

CANYON STUDIOS (MUSIC RECORDING & AUDIO POST)

14954 Tupiland Ave.
Canyon Country, CA 91351
(805) 251-7509
Contact: Mark Evans
Basic Rate: Negotiable.

Featured Equipment: 40 input Neotek Series III console highly modified including Jensen 990C's, Sony 2300 DAT, Sony 3/4 5600 video deck, ADAP sound rack, Urei 813C studio monitors, Lexicon 224, MIDI Lab with Atari 1040 using SMPTE track software, Neumann U-67 tube mic, AKG 414 mics, a full complement of effects and audio/video lock-up.

Special Services: Complete audio post production including music scoring to picture, sound effects and final mixdown. Patient, experienced recording engineer.

Clients: Records for CBS, MCA, Embree, library music for Bonnaville Broadcasting, promos for Columbia Pictures Home Video, TV commercials for HDM and Thornton & Co., Cartoons for MSI and American Film and Cartoon.

Comments: It's not finished until it's done right.

CASH STUDIOS

11334 Burbank Blvd.
N. Hollywood, CA 91601
(818) 761-1301
Contact: Michael
Basic Rate: Call for rates.

CAZADOR

(213) 655-0615
Contact: Jimmy
Basic Rate: 1" format. Call first, we'll talk about it.

CLASS ACT RECORDING

6023 Ensign Ave.
N. Hollywood, CA 91606
(818) 508-9648
Contact: Michael Johnstone
Basic Rate: \$30/hour.

Featured Equipment: Amek/TAC Scorpion console with 24 input, 16 buss out and 40 channels of monitoring. Teac 85-16B 16-track 1" with DBX, Otari 5050B 1/4" 2-track, Aiwa DAT recorder, pro mics and outboard gear, Atari 1040 STE with Cubase, variety of synths, samplers, drum machines, SMPTE gear, etc., live drums.

Special Services: Low budget music videos, video demos, live music club videos, cable TV commercials, etc. Shatan Hi-Band video and edited on in-house post-production equipment, CG, fx, etc. **Clients:** Molown Records, RCA Records, Leon Russell, Marvin Gaye III, David Copperfield, Scott Goddard, Dale Watson, John Jorgensen.

CLIFFSOUND

6253 Hollywood Blvd., #1113
Hollywood, CA
(213) 469-4981
Contact: Cliff Brodsky
Basic Rate: \$25/hour.

Featured Equipment: Tascam 48 channel mixer, E-16, SE-30, S950, D-50, RD-300, D4, Carver, DX-7, TX-81Z, MKS-50, Performer, Galaxy, Sony DAT, Quadraverb, Rev-7.

Special Services: Music production, arranging and programming for all styles of music. I specialize in modern rock, pop, and jazz.
Clients: L.A. Guns, Power Trio From Hell, House of Lords.
Comments: I have the skill, tools and talent to make your potential fully realized.

COUNTRY GENTLEMAN

Burbank, CA
(818) 848-2576
Contact: Will Roy, Producer
Basic Rates: \$40/hour.

Featured Equipment: Fastex 1/2" G-16 recorder running at 30 IPS, Tascam M-3500 24 channel board, Tonnoy monitors, 2 DAT's machines for copies plus tons of outboard gear and mics.
Special Services: I am a country producer who loves to discover new talent in L.A. and can help you get "connected" with the right people, both here and in Nashville. I am also a top studio picker and can help add credibility to your project. Have access to the top country players in town, too.
Comments: I am friendly, have great musical instincts and credits and specialize in country music. Call me, porder, and let's talk.

DOUBLE D MUSIC

601 E. Belmont
Fresno, CA 93701
(209) 266-8838
Contact: Russ Hildreth
Basic Rates: \$40/hour.

EP PRODUCTIONS

7455 Large Circle
Huntington Beach, CA 92647
(714) 842-5524
Contact: Bob
Basic Rate: Call for rates.

Featured Equipment: Otari MX-70, Ramsa WR-820 console, Tascam 2-track and cassette, Rev-7, Midverbs,

DBX compression & De-esser, Macintosh with Posport software, MIDI gear including D-50, Juno-2, TX-7 and TX81Z, S-330 sampler, MKS-20 digital piano, Ensoniq SQ-2 Master Keyboard, Midibass, Alesis and Korg drum machines, acoustic and electric guitars and bass, live room with isolation booth.

Special Services: Song and album production and packaging assistance, vocal coaching, marketing and promotion, studio musicians, lead sheets.
Clients: Reiko Takahashi (MCA Records), Leda Grace (Polygram Records), London Issue (Venue Records), The Look, Joanna, Cathy Ramsey.
Comments: Relaxed, creative atmosphere to express your talent; the finest people to get it on tape!

FAB SOUND RECORDING

N. Hollywood, CA 91607
(818) 509-3961
Contact: David
Basic Rates: \$12/hour without live drums.

FORTRESS STUDIOS

1549 N. McCadden Pl.
Hollywood, CA 90028
(213) 467-0456
Contact: Office
Basic Rates: Call for rates.

GALLERY II RECORDING/JUMPIN' JACK STUDIO

2301 W. 59th St.
Los Angeles, CA 90043
(213) 294-7286
Contact: John Woller
Basic Rates: \$25/hour.

GENETIC MUSIC

6017 Bellingham Ave.
N. Hollywood, CA 91606
(818) 763-3742
Contact: Richard Rosing
Basic Rates: \$35/hour.

Featured Equipment: Fastex 1/2" 16-track 30 IPS, Tascam 1/2" 8-track with DBX, Tascam M3500 64 channel console, Technics SVD1100 DAT, Tascam 32 1/4" 2-track, Lexicon PCM-70 & PCM-60, Yamaha SPX-90, Roland SDE-3000 delay, Steinway grand piano, Korg T2, Roland 11220, Akai S900, DX7E, TX7, Korg EX8000, Mac Plus with Performer 3.61 + MIDI Time Piece, AKG 414 mic, DBX 166 compressors, Tonnoy SRM 12B + PBM 6.5 monitors.
Special Services: Production, engineering, scoring, programming.
Clients: Warner/Chappell, Virgin Music, BMG Music, Peer Music, Alan Rich, Steve Dorff, Brian Potter, Larry Weiss.
Comments: Specialize in master quality demos, independent album projects, jingles, scoring projects. Great sound and great feeling environment.

GLIDE STUDIOS

P.O. Box 747
La Canada, CA 91012
(818) 902-0435
Contact: Cha Paquet
Basic Rates: Call for rates.

MARC GRAUE RECORDING SERVICES

3421 W. Burbank Blvd.
Burbank, CA 91505
(818) 953-8991
Contact: Cothe Kilpatrick
Basic Rates: \$85/hour.

RUDY GUESS RECORDING STUDIO

11541 Hartsok St.
N. Hollywood, CA 91601
(818) 769-9569
Contact: Rudy Guess
Basic Rates: \$35/hour with engineer.

Featured Equipment: Tascam MSR-16 16-track, Panasonic SV-3500 DAT, (2) Aiwa DAT's, Mac SE30 with Performer, AKG 414, (7) Shure SM-57's, Sennheiser MD-421, Beyer M-500, (2)

Urei compressors, DBX 160, Eventide H-2000, Lexicon LPX-1, Roland SRV-2000, Baldwin MIDI piano, Karg M1, Proteus 1 and 2, Roland R-8, Studiometer 24 input console, (4) sets of studio monitors.

Special Services: Production (if needed), great engineers, (2) recording rooms plus control room.
Comments: Comfortable, clean, professional studio.

HOT MIX RECORDING

5892 Los Malinos Dr.
Buena Park, CA 90620
(714) 761-2621
Contact: Bob Chance or Bob Wahlstein
Basic Rates: \$30/hour.

JAM RECORDS/PRO RECORDING

6842 Sylvia Ave.
Reseda, CA 91335
(818) 342-8753
Contact: Rex Morgan
Basic Rates: Call for rates.

THE NOTE FACTORY

5714 Columbus Ave.
Van Nuys, CA 91411
(818) 994-3133
Contact: Roul Ferrando or Richard Barrow
Basic Rates: \$30/hour.

PACIFIC WEST PRODUCTIONS

P.O. Box 50393
Pasadena, CA 91115
(213) 256-3633
Contact: Marc Allen Jackson
Basic Rate: \$25/hour.

PACIFICA STUDIOS

Los Angeles, CA 90034
(310) 559-9777
Contact: Glenn or Mike
Basic Rates: \$30/hour, 1" format.

ROOM 222

Hollywood, CA
(213) 462-4222
Contact: Room 222
Basic Rate: \$25/hour.
Featured Equipment: Fastex G-16S, Soundcraft console, NPI, Summit, Pultec, Lang, Lexicon outboard gear.
Special Services: Automated mix down.
Comments: Comfortable and creative atmosphere. Full MIDI set-up, great live room.

ROSE STUDIOS

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

SELAH RECORDING STUDIO

9190 Poppy Circle
Westminster, CA 92683
(714) 898-5220
Contact: Dave Gehlhar
Basic Rates: Please call for rates.

SING SING RECORDING

23104 Victory Blvd.
Woodland Hills, CA 91367
(818) 347-8443
Contact: Bob or Kay Smith
Basic Rates: \$25/hour weekdays; \$30/hour weekends (black rates available).

SOUTH COAST RECORDING STUDIO

1519 S. Grand Ave.
Santa Ana, CA 92705
(714) 541-2397
Contact: Jim or Tomero Datson
Basic Rate: Call for rates.
Special Services: 30'x40' soundstage with iso booths and 3 camera video.
Clients: Dave Sharpe (The Alarm), No Doubt (Interscope Records), Bill Word (Black Sabbath) and more!

SOUTHWEST SOUND

14 N. Baldwin Ave.
Sierra Madre, CA 91204
(818) 355-1367
Contact: Devin Thomas
Basic Rates: \$30/hour.

STANDING ROOM ONLY

8228 Beech Ave.
Fontana, CA 92335
(714) 829-1314
Contact: Stephen Robertson
Basic Rates: \$35/hour.

STUDIO ADDARIO

Costa Mesa, CA 92626
(714) 540-4490
Contact: Joey Daddario
Basic Rates: \$35/hour.

STUDIO B

5638 Atlantic Ave.
Long Beach, CA 90805
(310) 423-8529
Contact: Brad or Rick
Basic Rate: \$20/hour, block rates available (one hour free for every five hours booked).

Featured Equipment: Tascam MS-16 1" multi-track with DX-8DS noise reduction, Allen Heath CMC 24 automated mixing console, Panasonic 3700 DAT, MPC-60 drum sequencer, Atari computer with Hybrid Arts sequencing software, Sennheiser, Neumann, AKG mics, NS-10M and Auratone mix-down speakers, outboard effects, MIDI keyboards and modules. 1 large main room, 2 isolated sound rooms.

Special Services: We cater to bands, rappers and songwriters. Are you a vocalist with a song? We can arrange a radio quality musical production to your song according to your own taste.
Clients: Dez Dekerson, along with a host of other satisfied customers.
Comments: For quality service and affordable rates, Studio B is the place to be. Guaranteed.

T.K.O. RECORDING

124 E. Walnut, #C
Manrowie, CA 91016
(818) 358-3450
Contact: Tom Kane
Basic Rate: \$30/hour.

THETA SOUND

2219 W. Olive, #226
Burbank, CA 91506
(818) 955-5888
Contact: Jim Latham
Basic Rate: Starts at \$50/hour.

Featured Equipment: 80 input console, 2, 4, 8, 16-track, 2-track digital recorder, Yamaha C5 Conservatory grand with MIDI, plenty of MIDI gear, extensive sample and sound effects library, Atari Mega with SMPTE track professional software, AKG 414, AKG tube and other great mics.

Special Services: Vocal elimination, video lock-up for TV and film scoring, voice over, production of dance, pop, rap tracks.
Clients: Rodney Dangerfield, Dick Van Dyke, Bill Walton, New Alliance Records, Horvey Kubernik, Viacom TV (Jake & the Fatman, Father Dowling, Matlock, Perry Mason).
Comments: Vocal elimination is an inexpensive way for singers to make a quality demo tape. Our engineers are knowledgeable and caring.

THINKING MAN STUDIOS

2821 W. Burbank Blvd.
Burbank, CA 91505
(818) 845-2759
Contact: Steve Jozzkowiak
Basic Rate: \$10/hour without engineer, \$25/hour with engineer.

THIRD EAR RECORDING STUDIO

143 S. Cedros Ave.
Solano Beach, CA 92075
(619) 481-3319
Contact: Malcolm Falk
Basic Rates: Negotiable.

WATERBURY RECORDING

6833 Murieta Ave.
Van Nuys, CA 91405
(818) 909-9092
Contact: David
Basic Rates: \$15/hour for 16 tracks;
\$12/hour for 8 tracks.

THE WESTSIDE RECORDERS

South Bay/Playa Del Rey
Call first
(310) 641-6763
Contact: Michael or Chris
Basic Rate: \$20-\$30/hour.

WHITE ROOM RECORDING STUDIO

917 Tularosa Dr.
Los Angeles, CA 90026
(213) 662-3642
Contact: Maurice Gainen
Basic Rate: \$25/hour, includes engineer.
Featured Equipment: Fastex G-16 16-track recorder (30 IPS), full MIDI and SMPTE sync to tape or video. 48 channel mix to DAT. Lots of MIDI gear and effects. Acoustic piano.
Special Services: Full service arranging, producing and programming, original songs and tracks available to singers.
Clients: Recording artists, songwriters, jingles, voice overs, etc.
Comments: See Pro Players ad.

24+ TRACKS

ADAMOS RECORDING

5811 Westminster Blvd.
Westminster, CA 92683
(714) 897-8886
Contact: Adamas Recording
Basic Rates: Call for rates.

AIRE LA. STUDIOS, INC.

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

ALPHA STUDIOS

4720 W. Magnolia Blvd.
Burbank, CA 91505
(818) 506-7443
Contact: "Evil"
Basic Rate: Recording, \$65-\$90/hour; audio-post, \$185-\$295/hour.
Featured Equipment: Studio A: 112 input AMS, Calrec automated X56, 32 buss. Automation: (2) AMS, RMX16 (1), 1580, (2) EMT Plate/remote, (2) SPX-900, Pultec, TC-2290's, Urei 1176, LA-4, 1178, much more. "This studio is considered by many to be one of the best in the West!"
Special Services: Video lock-up, audio post, 1" & 3/4" layover, back video editing, all formats. Sound Tools editing, digital rental and transfers.
Clients: Warrant, Quiet Riot, Jane Childs, Power Trio From Hell, Good Girls, Bel Div Devoe, Kenny G., Fresh Prince, Michael Bolton, Rippingtons, Shadow Fax, Reverend, many more.

ANDY'S DEMO SERVICE

Sherman Oaks, CA 91403
(818) 377-8967
Contact: Andy Cahon
Basic Rates: Flat rate, \$100 per song.
Featured Equipment: 32-track sequencer and sampling workstation. Over 5000 44K+ samples of all drums, percussion, electric and acoustic guitars, basses, keyboards, synths, full orchestration, ethnic instruments, custom tx, background vocals, DBX, Quadraverb, analog multi-track for live instruments and vocals, Mix to DAT (extra charge).
Special Services: Custom arrangement and production of any and all instrumentation per client request. Bump up to 24-track each sound i.e., kick, snare, hat, toms.

Clients: Harry Nilsson, IRS Releasing Corp., Fla & Eddie, publishing, soundtracks.
Comments: Sample tape upon request. Available Monday through Saturday, day and night, for sessions.

ATOMIC SOUND

8125 Lankershim Blvd.
N. Hollywood, CA 91605
(818) 767-5791
Contact: Glaria or Brian
Basic Rate: From \$20/hour and up.

AUDIBLE STUDIOS

1631 Maria St.
Burbank, CA 91504
(818) 843-2121
Contact: Richard Castleberry
Basic Rate: Three studios, \$30-\$70/hour.
Featured Equipment: 32x24x24 Trident 808, MCI JH24, 2" 24-track (with new head stacks), custom R&R lab monitors with TAD components. Yamaha NS10's, Neumann U-87, Neumann KM84, AKG 451, AKG 535, AKG 330, Beyer M88, EV RE20, Shure SM57, Shure SM58, Shure SM7, Sennheiser 409, Sennheiser 421, T.C. Electronics 2290, Yamaha Rev-7, Yamaha SPX-90, Roland SDE-3000, Aphex stereo exciter, Eventide H969 harmonizer, Alesis Quadroverb, BBE 822 sonic maximizer, White 4400 1/3 octave equalizer, Drawmer DS201 gates, DBX 900A frome with 6-904 gates, Klark-Teknik DN30/30 stereo 1/3 octave equalizer, DBX 162 compressor/limiter, 2 DBX 160 compressor, 6 Urei LA-4 compressor/limiter.
Special Services: 7,000 sq. ft. facility, large room is approximately 1,500 sq. ft. with 17 ft. ceiling, video games, private office and lounge available.
Clients: Mick Fleetwood, Jani Lane, Mick Taylor, Motley Crué, Slaughter.

AUDIO ACHIEVEMENTS

1327 Cabrillo
Torrance, CA 90501
(310) 320-8100
Contact: Danovan
Basic Rates: \$125/hour.

THE AUDIO GROUP

(includes The Sweet Spot, Hip Hop City, Nashville West & The Wild Tap Music Co.)
Main office, 6515 Sunset Blvd.
Hollywood, CA 90028
(213) 960-1000; (818) 705-6985
Contact: Studio Manager
Basic Rate: Very negotiable. We'll beat any deal. Multi-rooms available.
Featured Equipment: Otari, Neumann, Lexicon, Sany, Macintosh, Yamaha, Roland E-mu, Akai, Tannoy, JBL, Urei, Sennheiser, AKG, DBX, Neve, Rane, Nakamichi, etc.
Special Services: Professional quality audiophile production for vocals and acoustic instrument our speciality. Complete modern production, of course. Picture sweetening, jazz, world beat, alternative, industrial, dance re-mix and classical recording.
Clients: Cannon Films, A&M Records, Prestige Records, CBS Records International.
Comments: Our NARAS award winning staff provides great versatility in a wide range of production and styles.

THE AUDIO SUITE

1110-A W. Glenoaks Blvd.
Glendale, CA 91202
(818) 241-9090
Contact: Kevin Lange
Basic Rates: Please call for rates.

BEACHWOOD RECORDING

6253 Hollywood Blvd., #810
Los Angeles, CA 90028
(213) 461-1008
Contact: Stephen Chandler
Basic Rates: \$25/hour.

THE BLACK HOLE

4637 Rasecrans Blvd.
Hawthorne, CA 90250
(310) 676-1551
Contact: Keith
Basic Rates: \$35/hour.

BLUE MOON STUDIO

28205 Agoura Rd.
Agoura Hills, CA 91301
(818) 889-8920
Contact: Diane Ricci, Studio Manager; Joe Vannelli, Studio Owner
Basic Rate: Available upon request.
Featured Equipment: Amek G2520 56 input console, 2 Akai DR-1200 digital recorders, Lexicon 480L, Panasonic SV-3500 DAT, Otari MTR-12 1/2" 2-track with Dolby SR, 2 LXP-1.5 digital reverbs, 2 SPX-9011's, 1 PCM-70, Kepelex II gates, DBX gates, 2 Urei 1176's, 2 DBX-165's, 2 DBX-166's, 2 Summit Audio tube limiters, U-47 tube mic, 2 U-89's and more.
Comments: Private and comfortable studio, minutes west of San Fernando Valley.

BOULEVARD SOUND

6412 Hollywood Blvd.
Hollywood, CA 90028
(213) 469-0590
Contact: Richard or David
Basic Rate: Call for rates.
Featured Equipment: Trident A-Range, Sony JH-24, great mic locker, plenty of compressors, gates, digital signal processing. We also have one of the coolest rooms in town, 30x30 with 20' ceilings, a Kawai grand piano and a '57 Hammond B-3, along with a '63 Blackface Fender Concert are all at your service, along with 3 iso areas and a great staff.
Special Services: Coffee.
Clients: Gregg Allman, Edgore Winter, Sykatik Sinfoney, David Angel, Rick Vincent, the Poetess, Chakaman, L.A. Posse.

BROOKLYN RECORDING STUDIO

8000 Beverly Blvd.
Los Angeles, CA 90048
(213) 655-9200
Contact: Bill Dooley
Basic Rate: Call for rates.
Featured Equipment: 40 input Neve 8078 recording console modified to join monitor section, allowing 72 mix returns. Fairchild compressors, Teletronix LA-2A's, Telefunken microphones, Demeter tube mic pre-amps, Demeter tube DI's, Pultec EQ's, EMT tube echa plate. GML parametric EQ, Yamaha Rev-1, Rev-5, Rev-7, Lexicon 300, 224, PrimeTime, Eventide H-3000SE, AMS DMX-15, RMX-16, Drawmer gates, 3/4" video available. Extensive microphone selection.
Special Services: Video lock.
Clients: Hugh Padgham, Niel Dorfsman, John Wesley Harding, Leo Katke, Los Labos, Alannah Myles, Madonna.

BROOKLYN RECORDING STUDIO

8000 Beverly Blvd.
Los Angeles, CA 90048
(213) 655-9200
Contact: Bill Dooley
Basic Rate: Call for rates.
Featured Equipment: 40 input Neve 8078 recording console modified to join monitor section, allowing 72 mix returns. Fairchild compressors, Teletronix LA-2A's, Telefunken microphones, Demeter tube mic pre-amps, Demeter tube DI's, Pultec EQ's, EMT tube echa plate. GML parametric EQ, Yamaha Rev-1, Rev-5, Rev-7, Lexicon 300, 224, PrimeTime, Eventide H-3000SE, AMS DMX-15, RMX-16, Drawmer gates, 3/4" video available. Extensive microphone selection.
Special Services: Video lock.
Clients: Hugh Padgham, Niel Dorfsman, John Wesley Harding, Leo Katke, Los Labos, Alannah Myles, Madonna.

CELLBLOCK PRODUCTIONS

2002 N. Main St.
Los Angeles, CA 90031
(213) 221-5006
Contact: Lon
Basic Rate: Call for rates.

CLEAR LAKE AUDIO

10520 Burbank Blvd.
N. Hollywood, CA 91601
(818) 762-0707
Contact: Brian Levi or Colin Mitchell
Basic Rates: Competitive hourly rates and per project block discounts. Call for quote.
Featured Equipment: Trident 808, 30 input console with Optimix automation, Studer A-837 24-track, Neumann tube mics, Pultec and Tube Tech EQ's, compressors and pre-amps. Neve pre-amp,

EQ modules. Lexicon 480L, TC 2290, Eventide H3000, PCM-70 and BTX Shadow synchronizer.
Special Services: We cut reference CD's, 48-track video synchronization.
Clients: MCA artist: Jump in the Water, producer Jim Cregan (Rod Stewart, London Quireboys). Enigma artists: Hurricane, producer Michael J. Jackson; Vinnie Vincent (Kiss), producer Vinnie Vincent. Warner/Geffen artists: Rick Parker, producer Jim Cregan. CBS/BMG artists: Jason Bonham, producer Bob Ezrin. Impact/MCA artist: Billy Sherwood, Tam Fletcher, producer. Shrapnel artist: Tony MacAlpine, Mesa/Bluenote/Rhino artist: Tom Borton, producer Tam Borton. Rounder Records artists: Bobby King and Terry Evans, producer King and Evans. Polydar Records: Don Ciccone, Jerry Corbetta, producer. MCA artist: Adam Ant, Richard Elliot (Tower of Power). Geffen Records artist: Ice T. Rudy Sarza: Quite Riot & Whitesnake. Arista Records artist: Tamara's Child. Giant Records artist: Terrell. Motown Artist: By All Means, Stan Shepard and Jimmy Verner, producers. Film and TV: UHF: Weird Al Yankovic, Ninja Academy, Dinner At Eight, A Fine Romance, Prime Ticket "Cable Sports Network," After Hours Magazine, Mission Impossible, Jake And The Fat Man.

THE COMPLEX STUDIOS

2323 Corinth St.
W. Los Angeles, CA 90064
(310) 477-1938
Contact: Sharon Kaizer
Basic Rates: \$150/hour.

THE CORE HOUSE

8101 Orian Ave., #18
Van Nuys, CA 91406
(818) 780-0970
Contact: Keith Dressel
Basic Rate: \$35/hour, special block rates available.
Featured Equipment: AMR 32x32 console, M-79 24-track, Panasonic 3700 DAT, Lexicon 300, PCM 70, Eventide H 3000SE, SPX 1000, DBX compressor/limiter, Aphex 612's, full MIDI set-up with Macintosh, Akai S1000, SRI 6 drum machine with Proteus Performer, full mic selection.
Clients: Jeff Eyrich, Rocky Burnett, John Herron, Famous House, Jammin James, MCC Yella, Care Records, Daddy Cool, etc.
Comments: One of the best drum and tracking rooms anywhere! Great engineering staff.

DEVONSHIRE STUDIOS

10729 Magnolia Blvd.
Los Angeles, CA 91601
(818) 985-1945
Contact: Kelle Creamer
Basic Rates: Studio has 6 rooms, all at different rates.
Featured Equipment: 172 input total recall Neve tracking/mixing room, 1 60 input Neve tracking/mixing room, 1 Neve demo/mixing/tracking 36 input room, 1 overdubs/mixing Neve 8128 56 input room, 1 Neve 8232 32 input room for overdubs/mixing. All rooms fully automated.
Clients: Currently in: Roger Waters, Ugly Kid Joe, Bel Div Devoe, Ozzy Osbourne, Tom Petty, L.A. Guns, Infectious Grooves, etc.

DINO M. II RECORDING FACILITY

2367 208th St., #7
Torrance, CA 90501
(310) 782-0915
Contact: Dino or Chris
Basic Rates: \$45/hour.

DR'S OFFICE

P.O. Box 412
Westminster, CA 92684
(714) 894-3619; (310) 374-6281
Contact: Dr. De

Basic Rate: Negotiable.
Featured Equipment: 64-track Mac environment, MIDI, SMPTE, 32 channel mixing board, digital mix, master quality. All the usual great digital processing gear. Large rooms, over 1,000 sq. ft., 15 ft. ceilings. Air conditioned, fenced parking, comfortable environment.
Special Services: Direct contact with production and record companies. Established publishing company.
Clients: Stacey Q., City Limits, Andrew Gordon, Reek Havoc, India, Testin Productions, Profile Records, more.
Comments: Our main goal is not to sell time, but, combine your music with our production staff and make some home runs.

DYNAMIC SOUND RECORDERS

5624 Vineland Ave.
N. Hollywood, CA 91601
(818) 753-7665
Contact: Geoff Gibb/Mike Milchner
Basic Rates: \$40/hour.

ECHO SOUND RECORDING

2900 Los Feliz Ave.
Los Angeles, CA 90039
(213) 662-5291
Contact: Mike Williamson
Basic Rates: \$65/hour.
Featured Equipment: Studio A: Trident 808 30x24x24 console, Sony/MCI JH-24 24-track recorder, Lexicon 480L digital effects processor, AMS 15-805 DDL/sampler, Otari MTR-12 1/2" 2-track recorder, Sony APR 5003, 1/4" 2-track recorder with SMPTE, Yamaha Rev-5, Rev-7, SPX-90 (4), Yamaha Q 2031 graphic EQ, Aphex, DBX compressor/limiters/gates (12), JBL 4430 control room monitors, Tri-Amped, Westlake BBSM-4 monitors, Yamaha NS-10M monitors, Panasonic R-DAT, Eventide harmonizer, Lexicon Prime Time (2), Roland SDE-3000, Nakamichi cassette. Studio B: Trident 80C 32x48x24 console with Disk Mix Arms III moving fader console automation, Studer A827 24-track recorder, Sony PCM 2500 R-DAT, Lexicon 480L, Nakamichi cassette, Eventide Ultra harmonizer, TC Electronic 2290 DDL/32 second sampler, Westlake control room monitors, Yamaha NS-10 monitors, Aphex & DBX compressor/limiters (17), Teletronix LA-2A, Yamaha Rev-5, Rev-7, SPX-90 (4), API mic pre's & EQ, Orban 622B, Drawmer compressor/limiter/gates, Tascam programmable CD, Eventide harmonizer, Lexicon Prime Time, Panasonic VHS & video monitor.
Special Services: Linn 9000 programming, Mac Plus with Performer, large selection of MIDI instruments and sounds, Emulator II, D-50, DX-7, TX-816, AX-80, Linn 9000, samplers, MIDI interface, SMPTE/MIDI, grand piano, Neumann, AKG Tube, Sennheiser, EV, Shure mics.
Clients: Capitol Records, MCA, Atlantic, Warner Bros., Ruthless Records, Tairrie B., Yo Yo, Bel Div Devoe, Qwest Records, Elektra, Charo, Tevin Campbell, Tupac, Ice Cube, Mellow Man Ace, Kid Frost, PolyGram, RCA, Interscope, TNT Records.
Comments: Specializing in album and demo projects including experienced engineering staff and MIDI sequencer system recording. Large, comfortable, air conditioned studios with friendly, helpful staff.

ENCORE STUDIOS

721 S. Glenwood Pl.
Burbank, CA 91506
(818) 842-8300
Contact: Darryl Caseine, Joon Sliwin
Basic Rates: \$175/hour.

THE ENTERPRISE

4620 W. Magnolia Blvd.
Burbank, CA 91505
(818) 505-6000
Contact: Tom Brown
Basic Rates: Call for rates.

MUSIC CONNECTION RECORDING STUDIOS

EVERGREEN RECORDING STUDIOS

4403 W. Magnolia Blvd.
Burbank, CA 91505
(818) 841-6800
Contact: Kirsten Smith
Basic Rates: Call for rates.

FIESTA SOUND

1655 S. Compton
Los Angeles, CA 90021
(213) 748-2057
Contact: R. G. Robeson
Basic Rates: \$65/hour.

FIRESTATION RECORDERS

1548 S. Robertson Blvd.
Los Angeles, CA 90035
(310) 276-1345
Contact: Tom or Jeff
Basic Rates: Call for rates.

FLAMINGO CAFE RECORDING STUDIO

11324 1/2 Ventura Blvd.
Studio City, CA 91604
(818) 760-6809
Contact: Walter or Ralf
Basic Rate: Negotiable.
Featured Equipment: Synclavier 9600, Trident 80C board, Sony/MCI 24-track, complete PPG system, Emulator III, MIDI'd Yamaha grand piano, Sony Umalic 5850 with Fostex video synchronizer, Atari and Macintosh 2X computers, Westlake BBM-10 and Yamaha NS10 monitors, latest in keyboards, effects and outboard gear.
Special Services: Spacious tracking room and full video lock-up.
Comments: Quiet, secluded, in the heart of Studio City.

4TH STREET RECORDING

1211 4th St.
Santa Monica, CA 90401
(310) 395-9114

Contact: Jim Wirt
Basic Rates: \$50-\$75/hour.
Featured Equipment: MCI custom console, MCI JH-114-24, Ampex ATR-102 2-track, Panasonic SV-3700 DAT. Outboard gear: Lexicon 224, Yamaha, Eventide, Roland, EMT, Urei, Drawmer, Ocean, Klark-Technic. Microphones: Neumann U-67's, U-87's, U-84's, AKG 414's, Sennheiser, RCA, EV, Shure, Sony. Complete audio-video lock-up. Yamaha 7 ft. grand piano, Marshall, VOX and Fender amps.

Special Services: We're specializing in vocal and guitar overdubs for major album releases and high quality demos for publishing and record companies. We also provide MIDI programming, arranging and film scores.
Clients: Beach Boys, Spinal Tap, L.A. Guns, Human Drama, Vivian Campbell, The Rave-Ups, B.B. Chung King. Producers: Steve Levine, Michael J. Jackson, Dexter Moore, Terry Melcher.
Comments: Room has a good vibe. Great neighborhood with lots of restaurants.

41-B STUDIOS

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

Malouf, Peter Wolf, Escape Club, Keedy, Wang Chung, Paul Young, Lou Gramm, etc.

FOXFIRE RECORDING

16760 Stagg St., #210
Van Nuys, CA 91406
(818) 787-4843
Contact: Rudi Ekstein
Basic Rates: \$50/hour; block rates available.

GOLDEN GOOSE PRODUCTIONS

2074 Panama Ave.
Costa Mesa, CA 92627
(714) 548-3694
Contact: D.P. Rose
Basic Rate: Call studio in afternoon.
Featured Equipment: 40 input, 32 output SpectraSonics custom console, Class A circuits with full patching. 2" Ampex MM1100 16-track, Ampex MM1100 24-track, Ampex ATR-102 1/2" & 1/4" head stacks. Ampex AG-440C 2-track 1/4". Panasonic SV-3700 DAT, Hitachi VP300 PCM, stereo, 1/2" VHS, Lexicon, Delta Log, DBX, Panasonic, Eventide, Marshall, etc.
Special Services: We are a production room with Macintosh MIDI system, Roland S550, D50, Proteus 2, ProCussion, MIDI software, Visions, Galaxy, programmers and players available. Also any form of live rhythm, horn, string section (available with arrangers).
Comments: We have been recording and producing record sessions since 1965, all engineers and producers are musicians also!

GOLDMINE RECORDING

1393 Collens Rd.
Ventura, CA 93003
(805) 644-8341
Contact: Jeff Cowan
Basic Rates: 2-track, \$35/hour; 8-track, \$45/hour; 24-track, \$55/hour.

GOODNIGHT L.A. STUDIOS & GOODNIGHT L.A.B.

15458 Cabrito Rd.
Van Nuys, CA 91406
(818) 782-0221
Contact: Michael Davenport
Basic Rates: \$1,200-\$2,200/day.

GRANDMASTER RECORDERS, LTD.

1520 N. Cahuenga Blvd.
Hollywood, CA 90028
(213) 462-6136
Contact: Alan Dickson or Kirk Wyatt
Basic Rates: Call for rates.

Featured Equipment: Neve 8068 with Class A electronics, Studer, new Sony MCI JH24, Ampex 1/2", Sony Pro DAT. Monitors: Urei 813 Timealigned, custom Tannoy Golds, Yamaha NS-10. Microphones: Neumann, AKG, EV, Sennheiser, Shep's, Altec, Shure. Reverb/delay: Lexicon, EMT, Eventide, AKG, Yamaha, Roland. Limiter/compressors/gates: Fairchild, Urei, Aphex, Drawmer, Teletronics, Neve. EQ: Neve 1073, Aphex EQF-2, MKS 2401, Urei 537's. Other: Pullec, Harmonizer 3000SX, Aphex Grapuer, Tascam, Aiwa, Hitachi, Orban, Yamaha grand piano.

Special Services: Hugh 112'x53'x20' room with stage that captures superb ambient/arena sound. 2 additional 35'x35'x14' rooms of double concrete wall construction and floating foundations with direct viewing to each and also to the control room.

Clients: Black Crowes, Red Hot Chili Peppers, Vinnie Vincent, Michael McDonald, Tam Petty, Terry Reid, Bonnie Raitt, Stevie Wonder, Rose Royce, Faster Pussycat, Saly Dog, Gentle Giant, Y&T, Trevor Horn (producer), Paul Rothchild (producer) and more.

Comments: Over 10,000 sq. ft. of space dedicated to your project with lounge,

dining and recreation facilities including men's and women's bath and showers.

GRANITE RECORDING

326 1/2 N. La Cienega Blvd.
Los Angeles, CA 90048
(310) 659-8565
Contact: Granite Recording
Basic Rate: \$40/hour.
Featured Equipment: Custom built console designed for punchy and clear sound. Stephens tape machine prints hotter and cleaner than any other machine. Recording room acoustically designed for superior live music recording of any style. Yamaha grand piano and Hammond organ.

HALLMARK PRODUCTIONS

31320 Via Colinas, #118
Westlake Village, CA 91362
(818) 991-4857
Contact: Hallmark Productions
Basic Rates: \$85/hour.

HIT SINGLE RECORDING SERVICES

1935-C Friendship Dr.
El Cajon, CA 92020
(619) 258-1080
Contact: Randy Fuelle
Basic Rates: \$45-\$50/hour.

IMAGE RECORDING, INC.

1020 N. Sycamore
Hollywood, CA 90038
(213) 850-1030
Contact: Nikki Woods
Basic Rates: \$75-\$145/hour.

INDIGO RANCH

P.O. Box 24A-14
Los Angeles, CA 90024
(310) 456-9277
Contact: Julie Airale
Basic Rates: \$150/hour.

RENT-A-RECORDER

MULTI TRACKS:

Alesis ADAT (Digital 8 TK)	\$175/wk
1/2" 16 Track	\$175/wk
1/2" 16 Track + Mixer	\$250/wk
1/2" 16 Track, Mixer & Monitors	\$285/wk
Tascam 238 Cassette 8 TK	\$85/wk
Tascam 488 Cassette 8 TK w/Mixer, Reverb & Mic	\$100/wk
Fostex Synchronizer	\$75/wk

DATs:

Panasonic SV3700	\$50/1st day ... \$15/2nd day ... \$110/wk
Tascam DA30	\$45/1st day ... \$15/2nd day ... \$100/wk
Casio DA7	\$40/1st day ... \$10/2nd day \$85/wk

MICROPHONES:

Neumann U89 + Symetrix 528 Preamp and Dynamics Processor	\$40/2 days	\$90/wk
2 Neumann KM54 Tube Mics + Preamp and Tascam DA30 DAT	\$75/1 day	\$115/3 days

INSTANT STUDIO:

16 TK, Mixer, Monitors, Mics, Headphones, Compressors, Effects, etc.	\$500/wk
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1-800-287-2257

GREAT SOUND CHEAP



(310) 470-5990

Talk to Tom

MUSIC CONNECTION RECORDING STUDIOS

□ J&R PRODUCTIONS

16433 Haynes St.
Van Nuys, CA 91406
(818) 785-6751
Contact: John or Ron
Basic Rates: Call for rates.

□ JAMLAND STUDIOS

10988 Nable Ave.
Mission Hills, CA 91345
(818) 361-2224
Contact: Roger Curley
Basic Rates: \$30/hour.
Featured Equipment: Otari MX-80 24-track, Otari MX-55 30 IPS 2-track, DAT 56 input Allen & Heath mixing board with automated muting. Over 25 out-board effects including Lexicon, Symetrix, Aphex, etc. Over 25 mics including Sennheiser, AKG, Neumann, Shure, etc. Atari Mega 4 computer, C-Lab notator sequencer software, SMPTE lock-up.

Special Services: 2 fully isolated live rooms designed for a rich, ambient sound with oak wood floors and angled oak walls and ceiling. Great live drum sounds with full band tracking capabilities.

Clients: Local legends have found the "vibe" at Jamland to be comfortable and creative, allowing them full freedom to exploit their inner most musical fantasies!

Comments: Jamland offers full production assistance to ensure sessions run smoothly and efficiently. We also have studio musicians, producers, commercial spot script writers, music arrangers and computer sequence programmers available.

□ JE SOUND

1680 Sycamore
Hollywood, CA 90028
(213) 462-4385
Contact: John Goodenough
Basic Rates: \$50/hour.

□ KINGSOUND STUDIOS

7635 Fulton Ave.
N. Hollywood, CA 91605
(818) 764-4580
Contact: Steve Cormier
Basic Rates: Call for rates.

□ L'AZUR PRODUCTIONS

11131 Weddington St.
N. Hollywood, CA 91601
(818) 508-1195
Contact: Yves Chicha
Basic Rates: \$50/hour.

□ LARRABEE SOUND

8811 Santa Monica Blvd.
W. Hollywood, CA 90069
(310) 657-6750
Contact: Kevin Mills
Basic Rates: Call for rates.

□ LOVELL BROOKE RECORDERS

8800 W. Sunset Blvd.
W. Hollywood, CA 90069
(213) 659-0221
Contact: John
Basic Rate: Call for rates.

□ MAD DOG STUDIOS

1717 Lincoln Blvd.
Venice, CA 90291
(310) 306-0950
Contact: Connie Hill
Basic Rates: Call for rates.
Featured Equipment: Classic Neve 8108 with Necam 1 automation, Studer A800 24-track recorder, Ampex ATR 102 2-track, many pristine tube microphones, microphone pre-amps and compressors. Lots of outboard gear and fresh ground gourmet coffee.
Clients: Megadeth, Dwight Yoakam, Kenny G., Lucinda Williams, Banedaddys, Eddie Baytos, Chris Gaffney, more!

□ MAINSTREAM RECORDING

3210 W. 54th St.
Los Angeles, CA 90062
(213) 292-7044
Contact: Mr. Blocker
Basic Rates: \$45/hour.

□ MAMBO SOUND AND RECORDING

440 Temple Ave.
Long Beach, CA 90814
(310) 439-8600
Contact: Steve McNeil/Anthony Arvizu
Basic Rates: Call for rates.
Featured Equipment: Otari, MCI, Eventide H3000 KS with 395 sampler, Lexicon, Neumann, AKG, CAD, Milab, Urei 1176, Mega mix automation, Hill Concept console, Otari, Aiwa DAT.
Special Services: Live digital 2-track, live sound, studio players. Clients: Big Drill Car, Human Rights, SST Cruz, Raproad Records, Cargo Records, Sub Pop.

Comments: We mix the best of classic and current technologies with good vibes from compassionate, articulate, musical engineers absent of attitude.

□ MARTECH/MARTINSOUND

1151 W. Valley Blvd.
Alhambra, CA 91803
(818) 281-3555
Contact: Shawn Micheal, Studio Manager
Basic Rates: Scoring, \$275/hour; Recording, \$195/hour.

□ MASTER TRACKS RECORDING & MULTI-MEDIA

402 Loma Alta Dr.
Santa Barbara, CA 93109
(805) 966-6374
Contact: J. David Sommers
Basic Rates: \$50/hour.

□ MAXIMUS RECORDING STUDIOS

2727 N. Grove Industrial Dr., #111
Fresno, CA 93727
(209) 255-1688
Contact: Leigh Ratliff, Studio Manager
Basic Rates: Starting at \$65/hour.

□ THE MIXING LAB

11542 Knott Ave., #9
Garden Grove, CA 92641
(714) 373-0141
Contact: Manager
Basic Rates: \$80/hour.
Featured Equipment: 48 channel Trident Vector with moving fader automation, Lexicon 480L, AMS reverb and delay, TC 2290, Eventide H-3000SE, PCM 70, SPX-90-2, Aphex, Key Pex, DBX, Urei, Hafler amps, Westlake and Yamaha monitors, C-7 piano, MCI JH-24, Otari 1/2".

□ MUSIC BOX STUDIO

1146 N. Western Ave.
Hollywood, CA 90029
(2123) 462-7761
Contact: Mike Wolf
Basic Rate: Negotiable.
Featured Equipment: Trident 808 54 input, Studer A80 2-track with Dolby A, Studer A80 2-track, U-67 tube, Farat triggering, H-3000, Lexicon 200, Urei monitors, 3700 DAT's, Yamaha 7'4" grand piano, Akai S900, Plate reverb.
Special Services: Album projects, demos, voice overs, etc.
Clients: Europe, Jeff Healey, Donny Johnson, Temptations.
Comments: World class equipment on a budget. Great vibe.

□ MUSIC GRINDER RECORDING STUDIOS

5540 Hollywood Blvd., #100
Hollywood, CA 90028
(213) 957-2996

Contact: Ron Filecia
Basic Rates: Studio A: \$180/hour; Studio B: \$125/hour.

□ MUSIC LAB, INC.

1831 Hyperion Ave.
Hollywood, CA 90027
(213) 666-3003
Contact: Dominic LaCasse
Basic Rate: \$58/hour.
Featured Equipment: Complete MIDI studio including Atari system notation Creator software, DAT, Video Toaster edit bay with Amiga computer, Proteus I & II, Akai 950 sampler, Kawai K4, MCI 24-track console.
Special Services: School for audio/video engineering, production, editing, audio/video post, electronics and studio maintenance.

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Contact: George Seymour
Basic Rates: \$35/hour.

□ O.A.F. PRODUCTIONS

1321 N. Las Palmas Ave., #212
Hollywood, CA 90028
(213) 957-2778
Contact: Keith
Basic Rates: \$35/hour.

□ OGDENHOUSE MUSIC PRODUCTIONS

1511 N. Ogden Dr.
Los Angeles, CA 90046
(213) 851-0458
Contact: Byron or Shawn
Basic Rates: Please call for rates.
Featured Equipment: Tascam ATR-80-24, Trident console, Akai S-1000 sampler, Studio 440, Korg M1, Roland S-50, Oberheim Matrix 6, Roland D-550, JX-10, Rev-7, SPX90 II, Lexicon PCM70, Multiverb, DBX, DAT, gates, exciters, etc.



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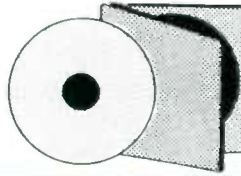
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Clients: Hoodoo Gurus, Warren Hill, TAZ, Jungle Alley, Beau Nasty, Joey Diggs, Virgin Music, BMG Music, Atlantic Records, Capitol Records, IRS World Media, RCA/Columbia Pictures, Vertical Advertising.

Comments: Comfortable working environment, lounge, full kitchen, reasonably nice people, greeters, funny jokes.

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6245 Santa Monica Blvd. Hollywood, CA 90038 (213) 465-4000

Contact: Adam/Mike
Basic Rate: \$30-\$65/hour, including engineer.

Featured Equipment: (3) Studer 24-tracks, (2) SSL 4000 consoles, (1) Neve 8068 console. Telefunken 251, AKG C-24, 414's, Neumann TLM 170, U-87, U-47 microphones. Lex 224XL, Eventide H-3000, T.C. Electronics 2290, AMS RMX-1580, Panasonic 3500, 3700 DATS, (2) Macintosh computers, (2) S-900's, (3) DX7's, (2) TX1Z's, Roland S-50, S-10, D110, SP-12.

Special Services: Audio/video sweetening and scoring, MIDI production facilities and programmers, also rock, R&B, rap engineers and producers available.

Clients: Boyz II Men, L.A. Guns, Ice Cube, Black Crowes, Keith Washington.

Comments: We accept Visa, Mastercard, American Express, most ATM cards. Coming soon: SSL Total Recall Automation.

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4029 W. Burbank Blvd. Burbank, CA 91505 (818) 842-5506
Contact: Bob Wurster
Basic Rates: \$40/hour.

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1220 Pioneer, #1 Brea, CA 92621 (714) 526-0323
Contact: Dove Longeuy
Basic Rates: \$30-\$40/hour.
Featured Equipment: Neumann U-47 tube mic, Ampex 24-track TAC/Amek 30 input console, Lexicon reverb. Too much other equipment to list.

Special Services: Live bands, MIDI production, arranging, you name it, we do it. 4 song special, \$375, includes tape, 10 song album, \$1,250 complete. Vocal elimination.

Clients: Alliance, Armed Forces, Mind/4, XXX Records, Amtrak, Blond Vinyl Records, Dr. Dream Records, etc.

Comments: Everybody loves our studio because we get the sound that our clients want with radio broadcast quality!

RAY RAE SOUND STUDIOS

2320 Pacific Ave., #29 Venice, CA 90291 (310) 306-5097

Contact: Ray
Basic Rate: \$35/hour.

Featured Equipment: Atari 1040ST with SMPTE, Akai S1000 with hard disk & 10 mg, Tascam TSR8, Tascam 216 mixing board with Boss 16 channel sub mixer, Proteus/1XR, Ensoniq Mirage, Yamaha DX11, Roland Juno 1, lots of stereo effects, stereo enhancement and compression, digital mixdown.

Special Services: Full production with qualified, friendly engineer/programmer/musician, includes vocal arranging, guitars, etc. Massive sound library. There's even a heated pool!

Clients: ZooRecords (rap), Warner Bros. (reggae, hip hop), Atrophy Music (rock & roll, MOR country, dance, pop, rap).
Comments: We provide crisp, clean master quality recordings equal to any major studios. The services and production are on a much more personalized level and all in a comfortable atmosphere. Give us a call.

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Featured Equipment: 3M 79 Series Record Plant machine, AHB 40 input console, Neumann, AKG, Sennheiser, Sony condensers, Eventide H3000's, Lexicon 60, 41 & 42, Orban EQ's, Akoi S-1000, full SMPTE lock. 2 Sony DATs, 1/4" x 1/2" mixdown.

Special Services: Specializing in live drum sounds, vocal fly in's, alternative, rock and metal productions.

Clients: Many major client credits.
Comments: A studio is only as good as its engineers. Record with the pros.

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Contact: Candice Corn
Basic Rate: Call for rates

REEL SOUND STUDIO

20238 Superior St. Chatsworth, CA 91311 (818) 886-5676

Contact: Eric or Hilda
Basic Rates: \$25/hour.

REELS OF SOUND RECORDING

19528 Ventura Blvd., #117 Torrance, CA 91356 (818) 716-0105

Contact: James Hopkins
Basic Rate: \$45/hour and up.

Featured Equipment: Amek/TAC Magnum 36x24 automated, Otari 24/32 and 1/2" machines and DAT. Neve 1073 and 1081 mic pre's and EQ's. Custom tube mic pre's and EQ's. Excellent selection, many old tubes, 224XL, AMS, Eventide 3000SE, TC 2290 with 20 second sampling, LA-2A, 7110, 160X, Urei, LA-4's, compressors.

Drawmer gates, Kepex, etc., etc.
Special Services: Large, ambient rooms. 17x30 control room. Yamaha baby grand. Vintage Fender guitars and basses, too.
Comments: Relaxed, open atmosphere with view of city.

ROYAL SOUND STUDIOS

7120 W. Sunset Blvd. Hollywood, CA 90046 (213) 851-2500

Contact: Terry Scott
Basic Rate: \$65/hour.

Featured Equipment: Sony APR-24, ADAP digital workstation, MM1100 Ampex 16-track, 1905 Steinway grand, B-3 Hammond with Leslie 122, Neumann U-47, U-48, Pultec EQ, Summit pre-amp, Ultra harmonizer, TC 2290, Drawmer, Aditex, Lexicon, 1" layback (JH110-C-18) TimeLine Lynx mods.
Special Services: ADR, audio/post/video prelay, layback and Foley.

Comments: Herby "Lovebug" Azor, L.A. Guns, Salt N' Peppa, Playboy, Jackie McGee, Good-2-Go, Mau-Mau-Klon, Aztec Tribe, Bell and Dre, The Unit.

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626 Justin Ave. Glendale, CA 91201 (818) 241-5600

Contact: Peter Smolian
Basic Rates: Subject to change.
Featured Equipment: Otari MTR-90 II, MTM high speed 3 and 4 track magnetic

film recorders, MTM high speed projectors, Neumann, Sennheiser & Shoen microphones, Sony video projectors. Custom Foley consoles.

Special Services: World's largest Foley/ADR stages. 24 track tape, 3/4" video, 35 mm picture and magnetic film in any combination. Vori-speed and reverse recording for special effects. Film editing suites and Foley artists available upon request. Compu-FX digital sound effects library encompassing 40,000 effects.

Clients: Disney, Paramount, Universal, Warner Bros., 20th, New Line and many others.

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Contact: Elton Ahi
Basic Rates: Please call.

SANTA FE RECORDING STUDIOS

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Contact: Melindo Moys, Studio Manager
Basic Rates: \$90/hour.

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Contact: Skip Saylor
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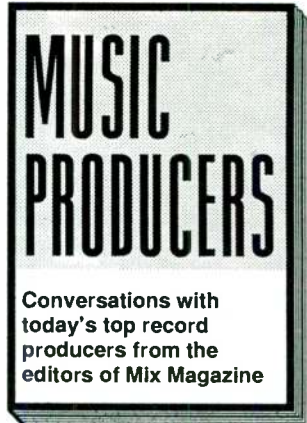
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N. Hollywood, CA 91601
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Studio City, CA 91604
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Contact: Craig or Jeanne
Basic Rates: Call for rates.

Featured Equipment: SSL 4056 G Series console, Studer 827 and Mitsubishi X-850 digital recorders. Many, many, many compressors, limiters, equalizers, reverbs, delays and effects.

Special Services: Private state of the art studio with a purple pool table and a bar-b-que. Located within a mile of 32 restaurants and many shops.

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Comments: Owned and operated by musicians for musicians.

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(818) 753-6040
Contact: Jay Kaufman, Theresa Richardson
Basic Rates: Call for rates.

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(714) 545-9849
Contact: Jim Hahn
Basic Rates: \$65/hour.

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5042 Ruffner St.
San Diego, CA 92111
(619) 268-0134

Contact: Luis Artega

Basic Rates: Call for rates.

Featured Equipment: Neve V3 with Necam 96 moving fader automation, Studer A827 24-track with Dalby SR, Sony/MCI JH24 24-track, Otari MTR 12C 2-track, extensive onboard gear.
Clients: Sony Records, Enigma Records, Walt Disney Productions, Melady Records, DMB&B and many more.
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3404 W. Burbank Blvd.
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Contact: Sean

Basic Rate: \$65/hour.

Featured Equipment: Automated 40 input Trident series 80, MCI 24-track, Lexicon 480L, PCM-70, Faraf-16, tube stuff, Mac with Performer, vintage amp collection (Vax AC30, Marshall, Park, Gibson, etc.). Large, comfortable central room and lounge.

Clients: MCA, Atlantic, Warner Bros., Hollywood Records, Metal Blade, BMG, Yamaha, Virgin Records.

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827. Studia B: Tracking (20x26), Trident Series 80, 36 input, Studer A827. Studia C: MIDI Room, Saundcraft Sapphyre 44 input.

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Contact: John

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Manhattan Beach, CA 90266
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Contact: Leigh Gennis

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Featured Equipment: Sony digital 24-track, Sony PCM 2500, bath with Appogee filters, Saundcraft automated console flat to 4/10 of a decibel, noise gate every channel, 60x24x2, 1.9 and 1/4 room ratio control room with built in 813 C's, echa, reverb, R880, 128, 256, 7.6, H3000, IPS33B, GSP21, 480L (upon request), C&S: LA4A (2), 7110 (2), 1176 (2), 537 (2). Mics: Sennheiser, Neumann, Shure. Instruments: Karg T3 with T1 update, 10-T1 disks, 6 cards, M1 also on disk, Akai Linn MPC 60 drum machine, Atari 1040ST's (2), 4 megs each with Cue Base 2.0, SMPTE,

MTC, Midex, JBL, Auratones, Sony V6 headphones.

Special Services: 24-track digital, sequencing, automated mixing, very flat control room, excellent programmers to do all styles of music, live to DAT recordings.

Clients: Danny Rocca, Ohia Players, Mad Rock, Dua Esperanza, M.O.D., Lighter Shade Of Brawn, H.W.A., Juvenile Committee, Supreme Love Gods. Record ca.'s: Warner Bros., Def American, Tammy Bay, Quality, Ghetto Productions, Veragan, many, many more.

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15328 Oxnard St.
Van Nuys, CA 91411
(818) 909-2287

Contact: Rodolfo Cruz
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17021 Chatsworth St.
Granada Hills, CA 91344
(818) 366-0995

Contact: John Slattery

Basic Rates: Call for rates.

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7000 Santa Monica Blvd.
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Contact: Claudia Lagan
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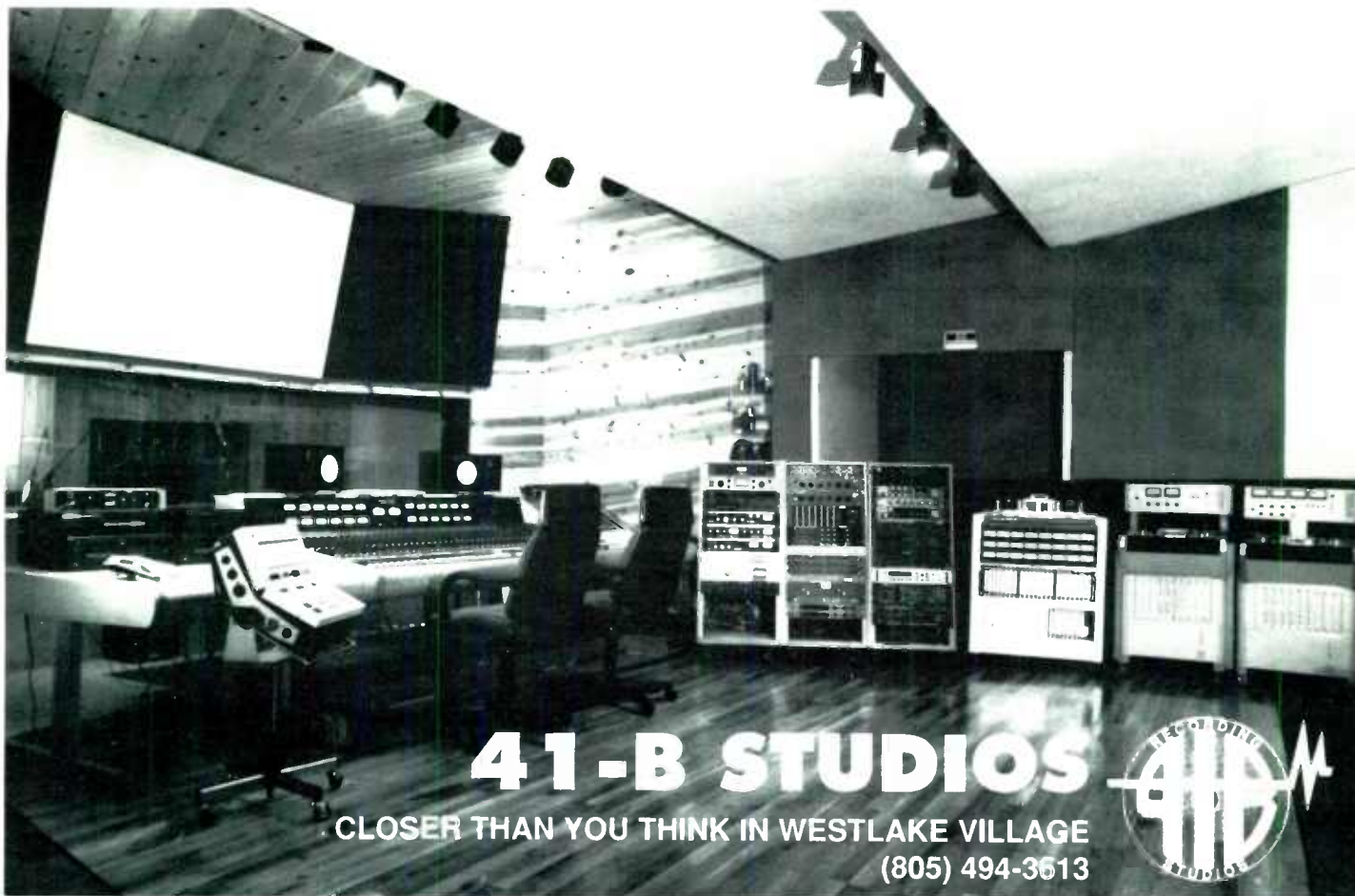
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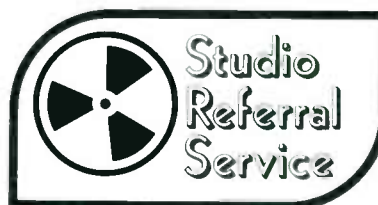
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

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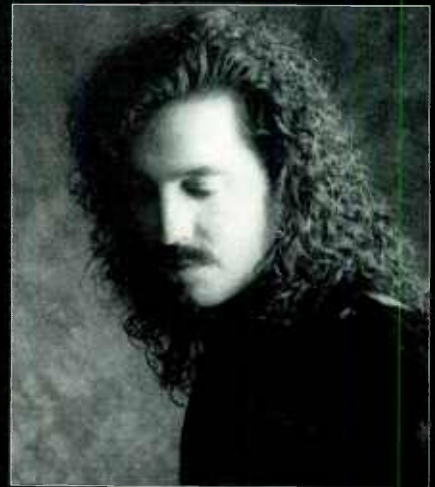
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Bobby Caldwell

By Jonathan Widran

One-hit wonders hold a special and storied history in the annals of pop music, making for great trivial pursuit questions and a completion to the question, "Whatever happened to...?" But not all of these artists fall into the "take the million and run" category. Some, like Bobby Caldwell, start out with a bang and then encounter the unpleasant business side of the industry, a land of uncreative red tape and legal hassles which musical dreamers never like to acknowledge on their way up or down. Anyone who needs an education in how the corporate game can nearly destroy a budding career, look no further than the years following the Miami-raised singer-songwriter's explosive emergence into the Top Ten with "What You Won't Do For Love" in 1979.

Shortly after the release of his gold follow-up album, *Cat In The Hat*, his label, TK Records, went bankrupt, putting Caldwell's contract and burgeoning career in the hands of lawyers and bankers for over two years. Once the smoke cleared and the frustration gave way to deciding which road to take, he signed with PolyGram and released a few albums in the mid-Eighties. By that time, fickle American audiences were too busy with Madonna and Wham to notice the return of the blue-eyed soul singer-songwriter.

But every story should have a happy ending, and as we fast forward to the present, Caldwell's comeback into the adult contemporary market is complete, with his latest album, the stylish pop-jazz-soul hybrid *Stuck On You* perched at Number One on *Radio & Records* airplay chart and in the Top Ten on *Billboard's* contemporary jazz chart. While Americans with more sophisticated listening palettes are slowly coming around, Caldwell's real bread and butter nowadays lies in Asia, where the album has gone gold in Indonesia and Japan.

His overseas success suits Caldwell just fine, since his Eighties disappearance from the American charts coincided with an amazing burst of popularity in Japan, where, he says, "people put a premium on romance, ballads and romantic sentiment," qualities Caldwell's music is loaded to the gills with. Caldwell recently returned from a promotional tour throughout Southeast Asia and Japan and feels indebted to the Far East for keeping his dream alive.

"The whole time my career was in the dumper here, it was on fire over there, and I was one of the biggest selling artists in Japan after Madonna and Michael Jackson," he recalls. "It was kind of incredible." While Americans failed to catch on to Caldwell's continuing growth as a singer, the industry here paid attention to his skills as a songwriter.

That other blue-eyed soul cat, Boz Scaggs, knew of his friend's dilemma and convinced Caldwell to move back to L.A. and give the States another try, this time behind the scenes.

Caldwell threw some demo tapes around, and soon thereafter found himself working with the likes of David Foster, Michael Omartian and Steve Kipner, striking pay dirt with the Commodores ("Janet," a Number Three R&B hit in '85), Chicago ("What Kind of Man," Number Five in '89), Scaggs ("Heart of Mine"), Neil Diamond, Amy Grant and Peter Cetera ("The Next Time I Fall," Number One in 1986). "I learned so much from everyone I worked with," he says. "In six years of working with other people, I gained so much experience, and *Stuck On You* and all future albums will be the result of all that. Having hit songs made people realize I was coming back

into my own."


A jam-packed 1989 performance of the AC airplay hit "In The Name Of Love" with saxophonist Richard Elliot at Santa Monica club At My Place led Caldwell to realize that "I still had fans out there" and that he should seek another American deal. Despite his success as a tunesmith, however, no major label would give him the time of day, for one reason or another. "It was hard to rise above the stigma of being a so-called one-hit wonder. Add to that the fact that my material is a mulch of pop, R&B and jazz, and I quickly became everyone's favorite artist that no one wanted to sign, even if every song on my demo was a hit for someone else!"

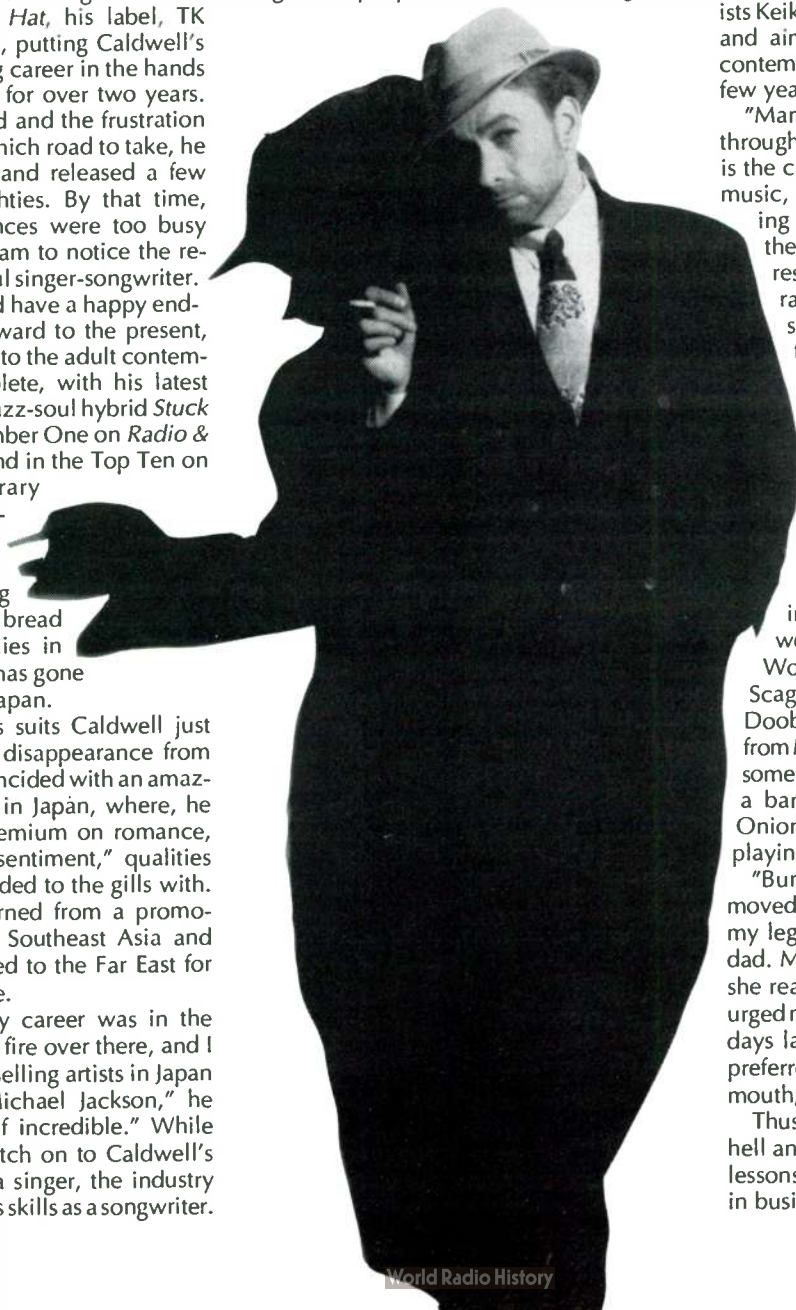
Caldwell had offers, but no label was interested in breaking him all over again. "The trick isn't getting a deal, it's getting a commitment to being pushed," he says. Never one to be down and out for long, he and longtime manager Henry Marx (an industry veteran who'd broken numerous acts, including Caldwell and Laura Branigan) decided to form their own label, Sin-Drome Records. Sin-Drome has released the entire Caldwell catalog, currently has top NAC instrumentalists Keiko Matsui and Peter White on its roster and aims to become the top independent contemporary jazz label in the country in a few years, according to Marx.

"Many people said Bobby's music fell through the cracks," Marx adds, "but I say, he is the crack, performing what I call 'people' music, songs for those who are open to having their emotions touched, songs from the heart." While giving credit for his resurgence to the open-minded NAC radio programmers who "embrace music for music's sake," Caldwell agrees that the popularity of *Stuck On You* lies in the music and lyrics. "It all comes down to writing and recording a mother song, and as it's said, you can't keep a great song down for long. People want to hear me break their hearts, and I'm happy to do it for them!"

While the story of Caldwell's fall from and rise back to grace is certainly inspiring, his musical survival instincts were nurtured long before "What You Won't Do...." Inspired by the likes of Scaggs, Steve Miller, Steely Dan and the Doobie Brothers, Caldwell headed west from Miami in the early Seventies and played some gigs with Little Richard. Then he formed a band and did what he calls the "Red Onion" circuit, shopping demos by day and playing until all hours, getting nowhere fast.

"Burned out on the whole experience, I moved back to Miami with my tail between my legs, ready to go into business with my dad. My mom nagged me about this article she read on KC and the Sunshine Band and urged me to give their label, TK, the tape. Two days later, I signed a record contract. They preferred black music, but once I opened my mouth, they were convinced."

Thus began Caldwell's road to heaven and hell and back to heaven again. And with his lessons more than learned, Caldwell is back in business for the long haul. 



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LOVE / HATE WASTED • IN • AMERICA

By Chuck Crisafulli



Jizzy Pearl

Joey Gold

Skid

Jon E. Love

Neil Zlozower

The best rock & roll has always been kind of dumb. From the pre-verbal lust of Gene Vincent's "Be-Bop-A-Lula" to the stuttering angst of the Who's 'g-generation' right on up to Nirvana's recent 'stupid and contagious' chart-shredding record—the most honest, potent chunks of rock are the ones that crank the amps and damn the I.Q. points. Love/Hate understands this, and their new Columbia release, *Wasted In America*, is a gloriously lowbrow celebration of rock-myth and, more importantly, a fittingly bloody sacrifice to the rock gods.

"They're always watching," says lead singer Jizzy Pearl. "The rock gods are always checking you out to make sure you don't fuck up. You've got to stay on the right path."

True with a vengeance. After a few properly reverential introductory guitar lines, the new record's title track explodes with a sort of heavy metal raga, and Jizzy soon holds forth with a catalog of various All-American ways of getting, well, wasted. The overall sound is monstrously big, unstopably heavy and yes, fantastically dumb. But, while the band may not be reaching out to any deep-thinking, rock egghead market that may exist, there is undeniable craft in their music. Nasty metal riffs give way to vocal breaks that sound like Small Faces outtakes. Odd, Beatle-flavored harmonies swirl up next to songs about "nymphomaniacs in black." Time changes and rhythm shifts all service giant, winning grooves. Love/Hate may represent great rock dumbness at its most thoughtful.

And its most humble. Sitting with Skid and Jizzy there isn't a trace of snotty rock-star attitude; these fellows are thrilled and thankful to be doing what they do—and doing it for a major label no less. In discussing the new record, their energy and excitement can barely be contained. "When we started on this

record," says Skid, "we just wanted to make a better record than the first [1990's *Blackout In The Red Room*]. It's a good feeling to be competing with yourself, and I think we pulled it off. Our intent wasn't to put together our *Sgt. Pepper*, but we have grown, and I think it shows."

The band, which also includes guitarist Jon E. Love and drummer Joey Gold, can certainly consider themselves in the big time, having toured with Dio, AC/DC and Skid Row. But they are no overnight successes. "Three of us go back ten years to garages and parties," Skid explains. "But the band really formed seven years ago when Jizzy joined. We were all middle class suburban kids, and we put ourselves through this self-induced poverty living downtown in a loft. At anytime we could have gotten straight jobs and been normal, but we just stuck with the music." The band slugged it out on the Sunset Strip and eventually landed a slot as the house band at the Whisky No Bozo Jam nights. When they started wrapping lines of eager ears around the block, industry-types took notice.

"We were one of the last bands to be signed up in the Guns N' Roses wave," says Jizzy. "If it weren't for them, we wouldn't have gotten signed, and we wouldn't have been able to make a record on our own terms."

Columbia may not have been sure what they had on their hands at first. *Blackout In The Red Room* was definitely L.A. metal, but at times it rocked with a ferocity closer in spirit to thrash than to Poison. Songs like "Rock Queen" and "Slave Girl" eliminated the band's chances of ever playing at a NOW convention, and songs like "One More Round," "Mary Jane" and "Why Do You Think They Call It Dope" probably didn't make the Just Say No crowd very happy.

Nevertheless, the label stood back and let Love/Hate be themselves.

"We got signed as outlaws," says Skid, "and there are a lot of benefits in not being seen as an AOR money-making machine."

Jizzy agrees. "The ability to have freedom isn't easy in the music business. We're lucky."

The band hasn't backed away from its outlaw image on *Wasted In America*. Songs like "Tranquilizer" and "Happy Hour" indicate a certain consistency in their subject matter, and "Cream" features a black-garbed nymphomaniac. "Maybe we'll write a song about acid rain someday," says Jizzy, "but I doubt it." They recorded the requisite power ballad with a lush, radio-ready sound, but its title, "Don't Fuck With Me," guarantees that it won't be played at too many junior proms. Skid says that, despite the general chill of conservatism in the country, Love/Hate isn't about to clean itself up. "We're not political, except for a basic, punk anarchy ethic. But we're not going to stop saying 'fuck' because someone says it's evil."

As for the recurring charges that their songs glorify drugs and alcohol, the boys are equally steadfast. "If drugs or booze happen to fit into the song or the record or your life, it doesn't mean you're glorifying it. It's a description. And sometimes it's a joke. But rock & roll has always been an easy target," explains Jizzy. Skid is angrier: "There's a different set of standards for heavy metal. We're deemed pornographic or decadent by the moral police in America. But we would be completely arrogant to think that we had that much influence on anybody. I was definitely influenced by the music I heard growing up, but that's just one small part of all the things in your life that influence you."

In order to keep a gritty edge on the new record, this L.A.-bred band moved to the harsher streets of New York to do their songwriting. "We'd finally gotten to the point where everyone in the band had his own apartment and suddenly we were back to sharing a loft. There was a lot of butting heads, but it was the best thing we could've done," says Skid. "After we made *Blackout*, we were high on getting a major record deal, but we were still the bitter desperadoes. Two years later, we'd all been living a pretty good life."

The band can soon expect to become as well-known as some of their own musical heroes, but they seem to be very concerned with staying level-headed about it. Skid says, "People get down on L.A. for being a town full of career-minded amateurs, but we support the 'flyer mentality.' It takes perseverance. We were passed on by everyone on both coasts, and a lot of bands would've thrown in the towel then. But we've been blessed with a steady, slow growth. I'm happy with the rate of our ascension through the rock ranks. It's very livable, and we haven't turned into assholes yet."

"Rock is a privilege and not a right. It's one of the best jobs you could have, and it's important to respect it."

"And not shit on it," Jizzy adds solemnly.

The rock gods couldn't have said it any better.

MC

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The Millions

Label: Smash
Manager/Contact: Randy Sosin/Baruck Consolo Management
Address: 15003 Green Leaf St., Sherman Oaks, CA 91403
Phone: (818) 907-9072
Booking: Electric Artists/Scott Weiss
Legal Rep: Loeb & Loeb/Robert Thorns
Band members: Lori Allison, Marty Amsler, Greg Hill, Harry Dingman
Type of music: Alternative rock
Date signed: April, 1990
A&R Rep: Leroy Fields & Marvin Gleicher

By Richard Rosenthal

The name of the band sounds vaguely capitalistic, as if all the members have a burning desire to be millionaires. In fact, it has nothing to do with money, although the fact that most people usually think so irks bassist Marty Amsler. No, the truth is that the Millions were named after sperm. That's right, sperm, and Amsler was the one responsible for it.

"Right after the band got together," he explains, "we had an opportunity to play a benefit concert, and we had to come up with a name. We were scrambling to come up with something, and when you're in a situation like that, you look at every word you see or hear. We were in college at the time, and I was in a biology class, and they were talking about millions and millions of tiny sperm cells, and I thought, that's a pretty cool name."

The name of the band is unusual, and so is where they're from, Lincoln, Nebraska. Not as in "ex-Lincoln, Nebraska natives now making their home in New York," but rather, Lincoln, Nebraska natives who really live there. In 1989, Amsler was in a folk-rock band that had just broken

up when he and the band's vocalist, Lori Allison, started jamming with guitarist Harry Dingman and drummer Greg Hill, both of whom had also been in a recently disbanded group. After playing regularly in Lincoln clubs, they befriended the owner of a club in Chicago and began doing Saturday night gigs there, building a following and attracting the attention of various A&R reps before signing with Smash Records, a PolyGram affiliate.

Being from the Midwest has advantages and disadvantages. Amsler says that there is a good rock scene and the trendiness and pressure to get signed that exist in cities such as Los Angeles and New York are non-existent. "The last band that got signed out of Lincoln was twenty years ago, so bands don't get together and write music to get signed; they do it because they love making music, which means people stay true to themselves."

On the down side, there is a certain prejudice—whether conscious or not—that exists on both coasts toward the heartland. "It's nothing we feel bitter about, we just look at it as a challenge, because sometimes people have preconceptions of the Midwest, like we're just farmers who can't possibly know anything about music. We've got the Midwestern work ethic: We're total workaholics, and we'll do everything we can to help ourselves out, instead of sitting back and hoping other people are going to do it for us."

The sound of the Millions leans toward alternative, as reflected in their collective influences. "Lori likes emotional singers like Judy Garland and David Bowie, Harry seems to listen to a lot of Joy Division and the Beatles, I was always into Bauhaus

and things like that. I guess everything we listen to is an influence one way or another; you hear things that you like and you hear things that you don't like, and the things that you don't like can influence you as much as the things that you do."

Everyone likes to compare bands, just don't compare the Millions to 10,000 Maniacs. Amsler is phoning from a truck stop in Cincinnati, but you can almost picture him rolling his eyes. "We don't sound like 10,000 Maniacs. I hate that one because I don't think we do at all. We think we have a lot more energy, especially live. It seems like a lot of those comparisons are lazy or uninformed; because we got a girl singer, we sound like 10,000 Maniacs."

In the background, at the truck stop, kids are screaming, and it's getting hard to hear Amsler, but it's almost time for him to go anyway. One of the challenges, to put it charitably, of being signed to an indie label and trying to tour is making ends meet. Amsler and his three bandmates are traveling by themselves in a van across the Midwest and East. Each day, they call their manager and label to keep in touch with what's going on. "It's really hard while we're touring because there's so many things to be done, and it's hard to budget your time to do one thing or the other. If we're not playing, then we're either in the van or a motel room."

They probably don't mind it. After all, it's been twenty years since the last band was signed out of Lincoln, and they're out to make believers of us jaded industry types on the coasts that there's more to Nebraska than corn and cattle. Listening to their debut, it sounds like they've got a fair shot at doing just that.



The Millions

M Is For Millions

Smash

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Terry Brown
 □ **Top Cuts:** "Guilty," "Riga (Freedom)," "West."

□ **Material:** Leaning toward the alternative side of the dial and dominated by Lori Allison's distinctive vocals, the Millions offer up a blend of catchy melodies and vocal harmonies with tight instrumental arrangements. Think of a mix between the tempting pop of the Go-Go's and the more serious commentary of R.E.M. Most of the songs are medium to fast tempo rockers driven by Harry Dingman's clean, bright guitar tones, but perhaps the best song on the record is the beautiful ballad "West." With just Dingman's acoustic guitar backing Allison, she gives the vocal performance of the album, her haunting vocals flowing like tears rolling softly down a cheek.

□ **Musicianship:** Allison has a wide vocal range, and she isn't shy about using it. In "Guilty," and especially "West," she makes huge leaps up and down the scale in mid-phrase that many singers would be afraid to even contemplate. She is clearly a cut above most female vocalists, with the potential to be a major player should this band break big. The remainder of the band is solid, with Dingman coming through with some nice Edge-like chording leads.

□ **Production:** In keeping with the Millions' straightforward Midwestern attitude, the production is kept simple. Besides the vocal overdubs, there are almost no tricks to this record. For a couple of the songs, Dingman throws in a little fuzztone to create some tension, but other than that, the band lets the music speak for itself.

□ **Summary:** *M Is For Millions* is a solid debut that is worthy of being noticed by more than just a small following in the Midwest. The Millions have a natural audience in the college/alternative market, but their songs have the potential to cross-over to a wider audience. With good musicianship, good production and most importantly, good songs, they are a perfect example of why A&R reps always say to fledgling bands, "It's not necessary to move to the big city, because if you're good enough, we'll hear about you."

—Richard Rosenthal

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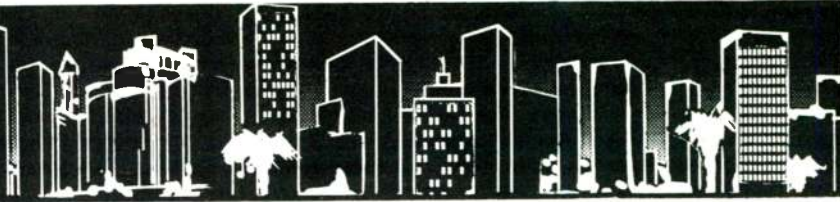
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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Brent Muscat of Faster Pussycat with Oz Fox of Stryper

Oops. Two columns ago I erred on the date for the upcoming gig by Orange County faves **Piper**. The quintet is actually playing on Saturday, May 30th at 11:00 p.m. at **Gazzarri's**. The band is anticipating four bus loads of their fans to make the trek up to Hollywood, breaking their old record of three. Contact **George Horton/Royal Star Productions** at (714) 847-6408 for further info.

Freight Train Jane has added drummer **Skip Tease** to their lineup. Meanwhile, singer **Jalme St. James** continues to pack 'em in while moonlighting as **Peter Criss** (St. James switches his mic with a pair of drumsticks now and then) with **Kiss-imitators Cold Gin**. Catch 'em at the **Whisky** on May 29th.

Goldenvoice has put together a three-day lineup of way-cool stuff: Thursday May 28th brings us **Liquid Jesus**, **East of Gideon** and **Rage Against The Machine** at the **Whisky A-Go Go** (arrive early, you're going

to need a shoe horn to get into this one); Friday the 29th brings scuzz-metalers **GWAR** to the **Palladium**; and Saturday the 30th **Ride** and **Slowdive** hit the **Palace**. Good excuse for a three-day pass.

Cathouse is stepping up its live gigging schedule with some pretty hot acts. They just brought us the **Corrosion of Conformity** gig, and on the 26th **Geffen** group **White Zombie** will grace the club; June 2nd it's the **Cadillac Tramps** and **Tender Fury**, June 9th brings **Hollywood** act **Motorpsycho** and **Blitzspeer** from the **Sony** label. Call (310) 285-8470 for more info.

Stryper is no longer with **Hollywood Records**. When we last checked in on the headbangerin' Christians, their career was in utter disarray, with guitarist **Oz Fox** handling the vocal chores for ex-singer **Michael Sweet**, who departed the group days before their tour. All kidding aside, the Cypress-based guys earned a lot of flak, then eventually respect for carving out a niche as **Roxx Regime** during the heavy metal heyday of our local club circuit and then delivering a message that brought some light into a lot of headbanger's lives. More power to them.

Faster Pussycat is putting the finishing touches on **Whipped**, their third outing for the folks at **Elektra**. Guitarist **Brent Muscat** says you'll be able to put your paws on **Whipped** as early as July. Looking forward to it.

Letchen Grey will be performing an industry showcase at the **Roxy**, June 16th at 10:30 p.m. The band has recently obtained the legal representation of **Judith Dornstein**. All interested parties should call (818) 998-7755.



Tom Farrell

Piper

WESTERN BEAT

By Billy Block



Billy Block

Andrew Gold at Western Beat

The **Nashville Entertainment Assoc.**, in conjunction with **ASCAP**, **BMI** and **The Academy of Country Music** presented an insightful and informative seminar entitled "**Bridging The Gap Between L.A. And Nashville.**" **Sherry Bond**, head of the **NEA**, and **Paige Sober** of **BMI** were instrumental in helping to open a dialog between the two thriving musical communities. Many of L.A.'s country music artists and business leaders were in attendance for the two major panels. The morning panel focused on "Approaching Nashville's Publishers And Labels" and included L.A. publisher **Jonathan Stone** of **Windswept Pacific**, **Arista's Steve Sharp**, business managers **Stan Moress (Lorrie Morgan, K.T. Oslin)** and **Mike Robertson (Pam Tillis, Marty Brown)**, with **ASCAP's Merlin Littlefield** as moderator. The afternoon panel touched on "The Importance Of The Song." **RCA's Randy Talmadge**, lyricist **John Bettis**, atty. **Mike Milom**, producer/songwriter **Jerry Fuller** and **Ted Hacker** of **International Artists Mgmt.** gave personal insights into the world of songwriting and lots of good advice. The Thursday evening **Super Barndance** had to be cancelled due to an unexpected barbecue in parts of Los Angeles. Although,

those who made it out to the **Pal** on Tuesday for the first night of showcases weren't disappointed. Highlights included the very hot new band **Broken Arrows**, **Jenny James** making an extremely strong showing, **Joanne Montana** singing well with fine acoustic accompaniment from **Denny Croy** and **Don Raymond**, the soulful **Teresa James** and the evenings big surprise, **Eddie Cunningham**, who has pipes for days.

Last week's **Western Beat** songwriters showcase was **SRO** as this popular night of acoustic music at **Highland Grounds** continues to present top name writers. **Jimmy Lafave**, a bright new songwriter from **Austin** who appeared in a series of shows in the **L.A.** area, kicked off the evenings festivities. **Curb** recording artist **Rick Vincent** played his new single, "Best Mistakes I Ever Made," and newcomer **Kevin Montgomery** showed why he is getting a lot of attention lately. **Jenny Yates**, a **Western Beat** favorite, returned from **Nashville** with some new material to show off, while **Wendy Waldman** and **Brad Parker** displayed their typical songwriting magic. **Andrew Gold** made a rare live appearance that was captivating. His unique brand of pop music was enjoyed by all. **Eddie Cunningham** closed the show, but special guest performers **Cindy Bullens**, **David Mansfield**, **Pam Dwinell** and **David Minor** held the crowd captive for even more great music. On hand to enjoy the evening were **Chameleon Records Chuck Plotkin**, who co-produces **Bruce Springsteen** and who produced **Wendy Waldman's** first record, **Karla Bonoff**, who has agreed to appear at **WB** this summer, **LASS's John Braheny**, **NSAI's Craig Lackey**, **BMI's Paige Sober**, **ASCAP's Brendan Okrent**, **Producers Group prez Len Fico**, producer **Marty Rifkin**, **Angelus Entertainment's Nancy Block** (just back from the **Black Crowes** listening party in Atlanta), **Jimmy Coburn**, **Landmark Entertainment's Deborah Wagnon** and **Westlake Audio's Dave Logan**. That's all for now. Remember, keep it country.



Billy Block

Maria Bruner, Paige Sober, Sherry Bond and Deborah Wagnon



JAZZ

By Scott Yanow



Frank Morgan

Frank Morgan, who today ranks with Jackie McLean and Phil Woods as the top alto-saxophonist in jazz (although there are many other contenders), spent a week recently at *Catalina's*. Morgan, who continues to develop far beyond his Charlie Parker roots, utilized a rhythm section that can be considered state-of-the-art for Los Angeles: pianist **Billy Childs**, bassist **Tony Dumas** and drummer **Ralph Penland**. A bit underrehearsed (Morgan persuaded the group to perform Wayne Shorter's "Fall" twice), the quartet nevertheless played some strong music with fresh renditions of "So What," "Footprints" and "All The Things You Are." The altoist (who bares a physical resemblance at times to Sidney Bechet) played with passion, using avant-garde sounds and fiery outbursts as a natural part of his consistently colorful improvisations.



Alan Pasqua

At first it seemed a bit foolhardy to book the veteran **George Van Eps** at *Chadney's* for Van Eps' beautiful chords on his 7-string guitar would seem a sure bet to be drowned out by the usual noisy crowd and joking bartender. But, miracle of miracles, many in the L.A. jazz community had heard about this rare engagement and the audience at *Chadney's* actually came to listen, forcing the usually boisterous waitresses to actually whisper! Joined by **Betty O'Hare** on trumpet, valve trombone and vocals, along with bassist **Marty Corb**, Van Eps sounded wonderful on a set of standards that included "You're Lucky To Me," "The Man I Love," "I Would Do Most Anything For You" and three exquisite choruses on an unaccompanied "The Man I Love." O'Hare was best on trumpet (her trombone sounded a bit rusty) and was obviously very pleased to be working with Van Eps, the last major guitarist of the Thirties to still be active.

Also quite impressive was pianist **Alan Pasqua** who performed at *Catalina's* in a trio with the phenomenal bassist **John Patitucci** and drummer **Vinnie Colaiuta**. A surprisingly large crowd packed the club for the Sunday night show I attended and heard Pasqua mix together the influences of McCoy Tyner, Herbie Hancock, Chick Corea and his classical training to form a fairly original style. Emphasizing originals (along with an abstract "Stella By Starlight"), Pasqua proved to be a thoughtful and subtle pianist who was also quite capable of playing more highpowered music. The fact that he was not overshadowed by Patitucci (who retains a very clear tone even during his most rapid solo passages) is proof by itself that Alan Pasqua has great potential. It's time he recorded!

URBAN CONTEMPORARY

By Wayne Edwards



Cece Peniston

Simon Fowler

Heather Mullen, a Tracy Chapman type managed by the Phyllis Hyman/Sister Souljah braintrust of **Gracia, Francis & Associates**, almost had perfect timing for her L.A. debut. The recent King Verdict Riots were, of course, a tragic situation, but could a socially-conscious African-American protest singer have picked a better time to play the Southland? In Mullen's case, yes.

Mullen's long-anticipated debut performance at the *Strand* was unceremoniously cancelled when Mayor Bradley enforced the citywide curfew that mandated all clubs go dark. She'll reportedly return to the Redondo Beach niterly at the end of the month (May 26 was the rumored date), but, as of press time, no date had been confirmed. Check your local listings.

Doesn't it seem strange that behind the R&B success of **Lisa Stansfield**, Britain's leading lady of ("blue-eyed") soul, **CeCe Peniston**, a black American whose *Finally* disc would have been a much stronger follow-up project to Stansfield's multi-

platinum *Affection* debut than the singer's own *Real Love* was, is considered "too pop" for R&B radio? Inquiring minds want to know.

Add inquiring minds: Why is it there were so few black faces at the recent *Le Cafe* appearance by Brazilian jazz guitarist **Ricardo Silveira**? Backed by some of the finest Brazilian and Latin-Jazz musicians Los Angeles has to offer, Silveira, whose five-night run at the Sherman Oaks nightclub was billed as "unprecedented," played a set so replete with jazz melodies and ferociously engaging Afro-Brazilian rhythms, it seemed a natural to pull more African-Americans than it did.

One highlight in the show was a solo duet featuring percussionist **Luis Conte** and drummer **Alex Acuna**. Other standout musicians on Silveira's Friday night set included bassist **Abraham Laboriel** and saxophonist **Justo Almario**. Silveira was performing selections from his new *Verve/Forecast* disc, *Small World*.

If you've yet to venture out to *Le Cafe*, you're missing out on one of L.A.'s most intimate showrooms. Located directly opposite the huge Tower Records on Ventura Blvd., the club's June schedule offers some impressive outings, including Brazilian favorite **Dori Caymmi** (12 & 13) and L.A.'s own, drummer **Ndugu Chancler** (19 & 20), whose set always includes top-notch musicians playing some of the best R&B/jazz you'll want to hear. Call (818) 986-2662 for the club's complete scheduling and pricing information.

Coming Attractions: A presumably very scaled down version of **Paula Abdul's** arena-oriented show returns to L.A. (Aug. 18, 19, 21) at the *Universal Amphitheatre*. Two legends, **James Brown** (June 5) and **Smokey Robinson** (June 19, 20), invade the *Greek Theatre*. The *Strand* offers the **Four Tops** (June 3), the **Manhattans/Blue Magic/Ray, Goodman & Brown** (June 6), **Atlantic Starr** (June 20) and the **Gap Band's Charlie Wilson** (June 27), who will be performing material from his debut solo disc. **MC**



Saxman Justo Almario with Ricardo Silveira

Wayne Edwards



Anna "Flash"

U2's Bono

U2 Los Angeles Sports Arena Los Angeles

It was a very casual entrance for the world's most popular band. The four guys from Dublin, Ireland, walked onstage to a standing ovation as if it was the most natural thing in the world. Opening with a slew of songs from the recent *Achtung Baby*, lead singer Bono, dressed in Morrison black and leather and playing the role of "rock god," held the idolizing crowd in the palm of his hand from the opening notes to the final seconds two hours later.

Unlike U2 shows of the past, this event was a kaleidoscope of sights and sounds. A jarring, unsettling barrage of visual effects which included everything from state-of-the-art lasers, video screens with flashing messages ("everybody is a racist"), dangling miniature automobiles and even the bizarre addition of a belly dancer during a rousing rendition of their recent hit, "Mysterious Ways."

Yet, one has to question the strategy of ramming the new material down the audience's throats throughout the first half of the show. Although the best of the recent material—"Mysterious Ways," the beautifully powerful "One" and the blistering "Until The End Of The World"—brought a new dimension to U2's patented live show, a mix of older material at the beginning would have kept the pace more lively, since it certainly did drag at points during the opening set.

Almost as if they knew it was time for a change, Bono and the boys walked to a small stage in the center of the arena for an all-too-brief acoustic set including the brilliant "Angel Of Harlem" and a brief interpretation of Lou Reed's classic, "Satellite Of Love," featuring only Bono and long-

time companion the Edge.

As the final strains of "Satellite" echoed throughout the building, drummer Larry Mullen and bassist Adam Clayton began hypnotizing the crowd with the opening notes of perhaps the band's best song, "Bad," which questions everything that we have been taught to accept (religion, salvation and true love). While this epic number is always a U2 highlight, on this night the treatment was perfunctory.

Things picked up as the crowd—which refused to leave their feet throughout the entire performance—was treated to a collection of songs that have made U2 such a special entity: "Pride (In The Name Of Love)," "Bullet The Blue Sky," "Where The Streets Have No Name" and a poignant run-through of the finale "I Still Haven't Found What I'm Looking For," which featured the crowd singing the haunting chorus for nearly five minutes after the band exited the stage. It was a clear demonstration of the unconditional love that has existed between U2 and its fans since the band first captured the world's imagination in the Eighties.

—Steven P. Wheeler



Ed Schultz

Lux Interior and wife Ivy Rorschach of the Cramps.

Rodney Crowell

Variety Arts Theatre Downtown

The Variety Arts Theater was the ideal setting for Rodney Crowell's triumphant return to the City of Angels. The acoustically fine old theater in downtown L.A. proved to be the perfect venue, big enough for the rock and roll muscle of Crowell's New Spirit Review and providing the necessary intimacy for his newest soul-baring moments. Hailed as one of American music's great songwriters (and justly so), Crowell is also emerging as an engaging performer with a striking balance of innocence and abandon.

Setting the tone for the evening, Crowell hit the stage rocking to the pounding rhythm of "Tobacco Road," a southerner's invocation to a white trash upbringing that he has turned into somewhat of a personal statement, immediately followed by "Ain't Livin' Long Like This." The next three songs, "The Faith Is Mine," "Steal Your Heart Away" and "Many A Long And Lonely Highway," nicely downshifted the pace while demonstrating excellent songcraft. A third of the way through his twenty-song set, Crowell unveiled the first of seven songs from his newest collection, *Life Is Messy*, the song "It's Not For Me To Judge," a hard-hitting plea of intense conviction. An Everly-esque "What Kind Of Love" and the current chart-climbing single "Lovin' All Night" led to the hauntingly emotional message of the title track. Michael Rhodes' sinewy bass lines led Crowell through a sensitive reading of "Be Myself Anymore" where he reveals, "I've learned to face the night alone and keep my distance on the phone." At that point in the show, Crowell quipped, "Just when you think he's down for good" and launched into the light-hearted romp "It Don't Get Better Than This."

His band, dubbed the New Spirit Review, featured longtime cohorts Stuart Smith on guitar (who is a virtuoso) and the animated Vince Santoro on drums and vocals. Session stalwart Larry Byrom on guitar and keys, who traded solos with

Smith, was the perfect foil. New members Joy Askew on keys and soaring harmonies and multi-instrumentalist Randy Diego fleshed out this diverse new ensemble. Crowell emphasized in closing, "If we leave you with nothing else tonight, it's my wish that we all leave this world with our self-esteem intact." The band kicked into a pulsating version of "Respect Yourself," with each member singing a verse. For an encore Crowell closed with a combination of original verses and choruses of "Knockin' On Heaven's Door" added for good measure.

Rodney Crowell, who spent much of the evening sans his guitar, stalked the stage while performing with renewed commitment. Crowell has never sounded better.

—Billy Block

The Cramps

The Palladium Hollywood

You don't go to a Cramps show for the songs. You don't go expecting something new, because this foursome is still holding on to the same four chords someone taught them back in the late Seventies. There is still a mixture of horror show sounds mixed in with rockabilly stylings and presented under the unique heading "shockability." Their musical stubbornness, the epitome either of artistic integrity or abject laziness, means that the old songs don't sound so old, but neither do the new songs sound so new. And don't go expecting the hits, because there aren't any.

What you do get at a Cramps show is kitsch and cliché presented at high volume and mosh-pit meters. Polypropylene-clad lead growler Lux Interior came on like the bastard son of Elvis and Rodan. When not indulging in stupid microphone tricks, he led his golden Go-Go booted wife, Ivy Rorschach, and yet another new rhythm section through tunes with Ventures grooves, Muddy Waters rip-offs and all manner of borrowed beats. His hillbilly hiccups during "Mule Skinner Blues" were the stuff of legend, as was a guitar solo that came dangerously close in melody to the theme from *Petticoat Junction*. Arguably the best tune was "I Want To Get In Your Pants." This one sounded like "Whole Lotta Shakin'" married to "You've Lost That Lovin' Feeling." The guitar solo on this song was way out of tune, but the energy level was so high at this point that no one seemed to care.

We'll applaud the current side players, a fetching androgynous male bassist and a muscular rockabilly drummer. We'll applaud the cheezy metallic gold stripper's background and the spiked pumps worn by one and all. And we'll give the Cramps a standing ovation for showing that, some fifteen years down the line, no one has to grow up.

—Tom Kidd

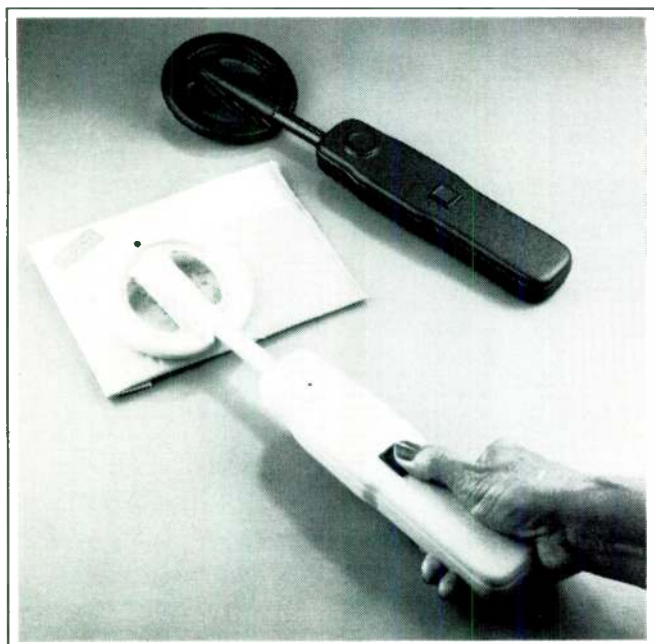


Ed Schultz

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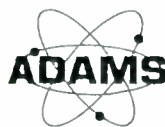


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CLUB REVIEWS

Blakey St. John
The Roxy
West Hollywood
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

☐ **Contact:** Gail A. Gellman, Driven Rain Management: (310) 823-3106
☐ **The Players:** Blakey St. John, vocals, guitar; Eric Spier, bass; Barb Marino, percussion; Alice Urquhart, drums; Wendel Kelly, lead guitar; Linda Dillard, vocals; Chris Smith, vocals, harmonica; Nick Pyzow, guitar, mandolin.
☐ **Material:** The face of country music is changing. It's been pulled and tucked and redefined, but underneath, when it's at its best, country music touches the roots of the hometown in all of us. Blakey St. John's bio labels her particular brand of music as country rock, and she cites her influences as Hank Williams, Sr. and Ann Wilson of Heart. As the evening unfolded, it felt like a lot of "in your face" honky tonk. Much like Bruce Springsteen, whose uptempo songs all have a similar musical moniker, Blakey St. John and band colored each song with the same instrumentation. That's not to say her band wasn't tight, and on such songs as "Keep Your Hands To Yourself," with its saucy Rolling Stones "Honky Tonk Woman" feel, and the hooky "Roundhouse," it was quite enjoyable. The problem is after a while the same sound wears thin. St. John finally performed a ballad, "Where Does The Beauty Lie," very late into her set (her ninth song), but instead of letting it simmer, the band kicked in again, overpowering the sentiment; perhaps one acoustic guitar and piano would have served the song better. It was hard to judge the lyrical content of the set either, because her voice was mixed too low, or the band just kicked too loud. Later, I was given a three-song cassette to hear and after reading the lyrics, I feel St. John is a solid, if not yet terribly, insightful storyteller, but you miss it by not being able to understand what she's saying onstage. "Red Rose" is such a song,



Blakey St. John: A solid storyteller.

and upon reading the lyric, I'd like to hear the tune again.
☐ **Musicianship:** The band was energetic and looked like they were enjoying the spotlight. Nick Pyzow's mandolin work on "Waiting Arms" gave a nice texture to the tune and Chris Smith (who doubled as a background vocalist) had a great harmonica solo on the blusey "Don't Turn Your Back On Me." However, on her first encore, "Angels," Smith's harmonica felt like it interfered more than added to the tune. Without sounding "sexist," it was nice to see female players on drums and percussion, and it was clear they knew their way around the skins. The last tune of the evening, "You're Alright By Me," was aided nicely by Barb Marino's percussion. The band en-

hances St. John overall, they just need to be more subtle occasionally, which would also allow some of the arrangement nuances to come through.
☐ **Performance:** St. John, decked out in Winonna Judd style, is a fine singer. Through her music, however, one doesn't really get to know who she is or what she's about. She had some rehearsed short banter every fourth song or so, and although it was congenial, it added nothing to the woman behind the music. It's obvious St. John is more at ease when she's performing, but new artists need to connect with the audiences they are trying to build, and since she's not likely to "metal down" anytime soon, dress in glam make-up or bite the heads off chickens, perhaps some insight into some of her songs as a writer would make for a good connection between her and the audience.
☐ **Summary:** Blakey St. John has the potential to make waves in the merging rock/country scene. With some tweaking in her performance and some seasoning in her material, she could be a potential chart climber. Also, kudos to her management Driven Rain—their artist packaging is top rate.
—Dyna Brein



Human Drama: Dark and entertaining.

Human Drama
Club Lingerie
Hollywood
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

☐ **Contact:** Barbara Mitchell, Triple X Records: (213) 221-2204
☐ **The Players:** Johnny Indovina,



Steve Cordova

3D Picnic: A mediocre show.

lead vocals, acoustic guitar; Rita D'Albert, guitar, flute, vocals; Kurt Harding, bass, vocals; Lynn Bertles, violin; Geri Sutyak, cello; Lance Tamanaha, drums, percussion.

Material: Human Drama's blend of dark, poetic and emotionally explicit rock mostly depicts the darker sides of love and life's struggles. The group's composer and vocalist, Johnny Indovina, beautifully structures words and phrases to illustrate his heart-felt themes. These themes, however, are predominantly solemn and introspective, requiring the listener to conjure up the more shadowy sides of his or her personality to relate to them. While respecting the emotions that obviously consume Indovina, the continual bleakness of the material becomes, at times, overwhelming, resulting in a yearning for something of a more positive nature. Regardless, Indovina is a very talented lyricist and composer—I would just like to see a little less despair in his writing.

Musicianship: Human Drama is definitely one of the most interesting and talented bands I have witnessed. Indovina's emotional vocal delivery is quite moving. His warm and passionate vocal style fits perfectly with the deep emotions that exist within his songs. The instrumentation of the band, which includes strings and flute, couldn't be more appropriate to convey the sullen mood that is inherent in Indovina's songwriting. Individually, each member brings to the group amazing talent; together, they generate a truly rare blend of rock music.

Performance: Indovina has what it takes to be a powerful force in the

music world. He's talented, confident and has a great image. The Human Drama live performance is more like a concerto than a rock show. The vibe of their show is somewhat theatrical in nature and almost generates a sophisticated ambience. Don't expect a party, though. Due to Human Drama's introspective nature, you will be well advised to be alert and attentive because their performance is not a boisterous affair. Rather, it's an exhibition of ideas and sentiments expressed through mostly atmospheric symphonies.

Summary: Human Drama is intriguing. They're entertaining and have crossed over into new territory with their unique presentation and musical style. Most of all, they're very believable and not pretentious at all. However, while I enjoy the direction and ambience generated by Indovina and the band, the songwriting is a bit too downcast for me. The darker side of life plays an important role in musical expression, but a bit more optimistic writing is warranted. Nevertheless, this band is one to keep your eye on.

—J.R. Speights

3D Picnic

Al's Bar
Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Contact: "Dallas" Don Burnet: (213) 461-5135

The Players: "Dallas" Don Burnet, lead vocals, lead guitar; Carolynne Edwards, rhythm guitar, keyboards, vocals; Greg Morrow, bass; Brandon Jay, drums.

Material: 3D Picnic's multi-dimensional sound encompassed a wide musical landscape stylistically covering such ground as power pop, country, punk, as well as all-out thrash rock & roll. Performing a number of songs off their latest album, *Sunshine And Cockroaches* and a couple of tunes from their first album, *Dirt*, 3D Picnic explored themes of alienation, loneliness, drugs, relationships and the sad state of world affairs. "Beneath The Coals," "Soul Peeler," "Dirt" and "Skulls" are songs that reflect the band's cynical yet realistic take on life.

Musicianship: 3D Picnic relies heavily on the gritty and grainy guitar work of principle songwriter Dallas Don. His longtime partner Edwards, on the few occasions you could hear her, provided a colorful and melodic backdrop to the band's otherwise rough-edged punkish sensibilities. Experiencing technical difficulties with the bass amp, the evening was salvaged with the last-minute requisition of a replacement amp head. Despite this momentary setback, the rhythm section succeeded in providing a solid bottom by bassist Morrow and new drummer Jay.

Performance: Don is the band's visual focal point, with the upturned bill of his baseball cap perched upon his head, he looked like a cross between Cheap Trick's Rick Nielsen and one of the Dead End Kids. With his well-worn Stratocaster guitar firmly in hand, Dallas roamed the stage like the restless, disillusioned characters that populate his primarily autobiographical songs. Edwards, in her sunny yellow daisy patterned dress, on the other hand, was a calm juxtaposition to Don's frantic and troubled stage persona. Whether standing behind her keyboards or playing her vintage Vox guitar, Edwards projected a cool restraint which balanced the raucous activity taking place around her. When singing together, their seemingly contradictory personalities jelled in such a way as to smooth out the limited range of Don's voice with melodious harmonies provided by Edwards.

Summary: Having seen 3D Picnic about five years ago when they first formed, I was somewhat disappointed by this uneven and disjointed show, if it could be called that. It seemed more like a very informal rehearsal than an actual concert. After all, 3D Picnic has come a long way since that first show having recorded two records and receiving much critical acclaim thus raising my expectation to see how far they've progressed. Technical difficulties aside, this show seemed far too unorganized on its face to warrant a favorable review. Wanting to give them the benefit of the doubt, it is one thing to rely on the punk attitude of "screw the world," but, in this case, it added nothing to this show as this attitude seemed to be taken a little too far. In fact, it may well have contributed substantially to the show's on-again, off-again pace and feel, thereby rendering it subpar in its delivery.

—Harriet Kaplan

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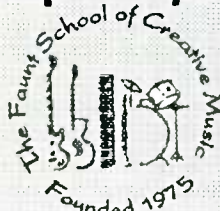
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CLUB REVIEWS

Wood and Smoke

Club Lingerie

Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** James McFarlen: (213) 433-9631

□ **The Players:** Gary Williams, lead vocals, lead guitar; Lance Whitson, lead vocals, lead guitar; Brian Way, bass; Greg Ernst, drums.

□ **Material:** Somewhat steeped in Sixties histrionics, Wood and Smoke writes a fairly indistinct brand of tunes that, although adequately crafted, sound a lot like many other bands. For instance, I remembered but one song in the set, the opener, which had almost the exact same chord changes and melodies as Nirvana's "Smells Like Teen Spirit". With most of their material arranged in similar fashion, their material falls short of creating enough melodically to separate their project from the plethora of bands in this genre. They have good songs, but they need signature songs to detach themselves from the norm.

□ **Musicianship:** Wood and Smoke is a strong band with two quality vocalists. With Gary Williams and Lance Whitson sharing the lead vocal spotlight, the band exhibits an interesting appeal. Both singers have distinct differences in their voices, but together they share a common direction and vibe. Drummer Greg Ernst, and bassist Brian Way hold down a solid groove, complementing each other and generating enough energy to make the set entertaining. There is a great deal of talent here, and with the addition of some less predictable material this band would be very outstanding indeed.

□ **Performance:** This is a great live band. The whole band was very char-



Wood and Smoke: A great live band.

ismatic which contributed to their very loyal and enthusiastic audience. Perhaps Wood and Smoke's strongest asset is their ability to develop a rapport with their fans. It was very easy to surmise, however, where the band was coming from. The alternative Sixties resurgence was evident not only in the crowd but in the band as well. From their look to their poetic and flowery lyrics, Wood and Smoke successfully identified themselves as a product of this scene.

□ **Summary:** Wood and Smoke is a very tight band with talented personnel. The combination of Williams and Whitson on lead vocals and their extremely proficient rhythm section results in a powerful project, musically. Unfortunately, this band may well end up missing in action if it continues on the path that so many others have chosen. There's too many bands in this genre, and there's not enough variety or diversity in Wood and Smoke's material to separate them from the pack. They are however, a talented enough band to make a difference if they write some material that doesn't overtly categorize and define them as a product of an already saturated scene.

—J.R. Speights



Daughter Judy: Identity crisis.

Daughter Judy

Coconut Teaszer

West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Zoe and Vic: (213) 655-1741

□ **The Players:** Vic Hennegan, lead guitar, synth-guitar, backing vocals; Zoe, Lead vocals, drum triggers; Kenny Lefort, bass, backing vocals; Jen Antonic, drums; Julie Perjean, backing vocals.

□ **Material:** The band, originally from New York, draws their influences heavily from the likes of Blondie and the B-52's. Their bouncy technopop style is at times reminiscent of the Athens, Georgia unit. The quirky "Bedo Be De Beat," with its cheerleading staccato type choruses exemplified one side of the musical

sound. While "Hangin' Here For You" and "In Your Arms Tonight" represented the straight-ahead rock & roll side of the band with its decided pop edge. Their cover version of Cheap Trick's "Surrender" was more than adequate, if somewhat less dynamic than the original version.

□ **Musicianship:** Overall, Daughter Judy is a competent and cohesive unit. The animated presence of guitarists Vic, who looks a lot like Cory Glover, the lead singer of Living Colour, contributed much to the show. At one point in the set, Vic and bassist Lefort could be seen lying on their backs playing their instruments while frantically thrashing about like poisoned bugs. Vic's lively performance was the one of the set's strongest features, covering up the band's main weaknesses—their lack of a distinctive musical identity, both instrumentally and their songwriting ability. Much of their material sounded relatively dated and slightly derivative. Matters weren't helped much by Zoe who sang lead on all numbers. Frankly, Zoe sounds like Susanna Hoffs on helium. Her stylistic range is narrow and hardly varied from one number to the next during the entire length of the set making this liability impossible to overlook. In addition, Zoe's vocals often seemed flat and off-key.

□ **Performance:** What Zoe lacked in terms of an intriguing and mesmerizing vocal style she made up for with her perky and appealing stage presence. Her bubbly and affable demeanor, along with her girl-next-door looks, made her seem approachable and likable as a result. The audience was obviously taken with her because of these down-to-earth qualities.

□ **Summary:** It seems Daughter Judy put more thought into coming up with their unusual moniker than they did in conceptualizing their music. Although they seem to have a certain amount of ability, they have at least three memorable songs, and that's more than many of the local bands have. Daughter Judy still has a long way to go before they become a force to be reckoned with in this town.

—Harriet Kaplan

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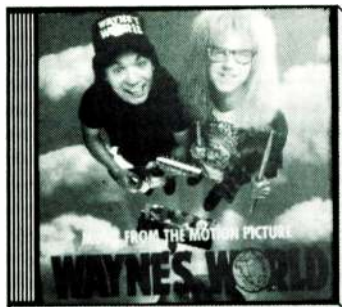
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DISC REVIEWS



Various Artists
Wayne's World Soundtrack
Reprise

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various
□ **Top Cuts:** "Bohemian Rhapsody," "Feed My Frankenstein," "Loving Your Lovin'"

□ **Summary:** Here's a calm, romantic, beautiful music soundtrack for you...NOT! Those party animals, Wayne and Garth have an excellent time, thanks to some majorly mindbending, high-decibel Seventies-edged heavy metallurgy courtesy of Hendrix, Clapton, Alice Cooper, Black Sabbath and Cinderella. It's great to hear "Rhapsody" on the airwaves, fun to sing along to "Dream Weaver," and even Tia Carrere's version of "Ballroom Blitz" is tolerable. This sucker's noisy, but you'll hurl, anyway.

—Jonathan Widran



Melissa Etheridge
Never Enough
Island

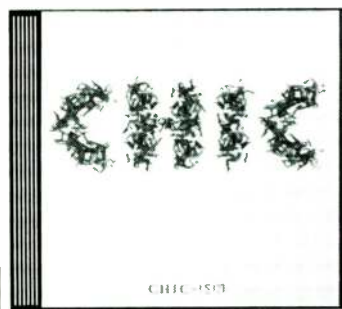
① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Kevin McCormick & Melissa Etheridge

□ **Top Cuts:** "2001," "Must Be Crazy For Me," "Meet Me In The Back."

□ **Summary:** Melissa's third album proves "mature" can translate as "ambitious" instead of "staid." "2001" simultaneously embraces the energy of hip-hop and the atmosphere of basement rock. The romantic irony of "Must Be Crazy For Me" powers her best lyrics yet. And her unabashed sexual aggressiveness in "Meet Me In The Back" makes Madonna sound like a schoolgirl. Etheridge's striking physical makeover revealed in the booklet's centerfold is happily overshadowed by the talent she displays all over.

—Robert Adels



Chic
Chic-ism
Warner Bros.

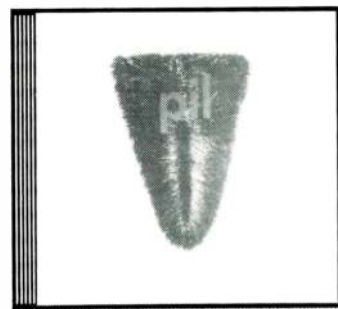
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Bernard Edwards & Nile Rodgers

□ **Top Cuts:** "Jusagroove," "Take My Love," "High."

□ **Summary:** Seventies dancefloor kings Bernard Edwards & Nile Rodgers reunite to disco-pump you up. Since rappers have been sampling Chic basslines since the Eighties, the revamped Chic fittingly incorporates raptress Princessa into their Nineties comeback mix along with two new female singers—Washington D.C.'s Sylvester Logan and Jenn Thomas. Their "ChicMystique" single is the obvious link with their platinum past, but their future's even brighter in the ballad "Take My Love." A reunion that works for a change.

—Robert Adels



Public Image Ltd.
That What Is Not
Virgin

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Dave Jerden

□ **Top Cuts:** "Cruel," "God."
□ **Summary:** Fueled by an obnoxious hard rock guitar sound, *That What Is Not* lacks the type of innovation and immediacy that defined much of PIL's early work. This album rocks but in the kind of way that Journey used to and not the Sex Pistols. There are too many instances on this record when vocalist John Lydon's distinctive and shrill wail is buried by a top heavy instrumental mix. Lydon seems to work best within simpler song structures. PIL's best work, 1980's *Second Edition*, was defined by a sparse and compelling dub-rock format. Sounds like this too prolific group is due for a long vacation.

—Jon Matsumoto



Leon Redbone
Up A Lazy River
Private Music

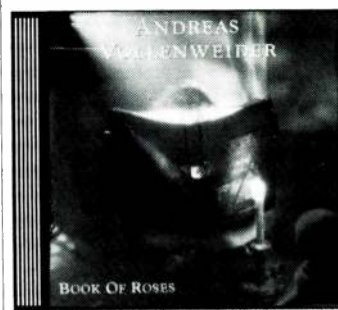
① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Beryl Handler & Leon Redbone

□ **Top Cuts:** "Lazy River," "Bittersweet Waltz," "At The Chocolate Bon Bon Ball."

□ **Summary:** If Leon Redbone is just another novelty act, then the Presidency of The U.S. is just another temporary gig. On his ninth (!) album, this quirky, bluesy neo-vaudevilian unequivocally confirms his understated vocal/guitar musicianship and timeless charm. Redbone's affinity for largely obscure pre-Thirties cover tunes and melancholy originals that sound like lost classics give Leon a field all to himself. This isn't nostalgia, this is re-discovery. So let's do the time warp again!

—Robert Adels



Andreas Vollenweider
Book Of Roses
Columbia

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Andreas Vollenweider

□ **Top Cuts:** "Passage To Promise," "Hirzel," "Jugglers In Obsidian."

□ **Summary:** Imagine turning the dial on a magical shortwave radio that spans time as well as distance, randomly revealing snippets of medieval, current and futuristic sounds from all over the world: alien instrumentals layered over ghostly vocals and exotic ambient sonics. Party music for the Starship Enterprise. Vollenweider's musically promiscuous successor to 1989's *Dancing With The Lion* surprises even his biggest fans with its multifarious depth of vision. This recording is one of the most playfully eclectic albums of the year.

—Robert Adels



Tom Cochrane
Mad Mad World
Capitol

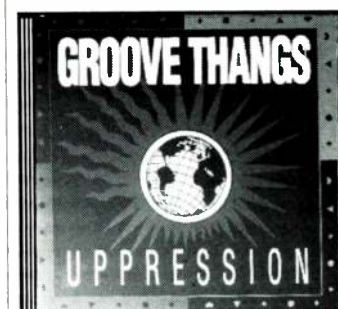
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Joe Hardy

□ **Top Cuts:** "Life Is A Highway," "No Regrets," "All The King's Men."

□ **Summary:** The former leader of Red Rider strikes out on his own with such a strong record, it's hard to pick the top cuts. Cochrane's first solo album's strength lies in its intelligent lyrics about censorship, child abuse and other social issues wrapped in simple melodies and a tight production. Without a band to hide behind, Cochrane's talent as a guitarist/singer/writer shine through. While some of the ballads aren't up to the high standards of the rockers (except "All The King's Men"), Cochrane is still off to a powerful start with one of the top rock albums to be released so far this year.

—Sue Gold



Groove Thangs
Oppression
Neverglades

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producers:** Groove Thangs

□ **Top Cuts:** "Cold Stress."

□ **Summary:** (Traditional recipe—Floridian variation): Mix 10 lean cuts of standard variety rock & roll with Southern-flavored blues, add zest/pepper to taste, but not to overpower. Add 1/2 cup of imagination, blend in with a liberal amount of traditional thinking. Add 1 tbsp. of spice. Stir in 2 lbs. of energy. Let simmer over medium flame for 49 minutes, 33 seconds, bringing to a boil occasionally. Serve lukewarm. Excellent for leftovers. For all of you non-culinary types, the Groove Thangs dish out slightly above-average blues-tinged rock that provides enjoyable low-fat listening.

—Tom Farrell

What do the following singers and performers have in common?

Bonnie Raitt ★ Keith Carradine ★ Tom Snow ★ Dean Pitchford ★ Tom Petty
Bette Midler ★ Leon Russell ★ Gary Busey ★ Rita Coolidge ★ Russell Hitchcock
Alice Cooper ★ Kenny Loggins ★ Maria Muldaur ★ Warren Zevon ★ John Kay
Cher ★ Jami Segal ★ Shields & Yarnell ★ Sarah Miles

Answer: They have all studied Vocal Bio Matrix at some time or other in their careers. But the gem of them all is the

NEW VOCAL BIO MATRIX

Vocal Bio Matrix provides a certainty of vocal results with no practicing. Practice in voice development is not necessary and can have undesirable effects. VBM puts together the proper reflexes needed, and your voice happens! It works like magic.

Call Warren Barigian for a free telephone consultation on how to radically improve your voice and hit the stage running.

(818) 341-1380

“People who hear me now think
I sing better than before...”
—*Meatloaf*

“‘I’m in better voice than I’ve ever been in my
life,’ she proclaims matter-of-factly and attributes
it all to Barigian, the Stanislavsky of voice...”
—*Michelle Phillips*

“Warren can do everything
he says he can do...”
—*Jackson Browne*

SEEKING LABEL/MANAGEMENT



Band Name: Outlandos D'Sol

Type Of Music: R&B Flavored Rock-n-Roll

Years Together: 1

Instruments: Guitars, Bass, Drums and Sax

Influences: Bad Co., Motown, Grand Funk

Members: Scarlet Rowe, Paul Reeves, F. Kirk Alley, Shawn Duncan

Recent Gigs: Roxy, Spice, Teaszer, FM Station

Contact: Paul Reeves: (213) 874-0642

✓ Demo Available ✓ Showcase in June

SEEKING LABEL DEAL



Band Name: The Devout

Type Of Music: Dance/Techno Pop

Years Together: 1

Instruments: All Keyboards

Influences: New Order, Pet Shop Boys

Members: Jason, Ray, Eric, Amy, Jon, Sean

Recent Gigs: Whisky, Fame Cafe, etc.

Contact: Devout Productions: (805) 296-7101

✓ Demo Available ✓ Showcase in June

MUSICIANS

Music Connection's Gig Guide listings are intended as leads for musicians seeking work and are not construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter difficulty with an individual or company listed in our Gig Guide, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls please.

LOS ANGELES COUNTY

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

CINTEGRILL (HOLLYWOOD ROOSEVELT HOTEL)
7000 Hollywood Blvd. L.A., CA 90028
Contact: Alan Eichler (213) 466-7000
Type of Music: Cabaret/Jazz (No hard rock)
Club Capacity: 110
Stage Capacity: Varies (primarily small combos).
P.A.: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Bookings limited to known attractions.
Pay: Negotiable.

CLUB WITH NO NAME
836 N. Highland, Hollywood, CA 90028
Contact: Dayle Gloria, (213) 461-3221
Type of Music: Alternative/Rock & Roll.
Club Capacity: 500
Stage Capacity: 15
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.

COFFEE EMPORIUM
4125 Glencoe Ave., Marina Del Rey, CA 90292.
Contact: Eric Hunt, (213) 391-2594.
Type of Music: 2 & 3 piece jazz bands & solo/combo acoustic guitar.
Stage Capacity: 3 or 4.
Club Capacity: 50
P.A.: No
Lighting: Yes
Piano: No
Audition: Send tape & bio.
Pay: Negotiable.

DISCAFE BOHEM
4430 Fountain Ave., Hollywood, Ca. 90029
Contact: Mike after 6pm, (213) 662-1597
Type of Music: Original, all styles except hard hitting and heavy extremes.
Club Capacity: 140
Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Piano: No, inhouse keyboards yes
Audition: Call Mike after 6pm
Pay: Negotiable.

FAME OF HOLLYWOOD
6633 Hollywood Blvd, Hollywood, Ca 90028
Contact: Steve Gamer (213) 877-1937 X 444
Type of Music: Original rock, pop & classic rock.
Club Capacity: 150
Stage Capacity: 6
P.A.: No
Lighting: Yes
Piano: No
Audition: Call for information or send tape to Steve Gamer, 13900 Panay Way, R-217, Marina Del Rey, CA 90292.
Pay: Negotiable

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

FROG'S
16714 Hawthorn Blvd., Torrance, CA 90504
Contact: Bob or Rod (310) 371-2245
Type of Music: Hard rock/Alternative

Club Capacity: 250
Stage Capacity: 5
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send package to E.E.G., P.O. Box 7581, Torrance, CA 90504
Pay: Negotiable.

LA VE LEE RESTAURANT
12514 Ventura Blvd., Studio City, Ca 91604.
Contact: Susan, (213) 652-6821.
Type of Music: Jazz & blues. Tuesday night jam sessions.
Club Capacity: 90
Stage Capacity: 7 piece
P.A.: Yes, full
Piano: No
Pay: Negotiable.
Audition: Just come down on Tuesdays & see Billy Mitchell.

NATURAL FUDGE CAFE
5224 Fountain, Hollywood, CA 90029
Contact: John Roberts (818) 765-3219
Type of Music: All original/except punk & HM.
Also known for successful show casing.
Club Capacity: 60
Stage Capacity: 5
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call John.
Pay: Negotiable.

NOMADS
11784 W. Pico Blvd., Los Angeles, Ca. 90064
Type of Music: Original, all styles
Club Capacity: 245
Stage Capacity: 10-15
P.A.: Yes
Lighting: Yes
Auditions: Send demo to: Nomads, 520 Washigton, Ste #348, M.D.R. Ca. 90292.
No calls Please.
Pay: Negotiable

PORK CHOP BROWNS
3600 Highland Ave., Manhattan Beach, CA 90266
Contact: Debbie
Type of Music: Rock dance, alternative, original- no heavy metal.
Club Capacity: 200
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape & photo to above address.
Pay: Negotiable.

SAUSALITO SOUTH
3290 Sepulveda, Manhattan Beach, CA. 90266
Contact: Call the club (213) 546-4507
Type of Music: R&B, Contemporary and Pop Jazz and Blues.
Club Capacity: 100
Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Piano: Yes - acoustic
Audition: Send tape and bio to the club.
Pay: Negotiable.

SIDEWALK CAFE
1401 Oceanfront Walk, Venice, Ca. 90291
Contact: Jay (310) 392-1966
Type of Music: Original, blues or reggae.
Club Capacity: 125
Stage Capacity: 4-5
P.A.: Yes
Lighting: Yes
Audition: Send promo kit to: Sidewalk Ent., 8 Horizon Ave., Venice, Ca. 90291, Att: Jay
Pay: Negotiable

SPEAK NO EVIL
5610 W. Sunset Blvd., Hollywood, CA 90028
Contact: Dayle or Billy, (213) 859-5800.
Type of Music: Best of alternative rock & roll.
Club Capacity: 1000
Stage Capacity: 15
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape to: P.O. Box 101-161, Hollywood, Ca 90028.
Pay: Negotiable.

SPICE RUBY TUESDAY
7070 Hollywood Blvd., Hollywood, Ca. 90028
Contact: Rick or Keith, (213) 460-7070
Type of Music: Original, acoustic, all types, Also: Comics, performance artists, artistic videos, etc.
Club Capacity: 200
Stage Capacity: 8-10
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Send promo pack to club w/o Keith or Rick and or call.

TROUBADOUR
9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance, John or Gina, (213) 276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types

Club Capacity: 300
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Negotiable.

VENICE BISTRO ON THE BOARDWALK
2323 Ocean Front Walk, Venice, Ca. 90291
Contact: RBK Productions, (310) 399-8650
Type of Music: All.
Club Capacity: 150
Stage: 3-6
P.A.: Yes
Audition: Call for information.
Pay: Negotiable.

THE WATERS CLUB
1331 S. Pacific Avenue, San Pedro, CA 90731
Contact: Joe Gallagher, (213) 547-4423.
Type of Music: Rock & roll and all other types.
Club Capacity: 1200
Stage Capacity: 35
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Call or send promo pack.
Pay: Negotiable.

ORANGE COUNTY

BEGINNINGS AT CAN RESTAURANT AND NIGHTCLUB
14241 Euclid Street #C 101
Garden Grove, CA 90264
Contact: Dorian Cummings (310) 598-7844
Music Type: All styles, mostly original material
CLUB CAPACITY: 575
Stage Capacity: 6-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send demo and band information to: Beginnings, 3155 Armourdale Ave. Long Beach, Ca 90808
Pay: Negotiable.

SUNSET BEACH CLUB
777 S. Main St. Orange County, CA 92668
Contact: Ma'Lady Entertainment, Heidi Murphy (714) 750-8358 or Cory (714) 835-7922.
Club Capacity: 350-400
Stage Capacity: 5-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call for info.
Pay: Yes, percentage of door.

MISCELLANY-

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. To place your Miscellany ad—mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. Please call when you wish your ad to be cancelled.

MUSIC P.R. firm reps "gold" indie labels/artists. Seeks serious intern to learn the biz A-Z to hire later. Call (213) 969-1174.
NEW HOLLYWOOD production studio seeking very organized intern with strong sales skills, MIDI or engineering background. Will provide advanced training; equal opportunity. Pay. Call (213) 960-1000.
MUSIC PUBLICITY firm with large clients seeks hard working, responsible interns to help lighten our work loads. No pay now, but prove yourself to us and we'll pay by the hour. Contact (310) 289-8235.

HAVE LIGHT show, equipment and full van. Need assistant. Leave message for Rodney, (213) 463-4659.

WATERWHEEL RECORDS now accepting interns and campus representatives for all departments. Non paying. (818) 798-2895.

INTERN WANTED. Assist in promotion, tour support, label relations for artist management company during summer. Organized self-starter with strong phone skills. Small salary. (213) 850-0300.

INTERNS WANTED for growing management company. Call Sandy (310) 556-2405.

PINK TORPEDO productions seeks intern for phone production of our midl production company in exchange for commissions or free studio time. Serious inquiries only. (213) 962-6223.

INTERNS WANTED for small record label in publicity & radio promotion. Macintosh computer experience helpful. Please call Kathryn (310) 859-9200.

SEQUOIA RECORDS seeks part-time person for paid position in shipping department of very small artist-owned new age label. Please call (818) 343-0231.

SPINDLETOP RECORDS needs responsible interns. Non-paying, but company growing. Send resume, letter stating goals and interests to: 11115 Magnolia Blvd., North Hollywood, CA 91601.

INTELLIGENT AND reliable interns needed for growing underground label. Gain valuable experience in the music business. Call Ivette at (818)

988-3691.
MUSIC MANAGEMENT company needs immediate interns for phones & general office. Flex hours, great for college students. Donna (310) 205-0901.

INTERNS NEEDED for Morgan Creek Records' alternative radio promotion and publicity departments. Must be receiving college credit. Russ Gubler (310) 284-8282.

MUSIC/FILM marketing company seeking creative, hard working and dependable interns and part-time help with car. Call Romeen for interview. (213) 851-5259.

INTERN WANTED for music video/film production company. Will learn all aspects of the business and possible pay. Growth opportunity. Call Tim or Dave (714) 563-7474.

INTERNATIONALLY DISTRIBUTED rock music magazine seeks advertising/promotions representative(s). Expenses plus floating commission to start, salary plus commission after trial period. (818) 781-4104.

INTERN WANTED for indie label with major label distribution. Will assist marketing and promotions dept. No pay, but great hands-on experience. Call (818) 981-9050.

THE PLACE needs personnel secretary for its busy recording engineer. Duties: Good office/phone skills; studio time, perhaps some pay. Great opportunities. (714) 529-8220.

HEAVY METAL entertainment company seeks reception intern for non-paying position to start. Lots of fun and great experience. (213) 465-2750.

INTERN WANTED: TIPS, National service providing producer, label, & publisher's project needs songwriters & artists. Upcoming writers/producers ok. No pay. (310) 452-3957.

SOBER SINGERS who love kids! Join a creative prevention team in New Mexico. Pay! Photo/tape to: Creative Director, 3232 San Mateo, Suite #102, Albuquerque, NM 87110.

PART-TIME interns needed for artist development/touring dept. at EMI Records Group. Must be in school and taking for credit. Non-paying. Call Jody (310) 659-1700 ext. 323.

INTERNS to learn retail & radio promotion. Experience helpful. Love of music mandatory. Work with established and developing superstars. Irene, SRO Marketing and Promotion. (310) 652-9002.

INTERNS NEEDED for promotion department at major indie label. Call Wed. Thur. or Fri. after 11am. (213) 962-0620

MUSIC MANAGEMENT/publishing company is seeking intern 5 days a week to answer phones and general office work, typing required. \$100.00/week. Call (310) 399-7744.

MUSIC EDUCATIONAL publishing and MIDI software company needs experienced salesperson preferably with music background. Commission sales. Room to grow. Call (310) 675-0925.
P.R./MGMT./TV production co. Learn all facets of business. Some experience preferred but not nec. No pay. Work your own hours for college credit or experience. (818) 905-5511.

PRO PLAYERS

SESSION PLAYERS

DALE SCHALOW
Phone: (310) 652-0378
Instruments: Trident 80B console, Otari 24 trk, Fostek 16 trk, Akai S1000 sampler, EMU SP1200, Emox sampler, Proteus, Roland D70, D50, Super Jupiter, R-8M drum module, Korg DW8000, Atari & Macintosh computers with sequencers, sound library, Sony DAT.
Read Music: All clefs.
Styles: Dance, Rock, Industrial, Jazz.

Technical Skills: Killer grooves a specialty. Keyboard/Drum programming, arranging, engineering and mixing.

Qualifications: Music production for independent/major record labels, Universal, NBC, Circuit City, Mattel, Camel, Hewlett-Packard, Nabisco. Bachelor of Music/Music Industry Production. Several years of professional experience.

Available For: Unique demo and master productions to start and finish in my 16 & 24 track studio.

ACE BAKER

Phone: (818) 893-3959
Instruments: Keyboards, complete MIDI studio, drum machines and 1/2" 8 track for great demos and pre-production.

Read Music: Yes.
Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).

Styles: Like the stuff on your favorite radio station. Rock energy, blues feeling, classical chops, jazz knowledge and slamming beats.

Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, frsbee.

Qualifications: Veteran of sessions, national and world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty, Gary Richrath of REO Speedwagon, Production and writing with Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich

Donahue, Mark Keefner and Ross Vanelli.
Available For: Producing, arranging, writing, and/or recording of special music projects. I have preferred access at various L.A. studio, synth rooms, tracking rooms & Neve V Series.

MATT BLOOMFIELD
Phone: (310) 827-0051
Instruments: Flute, piano, flute pickup & amp.
Read Music: Yes.
Technical Skill: Composer, Midi sequencing, improv.
Qualifications: 18 years experience, clubs, Dick Grove, sessions, casuals, indy record.
Available For: Sessions, film scoring, concerts.

WAILIN' - SMASHING ROCK DRUMZ
Phone: (818) 507-5743
Instrument: Refer to title.
Technical Skills: Killer tunesmith ala Trick, Halen, Cooper. Excellent production skills. Master demo available upon request.
Vocal Range: Strong 2nd tenor, falsetto thru the roof.
Qualifications: 22 years experience, 10 years pro. Absolutely unique Pearl kit including 28" kicks, 14 toms and flyaways, 36" Paiste gong, full ATA road cases. Awesome, bombastic style, wonderful groove, classy long hair image.
Available For: Absolute total pro, drug-free situations only!!! Get on the phone now!!!

STEVE BLOM
Phone: (818) 246-3593
Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth with EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.
Read Music: Yes.
Styles: R&B, jazz fusion, rock.
Technical Skills: Great look, sound and stage presence. Dynamic soloist.
Qualifications: 3 years classical study at CBSU, jazz study with Ted Greene, Henry Robinette, the Faunt School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatlola.
Available For: Demo sessions \$25.00 - \$75.00 per song, instruction \$25.00 per hour. Rack programming, jingles, casuals and Top 40 gigs.

FUNKY JIMMY BLUE
Phone: (213) 936-7925
Instruments: Complete MIDI 16 track studio, Macintosh Performer 3.61, SMPTE lock-up, Korg M1R, Roland R-8, Roland 106, Akai 1100 sampler, Proteus 1, Yamaha SY-22, Yamaha SY-99, Roland JD-800, E-mu Percussion, Fender bass and guitar.
Technical Skills: Musician, producer, arranger, composer, engineer, programmer.
Styles: Dance, pop, hip-hop, R&B, rap, house music and gospel.
Qualifications: Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential.
Available For: Studio session, demo work, production, programming and film scoring.

JOHN BOKOWSKI, JR. - KING'S COURT PRODUCTIONS, INC.
Phone: (818) 377-4039
Instruments: Everything, massive MIDI keyboard setup including IBM computer, Linn 9000, AKAI MPC-60, AKAI S-1000, Roland S550, JD-8000, D-70, 2 Korg MIR-EX's, Wavestation, Proteus, Roland 808 and 909, Juno 106, Super JX, Korg EX-8000, turntables. More upon request.
Read Music: Yes.
Technical Skills: Production, keyboards, remixes, drum-programing, sequencing, writing and arranging.
Styles: Pop, R&B, hip-hop, dance, gospel, jazz.
Qualifications: Has produced/remixed several projects for major labels including Warner Brothers, RCA, Motown and Word/Epic. Was staff producer/writer at Motown for 2 years. Production company recently had 2 act production deal with Arista Records. Have co-produced with Nile Rodgers, Richard Perry and Bernard Jackson of Surface. Recently finished co-publishing term with Warner/Chappell music. Songwriter credits include: Tracie Spencer, Kool & The Gang, Latoya Jackson, Madame X, Temptations and Nancy Wilson. Have written with Karyn White, Freddie Perren and Skip Scarborough.
Available For: Production/remixes, pre-production/demos, keyboardist/programmer, sessions, song placement and is currently looking for possible acts for the production company to work with.

JOHN CASEY
Phone: (213) 479-2010
Instruments: Akai/Linn MPC-60, (sampling sequencer), simmons and Daz MIDI pads and set. MIDI kit and PM 16 MIDI controllers. Pearl acoustic drums. Roland R8M sound module, Rainstick.
Technical Skills: Drum programming. Sampling acoustic and/or electronic drums.
Read Music: Yes.
Styles: All.
Qualifications: Large library of quality samples.

Film and TV, casuals, sessions, shows. Berklee College of Music.
Available For: Drum programming (sampling), sessions, casuals and consultations.

LARRY CIANCIA - DRUMS AND PERCUSSION
Phone: (310) 475-2982
Instruments: Acoustic and Electric drums. Includes: Yamaha, Ludwig, L.P., Zildjian, E-Mu.
Styles: All.
Qualifications: B.S. - Music Engineering and Music Performance: Berklee College of Music and University of Colorado. Experience includes; U.S.O. World Tour, several regional tours, jingles, demos, records, college percussion instructor and clinician, performed with Dave Sharp "The Alarm", Lionel Young, Stewart Copeland.
Available for: Sessions, records, demos, soundtracks, jingles, tours, shows and instruction.

PAUL DINLETIR
Phone: (818) 752-8611
Instruments: Korg O1W, Ensoniq, EPS 16+ Turbo with large library, Yamaha digital piano with 88 keys, Yamaha TG33 with 32 voices, Roland R5 drum machine, stereo compressor, effects include Quadverb, Midverb III and more. Recording console with 32 channel input, 8 track reel-to-reel dedicated for vocals with full SMPTE lock up, Atari computer with Cubase sequencing software, Tannoy monitors, AKG MIC, mixdown to DAT.
Read Music: Yes.
Styles: Pop, R&B, dance, ballads and new age.
Qualifications: Played piano since age 5, classical and jazz background. Specialize in sequencing, arranging and engineering CD quality demos for all styles including television sitcoms and movie soundtracks.
Available for: Sessions, producing, songwriting and collaborating in my home studio. Full production for singers and non-players available at very affordable rates. Lyricist and background singer accessible.

MAURICE GAINEN
Phone: (213) 662-3642
Instruments: Fostex G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI muting, DAT mixdown, saxophones, flutes, WX-7 MIDI wind controller, Korg M1, EMU 16-bit stereo piano module, Roland D-110, Ensoniq EPS 16+ sampler, Akai S-900 with extensive library, Yamaha TXS1Z, Alesis D4 drum machine with TR-808 sounds, many outboard EFX, Atari computer with cubase.
Read Music: Yes.
Styles: All.
Technical Skills: Woodwinds, keyboards, arranging, composing. Complete demo and master production. (MIDI and/or written music for live musicians).
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.
Available for: Sessions, concerts, touring, full service production in my studio. MIDI and studio consultation. Original songs with tracks available to singers. No spec deals. Pro situations only.

CESAR GARCIA
Phone: (818) 891-2645
Instruments: Saxophones tenor, alto, soprano and flute. Electric effects. Yamaha REX 50.
Read Music: Yes.
Styles: All.
Technical Skills: Songwriter.
Vocal Range: Tenor.
Qualifications: 25 years experience, hot soloist, lead vocals. 3 years of college, music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions. Have recorded my own solo album. No drug hang-ups. Good attitude, dependable.
Available For: Recording sessions.

PAUL GOLDBERG
Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/R.I.M.S. system. Akai-Linn MPC-60 sampling drum machine/sequencer (all electronics available).
Technical Skills: "Versatile Drummer," vocals, writer, arranger, drum tuning, programming, percussionist.
Read Music: Yes.
Styles: All.
Qualifications: New Gretsch artist, Philadelphia Music Academy graduate w/BM in Percussion, transcribes for Modem Drummer, performed w/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Bob Shepard, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Brian Bromberg, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash. TV & film: *Roseanne Barr, Wise Guys, Let's Talk, Asian Media Awards, Good Morning America.*
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

ERIK HALBIG- Electric/Acoustic Guitars
Phone: (310) 431-1861
Instruments: Tom Anderson Custom Strat, 63' Fender Strat, Gibson Les Paul, Larivee' Custom Acoustic, many others. VHT Powered 18 Space Rack. Boogie Preamp, Lexicon PCM-70, LXP-1, Yamaha SPX-90, DBX-compressor, Bradshaw Switching System.
Read Music: Yes.
Styles: Pop, rock, country, funk, R&B, jazz.
Qualifications: USC School of Music-Bachelor's Degree in studio/Jazz Guitar performance-on faculty at National Guitar Summer Workshop-Veteran of Jingle dates, C.D. Projects, etc. Have performed with Larry Carlton, Brandon Fields, Scott Henderson, others.
Available For: Any professional session, including albums, demos, jingles, soundtracks, etc. Also private instruction. Professional and affordable.

CARLOS HATEM
Phone: (213) 874-5823
Instruments: Percussion and drum-set. Drums-shakers, bells and whistles.
Read Music: Yes.
Styles: Pop, rock, funk, latin, jazz.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, *Arist* Of The Year award winner on ABC Television series *Bravissimo*. Drummer on *The Paul Rodriguez Show*. Fluent languages: English and Spanish.
Available For: Recording, live performance, sequencing and lessons. For specifics, please call (213) 874-5823.

PATRIC HETZINGER—PERCUSSIONIST & VOCALIST
Phone: (213) 660-5409
Instruments: Congas, timbales, bongos, cajon, all kinds of percussion instruments, voice lead and backup.
Read Music: Yes.
Styles: Funk, rock, r&b, pop, jazz, Latin, Flamenco, ethnic and eclectic.
Technical Skills: Energetic and versatile percussionist, strong groove-player.
Intense white soul/r&b, influences-Paul Weller, Robert Palmer, David Byrne, Joe Jackson. Great look, sound and stage presence.
Vocal Range: High baritone.
Qualifications: Originally from Europe, 6 years professional experience in various styles and settings, anywhere from funk/rock to acoustic. Have worked with members of The Gypsy Kings and in Flamenco-scenes of Madrid, France; L.A. Grove graduate.
Available For: Studio & stage, any pro situation.

JIM KLEINMAN
Phone: (818) 956-5236
Instruments: Warwick and Fender 4-string basses. Guild acoustic guitar. AMPEG S.V.T. 400 T amplifier S.W.R., Edan and Mesa boogie cabinetry. Roland signal processors. Nady wireless system.
Read Music: Yes.
Vocal Range: Baritone/tenor.
Technical Skills: Two years college intensive...theory, contemporary techniques, jazz improvisation. Sang with Madrigal choir, classical, folk acoustic guitar studies, studied privately under top jazz player. Exceptional rock player with explosive solo and tapping style.
Qualifications: Recorded and/or toured with Ras Midas The Believers on the movie soundtrack for *Terminal Bliss*. Pat McCormack of Montrose's band. Worked with Patti LaBelle, Carl Fick from Tod Rundgren. Demos, albums, full package available: 28 years old, 6'4" excellent image.
Available For: Touring, sessions, club work, parts writing and private lessons.

ANDY KOTZ
Phone: (818) 981-0899
Instruments: Two custom-made Strats with EMG's and an Ibanez Artist (335 copy) along with various others guitars. Mesa Boogie powered 18 space rack with T.C. Electronics, 2290 digital delay/MIDI controller, DBX 160, Alesis Quadraverb and two Midivers, Hush-ILC, Roland DEP-5 and an Akai Midi-E.C.
Read Music: Yes.
Styles: R&B/funk, jazz/fusion, rock/blues.
Technical Skills: Accomplished soloist and rhythm player, good feel, inventive with a good versatile sound.
Qualifications: 10 years of album, soundtrack and live experience. Originally from Detroit. Currently play with CBS/Sony artist, Louie-Louie.
Available For: Sessions, live performance and tours.

KEN LARISH - GUITAR
Phone: (818) 753-9782
Instruments: Les Paul, Strat, Kramer electric/acoustic, midi guitar synth, all new boogie tri-axis loaded stereo FX rack, Korg O1W/WD + sound library, Alesis SR-16 drums.
Read Music: Yes, full notation and charts, also good ear.
Technical Skills: Always, always play for the song solid, creative guitar riffs & solos (in vein of Neal Schon, M. Landau).
Styles: Pop, rock, hard rock (radio music).
Qualifications: Numerous singles, albums, television, tours, songs published-listen to the tape! Available For: Studio sessions, demos, jingles, club gigs. Call for tape package via next day courier.

AL LOHMAN - DRUMS AND PERCUSSION
Phone: (818) 700-1348
Instruments: All acoustic drums, all percussion. Equipment includes: Yamaha, Ludwig, D-drum electronics, L.P. & Remo.
Read Music: Yes.
Styles: All.
Qualifications: B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. 15 years professional experience including performances with: Larry Cansler, The Stray Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble, Cal Lutheran Percussion Ensemble, Vera Daehlin, The Evening Shades, and numerous club and casual bands. Recordings includes: local band sessions, commercials and TV. Artists include Reno Wilds, Marina Abraham, The Fables, Steve Lapoe and Lyra. Live TV including: Evening Shade, Designing Women, Seinfeld tapes available upon request.
Available For: Sessions, club work, originals, casuals.

OLIVIER MAROT
Phone: (213) 466-8068 / France: (011-33) 1-4821-8058
Instruments: Charvel fusion custom +EMG/CM3+Seymour Dun.+acoustic Vantage. State of the art. eff. rack: Propag/300 G/DEQ7/Intelliflex/Quadraverb/patch. 8 tracks 238 + MV 1602 + BX800 + Sync. PPS100/MTS 30/VHS VCR/ S1000. Keys: EPS + D50 + Proteus + SR16 + TR626. Atari/Cubase/Synt. Editing. 2 Marshall Heads+ 2 Hug. + Keitner cab.
Technical Skill: Accomplished guitarist and songwriter/arranger. Sound engineer (24 track), keys and programming.
Read Music: Yes.
Styles: Rock, progressive rock, new-age, world music, fusion.
Qualifications: Soul mate connection! Over 50 sessions in Paris, (Couleur Stud., Plus XXX...) and 6 years of sound-engineering. (70 rec.a year)- 12 years experience in live perf. includ. French cover and original bands. (Ana, Geronimo, B.O.). Arranger on 10 CD's from rock to African music. (Carrere/Musidisc)-over 25 video films, (Boomerang, Hotline, French T.V.). Works hard, always in a happy mood! Tapes, photos, bio available.

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 Note: Please use this listing only if you are qualified

Name: _____ Phone: _____

Instruments: _____

Read Music: Yes No _____

Technical Skill: _____

Vocal Range: _____

Qualifications: _____

Available For: _____

FREE CLASSIFIEDS

PRO PLAYERS

MICHAEL MCGREGOR

Phone: (818) 982-1198
 Instruments: Akai S1000, Roland 330, DX7 II, M1, Proteus, 808 drum machine, DAT, turntable, complete MIDI production studio, extensive sample library, access to any keyboard.
Technical Skills: Complete song production, arranging and programming, remixing and scoring.
Qualifications: Written and/or produced songs for Deniece Williams, Five Star, Timmy T, Irene Cara, Mona Lisa and Tommy Page. Remix production for Color Me Badd and many songs in TV and film.
Available For: Song production, remixing, sampling, programming. House and hip-hop production, arranging.

RUSS RAGSDALE

Phone: (818) 441-4095
Instruments: Recording engineer.
Read Music: You bring it, I'll read it.
Technical Skills: 8, 16, 24, 32 & 48 track recording and mixing, producer & arranger.
Styles: All
Qualifications: Full time recording engineer in Los Angeles for over 5 years. Many album credits include: Michael Jackson, Ernie Isley, Barbra Streisand, Desert Rose Band & Quincy Jones. I'm a great production coordinator helping you find the right studio for your project and help you organize your time wisely. Fast, easy to work with, without an attitude, very pro.
Available For: Album/demos, remote recording, dance remixes, 2 track editing, audio to picture. Many studios available to you at big discounts to fit any projects budget and needs.

WILL RAY—COUNTRY PRODUCER & COUNTRY PICKER

Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, mandolin, lap steel, vocals.
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, nuke-a-billy, modern & traditional country.
Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 16-trk studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.
Available for: Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

NED SELFE

Phone: (415) 641-6207
Instruments: Sierras-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, Ivi Stealrider MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).
Read Music: Chords.
Styles: All - rock & pop a specialty. Traditional & contemporary country of course, as well as other idioms. "Pedal Steel" - it's not just for country anymore.
Vocals: Lead & back-up.
Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.
Qualifications: Bammie award nominated player & songwriter over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.
Available For: Studio & stage.

LARRY SEYMOUR

Phone: (818) 840-6700
Instruments: Warwick, Wal, Tobias, 4, 5, & 6 string, fretted & fretless basses. Bradshaw rack. Demeter studio direct box. Tracy Elliot amps & speakers. MIDI bass controller. Mac. IIs, etc.
Read Music: Yes
Vocal Range: Tenor-baritone.
Styles: All
Technical Skills: Extensive musical education. Creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving, improvisation, parts writing, sight reading, slap, etc.
Qualifications: Toured &/or recorded w/ Rod Stewart, Billy Idol, Tom Jones, Martin Chambers, Manisella, the Committee UK, Jingles for Revlon, Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Kieth Forsey, Bill Dresher, Eddie King, etc., MTV, 91 Grammy Awards Show, Arsenio Hall, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, etc.
Available For: All types of recording sessions, touring, producing, scoring, jingle writing and private instruction.

TSUYOSHI "TAKA" TAKAYANAGI

Phone: (818) 906-1538
Instruments: AKAI S-900, MIR, Proteus, D-70, D-550, Mini Moog ESQ1, MKS-80, Linn 9000, 8+K, MC-500 I, DAT.
Styles: R&B, pop, jazz, rock.
Technical Skills: Keyboards, producing, composing, arranging, programming.
Qualifications: Writer/producer songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 R&B single with writer-producer credit.
Available For: Recording, producing, live performance and instructions. Any pro situation.

STEFANO VALDO

Phone: (213) 953-2654
Instruments: Laurus, 5 & 6 String, Fretted & Fretless (Italian handmade basses), SWR Amps and speakers.
Read Music: Yes.
Technical Skill: Versatile bass player. High energy performer. Improvisation, sight reading, songwriter.
Styles: All.
Vocal Range: Tenor.
Qualifications: Classical background from Italian Conservatory (double bass program), several TV shows in Italy, France, Switzerland. Three years Arista artist and tours all over Europe. Have recorded with producer Pete Waterman, Grove School of Music; graduate.
Available For: All types of recording sessions, touring and private instruction.

VOCALISTS

JOY MUSIC AND TALENT PRODUCTIONS

Phone: (213) 241-6365
Instruments: Vocals
Styles: Sade, Phyllis Hyman, Whitney Houston, Janet Jackson, Paula Abdul... dance Music.
Qualifications: I am an independent recording artist from Australia with Master and DAT of Top 10 dance music. Seeking assistance, as I no longer have sufficient funds to finish the project. I require financial assistance from sincere investors, ASAP. If you are ready to make some money, call!

SIERRA STONE

Phone: (213) 281-7857
Technical Skills: Great vocal range and power. Strong leads and experienced in harmony arrangements. Published songwriter.
Qualifications: Singer for stage and recordings with numerous artists such as: Dennis DeYoung (Styx), Tommy Shaw (Styx, Damn Yankees), Jennifer Rush (CBS), Phil Ramone, Steve Dahl and Gary Meiyer (Chicago Loop FM radio), Iron Butterfly and many others. Jingles both lead and group. Sold out solo performances at the Roxy. Over 12 years with casual and Top 40 work. Over 8 years dance training.
Available For: All pro situations including: tours, sessions, jingles, demos, live performances and songwriting. Tape and picture available by request.

RUDY WEST-VOCALIST/SONGWRITER

Phone: (213) 878-2533
Instrument: Voice, lead and back-up.
Read Music: Yes.
Styles: All.
Technical Skills: 3 1/2 -4 octave range, similar to Geoff Tate. Soulful nasty or pure. Influences vocally: Tate, Freddie Mercury, Coverdale. Excellent lyricist, writing influenced by Coverdale, Journey, Def Leppard, Great White.
Qualifications: Five years experience-local and abroad. Grove, GIT graduate. Daily vocal practice. Image: baby-faced, mid back long hair, thin, tattooed. Regular gym workouts. Good stage presence, photogenic, drug free. Very dependable hard worker.
Available For: Paid sessions, showcasing, tours- US and abroad, vocal coaching. Non-paying auditions must be within 10 miles of Hollywood. Very pro commercial hard rock situations with backing management only.

PRODUCERS

WM. LEVINS/ERIC THE FISH PRODUCTIONS

Phone: (818) 765-8737
Technical Skills: Professional producer/engineer, orchestrator, arranger, and conductor.
Qualifications: Projects for: Warner Bros., RCA London, EMI Manhattan Island, Harmonia Mundi, Capitol, Prosonus, David Kershenbaum and many area bands.
Available For: Everything from the earliest pre-production through to mastering the final product. Can include choosing the right studio and planning a schedule within your budget. Picking the best material that suits your goals. Working with your group in rehearsal before the studio, producing/engineering sessions, mixing, and mastering. Business advice on how to make the best use of your tape. Specialize in working with bands.

TO PLACE FREE ADS

If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you do not qualify for the free classifieds. To place an eligible classified ad, call (213) 462-3749, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call separately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. **Intelligible ads or improperly placed ads will not be printed.** For display ads, call (213) 462-5772, weekdays and ask for advertising. For Miscellaneous ads, call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., MAY 27, 12 NOON

2. PA'S AND AMPS

- *'87 410 Bassman, xint cond, sound grt. \$1100. Chris, 213-850-7719
- *AD4 NPT1 gutt pre amp. Has been modified for cleaner sound. \$325 obo. Dana, 213-857-5516
- *Alesis 3630 stereo compressor, in box w/mnt & warranty, \$275. Nagila, 310-474-7774
- *Ampeg head stereo chorus for \$275. Call now, 818-705-0111
- *Ampeg SVT350 bs stack for sales, 1 hom, 2 10's & 1 18" cab. \$1000 obo. Paul, 213-462-4570
- *BBE 422A Sonic Maximizer, new in box w/mnt & warranty, \$220. Gilbert, 213-962-6223
- *Carvin FE7400 pwr amp, very clean, \$350. GK2000 pre amp w/out in tx, \$250. Both units in xint cond. Jerry, 213-469-6666
- *Carvin X100B head, very gd cond, \$300. 213-876-1308
- *Carvin X100E 100 watt tube head w/4x12 slant cab, \$450 obo. Brian, 310-540-5919
- *Celestion Vintage 30 spkrs, xint cond, sounds grt, 4 avail, \$50/ea. Bob, 818-566-9985
- *Cratle G10XL practice amp, 30 wts, clean & dirty chnl, headphone jacks, like new, \$70. 818-780-4347
- *Custom JBL 12" spkrs & cabs, grey carpet, xint cond, \$350. Andy, 818-986-9478
- *Dean Markley 120 watt, 2 12" spkrs, grt cond, \$300 obo. Eminence spkr cab, 2 12" spkrs, brnd new, xint cond, \$250. Ken, 213-387-8827
- *Fender Bandmaster, heads, 2 avail, both pre CBS, blonde, 1964, 1 stock, 1 Showmanized, no cosmetic alterations, \$250/ea or \$450/both, 818-902-1084
- *Fender BXR bs amp, brnd new, xint cond, \$300 wts, combo amp, \$300. Dave, 818-848-7210
- *Fender Super reverb, 1968. Pro Master volume w/orig Fender JBL D110F spkrs, grt cond, no modifications, \$250. 213-878-5500
- *Fender V-Twin, rare factory snakeskin covering, Groove Tubes, \$500 obo. 818-981-2171
- *Hill Audio sound mix console, 18x42 w/pwr supply & roll around stand. New, w/box, \$1600 firm. 818-348-6065
- *MacInte 1606 mixer in box w/clean warranty in your name & mnt too, \$800. Doug, 310-206-4696
- *Marshall 100 watt head, JCM800, \$400 obo. Mike, 818-981-0745
- *Marshall 100 watt JCM900 amp, brnd new, \$700 obo. Mike, 818-981-0745
- *Marshall JCM900, Model 2205, 50 watt, all tube, reverb, 1x loop, chnl switching, xint cond, never on road, \$450 obo. JCM 800 slant cab, 412, perfect cond, \$400 obo. 213-667-0798
- *Marshall Jubilee 600 watt bs amp, \$500. GK 4x10", 2x12" bs cab, \$100. Peavey 8 channel stereo mixer, \$100. Mike, 818-753-1091
- *Mesa Boogie 112 cab, sealed cab, 90 watt Celestion spkr, brnd new in box, never used, warranty & papers, \$175 obo. 818-781-6662
- *Mesa Boogie Quad pre amp, \$800. Jim, 310-372-5806
- *Metatronic M1000 100 watt head, \$550. Michael, 213-651-3849
- *Peavey spkrs, mixer board, monitors, pwr amp & Sunn equip. Wrtl separate, \$2500. Mike, 310-822-8860
- *Polytone amp, 2 chnl, 1 15" spkr, 110 RMS pwr. Very gd cond. \$375. 818-990-2328

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NEXT DEADLINE: WED., MAY 27, 12 NOON

•Yamaha PM2000 console w/road cs, gd cond. \$8000 obo. Joe, 818-361-5030
•Yamaha S411 spkrs for PA. Not a scratch, can handle 1000 wts, cost \$1200, gr deal at \$650 obo. 818-368-1315

3. TAPE RECORDERS

•Akai MG14D rck mnt 14-trk recrdr w/remote. Under 30 hours, paid \$4200, sell for \$3500. Nick, 213-461-2626
•KFK 9000 mixing monitors, \$1400 obo. 714-559-5620
•Tascam 244 Porta Studio. Cost \$265 obo. 818-799-8451
•Tascam 388, Studio 8, DBX, \$2200. 310-652-5932
•Tascam Porta II high speed 4 trk recrdr, brnd new, \$500 obo. 818-368-1315

4. MUSIC ACCESSORIES

•ADA MEQ11 Midi EQ, \$200. Jim, 310-372-5806
•ADA MP1 tube Midi/guit pre amp for \$375. Stu, 714-957-1246
•Ampeg 300 w/ head, 8x10 cab, brnd new, \$900. 310-645-2333
•Ampeg 456 1", like new, \$40 obo. 2", \$50 obo. Chris, 818-769-1671
•Anvill rck 4 spc, mint cond, \$65 obo. 818-986-5212
•Audio Technica AT133FR condensar mic, xint for home studio recrdg. Requires phantom pwr or battery supply. Mint cond, \$100. Leanne, 818-769-7260
•Fender hrd shell bs cs, brown, from early 60's, \$150. Fender Mustang size HSC from 60's, \$45. 818-780-4347
•Kawai R1000 drm mach, xint cond, grt sounds, \$175. 818-762-6769
•Marshall madness. Heads & cabs, all must go. \$500/ea. Mark, 714-527-6910
•Martin Magnum 1600 smoke machine w/remote, \$575. Musical Assault platform, 4'x4'x18", pin spots in cage plyr w/light beams, \$425. Matt, 818-763-4884
•Maxon digital delay, 2 chnl, wrks grt, \$130. DBX 224 stereo noise reduction, perct, \$100. Shure 57 mic, gd, \$55. Audio Technica ATM 63, \$30. 818-566-1793
•Rocktron Hush HIXX stereo noise reduction system, new in box w/all paperwork, \$250. Nagila, 310-474-7774
•Rocktron Intellifx digital signal procssr, in box w/clean warranty in your name & mnt too. \$730. Doug, 310-306-4898
•Roland MC3000 seqncr w/built in drive, still in box, \$525 obo. 818-368-1315
•Roland RST550 digital signal procssr, new in box w/mnt & warranty, \$840. Gilbert, 213-962-6223

•Roland TR707 drm mach w/directions & AC adaptor, \$120. 818-783-6782
•Roland TR707 drm mach, separate outs for each drm, Midi, xint, like new cond, w/mnt & AC adaptor, \$130. 818-902-1084
•Triggers, high response & durable, must see. 3/\$30. 818-787-1018
•Used 2" tape for sale. Scotch 226, 1 pass, \$4/Droll, negotiable. 310-657-4458
•Used recrdng studio tape, full rolls, \$5-20/roll. Joe, 818-361-5030
•Yamaha RX21 drm mach, barely used, \$175. Kelly, 818-552-2464
•Yamaha SPX90 multi lx unit, mint cond, never used out of home. Incredbl variety of sounds, \$300. 213-667-0798

5. GUITARS

•'67 Fender Tele, cream colored, maple neck w/factory Bixby, all orig, very gd cond w/HSC, \$1400 obo. 818-902-1084
•'73 black custom Fender Tele, F.Rose, EMG's & org hmbckrs, \$500. Brian, 310-450-6775
•'1935 Fender Tele, light ash body, new hrdwr, Duncan p/u's, numbers match, \$1500 obo, 818-981-2171
•'1967 Fender, cream yellow, rosewood fingerbd, all org, xint cond, \$1450. '67 Fender P-Bs, all orig, \$850. 818-783-6782
•'Aria fretless bs w/cs, mint cond, \$250. Also Peavey pwrdr 210 cab w/horn, \$200, under warranty. Lv msg. 714-983-3260
•Carvin guit w/wbony neck, 2 oct, Kahler trem, S. Duncan JB Series p/u, setup & intonated w/custom HSC, \$450 obo. 818-707-9323
•Charvel Eliminator bs, candy blue, rosewood fretbrd, grt cond, w/cs, \$325. Graham, 818-901-9797
•Charvel Jackson Model 6, 24 fret, rosewood, shark tooth inlays, Floyd trem, black, mint cond w/HSC, \$475 obo. 818-761-6662
•Custom Tele, aqua, beautifl cond, EMG p/u's, Charvel neck, gorgeous guit, \$750. Jack, 213-969-0205
•Fender Pro Line Series Strat body, pear pink, unfinished neck, includes HSC & gig bag. Hrdly been used. \$300 obo. Jenny, 818-765-7287
•Fender Strat, American made, '56 re-issue, surf green w/ maple neck & hweed cs, \$600. David, 818-505-1523
•Fender Tele's, '73, black, maple neck, '78 sunburst, maple neck. Xint cond, all org w/Fender cs, \$700-800 obo. 213-878-5560
•Guild acous guit, Clapton model, GF60, Beautifl, \$1000. Michael, 213-651-3849

•Guild F40 Jumbo acous, all blonde maple, 1973, beautifl square block fingerbrd inlays, grt cond. Huge sound w/ Guild cs, \$900 obo. 310-838-1195
•Kohino classicl guit, Brazilian rosewood side & back, mahogany neck, grt sound, \$750. Seth, 310-436-7427
•Martin D35 1975, 3 pc rosewood back, incredbly gd cond, beautifl sound w/invisible p/u installed, orig blue Martin cs. \$1250 obo. 213-667-0798
•Peulla Custom 4 string fretless bs, peacock blue, Bartolini PJ p/u's, brnd new, barely used, sell \$1500, lists for \$2500. Chris, 818-564-9935
•Rickenbacker 12 string, sunburst, 381, brnd new, never played. Must sell, \$1500. Mike, 310-822-8860
•Rickenbacker 3000 short scale, late 70's model, \$275 obo. Eddie, 818-848-4278
•Schon 8 string A1, white, ebony fretbrd, jumbo frets, 12 fret marker, Silver bar tail pc. Low number, custom by Neil Schon, \$1000 or trade. Steve, 213-223-5217
•Wtd, Ovation 12 string acous/elec guit, 818-973-3245
•Wtd: Ovation Breadwinner guit, 818-840-9131
•Yamaha elec bs, black light weight body, p/ys grt, \$350. String bs, modern all handmade, big, deep clear tone, \$2900 w/new cover, 818-990-2328
•Yamaha, 2 hmbckngs, locking trem. Black Aria, 2 hmbckngs w/coil tap, Dean Z locking trem. \$145/ea, HSC, \$35. 818-780-4347

6. KEYBOARDS

•Akal S1000 sampler module, barely used, xint cond, \$3200. 310-833-6727
•Brnd new Technics elec piano, asking \$1200 obo. Beverly, 818-240-5412
•Korg M1 w/all Ram cards, plus Atari 1040ST computer w/Master Tracks program. All included w/instructions for \$1300. Jason, 714-595-7309
•Kurzweil PX1000 orchestra piano sound module, \$650. 213-878-8705
•Roland Access Midi keybrd contrlr w/wan/vr flight cs, collectors item, mint cond, \$500. Doug, 310-306-4898
•Roland Axis, strap on Midi keybrd contrlr w/custom cs, \$395. Stu, 714-957-1246
•Roland RD3005 digital piano w/88 weighted keys & built

in fx. Makes a grt studio contrlr brd. Asking \$1250. 213-463-9669
•Roland S50 including anvll cs w/83 3-1/2" diskette samples, Whole pkg, \$950 obo. 818-707-9323
•Roland VK1 portable org, full, w/percussn & chorus. True B3 tone, not Midi. Xint cond, \$475 obo. 818-348-8065
•Sequential Circuits Pro 1, grt for analog bs, sounds & solo vox's, a classic. \$150. Jeff, 310-422-5187
•Wurlitzer elec piano w/custom made cs w/wheels. Black Crowes special. \$200 obo. 310-836-4295
•Yamaha TX7, xint cond, includes book with 600 addit'l sounds, \$200. Leanne, 818-769-7260
•Yamaha TX12 rck module, \$200. Jack, 213-969-0205

8. PERCUSSION

8-3 stands & 3 cymbals, all brnd new, never been used. China Boy crash & ride. \$600. Jack, 213-969-0205
8-7 pc black Power drm kit. Remo, xint cond, hrdly used. Xtra hrdwr, must sell, \$1000. Kitty, 818-753-1547
8-Alexis D4 rck mnt digital drms, new in box w/mnt & warranty, \$375. Gilbert, 213-962-6223
8-As new, white Premiere 10, 12, 13, 16, 22", cage & free floating snare, grt cymbals, hrdwr, cases extra, \$1700 obo. 310-288-7803
8-Drum Cat, xint cond, \$800. Jeanette, 310-833-6727
8-Hvy duty Pearl S50 Series stands, 3 upright, hi hats & snare, top of line, \$300. Paul, 818-981-2670
8-Palste 18" 3000 crash, Palste 20" 3000 pwr ride, Zildjian 20" China Boy, 22" ebony drmkln head, 3 percussn boom stands. All for \$600 obo. Jack, 213-969-0205
8-Roland Octipad II, gd cond, studio use only, like new w/ mnt, \$375 obo. 818-986-5212
8-Roland Octipad II, studio use only, like new w/owners mani, \$400 obo. 818-986-5212
8-Snare drm for sale. Brnd new Remo Picolo, only \$180, list for \$270, 213-876-0818
8-Sonar kick pedal, top of line, very smooth, hvy, hvy duty modified base, only \$65. Zildjian 18" crash, gd but small crack, \$30. 818-566-1793
8-Tama drm set, jet black, dbl bs drms, 7 pc's, Zildjian platinum cymbals, Tama & Yamaha hrdwr, all in grt cond, \$1800. Steve, 818-609-9039

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9. GUITARISTS AVAILABLE

- AAA rated burning verst guitar avail for pro sists. Check out my pro plays ad. Steve Blom, 818-246-3593
- Aggrav guitar for male fronted, estab retro blues, HR band w/shades of psychd. Artistic, intelligent, pro proj only. Tony, 213-957-1343
- Aggrav, melodic guitar avail for melodic HR band. Lkg for band w/connex & direction. Pros only. Kenny, 818-767-4106
- Avali, hrd core funk guitar ala Infectious Grooves. Johnny, 818-769-2713
- Blue, bluesy, blues id guitar avail. Chicago & Texas style. 818-780-1949
- Blues flavored rock guitar avail for happening band/sessions. Intl Beck, Clapton, Stones, Crowes. Vintage Stral, Marshall sound. Pros only, pls. 818-981-2171
- British blues/rock style guitar avail for bands, projs, session work. Pros only. Intl Jeff Beck Grp, Cream, Stones, Crowes. Vintage gear. Ben, 818-981-2171
- Cmrrl rock guitar avail for demo's, projs & possible band st. Verett, have cd chops & cool sounds. Joe, 213-655-2969
- Cntry/rock id guitar w/strng vocs & pro exp sks wrkg, recrdng or toung band. Intl Albert Lee & James Burton. 818-343-9074
- Death metal guitar avail. Fast, hrd, aggrsv, hvy. Entombed, Pantera. Dag, 213-463-7346
- Exp, tmt & laste. Guit sks soul, funk, Latin style sht. Lots of live & studio exp. Demos also. Kenny, 213-665-3044
- Glam, black, id guitar w/ing hr, 24, avail for slammng, funk/rock recrdng proj. Hendrix, Eddie Hazel, Prince. Christopher, 310-372-3208
- Groove & grind, pro HR/HM guitar w/killer lng hr image, chops, songs & maj labl connex, sks band w/same. Pro only. Doug, 310-371-0579
- Guit avail for musicians or bands for hvy rock w/atrmv sound. Intl Alice/Chains, Pearl Jam, anything cool. Kelly, 313-728-1788
- Guit for pro sists only. Xnt sngrwrt avail, 100's of sngs. Grt bckng vocs, lng hr image. Many demos avail. Intl Purple, Kings X, 818-985-8707
- Guit lkg for band wra thlt, vncs, a bit of funk & HR & some tmt. Richard, 818-243-7754
- Guit sks drmv & bs pthr. Intl Jane's, old VH. Hillywd area. Craig, 213-876-8071
- Guit sks melodic HR/HM band. Intl Ozzy, VH, Sabotage. Mike, after 5, So Bay area, 310-590-8182
- Guit sks musicians w/vision, dedctn, lng hr image, for progrv HR band. Intl Lifson & Rabin. 818-985-3076
- Guit w/killer sound chops & lks sks orig HR act. AC/DC, Leppard, AOR, VH. Pro grp w/pro mgmt only. Jeff, 818-980-8307
- Guit, 25, xnt chops, image & pro equip. Intl Skid & early Flatt. Srs only. Ross, 213-461-0401
- Guit, 25, down to earth att, Indian/American lk, Marshall equip & car. Intl myself, SRV, Peppers, Extreme, Cult, Los Lobos. 818-563-1103
- Guit, seasoned pro sks all orig, hrd blues based rock act. I have xnt equip at id & gd rock image. Jeff, 818-980-8307
- Guit, xnt chops, image & pro equip. Sks to J/F 5 pc band. Intl Sid, Pantera. Ross, 213-461-0401
- Guit/sngwrtr sks musicians to J/F band, Rock w/groove, pop w/rte, blues w/swing. 818-348-6671
- Hateful, black hr white boy sks same in band. Les Paul w/straight razor riff. Don't bore me with record deal, kiss up stories. Butch, 818-360-4070
- HR gnt guitar avail, 10 yrs toung exp, bckng vocs, xtremly tnt plyr. Exp pros only. Bob, 310-869-6791
- Hypno, voodoo gnt plyr sks hvy, atmrv, jam band. Hendrix, Zappa, Lzlo Intl Jeff, 310-829-5154
- Intelligent tmt plyr, pro image, equip, crunch sound, sks qual, cmrrl rock band w/same ala Dan Reed Network, Bad English. Richard, 818-718-9659
- LR guitar avail, Whitesnake, Jovi type. 10 yrs exp, sks pro position. 818-785-5527
- LR gnt sks metal band or plyrs to form one. Intl Pantera, Megadeth, old Priest, Anthrax. Have equip. Brian, 310-540-5919

- Ld guit avail for pro sit in HR/HM groove. Equip, trmpso, tmt, xnt vocs. Ready to go. Goal minded only. D.J., 310-370-1957
- Ld guit from Boston, gd image, sngwrtr, tmppo. Intl Mr Big, Extreme, Kings X. Lkg for pro HR band. Brad, 213-876-1955
- Ld guit gun for hire. Recrdng or performng. Darryl, 310-692-4384
- Ld guit w/pro image, chops & equip, xtensv live & studio exp, sks estab HR act to rock to the top. Must have same. 818-760-1887
- Metal funk to new age. Call for demo master. 818-834-1871
- Pro id gnt w/aggrsv, Euro HR/HM style avail for pro band. Intl Shetker, Gary Moore, Brian, 818-762-5445
- Pro id gnt/sngwrtr avail for estab proj. Exp, image, att, equip, sngs. Intl Lynch, Rhodes, Vai. If you're lkg for the right guy, lk no further. 714-236-2228
- Pro rock gnt lkg for band signed w/maj labl. Young, dedctd, willing to relocate to anywhere. Rick, 619-278-5328
- Pro, raw, blues/HR gnt lkg for band w/singr & recrd co lntrst. George, 213-461-3664
- Pwrhouse blues/rock gnt avail for pro grp w/gigs or recrdng sht. Pros only. 818-761-9254
- Rtl gnt avail for balley, melodic, 2 gnt HR band. Team plyr w/sks, lks & drive. Bob, 310-657-4458
- Sex shts but we must still write strong hook melodies. Abstract male plyr rhythm or id to join band. Many Intl. Concrete, Winger, John, 213-464-2229
- Shredding gnt sks pro HR band w/strng vncs. Intl Peppers, Jane's, Primus, etc. Andrew, 213-933-4343
- Totally pro gnt w/2 recds avail for metal band w/maj deal. Mgmt or atty. Have lks, chops & dedctd. Scorching hot. 818-506-6423
- Versatil pro avail for paid sists. Appears in Guitar World & Guitar Player mags. 818-705-4729
- World class gnt avail for pro sists. Intl Hendrix, VH, Johnny Winters, SRV. Srs only, no drugs. 213-654-2610
- Young, tntd, gd lkg gnt sks pro band. Stage & studio exp. Pro equip & tmppo. Scott, 818-899-0083

9. GUITARISTS WANTED

- 2nd gnt w/bckng vocs wtd for atmrv band. We have short hr. Intl Smiths, REM, M.O.I. Mike, 213-660-3938
- 2nd gnt wtd to comp new proj w/upbeat punk edge, upcmg shows. Intl Wire, Dead Boys, Damned, etc. Writing abil a must. 310-822-0860
- 2nd gnt. Must have killer lks, 23-464-7579
- Cool tunes, hrd edged w/hooks, 213-464-7579
- 2nd gnt lkg sought by pro act. Intl 90's style, melodic, groove rock. Have studio, all connex. Must sing & be finantly stable. Mickey, 714-898-4007
- 3 MILE SMILE sks 2nd gnt. Rock, R&B sound ala Aero, Stones, Dolls, Zep. Lks & att a must. Srs only. 818-503-2180
- 90's rock band sks id gnt. Blues/rock. Mgmt, labl lntrst, lockout. Vocs a must. Rhythm as import as id, groove is key. 818-503-5750
- Acous/elec gnt plyr nnd for dark, intense, emotional band. Must be open minded, dead srs. Ziggy Stardust mts Joy Div. Seth, 818-981-2579
- Aggrsv gnt for male fronted, estab, retro blues HR band w/shades of psychd. Artistic, intelligent, pro proj only. Tony, 213-957-1343
- Atrmv gnt, 25-30, wtd by voc/sngwrtr to start band. Lots of echo, reverb, pwr chords. Moody, melodic wall of sound. Muscle 1st. John, 310-839-9230
- Atrmv Euro rock band sks gnt. Gigs, tours & labl lntrst. 310-208-3772
- Beginning gnt wtd by bst to form band. Intl Hole, Sonic Youth, Nymphs. Danny, 818-845-1907
- CALICO PALACE sks aggrsv rhythm gnt plyr w/Les Paul or other classic gnt. Straight back or blonde hr. Intl Tango, Sid, 818-545-1232
- Can you ply id gnt, write snks & sing? This proj has metal energy, atmrv intellngc, pop/melodic sensibilities & punk aggrsv. Doug, 310-396-2632
- Christian gnt wtd to make a difference in lives. Must

- have equip & tmppo. Progrv & atmrv styles. No Valley, Santa Clarita Val area. 805-259-5587
- Compl band sks gnt. Blues covers & orig. Allman Bros, SRV, Grand Funk, Janis, Bonnie. No ego trippers or addicts. 213-225-5578; 213-362-4845
- Cyclone sound that nos 5th member, id gnt plyr. Intl Zep, Love Bone, Tommy Bolan. Eric, 213-650-7617; Gabe, 818-882-9406
- Fem 2nd gnt wtd for cmrrl rock band. Male & fem members. Vocs, gear, dedctn a must. Kenny, 818-882-2427
- Fem dmv & fem bst sks fem gnt w/voc & writing abil. Rock, non pro, Glendale, Michele, 818-242-8743
- Fem gnt/sngwrtr wtd to co-write w/fem voc. Origs. Skillll, must have tape. Intl Ethridge, Indigo Girls, U2. 310-826-8017
- Fem sngwrtr/voc sks gnt to collab & form rock band. No drugs. 310-458-1281
- Fem voc w/pwrll, passionate voc sks gnt. Let's collab on sngs & form killer HR band. Intl Scorpio, Boston, Foreigner, Aero. Call evns, 714-761-1035
- Fem voc/sngwrtr sks gnt w/mrmi home studio to do arrangements. There is pay. 818-753-7788
- Folk/rock band ala Springstein, REM, ssk solid rhythm gnt/voc, id labl a -. Dedctn import. Band to recrd & shows. Chuck, 818-597-9261
- Guit avail for classic, jazz, metal band. Intl Mozart, Rush, U2, VH, Anthony, 818-341-0640
- Guit for pro blues band, recrdng proj. Must read, be able to rehrrs. 818-989-7774
- Guit nnd for Queen cover band. We have full band. We nd a gnt. Mark, 805-496-6355
- Guit nnd for wrkg T40 dance/rock band w/mgmt & ongng orig proj. Some voc abll a must. Roadwork. Bob, 818-980-0337
- Guit w/strng Christian beliefs to join proj w/mgmt style. Exp in funk, rock & vocs nnd. Shiro, 818-333-5081
- Guit wtd by former Babydyl voc to form gothic, atmrv proj. Atmosp, aggrsv, dynamic. Tmt, lks & drive import. Intl Nymphs, Cure, Sean, 818-503-7571
- Guit wtd for collab, So Bay area, LAX, Wonderstuff, Pumpkins, Squeeze, C.House, Floyd, Decidn, pls. 310-679-4344
- Guit nnd for rock band that incorporates rap, Run DMC w/crnch & AOR. PIs in msg. 310-402-2261
- Guit/voc/frmperson wtd by T40 dance band w/Rusty Pelican & other bookings. 714-337-7655
- HELL ON EARTH sks hvy, dark, pro plyr. Must like Danzig, Tool, Zep. Pro att. 213-566-9365
- Is there an intellgr, versatil gnt out there who is into Sabbath, Slayer, Sisters & Mission/wing hr? If so, call 213-463-9972
- Ld gnt nnd to join orig, acous/elec folk/rock band. Intl CSNY, Posies, Beatles. Vocs a bit +. Under 30 only, pls. Rock, 310-397-3970
- Ld gnt wtd sound wtd by estab band w/mgmt & labl lntrst. Intl Ride, Lush, P.Murphy. Pros only. Jim, 818-913-3019
- Ld gnt wtd for pop/rock orig proj. Rock base, pop stylings. 3 sngs/sngwrtrs w/vcry gd mairt. Bob, 818-342-8558
- Ld gnt wtd for orig blues. Cntry rock band ala Eagles, Dire Straits, Springsteen. Songwriting & vocs a+. 818-763-2908
- Ld gnt/bckup voc wtd for orig, estab, responsibl, atmrv band. Intl Soc Dist, X, Ramones, mostly ourselves. Free Westside rehrrs. Mike, 310-206-5433
- Lyrics/lead sngwr lg for an Elton John to my Bernie Taupin. Politcly, socially & ecologically conscious. Any Intl, race or sex. Mitch, 310-396-1394
- MF HR gnt wtd for industry showcas & gigs. Pros only. Randy Robbins, 818-980-0618
- Non pro gnt wtd w/hvy, crunchy sound for HR band in WLA w/lockout studio & P.A. Intl S Garden, Rollins Band. Troy, 800-999-8070
- Psychic rock act sks gnt w/att in their plyng, not their personality. Team plyr a must. Grt sngs, grt rhythm section. Ron, 818-768-7488
- Punk/rd core gnt nnd to re-tool estab trn. Equip & tmppo a must. Exp very helpfl. John, 805-298-1433
- R&R gnt wtd. Style & image a must. Intl C. Trick, Beatles, Pretenders, Hanol. Pro sil. 818-766-7169
- Skg able bodied, soul gnt to form band for live/studio w/ exp'd, connected tem wocwrtr. Heart, U2, GNR. Janine, 310-281-7484
- SUN GODDESS, fem fronted HM/HR band ssk gnt free from drugs for toung & recrdng & shows, upcmg gigs. 213-288-9660
- Uniq, creatv gnt nnd for recrdng & band st. Intl Smiths, Cure, U2, Nick Cave. Similar Intl, pls. 213-663-8653
- Vclous, super funk. 6 string monster req'd for hvy, funk, rock, shock. 310-815-9074
- Voc/sngwrtr sks Siral, Marshall plyng gnt w/bckup vocs. Intl Eric Gacyles, Kings X, Hendrix. 818-789-4622
- Wtd, acous id gnt/voc to join wrkg vcbst, 3-6 nites/

- week. Creadence to Cream & in between. Upbeat pros only. No lizards. 818-764-1906
- Wtd, fem id gnt to form rock metal band from ground floor. Don, 714-766-1111
- Wtd, gnt/bckup voc. Hl range, for orig band w/mgmt. Pretender-ish style. Must have exp. Rachel, 310-392-8170
- You're an artist. I'm an artist. Let's be smart about this. Join forces, form band. Publish wrt, singr, musician, highly pro. Rock, very cmrrl. 310-312-1874

10. BASSISTS AVAILABLE

- A bst, slngs id & bckup. Grt energy, fantastic ears, also plyr sks. Skg signed band. Open to any style except metal. Jeff, 310-312-1874
- Able to ply almost anything. 34 yo English bst, 150 lbs, 6 ft, sks US summer tour. Ron, 213-874-8181
- All pro rhythm section avail. Nndt waste time hunting for individual musicians. Hire a light, versatil rhythm section instead. All styles, all sists. Scott, 818-753-2973
- Best in lng bst. 2 yrs exp, sks gnt to form band. Intl Sonic Youth, Nin, Hole, Danny, 818-845-1907
- Bs plyr avail for almost cntry, almost R&R, acous gnt based band. Band ages 21-29. Richard, 213-656-1425
- Bs plyr avail for recrdng, gigs, fill ins, tours, w/vocs & even a dmv if req'd. Keith, 213-957-2778
- Bs plyr w/groove, lntrstid in pop, reggae, rock, blues sit. Tom, 818-787-8471
- Bs plyr, 12 yrs exp, avail for recrdng & subwrk only. Rock, blues & pop. Xmt equip, quick learner, have tapes & references. Lou, 818-782-2786
- Bs plyr, 25, w/killer chops, gear, trmpso & gd image, sks progrv metal band w/killer vocs. Pro only. Intl Fates, Megadeth, 818-249-9853
- Bs plyr/voc, dbls in keys, sks interacing, orig rock sit w/ band w/mgmt that's going to the top. Joseph, 213-882-4174
- Bs soloist, new LP w/recrdng co. Maj toung exp. Lkg for overseas bookings, 1 niters, fill ins, recrdng sists, all styles. Dbl on keys. 213-662-8399
- Bst avail for any wrkg sit. Studio or live, bckgrnd vocs. Jazz, rock, R&B, T40, Graham, 818-901-9797
- Bst avail for fill ins & T40 sids. Paid sists only. Anthony, 818-782-9205
- Bst sks atmrv band ala World Party, INXS, U2, w/dge. Grt image, grt gear. Pro sng only. Bossy, 213-938-3434
- Bst, 18 yrs exp & strong id voc sks total gigs. Styles Jamie Jamerson, Graham Clark, A&J Johnson. Can travel 11 months a year. 213-871-8055 x 505
- Bst, lkg for wrkg cover T40 band. Fretted, fretless, bckgrnd vocs gnt & keyords. 10 yrs exp, mid-20's. Rich, 818-967-9240
- Bst, much live/recrdng exp, skg either emotional plyr who like to groove in San Fran Bay area but would relocate for grt proj. Gino, 707-523-2662
- Bst, plys all styles, pref jazz or R&B. Read notes & chord symbols, have recrdng & live exp. Pros only. 819-286-5918
- Male voc wtd. Able to sing 1st, 2nd & baritone & id. Determination a must. Must have hl latsotto, able to sing id in latsotto as well. Michael, 213-733-8619
- Bst/gnt, contrapuntal, melodic, multi cultural music. Ry Cooder, Crusaders, Paul Simon, Neville Bros, sks similar skilled musicians. Bernie, 818-761-8683
- Bst/sngwrtr, 27, sks srs proj into passionate, atmosprr, moody music ala 4AD, P.Murphy, Human Drama, Kate Bush. Ride. Grt image, presnc. gear. James, 618-578-9387
- Calico Palace bst sks lizzy type aggrsv, rhythm gnt w/Les Paul sound. No Jovi, Winger wannabe. Must be dedctd. Joey, 818-545-1232
- Do you nd a bs plyr in a hurry? Fill ins my specialty, live performnc, studio. Reasonable rates. Anthony, 818-782-9205
- Exp, tntd, creatv, xnt equip, trmpso & att. Mark, 310-821-0553
- Funk bs plyr avail for recrdng & other pro sists. Have connex. Don't have lng hr. Jason, 310-398-0609
- I'm lkg for a band. I've been on 3 recds, I've toured, I'm 31 but lk 25. Lkg for atmrv sngs, groove oriented band. Dint, 213-876-4579
- Pro bst w/toung & recrdng exp sks hl energy, hvy groove band. Alice/Chains to Pantera. Pros only. Rob, 213-463-5920
- Pro bst, age 26, from Detroit, arriving in LA mid-June. Call for promo now. Intl Pussycat, Crue. David Michael, 313-728-3937
- World class bst, SOA gear, strong bckgrnd vocs, grt rock lk. Lkg for signed bands or paid sists only. Grt groove, klfrr chops, lots of pro exp. Tad, 310-391-0726

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10. BASSISTS WANTED

- #1 AA bst wtd for altmvtv band w/mgmt & grt sngs. Must sing & have chops. Ages 18-28. Infl Squeeze mts Zep. Robert, 310-826-6683
- #1 not bst wtd by HR band w/2 guit & grt matrt. Solid ptyr only. Hillywd area. Jay, 213-463-7011
- #2 guit. voc. drms. nld HR bst. Infl Aero, Skid, VH. We got tunes & energy & are ready to gig. Bckups a+. Dan, 213-654-4427
- #3 ft, 11" be plyr wtd to compl recrdng act. the TROLLS. Must have red goatee, freckles &+. Long toe nails OK. Iqbo, 213-653-7245
- #60's style, simple, solid, rhythm, groove, big, hvy rock & ballads. Hendrix, Zep, Stones style bs plyr wtd. 818-222-6583
- #90's rock band sbs bst. Must have strong bckng vocs. able to ply hvy funk to r&R. Must bring something to the party. 818-503-5750
- #A bs ptyr for orig proj w/mgmt & labl intrst. Infl Petty, Stones, Replacemnts. Groove import. Charlie, 213-654-5856
- #Able bodied & souled bst wtd to form band for live/studio w/ep. connect. fem voc/wrtr. Heart, Peity, Smythio. Janine, 310-281-7464
- #Aggrav bs plyr w/vocs. lng hr image. Band w/prodctn deal. Lynch, Crue, Slaughter. Pro sng. 818-993-3212
- #Aggrav rock bst w/groove & dream wtd. Infl Zep, U2, Police. Lks. Pro att & IQ larger than shoe size. Melcon, 310-215-9118
- #Altmtv rock band. BOOK OF HOURS. skg creatv. sng orientd bs plyr. Susan, 213-708-0048
- #Altmtv rock n/sk versl, sober bst. Polnice, simple, steady ptyr. Vocs a+. Gigs now. Infl Police, Crowded Hs, Joe Jackson. Justin, 310-820-2024
- #American music bs plyr wtd for proj w/mgmt & labl intrst. Strong sngs & lnt. Stones, Mellencamp. Charlie, 213-654-5856
- #Are you lkg for a recrd deal. Bluesy HR band ala Aero, VH, sks groove monster. No BS. 213-851-4670
- #Band. THE FAMILY PIG, sks grooving bs plyr. Brian, 818-506-1098
- #Bill Wyman, where are you? This estab. gigging band n/sk now. 213-656-5662
- #BOB MARSH AND n/sk agrvs bst & drmr for orig pwr pop trio. 1/2 instrmtl, 1/2 voc. Infl new VH. L. Colour. Ages 22-30. Bob, 818-566-9985
- #Bs plyr & drmr wtd for R&B, soufl rock proj ala Hendrix, SRV, L. Colour. 213-778-6299
- #Bs plyr into reggae, ska, rock steady & similar rhythms to make our altmvtv pop sngs move. Uniq. success! band will result. Steve, 213-660-4538
- #Bs plyr ndd for 4 pc band. This bond is both violent & spiritual. 818-787-3631
- #Bs plyr ndd for big rock band. Must have cool att & be able to sing. Tommy, 310-645-2333
- #Bs plyr ndd to compl rock band ala Raitt, Fleetwood, Brickell. Vocs a+. Have free retrsl spc. Fran, 213-882-6994
- #Bs plyr ndd for orig, new, hr, att, HR band. Girl singr w/ balls. Passion, must drink beer. 213-275-8007
- #Bs plyr ndd to compl rock band ala Raitt, Fleetwood, Brickell. Vocs a+. Have free retrsl spc. Fran, 213-882-6994
- #Bs plyr ndd to join diverse rock band w/some voc abtl for Star Search auditn. Ted, 213-876-0818
- #Bs plyr ndd. All orig. Tradit'l, contmpty blues w/edge & strong Texas flavor. Infl SRV, T-Birds, Crusade, ZZ Top. Danny, 213-969-8506
- #Bs plyr wtd for 2 guit cmrcal rock band. Gd gear, gd tunes, gd att. Crue, VH, AC/DC. John, 818-719-9297
- #Bs plyr wtd for estab LA band. Must be dedicd, exp & able to sing. 310-645-2333
- #Bs plyr wtd for orig blues, cntry rock band ala Eagles, Dire Straits, Springsteen & vocs a+. 818-763-2908
- #Bs plyr wtd for punk R&R band. Responsible, tmspo. Infl Ramones, Pilmousts, Replacemnts. 818-362-0723
- #Bs plyr wtd for R&R band. Infl Cult & Aero. 213-850-8540
- #Bs plyr wtd now for proj w/mgmt & labl intrst. Infl Petty, Stones, Crowes. Greg, 213-653-7245
- #Bs plyr. Crue, Kiss, A Guns & Hanoi. Have tape, sngs, shows, labl intrst, contacts & image. Scott Allen, 213-876-5837
- #Bst for pro blues band, recrdng proj. Must read, be able to rehrs. 818-989-7774
- #Bst for Rush, O'Ryche style band. Must have technical &

- voc abtl. Must be pro. 714-848-4138
- #Bst ndd for 2 guit HR band w/groove & grt sngs. Hillywd area. Bckup vocs a+. Tom, 310-285-9636
- #Bst ndd for altmvtv pop band. Infl include Deborah Harry, Sundays, New Order. Jay, 818-701-1917
- #Bst ndd for soufl, psychd, ers proj. PA, lockout, blah, blah. Srs inquires only. No flakes, no losers. Jack, 213-969-0205
- #Bst ndd to join orig, acou/elec folk/rock band. Infl CSNY, Posies, Beatles. Vocs a big +. Under 30 only, pls. Rob, 310-397-7901
- #Bst w/bckng vocs wtd for altmvtv band. We have short hr. Infl Smiths, REM, M.O.I. Mike, 213-660-3938
- #Bst wtd age 18-24, by estab, atmosp, altmvtv band. Brian, 714-596-4046
- #Bst wtd by former Babydoll voc to form gothic, altmvtv proj. Atmospheric, agrvs, dynamic. Tint, lks & drive import. Infl Nympts, Cure, Sean, 818-503-7571
- #Bst wtd by pwr trio, infl everybody. Image, come as you are. Chops, are you exp? Trnspo a must. LAX area. Eric, 310-674-4007
- #Bst wtd for funky, elec/dm, jazz/pop snwdrng proj. Must be comfortable plyng w/drm mach. 818-907-0401
- #Bst wtd for hrd edged, altmvtv rock band. John, 310-841-6445
- #Bst wtd for orgs band. Infl Beatles, Velvets, Talking Heads, Pates. 23-29 y/o desired. Steve, 213-467-6679
- #Bst wtd for upcomg psychd & recrdng by HM band w/tem sng. Vocs a+. Tommy, 818-992-0403
- #Bst wtd now for blues rock band, trying to find our style for our limes. 213-385-6051
- #Bst wtd to expand altmvtv blues trio to combo. Must be energetic, solid team plyr wtd equip, bckng vocs a+. Infl Replacemnts, Clash & blues, Carlton, 213-962-4472
- #Bst wtd, must have mind, presnc, style. Hamilton, Jones type for hrd hitng backbone. Jim, 213-851-7569
- #Bst wtd. Infl early Nirvana, Jane's, Village People, killer back att. 818-241-8636
- #Bst, must have lng hr, cool lks, ply agrvs. We have kick tunes, hrd edge w/hooks. 213-464-7579
- #Bst/voc ndd for pro cover band w/PA & retrsl studio. Currently booked. Rock, R&B & soul from 60's to 90's. James, 818-503-4981
- #Confident, solid, hvy groove bottom, J.P. Jones, 60's style, hvy rock, funk, Zep, Stones type bs plyr. Not afraid to ply loud. 213-441-9636
- #Death metal bs plyr wtd. Must be fast & hvy. Infl Entombed, Bolt Thrower, Pain, Rage. Dag, 213-463-7246
- #Dedicd, commtd bs plyr w/personal & music integrity ndd to join estab pwr trio. No flakes or posers. Srs inquires only. 818-583-3811
- #Extremely energetic bst ndd by world class HR band. Xrnt connct & ions of labl intrst. Vary srs only. Dan, eyes or hv msg, 818-348-9562
- #Fem singr skg bs plyr to form quartet. Lyle Lovett to Sarah Vaughn, Dani, 310-427-2170
- #Funky HR bst wtd. hvy, monotonous, non melidc. Gigs & recrdng pendng, lots of intrst. Jane's, S'Garden, Infectious Grooves. 310-659-2231
- #Gd image & att bst wtd for rock band w/developmnt deal w/maj labl. Pro sng, 213-876-0693; 818-288-4206
- #Groove man wtd for proj w/mgmt & labl intrst. Infl Mellencamp, REM, Crowes. Greg, 213-653-7245
- #Groove orientd bs for passionate to brutal altmvtv band. Emphasis on dynamic snwdrng. Fretless a+. Your Infl Jane's, Slng, Jocko, Lee John, 818-766-5975
- #Guit & drmr lkg for altmvtv bs plyr. Infl Nirvana & Jane's. No afraid to make a fool of self. 818-545-9521
- #Guit & voc team currently finishing recrdng proj. Sks dedicd bs plyr to help form hi energy, 90's live band. Gd bckng vocs a must. Infl Heart, Giant. 310-972-8687
- #Headliner band sbs bs god w/vocs. Killer image & lks.
- Have mgmt & bckng HR grooves. Slaughter, Lynch, early VH. 818-783-6103
- #Headlining/supporting Hillywd CHR band nds grooving bs plyr w/chops, lks, gear. Top shows, grt draw. Vocs a+. Team plyr a must. Paul, 213-467-5413
- #HIGH ANXIETY now audting bst. Demo a must. Andy, 310-390-8419
- #HR band sbs bs plyr w/chops & stability. No egos, no posers, 100% dedictn req'd. 818-569-3022
- #Hrd & hvy bst ndd for larger than life act ala Kiss, Priest, Waap, Ecstacy, trnspo, vision & drive a must. Greg, 213-463-8523; Trek, 818-831-5925
- #Hrd edged, bluesy, altmvtv pop/rock grunge bst wtd now. Many Infl, Danita, 818-359-4029
- #Hrd hitng tribal drmr wtd for shows & album. Altmtv proj. cross between early Slouves & Metalica. 310-550-0657
- #Hypno, voodoo band sbs bs plyr into hvy, altmvtv, jam band. Hendrix, Zappa, Lazio infl. Jeff, 310-829-5154
- #I'm lkg for agrvs, undergrmd, altmvtv type band. 818-821-9615
- #Into Zep, Rush, Sabbath, Ozzy. Must have strong desire to make it. 21-25 y/o. Eagle Rock area. Conrad, 213-255-7562
- #J.P. Jones mts Flea mts you. Estab band lkg for very versl bs plyr willing to travel & do upcomg wtd wrk. Giovanni, pager #213-359-9490
- #King Crimson fanatc wtd by band w/their fingers in the proverbial pie. Pref voc abtl & pro gear only. HORRIBLE CURTAINS. Mike, 818-247-7134; John, 213-462-5895
- #Lkg for creatv, new school type bs plyr who appreciates old school style to compl tem fronted rock unit. 310-538-5816
- #Lkg for versl bst, yet not egomantic. Combo Jane's, Peppers, U2, Floyd, Adrien, 310-372-3711
- #Low slung bst wtd for street level R&R band. Vocs a+. White & skinny. Must groove. Michael, 310-659-7389
- #New proj nds creatv bs plyr/wrtr. Cmrcl R&R, orig & covers. Agrvs, action orientd, recrdng & marketing plan. Wayne, 310-670-7648
- #ONLY THE BREVES ska American indian bst. Must have chops, skills, etc. We have legal rep. Sean, 213-257-7690
- #Orig, cmrcal rock band w/mgmt sks tmtd bst w/bckup vocs. Pref lives in or near Valley. 714-534-6888
- #Orig, progrv rock band skg lnt bs plyr. Infl Yes, Rush, Zep, Night Ranger. Bckng vocs pref'd. 818-957-5418
- #POOL HALL RICHARD nds bs plyr. Image & vocs a+. We are full 2 guit band w/sngs, demos & lots of gigs. Stones, Faces, Crowes. 818-705-0875
- #Pro band skg bs plyr to perform hvy, dramatic music. James, 714-894-1531
- #Pro bst wtd by very successfl, orig band relocating in LA. Style, Guns, Aero, Skid. Pro references, wtd now. Jamie, 818-845-6813
- #Pro groove bs plyr wtd w/integrity, chops & able to sing. Wtd for cmrcal, progrv rock band wisty, labl intrst, mgmt intrst. Grt sngs, grt harmony. 818-765-4684
- #Progrv, altmvtv rock bs plyr wtd. Bckng vocs a must. King Crimson mts Pearl Jam, Keith, 818-985-9508

- #Pwrfl voc & soufl guit sk bst for blues/rock band. Infl Humble Pie, Bad Co, Creedence & R&B. Lv msg. 818-831-0149
- #Real R&Rwting, open tuning, estab band w/grt frontm, demo & gigs, sks team plyr. Vocs a+. 213-462-7465
- #Rhythm section wtd by hvy rock band. JUDGE MENT DAY, featuring Craig Collins Turner & Kyle Michaels. Have maj credits & currently shopping demo. World class only. 818-890-1220
- #Semi progrv melcd HR in vein of Rush sks pro bst. 818-753-3340
- #Single solid bs plyr ndd for dark, intense, emotional band. Open minded & dead ers. Ziggy Starust mts Jay Div. Sefh, 818-881-2578
- #SUN GODDESS, HM/HR band lkg for open minded bs plyr for loung, recrdng, videos, some local shows & out of the cntry toung. Pref lem bst. 213-288-9660
- #THE FAMILY PIG sks grooving bs plyr. Infl GNR. Zep. Mark, 818-881-2162
- #THE SIX GUNS, formerly Cockney Mexicans, sks bst for hrd drivng sound. Ron, 818-338-7284
- #Tint guit sks funky plyr ala Flea to form intense, hrd edged, altmvtv rock band. Andrew, 213-933-4391
- #Totally pro wtd by hot lgt/voc w/2 recrds to form cmrcal metal band w/concept. Lks, chops & dedictn a must. 818-506-6423
- #Ultimate band of 90's sks hvy groove, solid, creatv bs plyr. Infl Zep, James Brown, Love Bone & 70's music. Kevin, 213-467-3375
- #Versl & exp groove drmr for orig melcd rock trio. Have retrsl, recrdng & album proj. Mark, 310-202-1681

BASSISTS

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Seeks quality team player a la Johnny Colt, Faces, Stones, back-up vocals a+, image a must. We have great songs and pro demo, currently gigging.
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We're not a metal band nor a fad band. We are a hard, melodic, groove-oriented Rock & Roll band. Elements of Bad Co., Crowes, Aerosmith, B. Adams—but make no mistake, we have a very unique sound all our own. We need a Tom Hamilton, not a Billy Sheehan. We gig and rehearse in Hollywood
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FREE CLASSIFIEDS

•Voc/sngwrtr/sks bst w/vocs for blues HR, Intl Eric Gayles, Kings G & Hendrix. 818-789-4622

11. KEYBOARDISTS AVAILABLE

- 18 yrs exp, id voc/keybdst. Styles Marvin Gaye, Isleys. SOA equip. I can travel 11 months a year. 213-871-8055 x 505
- Attn club & hotel owners. Pianist from Europe lkg for a job
- Very wide exp, every style from classck to Broadway, from jazz to pop/rock. Pls call. 213-863-5399
- Hl tech bst & keybdst team sk members to J/F tastef, progrev rock grp. Have image, chops & gear. Intl Rush, ELP, Yes, Dream Theater. 818-785-8069
- Keybdst skg paid sits. Fast ear, grt gear & vocs. Clubs, studio, csas. Pros only. Pns. Tom, 310-399-3800
- Keybdst w/new pro gear has album credits. Lkg for band, overseas sits, 1 fillers, fill ins, recrdng sits, all styles. 213-682-6380
- Keybdst, drm progmmg, seqncng. Studio only. No charge. 818-905-1603
- Keybdst plyr sks only hrd metal band. Have grt bckng vocs. Lv msg. 714-533-4682
- Pianist plying classic, pop, modern music, my own compositions, impromptu. Very flexible w/huge repertoire. Payman. 310-477-8581
- Pro multi keybdst w/our, album, TV & video credits. Xlnt equip, grt chops & vocs. Compl live Midl systm. Jim, 818-781-9236

11. KEYBOARDISTS WANTED

- 90's rock band sks keybdst w/grt bking vocs, team plyr w/grt sounds. You must bring something to the party. 818-503-5750
- Absolutely srs pro slngr nds keybdst who will swap keybdst lessons for vox lessons. Improve your voc technq, control range, harmonies. Srs only. Jackie, 818-840-8920
- Attmv band w/maj labl intrns sks strong keybdst plyr w/ image & gd equip. Mark, 213-462-8618
- Attmv bst wtd for newly formed, guit orientd band. Gd sns of humor & dedicin req'd. No drugs. Intrnsd? Jorge, 818-799-3712
- ELLIE MAE'S BISCUITS sks hillbilly rock keybdst plyr for orig hillbilly tunes. Many shows's. 818-763-0963
- Fem slngr skg pianist to form quartet. Lyle Lovett to Sarah Vaughn. Dani, 310-427-2170
- Fem slngwrtr/vocs sks keybdst to collab & form rock band. No drugs. 213-459-1281
- Fem voc w/pwrfl, passionate voc sks keybdst/compnr. My poetry to your music. Let's collab & form HR band. Call eyes, 714-761-1035
- Folk/rock band ala Springstein, REM, skg keybdst who ls team plyr. Simple acous layers & ambellments. Band will recrd & shows. Chuck, 818-597-9281
- Guit & voc team currently finishing recording proj. Sks

- dedicd keybdst plyr to help form hl energy, 90's live band. Gd bking vocs a must. Intl Heart, Giant. 310-973-2867
- Keybdst nnd for wrkg T40 dance/rock band w/mgmt & ongoing orig proj. Some vocs abl a must. Roadwrk. Bob, 818-980-0537
- Keybdst wtd for aggrsv, hl energy dance/rock band. Missing Parsons, Jane Child, Dead or Alive. Must have equip, sngwrng & seqncng abil. Rob, 213-876-2294
- Keybdst wtd for wrkg T40 band. LA area, many gigs, gd pay. Anthony, 818-782-9205
- Keybdst wtd to ply synth, piano, elec piano & B3. We've got the gear. Chris, anytime, 213-467-1661
- Keybdst wtd to trade keybdst wrk for studio time in very well equip'd, pro 16 lrk studio. Michael Manning, 310-450-8100
- Keybdst wtd w/vocs, image, eqpt & gear. Style of Jonathan Cain, for estab band w/strng mattr & vocs. Alex, 818-994-0456
- Keybdst/voc wtd for wrkg seqncr trio. We have gigs & make money. Pros only. Steve, 818-246-3593
- Keybdst plyr wtd, M/F, by orig band w/mgmt. Intl Pretenders, Concrete Blonde, Floyd, Wait of Voodoo, Blondie, spaghetti westerns. David, 818-505-1523
- Keybdst, sample queen wtd for tribal, industrial band. Aggrsv, angry, lem pref'd. Skinny Puppy, middle Eastern, percussn if so desired. Gina, 818-982-3585
- LA's top drawing orig R&B act w/grt following sks super, funky, multikeybdst w/all the srs sounds. Babyface, Luther direction. Stevie, 818-344-3816
- Ld keybdst/voc, xpressv, progsv. pro. le Wakeman, Walsh, Lvgren, Send tape, photo, bio to PO Box 3162, Burbank CA 91508
- Ylrcst/bst/snglr lkg for an Elton John to my Bernie Taupin. Politcly, socially & ecologically conscious. Any infl, race or sex. Mitch, 310-398-1394
- M/F keybdst wtd for orig music band w/some restyled covers. Meicd pop, rock, jazz, R&B, Synth, piano, rock, jazz voxngs. Harmony vocs a +. Zada, 213-487-2846
- Male slngsr/sngwrtr/arranger, w/Studio, finished R&B contract, sks R&B keybdst in Hlywd area to collab for pro demos. Intl Babyface & Stevie Wonder. Jim, 213-851-5082
- Pianist for pro blues band, recrdng proj. Must read, be able to rehrs. 818-989-7774
- Pro reggae, African, orig band sks energetic, pro keybdst w/knowledge of music & gd att a must. 3-5 nites, F/T wrk. Must have trnspp. Lou, 310-540-8081
- Recrdng act sks young, groovy, M/F keybdst. Must have Mac & Emu. Intl EMF, Jesus Jones. John, 818-763-2028 x 601
- ROBERT LUSSON & THE LIVE NUDE GIRLS sks keybdst. 818-563-6760
- The new FOOLISH PLEASURE sks keybdst who dcls on 2nd guit. The grp is recrdng their album & preparing for their video. Sherry, 213-665-8577
- Voc/sngwrtr/sks Midl keybdst, compnr, collab, prodr to recrd T40, dance hits, Madonna to C+C Music Factory. Lv msg. 310-522-0227

- We nd a keybdst for altmrv pop band in it for the music. Intl include Deborah Harry, DePêche, Siouxsie, Teresa. 213-935-0891
- Wtd, keybdst for orig band w/mgmt. Pretenders, Sugar Cubes style. Rachel, 310-392-8147
- Wtd, keybdst to collab w/techno industrial band w/ classck Intl. Skinny Puppy, Clock DVA, Bel Cantio, 93, Wayne, 818-566-9673

12. VOCALISTS AVAILABLE

- 15 y/o male voc wtd to break down the walls & kick you in the balls! Hvy groovers only. Sheldon, 818-765-1151
- 2nd tenor to be, for cmrd rock/pop. Publishd wrtr. Grt energy. Also plys keys + rhythm guit. Jeff, 310-312-1874
- Aggrsv & extreme fem voc avail. Sick of waiting & ready to conform to a desirable stl. Specimen, Siouxsie, Damned, Jane's, Ministry. 213-969-4890
- Aggrsv frontm w/pro att sks HR band, Intl from Testa to Maiden & Crue to Sabbath. Ric, 818-349-5851
- Aggrsv, exp slngtr/lyricst, 28 lkg for full band w/mattr. Intl Jeff Tate, Eric Martin, David Coverdale. David, 818-781-5238
- Bullet Boys mts Extreme. Exp male voc w/pitch, dynamics, demo, waist length hr, studio, sks clean, intelligent pros w/ tape & hr. Will form. Kevin, 818-753-9895
- Creatv voc sks keybdst to form T40 duo. Also avail for other pro sits. Lisa, 310-398-1459
- Daring ld voc ready to rock, move, capture audiences. Srchng for real musics w/meaningful, pwrfl ideal. Intl Queen. No drugs, alcohol, egos. Bo Ghar, 213-874-2167
- Dedicd male, 27, voc/puit, sks emotional guit layered, world groove band MEV. Ride, U2, Ian McCollough mts Bono. Jeff, 213-654-3088
- Demo wrk wtd by fem voc. Nd exp & my own demo. Strong meicd vox for any proj. Pref rock & blues. Jenny, 818-765-7287
- Exp fem voc avail for recrdng sessions, demo wrk, csas. Varsil, reliable & reasonable. R&B, rock, soul, cntry, T40 band, no travel. Carlene, 213-254-4669
- Exp frontm sks band. Intl Crowes, Aero, early Whitesnake. Laneey, 310-821-2450
- Exp pro voc, all styles, particularly R&B, pop, dance avail for nat'l tour of showcng. Currently living in Minneapolis. 612-572-7977
- Fem slngtr/lyricst w/4 ocl lkg to collab w/sngwrtr/prodr. Pref'd voc style are A.Baker, P.Hyman, O.Adams, L.Fisher, M.Carey. Don't waste my time. 213-553-8848
- Fem voc avail for recrdng, perfmg & demos. Ld & bckgrnd. Pro sits only. Michelle, 213-755-6942
- Fem voc lkg to sing for R&B &/or jazz band or lkg to start band. The Commitments to Billie Holiday. Maddy, 310-441-4510
- Fem voc sks piano plyr for csas & dinner engagements. 310-823-3114
- Fem voc w/pwrfl, passionate voc sks HR band. Intl Anne Wilson, Tyler, Tate, old Ronstadt. No lonely dudes. Call eyes, 714-781-1035

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., MAY 27, 12 NOON

- Fem voc, exp, stage & studio, pwrfl, meicd, gd voc, sks, band or sessions, all styles. Tracy, 818-343-2498
- Fem voc, range, pwr, exp, ks, presnc. Sks wrk. Live gigs, cover band, recrdng session, jingles. Pys all instrmnts. Reasonable, reliable & efficient. Jackie, 818-840-8920
- Former Top Cat voc, 22, sks R&B band w/groove, hooks & ks. Into Extreme, Mr. Big & many others. Sudwin, 818-367-5610
- Frontm, hl & low range, Zap, Metallica, Rush. Fully financed pros only. Send tape, info to David, PO Box 151, New Pine Creek, OR 97635
- Hl tech keybdst & bst team skk members to J/F tastef, progrev rock grp. Have image, chops & gear. Intl Rush, ELP, Yes, Dream Theater. 818-785-8069
- Ld slngtr w/ks, voc & exp lkg for the perfct match for stardom. Young, meicd, Hillywd area. Zap, Beatles, R.Stewart. 213-288-2546
- Ld throat/sngwr lkg for altmrv, HR band. Soufl, pwrfl vocs ala Plan!, Ray Gillan, Cornell. Exp. Dana, 213-857-5516
- Ld voc, R&B, male keybdst. Specialties funk & quiet storm. Sks hotel tour. Styles Marvin Gaye, Isleys. Can travel 11 months a year. 213-871-8055 x 505
- Lkg for band slt, sngwrtr. Intl Farrell, Morrison, Veder. John, 310-450-0703
- Male pop slngr avail for demos, jingles & session wrk. Exp. lme mod styles covered. When you nd a real slngr, call me. Steven, 213-876-3703
- Male pop voc, 27, CD credits, soufl vox ala George Michael, Boy George, Rick Astley, Kelly Ray, 714-365-1014
- Male voc lkg to join passionate, soufl, conceptual rock band from Queen, Floyd to Aero, Zap & GNR. Kelly, 818-752-2545
- Male voc sks to J/F band perfmg hvy blues/rock. Intl Allman Bros, Bad Co, Crowes, Skynyrd, Sean, 310-399-4608
- Pro black fem bckgrnd enhancer. Wake up that dull vocal bckgrnd. R&B, blues, pop, hip hop, scat & this & that. Studio & demo only. Page K.C., 213-704-1426
- Pro callber male ld voc sks pro slt. Pref blues/rock. No corporate, altmrv or funk/rock. pls. Intl Paul Rogers, G.Allman, 4 Hornemen, Nathan, 213-851-8732
- Pro ld frontm/voc avail for HR, sleazy blues band w/ mgmt & labl. Intl Aero, Asphalt Baller, AC/DC. 602-259-8693
- Pwrfl glam slngr avail for glam band. I have lovely eyes. Mark, 818-763-8669
- Snglr sks must band into revolution, magic, theater & sexuality. Intl Bauhaus, Doors, Peppers, Crowley, ML King, Thoreau. Live live band. Pinga, 213-384-9107
- Sngtr/lyricst nds unlk, dedicd, brotherly HR band w/ future & vision. Intl S.Bach, Axl & Mike Patton, Gavin, 818-258-6737
- Sngtr/sngwrtr lkg for altmrv, rock, funk, blues, open minded collab. Too many infl to list. Have home studio. Ron, 818-576-1699
- Voc avail. Whitesnake, Jovi type. 10 yrs exp. 818-785-5527

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•Voc lkg for gutt plyr to ply in Queen cover band. We have full band, we nd gutt plyr. Brian May, if you're out there, call me. Mark, 805-496-5355
 •Voc sks band. Int'l James Brown, 50's, 60's style of music. Pete, 310-399-6145
 •Voc, 6 ft, 24 y/o. Inspired by old VH, Zappa, Peppers & anyone who did it their way. Send tape & photo to PO Box 2363, LA CA 90078
 •Voc/gutt plyr skg gutt based alt/rntr band. Xrnt sns of alt/rntr, gd rhytmic. Int'l Stone Roses, R.E.M., Echo, Firehouse, Phil, 310-206-7689
 •Voc/gutt/bst. Cult, Doors, Circus of Pwr, Idol. Must be dedicid, have eqip & lks. 818-752-1970; 213-651-3876
 •Voc/sngwrtr sks alt/rntr gutt, 25-30, to start band. Lots of echo, reverb, pwr chords, Moody, meidic wall of sound. Music 1st. John, 310-836-9230

12. VOCALISTS WANTED

•2 exp bckup vocs for alt/rntr edged pop/rock band w/maj labl intrst. 310-833-6277
 •2 gutt team lkg for voc to write & sing orig, saleable, HR tunes. Not a compl'd band but have compl'd tunes. Brett, 213-862-7106; Tim, 818-891-9657
 •A pro touring band sks top notch frontm. R. Plant, Tyler, James Brown, Elvis, immed. Paying gigs booked. Call us today. 213-343-0850
 •Acappella, anyone? Not afraid to sing/dance in the streets? Grt music/dancer, OK singer, wnts to doo wop w/others for fun. Bernie, 818-671-8683
 •Aggrv fem sngr sought. Skinny Puppy, Ministry, tribal alt/rntr. Gina, 818-982-3585
 •Aggrsv fem sngwrtd by pro muscns. Int'l Dead Kennedy, L7, Sonic Youth. This is srs. Justin, 818-989-5125
 •All pro HR band nds rock star frontm. Lks, vocs & hungry aft a must. Hi energy, old VH. Bruce, 213-851-1372
 •Are you an egotistical moron, a star in your own mind? Unintd, unexp. close minded, prejudiced poser who range or music ear? Don't call. Tony, 213-957-1343
 •Black fem vocs. exp in R&B & hip hop, wtd for orig rcrding proj. Pwrtt, soull/voc for fresh new sound. Bob or Johnny, 310-864-3843
 •Black hrd core rapper/lyricst ala Chuck D & Ice Cube wtd for spooky, funkadelic proj. Hendrix & Parliament is the music infl. Christopher, 310-372-3208
 •Estab HR band sks frontm xtraordinaire. Pis, no flakes, falsets & bald heads. Very srs proj. Int'l vary. Got the balls? Then call, 213-271-6033
 •Estab HR band sks vox ala Crowes, Mr Big, Tesla, M. Bolton, w/charisma, dedicth & abil to command the big

audiences. Call anytime, Mark, 213-874-4850; Greg, 213-545-9615
 •EVL JESUS nds intense screamer/sngr. Thrashy metal to the point style music. Have some lyrics. Int'l COC, Stayer, Testament, Mike, 818-761-9753
 •Fem bckgrnd singrs nnd. Band st. Riverside area. Page, 714-278-1405
 •Fem voc for hi energy dance/rock band w/edge. Missing Persons, Jane Child, Teri Munn, Lords of Acid, Blondie. Image import, Rob, 213-876-2294
 •Fem voc wtd by all fem Lng Bch based rock band. Must have gd image w/balls out vocs. 310-594-6176
 •Fem voc wtd for pop. R&B, dance proj. Kyle, 310-829-4193
 •Fem voc to sing cntry & children's sngs for demo session. 818-500-7469
 •Frontm wtd, 21-30. Only the best. Int'l Idol/Stevens, Cult, Floyd, U2. Call machine to hear sng samples. 818-994-0486
 •Groove & grind, pro HR/HM gutt w/killer ing hr image, chops, songs & maj labl connex, sks killer voc/frontm. Pros only. Doug, 310-371-0579
 •Grooving HR band sks frontm. Pros only. Ala Paul Stanley, Roth. Rock star image a must. Tommy, 213-878-8044
 •Gutt/sngwrtr sks male voc for collab on progrsv HR proj. Pro att, drive, ing hr image. 818-985-3076
 •Gutt/sngwrtr sks pwrll male voc, 20-27, w/edge for melic. HR grp. Have 16trk, evrything else but voc. Doug, 213-466-6761
 •HIGH ANXIETY now auditing vocs. Demo a must. Andy, 310-390-8419
 •HR band skg born again voc. Int'l Extreme, O'Ryche, Kings X, Anton, 804-530-9365; Vince, 604-649-ROCK
 •HR band w/prodctn deal sks bally ld voc-wng sound. Star qual & pro att. Jimmy, 818-888-9226
 •Kick In the pants frontm nnd immed by stellar HR band. Old VH w/groove. Alex, 213-243-5380

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•LA's top drawing orig R&B act w/grt following sks beautif & grt fem bckgrnd voc. Oancing a must. Babyface, Luther direction. Sievie, 818-344-3816
 •Ld fem voc for T40, orig band plyng semi monthly. Must have pd att & live in San Fern Val. Michael, 818-704-5821
 •Ld sngwr w/killer presnc & the abil to write killer, hrd edged, alt/rntr pop/rock tunes w/ultimate melodies. Band has many infl. Audrey, 24 hrs, 213-654-4774
 •Ld voc wtd by HR band. Int'l Europe, White Snake, Triumph, Yoshi, 213-665-0572
 •Ld voc wtd for new band that's ready to start gigging ASAP. Int'l Sabbath, Megadeth, Armoured St, Rush, Ray, 213-845-2043; Matt, 213-241-4987
 •Ld voc/frontm wtd for cntrl rock band w/top prodcr/engineer & maj labl intrst. 27-32, no smoking or drugs. 818-840-9131
 •Lkg for attractv fem voc, black or Hispanic, girt grp or solo, for rcrdproj & video proj in R&B music. Darryl, 213-757-2053
 •MF voc wtd for almost cntry, almost rock band, acous quit orientd. Band ages 21-29. Richard, 213-656-1425
 •Male & fem bckup vocs for groove orientd band. Very soull/voc's, very soull sound. Srs only, pls. 213-462-7093
 •Male & fem voc wtd to trade voc wrk for studio time in very wtd equip'd, pr 16trk studio. Michael Manning, 310-450-8100

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•Male voc for forming band w/pro muscns into funky blues/rock ala Zep, Peppers, L. Colour, VH & more. Pros only. Guenther, 818-780-7010
 •Male voc nnd Blues HR, psychdic, progrsv music. Zep presnc. Floyd. No grunge, posters. Abil to compromise, formation proj. Tony, 213-957-1343
 •Male, pref black, rapper to rap for sng parody of Hammer's Can't Touch This. Sns of humor import to style. Bob, 818-504-0155
 •Multi intrstmntl/sngwrtr w/studio sks voc/lyricst for collab on pop/rock style demo proj. John, 310-652-1885
 •New age alt/rntr proj featuring members of prominent local bands skg you lang McCulloch type voc. Ride, Blur, Lush infl. 213-969-4890
 •Newly formed band lkg for frontm into Cure, Caterwaul, Bauhaus, Temple Spirits. Richard, 818-914-1591
 •Pro glam band sks sngwr/frontm. 213-969-2592

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-Pro voc wtd by very successful, orig band relocating in LA. Style, Guns, Aero, Skid. Pro references, wtd now. Jamie, 818-845-6813

-**RESPECTABLE JESTERS**, all orig HR band, nds singr. Infl Circus of Pwr, Skid, Horsemen, GNR, Cult. No drugs or alcohol problems. Srs only. Patty, 602-938-1272

-Singr ndd for HR, very melodic band. Must be able to carry a tune all by yourself. No drugs, York, 818-982-7777

-Singr slick of same old Hillywd stuff sks band w/ groove & att. Into Pussycat, LA guns & Vain. Riki, 818-780-9590

-Sngwrtrs grp sks black R&B singrs & grps for demo wrk. All ages, M/F, pay involved. 818-501-4985

-Soufltr singr wtd for old school hip shake groove. Lks & att a must. Someone who understands Jagger, Tyler, Cook. Product deal w/T10 prodr. Scotty, 213-951-5083

-Soufltr singr/lyricist ndd for eclectic, diverse, open minded band. Natural sounding vox. Infl are Fishbone, S'Garden, Kraviz, Zappa, Coltrane, Ed. 213-874-8183

-**THE SIX GUNS**, formerly Cockney Mexicans, sks male voc for hrd driving sound. Ron, 818-338-7284

-Thousands of platinum albums. Beatles, Kiss, Styx, Fleetwood, Eagles, etc. 2 id vocs. It's proven, it can happen again HR, Michael, 818-764-4070

-Very Intld guit w/orig matrl sks singr/frontrmn to form hrd edged, altmrv rock band. Very unq. Andrew, 213-933-4391

-Voc ndd to compl HR metal band. Must be able to sing. Music 1st. No blues addicts, no drug addicts. Matt, 818-506-5139

-Voc w/pwr, image & style wtd for world class, melodic metal band w/orig sngs. legal rep, etc. Only best nd apply. Ron, 714-636-0528

-Voc wtd by id guit/sngwrtr to J/F verstl, open minded rocking band. Lef's make some music. 818-348-6671

-Voc wtd for estab, 70's HR band d Style of Coverdale, Rogers. We have mgmt, studio, industry shows in July, pending recrd deal. 714-997-8329

-Voc wtd for Euro HR band located in LA. Got mgmt, maj labl intrst, rehrl studio, hit sngs & following. Dino, 818-764-0450

-Voc wtd for funky, psychdic, rock band. Innl Jane's, S.Pumpkins, Beatles, Hendrix, Metallica. 25 or under only. Dan, 213-653-7604

-Voc wtd for intense groove & psychdic wall of sound. Must be srs about rehrlng all the time. Magnetic Image a musi. INFRARED, 818-360-3016

-Voc wtd for melodic, progrsv rock band in NY. Grt stage presnc, very wide range ndd. Will relocate. Infl O'Ryche, Rush, Triumph, Kansas, Fates. 718-380-0812

-Voc wtd for pro HR band. Srs, dedicid & exp w/strong, wide range, writing abl, image. Ply guit a + but not necessary. 714-545-4249; 714-707-5245; 714-587-9683

-Voc wtd for pwr trio. Funky & ivy & altmrv. Infl Doors, Jane's, Pistols, James Brown, Taylor, 213-380-6629

-Voc wtd for pwrll, altmrv, psychdic, mysticl, Intellignt band. Ron, 310-455-3936

-Voc wtd for strt level R&R band. White & skinny. Michael, 310-659-7389

-Voc wtd to compl HR/HM band w/orig. Infl include Ozzy, VH, Maiden, Rush. Tom, 818-355-4301

-Voc wtd w/knack for writing hrd, altmrv edged, pop/rock tunes w/killer melodies. Infl Fleetwood, Stones, early Jane's, Beatles, blues, funk & more. Danita, 818-359-4029

-Voc wtd. Infl Crowes, Stones, Faces. Jeff, 818-760-0237

-Voc wtd. Hrd core, grunge, punk, singr wtd by band of the same. Infl Excel, S'Garden, Dead Kennedy's. Scott, 818-343-5265

-Voc/frontrmn wtd by new HR band. Voc styles of Hattfield, Keltch & Bach. 310-866-8944

-Vox character actors, M/F, wtd for innovat, socially conscious audio prodrctn. Exp not necessary, must have gd speaking vox. Lawrence, 818-765-0792

-Wlspy, creatv, earthy, spiritual, unq, open minded, young male voc sought by mysticl, xperimntl, metal, jazz, funk band. Michelle & David, 818-240-5595

-Wtd, fem rappers, lyric wrtrs & dancers for act & music videos. 310-393-4334

-Xint pianist, 27, sks xint, non flakey singr to wrk cscls. You find jobs, take xtra percentage. All styles. Doug, 310-837-1818

-Young male voc ndd for xperimntl, HR, jazz, funk band. Open minded, fantasy orientd, unpredictbl creatvly helplf.

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-**Young, soufltr**, open minded voc wtd to compl band. From James Brown to Temple of Dog to Heavies. Tim, 818-579-6197

-ZZZ, I've fallen asleep & I can't find the broccoli. Voc wtd. Xperimntl, anti homicidal. Max, 714-595-6246

13. DRUMMERS AVAILABLE

-A pro dmr avail for recrdng & toung. Paid sits only. Maj credits, compl acous & elec gear. No metal. Not a singr. Tom, 818-980-4862

-Aggrsv dmr sks altmrv band w/edge, between U2 & Pearl Jam. Very exp plyr. Style between Bonham & Copeland. industry contacts necessary. Dave, 310-695-4480

-All pro dmr, quick leamer, verstl, xtensv exp, xint equip, acous or Midl. R&B, rock, funk, pop, hip hop, dance, covers. Paid sits. Scott, 818-753-2973

-Altmtv, creatv, rock solid dmr w/grooves to move for pro set only. Tom, 818-799-8451

-Calico Palace dmr sks rhythm guit. Jerry Cantrell type rhythms. Have members. White or black, straight hr, pls. Mgmt, connex. Scott, 818-545-1232

-Dmr avail for band w/mgmt & labl intrst & gigs. Dmr has chops, image. Lkg for band w/orig sound. Dave, 310-549-1370

-Dmr avail for wrkg sit. Pro, read music, all styles. Weddings, cscls, etc. Jimmy, 818-704-0087

-Dmr lkg to join orig band w/gd sngs & dedicid, ambitious plyrs. Steve, 818-766-4180

-Dmr sks band. Infl Warrant, Winger, White Lion, Dokken, Cruce. Paul, 818-753-1631

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•Dmr sks modern rock band infl by Jane's. 9" Nails. Nirvana, Pomo for Pyros, Tool, etc. Gd equip & tmspo, recording & touring exp. 213-883-0256

•Drmn sks pro band. 213-874-2821

•Drmr w/20 yrs exp in all styles. Irg for gd wrk, orig proj. Elec/acous drms. Alt. 818-700-1348

•Drmr w/top of the line mgmt co instr in srch of band. Style, Skid, Dokken, Guns. Pro references. Call ASAP. 818-645-8813

•Drmr. 27. w/top mid-West touring grp. sks outside proj. all styles. Grt groove, chr chops. Also have many endorsements. Resume avail. 213-283-1208

•Drmr, creatv & determined, skg to JF HR/HM band. Xint equip, lng hr & vocs. Infl Alice/Chains. Blind Melon, Pearl Jam. Brian, 213-933-1590

•Drmr, Intense showmnt, 18 yrs stage/studio exp, massive kit, image, vry dedict, ska pro HR/HM band w/maj mgmt or deal. Pete. 213-281-9995

•Hvy htrr w/dynamics, feel & pocket & avail now. Gd att, lks, chops & pro gear. Rick. 310-838-5115

•Intense dmr, pwr chops, style, meter, vocs, extnsv recording, touring, 2 LP's, equip, sks pro slt w/mgmt, bckng, U2, REM, Rush. Be intellignt. Carl, 818-362-2163

•Lkg for gult to ply in Queen cover band. We have full band, we nd gult plyr. Mark, 805-496-6355

•Intense rock dmr, arena/studio exp, vocs, gear, image. Sks wmidial or finand bckng, pcd, Crue, Tapes, video, pios avail. James, 310-597-5173

•Pro blues dmr avail. Much road & studio exp. BB King, Albert King, SRV, Hooker. Strong, smooth, 6/8 shuffle. 213-478-1651

•Drmr avail for touring & recording. Paid sits only. Maj credits. Have comp acous & elec gear. Call for demo. Larry, 310-475-2982

•Pro dmr avail. Uniq stylist w/full acous/elec gear. Infl Cure to Coltrane, hip hop to be bop. Barry, 818-997-2828

•Drmr sks rock, altmrv, world beat band w/ideal & org finand bckng. Some bckng vocs & lyrics. Into collab. Craig, 310-837-0556

•Pro dmr sks wrk-band, blues, R&R, New Orleans R&B. Jim, 818-881-4273

•Pro dmr. 22 yrs exp, rock, blues, jazz. Berklee member, skg orig or wrk-band proj. Doug, 310-394-8732

•Pro rock dmr sks compi pro org band w/lockout studio. Infl Robin Trower, Cult, Bad Co, Humble Pie, Growes. Abe, 818-964-3722

•Pro w/recording & touring exp w/maj act sks band w/mgmt & labi dearl for cmrc HR band. 818-760-8228

•Pwrhouse, solid dmr lkg for raw, intense HR groove band or labi instr. Aero, Cult, Alice/Chains. Exp in studio & club circuit. Pro sits only. Wolf, 818-905-9653

•R&B, jazz, rock, funk, new jack swing. Grt att, team plyr, have tmspo. Cheron Moore, 213-462-1288

•Slovenly, non pretty boy thrust, groove dmr sks altmrv/HR band w/charactr, sns & naros for qual, lng term orgasm. Matt, 818-763-4894

•Solid dmr, plys out of passion not ego, sks equally inspired altmrv band to tour W Cst clubs & colleges. Jim, 805-527-7837

•Star qual dmr sks srs, incredbl, hi energy, saleable groove band. Infl Tanga, Cult, Gns. Straight black hr & rose ring. Incredbl image. 818-831-9129

•Studio pro dmr avail. Can read music & road maps. Infl Steve Gad, Jeff Pocaro, Charlie Watts. Avail immed. David, 310-549-1370

•World class hrd hting dmr w/maj labi & top mgmt exp sks unq mgmt or showng rock w/balls. 818-787-1018

•X-Berklee, 22 yrs pro exp. Rock, altmrv rock, jazz, blues & C&W. Skg orig or pro band proj. Doug, 213-394-8732

•#1 xplosv grp w/previous albums on maj labis lkg for solid, exp, hrd hting dmr. Style of HR, blues based sound. 310-649-3691

•2 gult team lkg for dmr to compi finand sngs. Not a comd band but have saleable, HR matrl. No drugs. Lv msg. Brett, 213-662-7106; Tim, 818-891-9657

•A dmr wtd for life time drinkng contest. PARADICE LOST, 818-752-3570

•Able bodied & souled dmr wtd to form band for live/studio w/5p, connected lrm voc/wrttr. Heart, Petty, Smythe, Janine, 310-281-7464

•Aggrsv, pro dmr, 25-30, w/lt image for fancy bckd band, Infl Giant, O'Ryche, Paid rehrl spc, recording studio. 213-842-8752

•Aggrsv, solid dmr for orig rock proj wtd. Emphasis on melodic & arrangements. Infl Rainbow, Queen. Arfy, 310-836-3668

•Alttriv band lkg for the missing link. Dedicnt & humor are essntial. No compulsive fillsters. Nirvana, Husker Fugazi, X. 213-881-7511

•Alttriv dmr wtd for newly formed, gult oriented band. Gd sns of humor, time & dedicnt req'd. No drugs. Intrst'd? Jorge, 818-799-3712

•#1 xpr lkg for a recrd deal. Blumey HR band sks hrd hting groove motter. Bonham, Tommy Lee, Steve Smith. Infl. No BS. 213-851-4670

•BLACKTHORN sks dmr to destroy the real. No wtrips, no distractions. Just kill 'em all. Metal. Infl, die for it. Frank, 714-559-7236

•Blah, blah, blah. You've read it before. Exp only, HR blues band. Give me a call. No posers, glamour guys, nothing like that. 213-957-4713

•BOB MARSE BAND nds aggrsv dmr & bst for orig pwr pop/trio. 1/2 instrml, 1/2 voc. Infl new VH, L.Colour. Aggs. 22-30. Bob, 818-566-9925

•Bonham, Steve Reilly, Nigel Preston. Pro kit, dedicnt & lks. 818-752-1970; 213-651-3876

•British dmr wtd, vocs pref'd + gd image & gear for driving, varst rock sound. 310-693-4940

•CRUSADER VO, lrm, cmrc HR band sks dmr immed for upcngng gigs & video shoot. Infl Scorpis, Tesla. 213-969-1744

•Dbl bs dmr & bs w/vocs & killer image. We have mgmt & proctn deal & studio. Lynch, Slaughter & groove. 818-783-8103

•Dbl kick dmr wtd for melic metal band. Infl Cosi Powell, Tommy Aldridge, etc. 818-781-0546

•Dbl kick or single kick nrd for 2 gult band. Infl Metallica, Dokken, O'Ryche. Lv msg. Tim, 818-891-9657

•Dedicnt & creatv dmr wtd by melic punk/grunge band. We want to go all the way! Fugazi, Pixies, X, Sonic Youth. 818-972-9676

•DESTINY'S EDGE sks dbl bs shredder. We have studio, demo, maj following & many more upcngng shows. Infl Megadeth, Fates. Pro only. Dwayne, 818-249-9853

•DOC TAHRIS master of unsuible funk/afed, bombastic, bugalo to help wake up & heat the music industry. We're back & ready to funk. Brent, 805-254-7170

•Drm wtd by proj w/purk aggrsn, altmrv intellgnc, pop meidic sensibilities. We have lockout & bckng. Doug, 310-396-2632

•Drmr for classic rock band. Infl Bad Co, Aero, 70's rock. Band has orig demo & club exp. John, 818-762-5192

•Drmr nnd by LUXURY DOGS to compi rock band w/grt sngs. Infl Cult, Zodiac Mind Warp, Sisters, Skinny Puppy, Mikey. 818-846-5969

•Drmr nnd for aggrsv R&R band. Infl Ramones, X, Pretenders, Trnspo, voc abil, R&R image necssry. Was that clear? 213-871-2624

•Drmr nnd for iron fronted rock unit. Varst & creatv w/tastry licks. Must be hrd wrk. 714-776-6467

•Drmr nnd for folk/rock band ala Ralt, Fleetwood, Brickell. Vocs a+. Have free rehrl spc. Fran, 213-882-6994

•Drmr nnd for HR band w/Euro edge. Srs inquiries only. Infl Bonham, Scott Rockenfield. Mike, 213-208-1384; 818-504-0356

•Drmr nnd for orig, new, hr, att, HR band. Girt singr w/ balls. Passion, must drink beer. 213-275-8007

•Drmr nnd to compi rock proj emphasizing feeling, dynamics & versatility. Dmr must have exp, equip, dedicnt, tmspo & pro att. Stalin, 310-869-6056

•Drmr sought by pro rock act. A lot of groove rock. We have maj connex & studio. Must be team plyr, linacntly stable. Avail nights. Nicky, 714-898-4007

•Drmr wtd by former Babydoll voc to form gothic, altmrv proj. Atmospheric, aggrsv, dynamic. Tint, lks & drive import. Infl Nympts, Cure, Sean, 818-503-7571

•Drmr wtd for altmrv band. Infl Cure, P.Furs, Brian, 310-316-1951

•Drmr wtd for altmrv pop band on indie labi. Infl by Sid Barrett, Arthur Lee & Love & Beatles. 818-355-8617

•Drmr wtd for new HR band. Dbl kick pref'd. Music styles between Metallica & Skid. Jim, 310-866-9944

•Drmr wtd for orig blues, cntry rock band ala Eagles, Dire Straits, Springsteen. Songwrtng & sks a+. 818-763-2908

•Drmr wtd for orig HR band w/funky, danceable groove. Singing a+. Have grt & following. Andy, 818-353-5948

•Drmr wtd for PEACE & VEGETABLE RIGHTS, altmrv Pasadena based band. Infl REM, Bunnymen, Hitchcock, Jazz Butchen. Come to our garden haven. 818-584-3873

•Drmr wtd for rock band that incorporates rap, Run DMC w/uruch & Aero. Pls lv msg. 310-402-2281

•Drmr wtd immed for altmrv, melic band w/labi instr. Bckng vocs a must. Srs only. Gigs, demo. Infl Lush, Ride, REM. 213-874-7232

•Drmr wtd into hi energy, aggrsv, groove, metal, funk. This act can't describe our sound. Must hear. Very srs & lntd only. 818-981-8252; 818-908-2939

•Drmr wtd w/vocs, image, exp, lnt. Infl Smiths, Pocaro, for estab band w/strong matrl & vocs. Alex, 818-994-0456

•Drmr wtd, age 18-24, for atmospheric, altmrv band. Exp w/ Mtd a+. Brian, 714-596-4046

•Drmr wtd. Altmrv music w/world beat feel. Must be solid & dedictd. So East area. Abel or Martin, 213-771-8171

•Drmr wtd. Infl from Willy Wonka to Fugazi. Vinyl/nt soon. Local & out of town gigs. Must be commtd. Steve, 310-281-9547

•Drmr wtd. Infl Stone Roses, funkadetic, Velvet Undergrnd, House of Love, Abbey Road. Sound intrstng? Mark, 818-893-9257

•Drmr wtd. Psychdic, indie, altmrv, house, groove orientd band. Best voc in town. PA, lockout. Band has xtra cymbals & stand. Dave, 213-969-0205

•Drmr, gd image, att, for rock band w/developmnt deal.

Maj labi. Pro only. 213-876-0893; 818-288-4206

•Drmr, must be aggrsv, xplosv, well equip'd, exp & have xint meter. Ndd to compi ready to go 70's style R&R band. Phil, 818-446-6390

•Drmr/percussian nrd for dark, intense, emotional band. Open minded & dead srs. Ziggy Stardust sits Joy Div. Seth, 818-881-2578

•Drmr/percussian nrd to join org. acous/elec folk/rock band. Infl CSNY, Posies, Beatles. Vocs a big +. Under 30 only. pls. Rob, 310-397-7201

•Dynamic, lyrical, progsv, pro percussn/dmr is Perf. Ehart, Bruford, Send tape, photo, bio to PO Box 3162, Burbank CA 91508

•Energetic dmr wtd for 80's Infl. all orig band. Chris, 213-857-1618

•Estab headlning band nds killer dmr. Lng straight hr only. We have it all. Do you? 818-981-8491

•Estab, altmrv rock band. BOOK OF HOURS, skg dmr who is creatv & sng orientd. Susan, 213-708-0048

•Excting, that's what music should be. Dmr nnd for recrdng & band. I like the Who, early Police, Beatles & some new bands. 310-828-1039

•Fast, aggrsv, exp & raw type death metal dmr wtd. Entombed, Partera, Bolt Thrower. Dag, 213-463-7346

•Fam dmr nrd immed. Have pre product deal & shows? Tint, lks & dedicnt a must. Srs inquiries only. 818-907-6741

•Fem singr skg dmr to form quartet. Lyle Lovett to Sarah Vaughn. Danl, 310-427-2170

•Gult & voc team currently finishing recording proj. Sks dedicnt dmr to help form hi image, 90's live band. Gd bckng vocs a+. Infl Heart, Giant. 310-873-2867

•Gult, voc team skg dmr. Very hvy, progsv, pissed off. Infl Partera, Megadeth. Brian, 310-540-5919

•HEAVY FLAVOR skg dmr. Infl punk, rock, funk, blues. 213-465-2510

•Hllywd based altmrv band sks pro, dynamic, hrd hting dmr for tour & 2nd CD. Xint equip & tmspo a must. 213-463-9360; 213-962-7787

•Hrd core, pwr metal gult forming HR speed/metal band. Nds dmr. Chris, 213-864-4987

•Hrd hting varst dmr into Pale Head, Ministry, Alice/Chains, Sabbath & Slayer, sought for aggrsv new proj. 213-463-9972

•Hvy, altmrv, elec/acous, dbl bs dmr wtd. Must be xprntml, open minded. No metal heads, pls. Pro video & demo avail. 310-437-7753

•Incredbl dmr wtd for and that has it all. Lng straight hr, gd lk & maj abt a must. 818-981-8491

13. DRUMMERS WANTED

•#1 altmrv dmr wtd w/infl by Pete Townsend, REM & Stone Roses. Dusty, 818-506-7132

MALE VOCALIST WANTED

If you are influenced by Keith, Oni, Percy or Kiefer, send tape and snap shot to: Chris 2140 E. 7th Place, Box H L.A., CA 90021 (213) 622-8722

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•**Monster dmr** wid for tastef, progrock grp. Must have image, chops & gear. Infil Rush, ELP, Yes, Dream Theater. 818-785-8069

•**Orig HR** bands sks team plyr, gd ear, pwr, groove, positive att. Not metal or blues based. Queen, Rush, U2, Manilow, Billy. 818-955-9553

•**Orig, altrmv** band w/albom out & indie deal sks dmr based in San Fran Bay area or North. Gino. 707-523-2662

•**Orig, cmrc** rock band w/mgmt sks tlnld dmr w/bckup vocs. Prefl lives in or near Valley. 714-534-5888

•**Precise** dbl bs plyr w/gd meter, tall, thin, lng hr, gd equip, not afraid to explore new ground. If this is you, call Mark. 213-463-4234

•**Progrsv, altrmv** rock dmr wid, solid meter, dynamic bckgmd vocs a +. King Crimson mts Pearl Jam. Keith, 818-985-9508

•**Pwrfl** voc & soufl gnt sk dmr for R&R band. Infil Humble Pie, Bad Co, Creedence & R&B. Lv msg. 818-831-0149

•**Q'Ryche** type gutt team lkg for a dbl or single kick dmr to ply some decent music & form strong team & sell our music. 818-891-9657; 213-662-7106

•**R&R dmr** wid for gigging band. Must have gear, tmppo, rocker image. Solid & straight ahead. 818-244-8620

•**Rhythm section** wid by hyr rock band, JUDGEMENT DAY, featuring Craig Collins Turner & Kyle Michaels. Have maj credits & currently shopping demo. World class only. 818-890-1220

•**Rock band, altrmv** flavor. Dino. 818-764-1761

•**Rock/funk dmr** wid. Gigs booked, full set of songs, labl intrst, things happening. S'Garden, Nirvana, Pearl Jam, Jane's, Zep. 310-285-8147

•**Sean Murphy** sks to comp/trio w/pwrl, exp dmr. Currently recrdng in maj studio. Style is Hendrix, Cream ala Ginger Baker. Age range 19-27. Mr Barry. 213-822-1920

•**SKIPPY'S HOT HEAVEN** sks dmr. Infil Winnie Calluta & Tommy Lee. Must have att & sns of humor. We have upcmg Cabo San Lucas gigs in June. Steve. 818-843-0585

•**SOCIAL BUTTERFLY** lkg for groovy, laid back, dynamic dmr. 213-851-3861

•**SUN GODDESS, HM/HR** band, sks dmr who is dedictd for recrdng & shows & toumg. 213-288-9660

•**THE SIX GUNS**, formerly Cockney Mexicans, sks dmr for fast paced sound. Ron. 818-338-7284

•**Totally** pro dmr wid by hot guit/voc w/2 recds to form

cmrc metal band w/concept. Lks, chops & oeoicin a must. 818-506-6423

•**Virtuoso** plyr guit infil by Eric Johnson, Alan Holdsworth, Hendrix, Frank Gambali, sks monster, big powerhouse dmr dmr for Shrapnel recrdng proj. Lv msg. 213-243-7582

•**Voc/sngwrtr** sks dmr for blues HR. Infil Eric Gayles, Kings X & Hendrix. 818-789-4622

•**Where** are the incredil plyng, gd lkg, lng, straight hr dmr? No fat, balding, curly hr farmers, pls. Lng, straight hr only. 818-981-8491

•**White boys**, psychdc soul, beautfl vox skg dmr w/solo grooves. No lurk, no flakes. Srs only. Have rehrl spc & PA. Jack, 213-969-0205

•**Wild showm**, dbl bs w/killer image, Financil bckng w/ lockout studio. Skld, Slaughter grooves. 818-783-6103

•**Wld, dmr** for So Bay area, LAX. Wonderstuf, Manu Katche, Budgie, Mike Joyce, Manchester. Dedictn, pls. 310-679-4344

•**Wld, dmr** to comp blues injected, pwr pop R&R band. Infil ZZ Top, Nick Lowe. All orig matri, gigging ASAP. Ben. 818-985-7827

•**Young, enargic** dmr wid for melow, 60's infl, all orig band. Chris. 213-857-1618

14. HORNS AVAILABLE

•1 man horn section using saxes, EWl, sampler & synths. Avail for gigs & sessions. 818-793-1246

•**Sax plyr** avail, all styles. Also flute & vocs, studio, live. Ralph. 310-923-3871

•**Sax plyr** avail, exp in all styles, xint soloist. Avail for studio & live wrk. Barry. 818-842-4901

•**Saxophone plyr**/EWl wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick. 818-845-9318

14. HORNS WANTED

•**Electric horn man** w/rk rck to join estab band. No money yet but gd prospects. Mike. 818-247-7134; John. 213-462-5895

•**Horn section**, trumpet, trombone, sax, flugle horn, etc. plyrs, ncd for pop, Latin, samba, orig 10 pc band. Grt muscians, lots of fun, hll tunes. Debra. 310-391-1431

•**M/F sax plyr** wid for orio music band w/some restyled

covers. Meldc pop, rock, jazz, R&B. Harmony vocs & gd rhythm for percussn a +. Zada. 213-467-2646

•**Sax plyr** wid for Pasadena based grp. Multl cultural grp. Tino. after 5 pm, 818-289-9317

•**Trumpet plyr** wid for lucky, electric, jazz/pop sngwrng proj. Must be dedictd & srs. 818-907-0401

15. SPECIALTIES

•2 MINUTES IN NY sks investors for developmnt deal. Altrmv, melck rock music. Dedictd & srs artists. 213-934-3782

•**Acapella, anyone?** Not afraid to sing/dance in the streets? Grt music/dancer, OK singer, writes to doo wop w/others for fun. Bertie. 818-671-8683

•**Attn, artists.** Nd a band to rock, funk or rap you tld down? We've got our own recrdng studio as well. Keith. 213-957-2778

•**Attn, lghtng/tx engineers.** M/F. Progrsv grp using props, spots, etc. nds your exp/creativity. Resume to We, PO Box 452, Sun Valley CA 91352

•**Audtrns** for fem cntry band. Ld guit, rhythm guit, bs, drms. Srs muscians only. Mario. 818-785-7250

•**Be** bob & blues violinist w/exp in many idioms avail for clubs, recrdngs & videos. Grt sound, elec & acous. David. 213-666-1398

•**Brnd** new band, orig & uniq, sks mgmt &/or financil bckr. This is not a scam. John. 310-823-2333

•**Dedictd** progrsv rock band sks legitimate mgmt. Ron. 310-691-7432

•**Fem** singer/sngwrtr sks collabs/muscians to form eclectic, metaphyscl pop/rock band for fun & profit. No alcohol, tobacco or drugs. Catherine. 213-851-0643

•**Guit** on 12 step progrm sks other muscians on 12 step progrm for possible weekend jam sessions. Paul H, PO Box 314, San Gabriel CA 91778-0314

•**Guit** tech ncd for local band w/upcmng shows. Sam. 818-457-8447

•**Hot** T40 band skg rep for clubs, cscls, etc. Call for promo pkg. Renee. 818-764-2977

•**Ld** guit sks dmr, bst & M/F voc to form 4 pc band. Infil Ozzy, Warlock & Skld. Brad. 310-672-4544

•**M/F** percussnst wid for orig music w/some restyled covers. Pop, rock, jazz, R&B. Harmony vocs. Zada. 213-467-2646

•**M/F** voc/rappers for new & existing grps. If you're tlnld & 18 & over, pls call immed. 818-377-3235

•**Male** pop voc. 27. CD credits, soufl vox ala George Michael, Boy George, Rick Astley sks prodcr or others to collab with. Kelly Ray. 714-365-1014

•**Male/fem** duo w/progrsv CD skg att/mgr w/passion, exp, contacts, vision for conceptual products, performcs. Resume to PO Box 5162, Burbank CA 91508

•**Mandolin** plyr avail for studio work, live srs. Srs muscians only. Richard. 213-656-1425

•**Mgmt** wid by pro altrmv, rock band. Matri ready for albom, already charted on college radio. Miles. 818-580-7792

•**Mlcl** progrmmr avail. Drms & keybord progrmmg. Exp in many styles. Tom. 818-797-8471

•**Muscian/arrng**, 10 yrs exp, id sheets, arrangements, take downs. Accurate, quick delivery, all styles welcome. Jeff. 310-422-5167

•**Nd** after rtd angel/artist for upcmg videop prof. Send pic, tape, bio, 2600 Laurel Cyn Blvd. LA CA 90046

•**On** line computer info service for muscians & music industry. Log onto MUSO-BBS. Free. 818-864-6799

•**Prodcn** studio or promotional assistnt wannabe. Not just a tech head, but a musician. Bach of Music, over 500 studio hours & 13 yrs of musicianship. 714-495-9425

•**Roommates** ncd for 3 brdm house in Valley. 818-705-0109

•**Seqnc** progrmmr lkg for bands. Has albom credits. 1 nters & all styles. 213-662-6380

•**Studio** arrangng & seqncng wrk. Wrk well w/sngwrtrs. Exp rhythm section avail, reasonable rates. Jeffrey. 818-781-1925

•**Styltically** verntl T40 variety band sks dymc bckng agent. Hotel, parties, conventions, lounges, weddings & clubs. Promo avail, will travel, ready to go. Naglia. 310-474-7774

•**Voltn** genius/bckng vocs, M/F. Sought by precision rock grp for 2nd CD, video & shows. Ld styles of Steinhardt, Jobson, yourself. Gary. 818-768-5242

•**Voc** sks voc coach, Randy O, formerly from Oden, for lessons. Desiree. 714-924-9721

•**Wld**, banda for completion CD proj. John. 714-599-1846

•**Wld**, prodcr, investor, mgr for ldmgr/sngwrtr/entertainr. Image. 60's, 90's. 213-281-1758

•**Wld**, vox character actors, M/F, for innovatv, socially conscious audio prodcn. Exp not necessary, must have gd speaking vox. Lawrence. 818-765-0782

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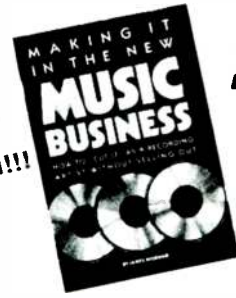
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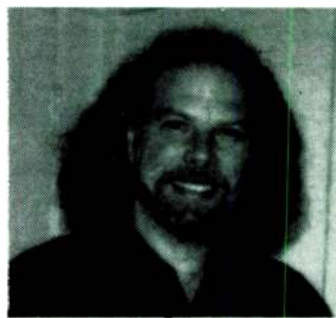
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Andy has now relocated to Sherman Oaks, and is running his studio 6 days a week, day and night. For clients who are outside the L.A. Area, Andy offers his demo service by mail and provides male and female session vocalist for all styles.

Cahan helps the artists whose talents exceed their wallet. He offers that most people contend that it must be money that gets certain artists signed and lack of it that holds other ones down. He considers his services an opportunity to contradict that notion.

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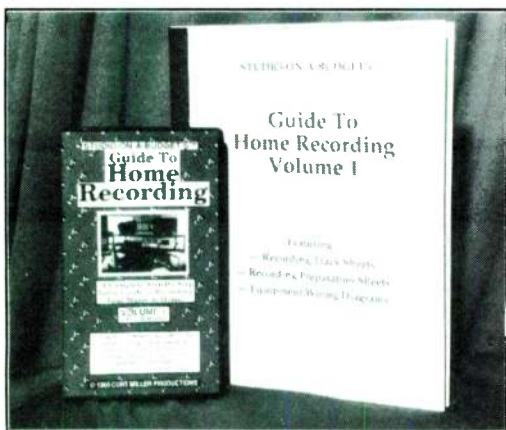
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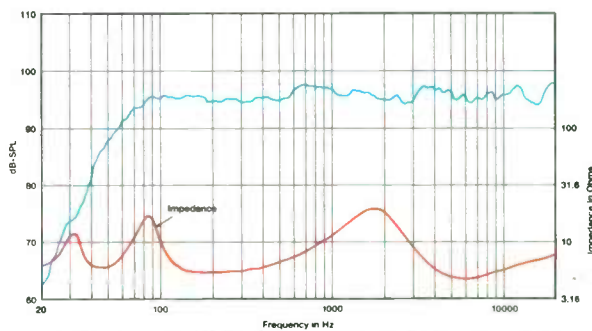
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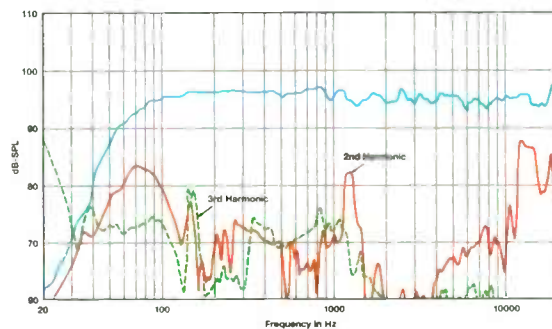
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