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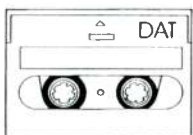
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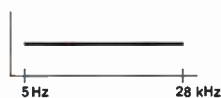
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By Trish Connery

If you have an event, workshop, class or seminar that you want us to announce, send the info in writing to: Calendar, c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

Current

The summer quarter for UCLA Extension begins on June 24 and continues throughout the summer with a wide range of courses specializing in the entertainment industry. Classes are available in performance ("Secrets Of Singing," "Finding Your Voice: A Singing Workshop," "Playing Popular And Jazz Piano Styles"), the music business (A&R: Making Music From Acquisition To Release," "Tour Management For The Music Industry," "The Expanding Role Of The Personal Manager In The Music Industry," "The Music Video Industry Today," "Becoming A Disc Jockey"), songwriting ("Writing Lyrics For Hit Songs"), electronic music ("Electronic Music I: Introduction To Synthesis," "Electronic Music II: Introduction To MIDI," "A Complete Guide To Digital Sampling"), recording engineering ("Introduction To Audio Engineering," "Console Automation Systems," "Microphone Techniques For Professional Recording") and film scoring ("Bringing The Power Of Music To Film," "Film Scoring With MIDI," "Techniques Of Film Scoring"). In addition, there will be a free program, "Preparing For A Career In The Music Industry,"

on Saturday, August 26, 10:00 a.m.-4:00 p.m., at UCLA, 2160-E Dickson Art Center. Call UCLA Extension for a free Entertainment Studies catalog at 800-554-UCLA.

"One Night Of Country" is a special event filled with country music, dancing, food and fun, all designed to raise money for Hope Lutheran Church in Hollywood. The fund-raiser takes place on Saturday, June 10, 3:00-7:00 p.m., at Hope Lutheran Church, 6720 Melrose Ave. (corner of Melrose and Mansfield). The event will feature country dance instruction followed by dancing, three separate dance exhibitions and door prizes such as CDs, T-shirts, posters, gift certificates and more. Companies who have donated door prizes include Arista Records Nashville, In Cahoots, 293.9, Country Star Restaurant, King's Western Wear, Thieves Market, New Country magazine, and Music Connection magazine. There will also be a special chili dinner prepared by Pavilions for the event. The price of admission includes all activities, and all proceeds go to Hope Lutheran Church. Tickets are \$10 per person age 13 and up, \$5 for children 6-12 and children under 5 are

admitted free. Child-care will be available. Call Trish at 213-462-2126 for additional information.

The Association Of Independent Music Publishers present another music publishing luncheon panel on Friday, June 16, 11:45 a.m.-2:00 p.m., at the Hotel Sofitel Ma Maison, 8555 Beverly Blvd., in Beverly Hills. The panel's topic will be "The Exploding Latin Market In The USA" and will include Jose Delgado and Erich Bulling as panelists. The cost is \$28 and includes lunch. Please call 818-842-6257 for additional information or to make reservations.

The Songwriters Guild Foundation's next "Ask-A-Pro" seminar takes place on Wednesday, June 14, 7:00 p.m., at the SGA Hollywood office, 6430 Sunset Blvd., and will feature writer/producer Lindsay Tomasic of Astro Recording as the industry guest. She will discuss recording demos, studio techniques, equipment, budgeting your time and money, song selection, etc. Seating is limited and reservations are required. Please call the Guild offices at 213-462-1108.

The 12th Annual Topanga Blues And Heritage Festival is planned for Saturday, June 17, 10:00 a.m.-6:00 p.m., at the Paramount Ranch in Agoura. This year's event is co-sponsored by the

Southern California Blues Society and the National Park Service. Some of the performers lined up include John Juke Logan, Brenda Burns and the Chill Aces, Rich and Maureen Del Grosso, Frankie Lee, Margie Evans and many others. In addition to the musical lineup, there will also be a variety of food and art, as well as a children's area with activities for kids under 12. Tickets are \$18.50 in advance; \$23 at the door. For more information, call the Southern California Blues Society at 714-821-6870 or 800-498-6870.

Old Pasadena Summer Fest '95 takes place on Saturday and Sunday, June 3-4, 10:00 a.m.-8:00 p.m., at Central Park (Fair Oaks Ave and Del Mar Blvd.) in Pasadena. This year's event will include "A Taste Of Pasadena," featuring food from twelve of the finest local restaurants, "Summer Arts Fest," presenting 100 fine arts and crafts displays; "Children's Fun Fest," including a petting zoo, story tellers, puppets and mimes; and "Playboy Jazz In Central Park," twelve hours of music presented in cooperation with the Playboy Jazz Festival, featuring jazz, blues, R&B and salsa. For more information regarding Old Pasadena Summer Fest '95, contact Del Mano Productions at 818-797-6803. 

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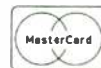
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CLOSE-UP



By Karen Orsi

The Recording Experience is a nationwide (and now worldwide) service that offers aspiring engineering students the opportunity to get on-the-job training experience in an apprenticeship fashion. The program is based on the concept that a professional studio, with actual paying clients, is the best place to train for a career as an audio engineer.

According to the company's founder, Eric Harding, internships in studios are nothing new in the recording industry. He feels that whether you have a degree in audio engineering or no technical knowledge at all, everyone has to go through an internship to gain experience. An internship is a chance to prove your worth to a studio. Before it was possible to go to college or trade schools, the only way to learn the occupation of your choice was to apprentice with a professional. Historically, the apprentice trades his labor for learning a skill from the master craftsman.

For students at the Recording Experience, Harding offers a seven-year job placement program. Usually, however, Harding has found that the student gets hired at the studio where they are trained. This situation compares favorably with the traditional trade school or college programs, which offer training in a classroom situation. Also, many trade school students graduate with no actual experience in a working studio, while Recording Experience offers experience and education. "We believe the best teachers are the studio owners, managers and chief engineers because they are the ones who hire people in the industry," says Harding.

The Recording Experience does not change studios into classrooms, but makes sure the studios go about their normal day-to-day recording sessions, so students can see what it takes to get involved. "Just getting a student accepted into a studio is not enough," says Eric. "That's why having the right educational course is so important for on-the-job training in professional studios."

Harding also provides a home-learning curriculum for his apprentices. The course is set up to teach a student how to become of real assistance to a studio, then teaches all the technical aspects of audio engineering. Ten years ago, Eric Harding

founded and developed a company called Recording Connection. With help from Sherman Keene, author of *Practical Techniques For The Recording Engineer*, Harding put together an extensive home study course to go along with training a student in a professional recording studio. He also utilized the considerable knowledge of John Vestman, the undisputed authority on how to stay sane in the music business and author of a series of motivational tapes for musicians, for a section of the course called "Audio Psychology And Attitude" so the student can learn proper studio etiquette. This program is so detailed and complete that Harding claims that many of his master engineers learn along with the students. Harding is also in the process of developing a CD-ROM interactive course to bring the curriculum up to the moment.

For potential students, the first step toward a new career is to go through a screening process, in an effort to find the most serious minded applicants. If, after discussing the prospects of a career in engineering, you still think it's your cup of tea, you will be interviewed in order to ascertain what your goals are. They will see if you have the right attitude and motivation for the job and ask you if you have any favorite studios in your area in which you would like to train.

The Recording Experience actually lets you pick the studio you would like to train in. "We usually start with the best or biggest studio in a student's area, but if a student has a favorite studio he or she would like to train in, we try to hook them up in that studio," says Mr. Harding. If accepted into the studio in your area, you pay the Recording Experience between \$2,500-3,350, and you begin your training. You will train around



Eric Harding

your own schedule, with most students finishing the course in six to eight months. If you don't get accepted by the studio, then there is no charge to you. The Recording Experience offers seven years of job placement assistance nationwide, so wherever you might move to, they can help you out. But, as Harding says, "We find

that most of our students' first break usually comes from the studio that they do their training in, because once they get to know you and like you, they don't want to lose you. In addition, we create an incentive for a studio to hire our student, or help us by getting the student into another studio."

For a five-minute recording describing the Recording Experience, call 800-795-5750. For other questions, a 24-hour message service is available at 310-543-5782. If you are a recording studio owner or manager who is interested in learning more about what the Recording Experience can offer you, call 800-239-8099.



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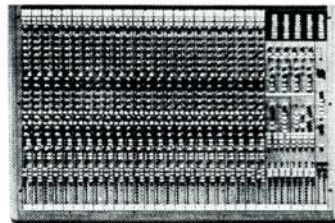
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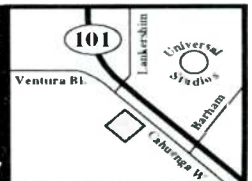


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Present Time Studios Robbed at Gunpoint

By Steven P. Wheeler

Burbank-based recording studio owner accosted by gunmen, who steal an estimated \$70,000 worth of high-end equipment

Burbank—In what could be another in a series of related studio robberies, Present Time Recording Studios owner Bob Wurster was robbed at gunpoint on Wednesday, April 26th.

Wurster, who was held hostage for 90 minutes, says that two black males arrived to look at the mixing room. After playing them some music to demonstrate the equipment, one of the two men, who Wurster described as "real pleasant, nice guys" up to that point, pulled out a gun, and they handcuffed him and began disassembling his studio.

Eventually they carted away more than 40 pieces of equipment (including three DA-88 Tascam Digital Recorders) worth an estimated retail value of \$70,000.

"They knew exactly what they were doing," Wurster told *MC*. "They took the most expensive or the newest gear."

The studio owner, who has been in business since 1976, warns other studio owners, saying, "They didn't come in with the gang attitude at all, and then you turn around and there's

a gun in your face. I only saw two of them, but there were more outside that I didn't know about."

Leading the investigation is Detective Jose Duran of the Burbank Police Department Robbery Division. "At this point in time, there are no leads. I put out a teletype, but I haven't received any calls from any other agencies."

Wurster points out that he has heard of other studio robberies utilizing a similar modus operandi with two front men matching his description of a thin black male standing 5'10" with short hair and a stocky black male standing approximately 5'8."

"I've been getting calls from studio owners or people who know of studios that have been robbed like this," says Wurster. "One is in Riverside, one is out by LAX, one is in Van Nuys and there's another in West L.A., and I've heard from various people that there have been a lot more going on."

"One of the studios that I talked to said these guys came in and actually brought down a deposit for a session and then robbed it when the session was booked," explains Wurster. "Another place told me that these guys came to drop off a deposit after they had looked at the studio and robbed it then. A couple of the people that I've talked to gave similar descriptions of the two front men, and they fit the same MO. This is big business."

Detective Duran agrees with Wurster's financial assessment. "Like anything else, you have no idea of the intention of these people. Are they going to set up their own recording studio or are they selling it to someone else? In terms of this particular crime, it leads me to believe that they already have a buyer for the equipment. I wouldn't think they would go from recording studio to recording studio and take a chance trying to unload this stuff."

For now, Wurster gives out some advice for fellow studio owners. "These guys know how studios work. They know the drift, and they

do it along the lines that any other musician we deal with would. The best thing that I can say is get a phone number and an address, and if there's anything that doesn't seem right, it's not worth dealing with them. Some studio owners are gonna say, 'Well, I'll lose a couple hundred bucks if I turn them away.' But I can tell you from personal experience, you're gonna lose a lot more than that if your hunch is wrong."

"I will probably go out of busi-

ness because of this," adds Wurster. "I spoke with my insurance agent, and because of what he said, I don't think I'll be able to replace what I had. I'm going to pay my bills and see what happens over the next six months."

If you have any information on the Present Time Studios robbery or any similar studio robbery, please contact Detective Jose Duran at the Burbank Police Department Robbery Division (818-953-8667). *MC*

Studio Theft Protection Tips

Detective Jose Duran of the Burbank Police Department/Robbery Division, who is heading the investigation into the armed robbery at Present Time Recording Studio, gave *MC* some helpful hints for studio owners.

"I think that the most important thing to remember is that even though the studio business is a tough business, if you're too quick and eager, you could get yourself in trouble. You have to ask basic questions to protect yourself."

"It's like if a band or a musician wants to write your studio a check. You're going to verify the name, the address, the phone number, the drivers license. It's the same thing. You're just starting that process at the beginning by asking those same questions. They're going to be asking you questions about your studio and your equipment, and you should use that opportunity to ask them questions about what they're looking for, how long they've been in the business. I'm sure an experienced studio owner would be able to get a feel about the person based on those answers."

"You should ask questions when people call. You should get the full

name and ask for phone numbers and things like that. If the person is reluctant to give out his phone number and instead offers a pager number, you should be leary because legitimate business people don't conduct business with only a pager. If they hesitate to give you a number or sound like they're making up a number on the spot, that should be a red flag that something's not entirely right. You should call those numbers back to verify the best you can."

"You should also write the serial numbers down and mark your equipment. You should put your drivers license number on the same corner of every piece of equipment you have, but it should be a good engraving job. You have to try to make it as difficult as possible for the criminal to get rid of the merchandise, and engraving your equipment can work."

"With stolen cars and equipment, we'll have people come in and say that they scratched their name or drivers license on a certain spot, and then you look there and it's scratched off, so it kind of lends credibility to the fact that this item belongs to them."

DOVE AWARDS



Christian artist Steven Curtis Chapman was the big winner during the 26th Annual Dove Awards, held at the Grand Ole Opry in Nashville. Chapman nabbed Artist of the Year, Songwriter of the Year (for the seventh consecutive year), Male Vocalist of the Year, Contemporary Recorded Song of the Year ("Heaven In The Real World") and Contemporary Album of the Year (*Heaven In The Real World*).

THE LONG ROAD TO SWEET GOLD

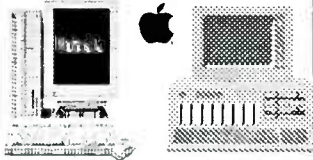


Zoo modern popster Matthew Sweet was recently presented with a gold plaque for his 1991 Zoo debut, *Girlfriend*. Pictured: manager Russell Carter, Sweet, Zoo President Lou Maglia and Tom Simonson of Russell Carter Artist Management.

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McCartney Radio Series Set to Debut Memorial Day Weekend

By Michael Amicone

Westwood One is syndicating this intimate special spotlighting the ex-Beatle's cache of rare/unreleased recordings and memories

Los Angeles—On Memorial Day weekend, radio show syndicators Westwood One Entertainment will debut Paul McCartney's radio series, *Oobu Joobu*—similar in theme to Westwood One's long-running show, *The Lost Lennon Tapes*, but this time with the artist himself narrating the proceedings.

A fascinating glimpse into the ex-Beatle's musical world, the radio series—whose nonsensical name was inspired by a BBC production of Alfred Jarry's *Ubu Coo* that McCartney heard 30 years ago on the radio—includes unreleased McCartney tracks, soundchecks from past tours, an occasional visit to McCartney's home studio, sessions with guest artists (Stevie Wonder, Brian Wilson), personal stories about John Lennon, Keith Moon and Little Richard and favorite selections from McCartney's

own record collection, culled from the estimated 250 hours of rare and unreleased material collecting dust in Paul McCartney's personal archives.

Among the tracks that will be aired are outtakes from the sessions with Stevie Wonder which yielded "Ebony And Ivory," unreleased songs such as the Latin-tinged dance number "Atlantic Ocean" and tracks recorded with members of Billy Joel's band and produced by Phil Ramone.

The show debuts with a two-hour installment, followed by thirteen one-hour episodes airing throughout the summer and culminating with a two-hour special on Labor Day weekend.

The *Oobu Joobu* series, which will be aired locally on KLSX, was created and directed by Paul McCartney. MC

AMFAR DONATION



Yoko Ono, EMI Records Group North America Executive VP Terri Santisi, AmFAR's Mathilde Krim and EMI Records Group North America Chairman/CEO Charles Koppelman are pictured during a check presentation held at the New York Hard Rock Cafe. Capitol donated \$100,000 in advance royalties from Ono's new release, *New York Rock*, to the American Foundation For AIDS Research (AmFAR).

RIAA Raid Takes Bite Out of Hispanic Counterfeit Market

By Keith Bearen

Alleged counterfeit cassette materials were seized during nine raids, including product by recently deceased Hispanic star Selena

Los Angeles—The Recording Industry Association of America (RIAA) has announced that recent anti-piracy efforts have resulted in 28 arrests and the seizure of more than 200,000 alleged counterfeit cassettes in the Southern California area.

"This activity is consistent with our commitment to channel increased resources in 1995 to fight piracy in California and other border states," explains Frank Creighton, coordinator of investigative operations for the RIAA, regarding the raids which netted illegal cassettes of predominately Latin music artists. "In addition, we are responding to increased traffic in counterfeit recordings of Selena, the recently slain Hispanic recording artist."

A combined effort from the RIAA, the Los Angeles Police Department's Vice Units, the Los Angeles County Sheriff's N.O.R.S.A.T. Unit and the Bell and

Calexico Police Departments resulted in raids on five alleged counterfeit cassette manufacturing plants and four alleged distribution locations. Cassettes of popular Hispanic recording artists such as Selena, Vicente Fernandez and Luis Miguel and 12.7 million alleged counterfeit cassette insert cards (including 40,000 Selena inserts), more than a dozen high-speed duplicating machines, cassettes imprinters and plates were among the items seized at locations in Highland Park, South Central Los Angeles, East Los Angeles, La Puente, Bell and Calexico.

Twenty-eight people were arrested, of which eleven have already been convicted and eight are in custody pending trial. Eight others arrested in Calexico are currently in custody with criminal charges pending. If convicted, each defendant faces up to five years in prison and a \$250,000 fine.

For more information on the RIAA, call 202-775-0101. MC

WHO'S ART



Who bassist and founding member John Entwistle is pictured posing with his original pen-and-ink drawing, used for the cover of *The Who By Numbers*, during a launch party for his art tour, held at the New York Hard Rock Cafe.



MTV Poll Reveals Youth's Beliefs, Goals and Fears

By Paul Stevens

Poll shows dissatisfaction with both political parties; Pearl Jam and Nirvana are cited as the Elvis and Beatles of their generation

New York—The results of an MTV poll of 16-29-year-olds has been released which focuses on the younger generation's attitudes concerning their place in history, violence, politics, health care and musical icons.

According to the survey, which is conducted bi-monthly by MTV and Peter D. Hart Research Associates, America's younger generation believes that they are "high-tech, open-minded, angry survivors," who are "stressed out" and "unhappy with the way things are going in the country," citing (in order) "violence, drugs, AIDS and the lack of good jobs" as the major contributing factors.

Although a significant portion of those surveyed (80 percent) claim to be "personally happy," they also feel that they are missing the strong sense of personal and family security often associated with previous generations. Because of that, 49 percent believe that the Nineties are the worst time to be a young person!


The poll further revealed that young adults would like to be referred to as "Twentysomething" (31 percent) rather than "Generation X" (30 percent) or "slackers" (15 per-

cent). Nearly half believe that their elders have an "unfavorable impression" of young Americans and that the news media is "unfair and inaccurate" in its reporting of their generation.

On the political side of things, "funding for education" is the top priority, with "fighting crime and violence" and "reforming the welfare system" not far behind.

The survey also gives a clear indication that the younger generation feels that neither political party has much effect on their lives. Fifty-six percent believe that President Clinton's policies will have no effect, and 42 percent feel that the Republican Congress' agenda will have no effect.

Regarding health care, a majority of those polled (69 percent) believe that young people should be willing to pay the same as older people for insurance today so they won't have to pay more in the future when they are older and their health care needs increase.

And on the musical side of things, Seattle superstars Nirvana and Pearl Jam were cited as the Elvis and Beatles of the Twentysomething generation. 



By Steven P. Wheeler



Scott Hendricks

Scott Hendricks has been named President/CEO of **Liberty Records**. The renowned record producer, who has 40 Number One hits to his credit, will assume management responsibility for the Nashville-based label.

In addition **Walt Wilson** has been appointed Executive Vice President and General Manager of the label. Wilson will oversee the sales, marketing, production, international and publicity departments. Both Hendricks and Wilson can be reached at 615-269-2000.

I.R.S. Records announced the promotion of **Karen Lee** to the post of Vice President Promotion. Lee, who has been with the label for eight years was most recently National Director Promotion, East Coast. She will now work out of the label's Culver City-based headquarters (310-841-4100).



Leyla Turkkan

Leyla Turkkan has been appointed Executive Vice President/General Manager of **TAG Recordings** (the newly established Atlantic Group label), where she will oversee TAG's day-to-day operations, as the label gears up for its first releases. Turkkan is based in New York (212-527-0900).

Phil Wild has been named Senior Vice President of Business and Legal Affairs for **Atlantic Records**. Wild comes to the label after serving a ten-year stint with Arista Records.

Atlantic also promoted **Joanne Parducci-Saffioti** to Director of Merchandising. Both Wild and Parducci-Saffioti are based in New York (212-275-2000).

Karen Mason has been appointed to the position of Senior Director of Marketing for **Elektra Entertainment Group**. Mason had been the National Director of Marketing for Eastwest Records since 1992. She can be reached at Elektra's Beverly Hills-based offices (310-288-3800).

MTV has promoted **Dave Sirulnick** to

Senior Vice President and Executive Producer, News and Specials, where he will take over responsibility for MTV News Specials. Sirulnick was formerly the company's VP and Executive Producer for the same division. He will work out of MTV's New York offices (212-258-8000).

Fender Musical Instruments has restructured its executive management team: Chairman **Bill Schultz** has signed a ten-year agreement to serve as CEO, **Bill Mendello** replaces Schultz as President and Chief Operating Officer, and **Kurt Hemrich** has been promoted to Senior Executive Vice President. All three men are based at Fender's Scottsdale, Arizona headquarters (602-596-9690).



Wendy Washington

Wendy Washington has been appointed to the position of Manager of Publicity for **Arista Records**. In her new role, Washington will plan and execute publicity campaigns for the label's urban roster, with an emphasis on the fledgling R&B and rap artists. She is based in New York (212-489-7400).

Epic Records appointed **Cliff Silver** to the post of Vice President, Finance & Administration, where he will oversee the financial interests of the Epic Records Group, including budgets and forecasts. Silver works out of the label's New York offices (212-833-5047).



Ken Sunshine

Ken Sunshine has been named Senior Vice President of **Warner Music-U.S.**, where he will supervise all public relations and corporate communications functions, as well as serving as the company's liaison between its labels and the Recording Industry Association of America in all legislative activities. In addition, **Peter LoFrumento** has been named Associate Vice President of Warner Music-U.S., in which he will supervise the implementation of all public relations, legislative and foundation activities. Both men are based in New York (212-275-2590). 

MAP BENEFIT



The Musicians Assistance Program (MAP) recently held its first annual benefit concert at the House Of Blues. The event, featuring **Natalie Cole**, the **Manhattan Transfer** and **Kenny Rankin**, raised over \$200,000 for the organization which aids substance dependent musicians. Pictured (L-R): **Kenny Rankin**, Private Music President **Ron Goldstein**, MAP Founder **Buddy Arnold** and **Manhattan Transfer's Alan Paul**.



COLUMBIA



Pablo Mathiason

Title: Manager, A&R
Duties: Talent Acquisition
Years With Company: 5 years
Company: Columbia Records
Address: 550 Madison Avenue
 New York, NY 10022
Phone: 212-833-8000
FAX: 212-833-5024

Dialogue

Background: After graduating from college with a communications degree, this lifelong music fan set about looking for employment. Mathiason landed his first industry job as a "gofer" in the promotion department at Columbia Records. He spent more than two years learning the promotion ropes and in 1993 made the transition to A&R.

A&R: "I had been going to clubs in the New York area since I was twelve years old, and when I was working in the promotion department, I was always running into David Kahne [former Columbia Senior VP, A&R] at the clubs.

"On top of that, my desk in the promotion department was right next door to the conference room where they had their weekly meetings. So I'd always be playing tapes of new stuff that I was listening to, and when David would go to these meetings, he'd stop by, and we'd chat about new stuff I'd been hearing.

"This happened for six months, and finally he said, 'Hey, man, I see you out in the clubs all the time, why don't you scout for me?' I was like, 'Hell yeah, I go all the time anyway.'"

First Signing: "I saw this group from St. Louis called Sinister Dane, and I brought them to the label in '93. That was my first signing. I was still working my promotion job at the time.

"That was the beginning of the transition period for me. I didn't want to do the promotion thing anymore, so I went to David and let him know my situation. He told me that I could continue scouting, and he let me in the A&R department as a tape listener. I was still doing the lower level things like duping tapes, but that was fine with me because I was

where I wanted to be.

"David said that he wanted to bring me in as an A&R Manager in December of '93. That's when I actually got an A&R position with a title, but I had already found Sponge by then."

Sponge Signing: "I received the Sponge tape in August of '93. My attorney [Stacy Fass] is also the attorney for Sponge. We went out to dinner on a Friday, and at the end of the dinner she gave me two tapes, and the second tape was Sponge.

"She went on vacation to her mother's house the next day, and I was in the midst of moving in with my girlfriend that weekend. While I was packing the next day, I decided to throw in the Sponge tape. I like to listen to demo tapes when I'm doing something else, because if something's really good, it'll catch my ear. I can't listen to a tape and just stare at my speakers [laughs].

"So I put in this tape and started packing. I knew nothing about this band other than their name and the song titles on the demo. The first song that came on was 'Neenah Menasha,' and by the time the first verse was over, I had stopped myself and said, 'My God, what is this?'

"So I turned it up louder, and by the time it hit the chorus, I stopped completely and stood there staring at my speakers. The next song was 'Plowed,' and let me tell you, I have never tried to get someone's phone number so fast in my life [laughs]. I was calling everyone I knew trying to get Stacy's number at her mother's house. This was a Saturday, and I had never heard a demo tape that had caught my ear like that."

Courting Sponge: "The following Monday, I still hadn't been able to get a hold of Stacy, and I was so excited about this tape that I left a copy for David. Then I ran upstairs to [Columbia Chairman/President] Don Ienner's office. Luckily he was in the hallway, so we started talking, and I said, 'Look, man, I really gotta play you something,' and he kind of hesitated, and I said, 'No, I really gotta play you something now,' and he finally said, 'Alright.'

"So I played him the tape, and he had the same reaction as I did. So Donnie told me to find out more about the band. That Wednesday Donnie called me from the weekly label meeting and had me come in and play the Sponge tape for everybody at the meeting. After I played the tape, Donnie and David wanted us to all go to Detroit that night and see the band. But the band couldn't put a show together that night, so Donnie had us fly the band in the following Monday to do a showcase in the Sony Studios here.

"I knew that other labels were interested, and here I am this nervous 24-year-old A&R guy wondering what I could offer these guys that the other labels couldn't.

"They came in that next Monday and did the showcase for us, and they were great. At the same time, other labels came courting, but the band and I bonded really well.

"So I got the tape in August, and we started the album in October. In fact, we started making the album before the actual deal was signed. We wanted to get them in the recording studio as soon as possible, because when a band is that hungry, you don't keep them caged—you let them loose."

The New Single "Molly": "That song was not originally on the album. We had finished mastering the album, and there were ten songs, including one called 'Blows.' The album was finished and mastered, all that was left were the credits.

"At one point, I went to check out the rehearsals for their tour, and in the middle of the rehearsal they played a song that I had never heard before. I looked on their set list, and it was a song called, 'Molly,' that they used to call 'Sixteen Candles.'

"It's funny, because we were having trouble figuring out what the follow-up single to 'Plowed' would be, and then I heard 'Molly' at this rehearsal, and it hit me.

"I told them that we should record 'Molly' and something else that we could use as a B-side or something. So that weekend they recorded 'Molly,' and the following week they sent me the tape. I called them and said, 'This is it—we've gotta put this song on the album,' and the band said they'd love to, but they didn't think we could, since the album was already finished and mastered.

"I played the song for Donnie, and he said, 'That's the one, strip it in, take something else off.' The only problem was that it was a B-side mix, because there was no time to get [album mixer] Tim Palmer to mix it. And when you hear it on the album, you can tell that it sounds more 'low-fi' than the others.

"But with the single version of the song, we had to pull up some things in the mix. So we got producer Scott Litt ([R.E.M.], and then we got Tim Palmer to mix it while they were working on it in L.A., and now it's the next single."

WORK Group Vs. Columbia: "Prior to the WORK Group label, we had Chaos, which was pretty much a promotion department. It was a label, but the marketing and A&R was done through Columbia.

"Donnie decided to open up another label, headed by Jeff Ayeroff and Jordan Harris—who basically created Virgin Records. WORK Group is a label with their own promotion, marketing and A&R staff. But Sponge was on Chaos, and when WORK Group began, they went over the Chaos roster and most everything went to WORK.

"It was a smooth transition. WORK has its own A&R staff, but the band and I are married [laughs]. Jeff and Jordan have been great with me, and they've allowed me to continue being the A&R guy for Sponge. The only drawback is that I'm the only East Coast person involved with Sponge. WORK Group is on the West Coast, but that's why we have phones [laughs]."

A&R Downside: "The hardest part about A&R is that you have the dreams of musicians and artists in your hands, and when something doesn't work out, it hurts because it's personal. I get real emotional about things like that.

"It's like when you get tapes, and you listen to them, and they're just horrible. I mean, really awful. And I think about how depressing the power that I have can be, because here's some musician who made this tape and said, 'Yeah, man, this is it—we've captured it.' And you're sitting there going, 'Oh my God....'"

Unsolicited Material: "Fortunately for me, I'm pretty much an unknown A&R guy. I'm young, and while I have a band that's doing really well, nobody knows who I am. My lawyer hates that fact, but I kind of like it because I don't get bombarded with things or hassled by musicians at clubs when I go out.

"I do get a lot of unsolicited tapes, and I'll listen to them, because you never know what's out there. You could have another John Lennon out there, you never know. What if you have ten tapes, and you listen to nine of them, and they all suck. It's

RE-MEET JOHN DOE



Rhino's new music division, Forward, recently inked L.A. music scene veteran, John Doe of X fame, to a solo deal. Doe's label debut, *KISSINGSHARD*, is due on August 15th. Pictured (L-R): Rhino Senior VP of A&R Gary Stewart, Doe and manager Ron DeBlasio.



David Bowie, pictured with Executive VP of Virgin Music Group Worldwide Nancy Berry and President of EMI International/Chairman of the Virgin Music Group Ken Berry, recently inked a solo deal with Virgin Records in America. The Thin White Duke's first album offering for the label, *Outside*, a collaboration with soundscape wizard Brian Eno, is set for an autumn/fall release.

hard to listen to that tenth tape, but unless you do, you could miss something that's really great."

Industry Hype: "What happens in this industry is that a lot of things get bypassed, and a lot of music that gets signed is all due to buzz; it's due to people in the industry talking about something. I've heard a lot of things that have been 'buzzed' that get signed for lots and lots of money, but they really suck, and they die when the album comes out.

"I hate it when people hype something. If they hype it because it's valid, that's great. I mean, right now everybody's after this group called Girls Against Boys—there's a huge buzz around that band. And I'll gladly congratulate whoever ends up signing them because it's a great band."

Bidding Wars: "I was in one bidding war over the band Rancid, and that was the most depressing episode of 1994 for me. I was in love with Rancid, and I went out and saw them a few times because their deal with Epitaph had ended. I got in touch with their manager, and we got together and talked a little bit. He said that they were probably going to stay at Epitaph, but they hadn't made a final decision. So I went out to San Francisco and met the band in the studio, and we just talked about various things—nothing to do with business.

"We started talking more and more, then Rancid started getting more popular and every A&R person from every label started coming around. So I took Donnie to see them in Detroit because I didn't want anyone from the label to see them in New York because I knew their shows in New York were going to be industry fuck-fests.

"We decided to see them in Detroit, and we met with the band afterwards, and since I knew that the band was very leary of major labels, I kind of introduced Donnie as my boss—but I didn't tell them he was president of the label because I didn't want to take the chance of turning the band off [laughs].

"But more and more labels started coming out, and soon enough I was competing against Madonna [Maverick Records], and it reached a point

where it wasn't about me loving this band. It was more about every label wanting to sign this band, and you can only court a band for so long. It took six months out of my life because I was kind of out of my league against these major A&R guys from every label. So I eventually pulled out of it, and it killed me. It was the most depressing thing in the world that had ever happened to me. But in the end, they ended up staying at Epitaph [laughs]. I'm just glad I pulled out when I did."

News

In last issue's cover story on Stevie Wonder, the Motown legend cited A&R man/writer/producer Clarence Paul as being a big influence on his formative years. Sadly, Paul—an important cog in the Motown hit assembly line during the Sixties—died from multiple complications (he had been suffering from diabetes and heart problems) on Saturday, May 6th. In addition to his many other credits, Paul co-wrote Marvin Gaye's "Hitch Hike" and Stevie Wonder's first smash, "Fingertips—Part Two."

Columbia Records will release *Let Your Dim Light Shine*, the new album by acclaimed alternative act **Soul Asylum**, on June 6, one week earlier than originally scheduled. The move was forced by unauthorized radio airings of the album's song, "Misery," which is now the first official single release.

A new indie label, **Blue Goat Records**, specializing in the blues, has been formed by **John Lisi** and **Lorena McPhate Lisi**. The label's first release is by Los Angeles-based blues-rock band **Red Eye Blues** and is due on June 12th. Blue Goat Records can be reached at 213-464-5893.

Speaking of new labels, **Roadrunner Records**, one of the leading purveyors of metal and industrial music, has added a dance division. Called **Deep Blue**, the moniker will serve as an umbrella for a constellation of labels, each with a specific focus. Says New York-based label manager **John Trepp**, "The potential of Deep Blue is unlimited. Take a look at Roadrunner's history as a pioneering force in the underground hard-core, metal and industrial move-

ments, and it's obvious that the company's participation in the global dance community is certain to produce some interesting results." Deep Blue can be reached at 212-219-0077.

Speaking of Roadrunner (212-219-0301), the label has added yet another dimension to its widening musical circle with the signing of country rock trio **Blue Mountain**. The band, which hails from Oxford, Mississippi and features husband-and-wife songwriters Cary Hudson and Laurie Stirrat, was signed by A&R Director **Jeff Pachman**. The band's label debut, *Dog Days*, is due in July.

Capitol recording artist **Adam Ant** was forced to cancel a scheduled appearance on *The Jon Stewart Show* and three tour dates (Washington, DC, Providence, Rhode Island and Boston) due to a respiratory infection. Both Ant and longtime collaborator **Marco Pirroni** were diagnosed with the infection.

And as a final reminder, the May 31st deadline for unsigned bands to enter the Third Annual **Ticketmaster Music Showcase** is rapidly approaching. Bands interested in participating may submit an entry form (available in the May and June issues of *Musician* and at select Ticketmaster Ticket Centers), along with a cassette of two original songs to: Ticketmaster Music Showcase, 3701 Wilshire Blvd., 7th Floor, Los Angeles, CA 90010, on or before May 31 at 5:00 p.m. Bands can call 800-800-3232 for more information. This showcase provides bands with the opportunity to perform in front of industry movers and shakers.

Deals

Local band **Baby Lemonade**, who was voted Number One in *Music Connection's* best unsigned band poll last year, has been inked to

Mercury. The group is currently in the studio working on their label debut with **Eric Thorngren** (Public Image, Talking Heads) at the production helm. As we reported in an earlier A&R Report, power pop trio the **Sugarplastic**, who earned a Number Eight nod in the same poll, inked a deal with DGC.

Burbank-based **Dargason Music** (818-846-4981), a decade-old label specializing in traditional and unique instrumental music, has announced the signing of Celtic harpist **Kim Robertson** and classical banjo player **John Bullard**.

Kim Robertson's label debut, *Treasures Of The Celtic Harp*, is due in late May/June and will contain traditional airs and dances from Ireland and Scotland and several original compositions, while John Bullard's new album, *The Classical Banjo*, which features banjo versions of Bach, Handel and other classical masters, is set for a June 15th release.

On The Move

Columbia A&R man **David Kahne**, Tony Bennett's mainman and the guy who gave this issue's A&R interview subject his first break, has exited the label, ending a twelve-year association. Kahne won a producer Grammy for last year's Album of the Year, Tony Bennett's *MTV Unplugged*.

Giant Records has named **Dave Jacobson** to the post of A&R Executive. Based in Los Angeles (310-289-5500), Jacobson will scout for new talent and perform production and remix work on select Giant projects.

Dave Jacobson joined Giant in 1992, and after remixing tracks for such Giant acts as Jade, he was promoted to A&R Scout. He started his music career as a club DJ/remixer. MC

ON THE PROMO TRAIL



Rock veterans Tommy Shaw and Jack Blades recently stopped by Handelman's Kansas City branch in order to grease the distribution machinery. The visit was made as part of a 40-city promo tour in support of their album, *Hallucination*. Pictured (L-R): WEA sales rep Brian Hay, Handelman's Jim Scott, Shaw, Blades, Warner Bros. local rep Bob Hathaway and veteran baseball hurler Rick Sutcliffe.



YOU GOTTA HAVE FAITH



Metal rap pioneers Faith No More recently shot the video for their new single, "Digging The Grave," from their recently released album, *King For A Day...Fool For A Lifetime*. The video was filmed by director Marcus Rabov in the band's hometown of San Francisco. Pictured during the filming are keyboardist-guitarist Roddy Bottum and lead singer Mike Patton.

TAKE A LOAD OF ROBBIE: Former Band chieftain and Capitol solo artist Robbie Robertson will be featured in *Robbie Robertson: Going Home*, the latest in the Disney Channel's award-winning *Going Home* specials.

Since Robertson's career almost covers the entire life of rock & roll itself, you're in for a wild ride. We see the Band on tour with Bob Dylan in 1966 and the Band's performance at Woodstock (which was not part of the original documentary footage), but the most remarkable footage is culled from the late Sixties studio sessions which were the basis for *The Basement Tapes* (this extraor-

inary footage was not previously known to have existed).

Of course, we also follow the post-Band era when Robertson embarked on a career as a film scorer, actor and eventually a solo artist. The scenes with director (and Robertson pal) Martin Scorsese are a highlight.

This must-see documentary makes its broadcast premiere on Sunday, May 28, at 9:00 p.m. If you miss that showing, it will be re-broadcast on June 6 (10:00 p.m.), June 24 (11:00 p.m.), July 7 (12:30 a.m.), and twice on July 20 (9:35 p.m. and 4:30 a.m.).

IF I WERE A CARPENTER: PolyGram Video has released *The*

Carpenters, Interpretations: A 25th Anniversary, which traces the duo's rise to superstardom (from 1970 through 1980) with never-before-seen footage culled from eleven concert performances, as well as thirteen digitally enhanced audio tracks. The 36-minute video carries a suggested retail price of \$14.95.

SKIP SAYLOR RECORDING: *Beverly Hills 90210* star Brian Austin Green was in mixing his debut album for Babyface's Yab Yum Entertainment/Sony Records; L.A. Jay and Slim Kid 3 produced, Rick Clifford mixed and Erin McInnes and Steve Brauns assisted...DJ Quik was in producing tracks for the debut album by Death Row artist Danny Boy; Chris Puram engineered...Ike Turner returned to the studio and mixed two self-produced singles; Chris Puram mixed and Erin McInnes assisted.

ROCKET LAB: Producer Bob Appel was in mastering a new five-song project from Timbuk 3 (with Rocket Lab's Ken Lee) for Highstreet Records...Michael Romanowski was in mastering Bonnie Raitt's brother David's new release, *Take A Chance*, for Mendocino Records...Also at the Lab were Zydeco Flames, working on their album, *Burning Up The Tracks*, on Indi Records.

RECORD PLANT: L.A. rock act Van Halen and producer Bruce Fairbairn were in Record Plant's SSL 2 studio working on a live show for MTV; engineering the session was Mike Plotnikoff, assisted by Kyle Bess...Producer Brendan O'Brien was in the SSL 2 suite recording vocal overdubs with Neil Young for his much-talked-about album with Pearl Jam; Kyle Bess assisted...Michael Jackson was also in SSL 2 with rap act Naughty By Nature; sessions were headed by producer Kay-Gee, engineered by Angela Piva and assisted by Brian Pollack...And finally, Latin star Luis Miguel was in SSL 2 working with producer Kiko Cibrian on vocal overdubs and mixing; Paul McKenna engineered and Craig Brock assisted.

OTHER STUDIO NEWS: Former Elton John drummer Nigel Olsson is back in the studio recording material for a new solo record. Some of the material has been written by David Foster, Bill Champlin and, yes, even EJ himself. Olsson, who was the

backbeat to John's material throughout Captain Fantastic's heyday (between 1970-75), had two Top Forty solo hits during the late Seventies.

Judas Priest guitarist Glenn Tipton is currently working on a solo project with producer Mark Dodson at Devonshire Studios.

Mixer Rob Chiarelli has been remixing Michael Speaks' new single, "What Ever You Want," for Mecca Don/Eastwest Records, at Enterprise Studios in Burbank. Producing the sessions were Livio Harris and George "G Man" Corrao; Charles Nasser assisted.

Atlantic's Billy Pilgrim recently completed the act's sophomore release, *Bloom*, at Treasure Isle Studios in Nashville. They were joined in the studio by producer Richard Dodd and a wide array of musicians, including E Street Band bassist Garry Tallent and Heartbreaker guitarist Mike Campbell.

Henry Rollins was in at Spa Studios in New York producing *Die Cheerleader* and utilizing the studio's Trident 65 console and Studer A 827; assisted by house engineer Hillary. MC

AT&T COMES TO RECORD PLANT



Legendary studio Record Plant has become the latest recording complex to install the AT&T DISQ Digital Mixer Core, which will be installed in the 28-year-old facility's SSL 2 suite and used in conjunction with a 72-input SSL 4000 G series console. Pictured during the recent National Association of Broadcasters Convention are Record Plant/EFX principal Richard D'Abo, chief engineer John Hurst, Record Plant/EFX President Rick Stevens, AT&T DISQ Director of Studio Booking Lisa Roy and AT&T DISQ Director of Sales & Marketing Russ Hamm.

MR. T ON THE KEYS



Dixie Dregs keyboardist T Lavitz is pictured at Grandmaster Recording, where he is working with Shake-down, a group featuring Jeff Berlin, Greg Bissonette, Catfish Hodge and Mike Miller. The project is being produced by Jimmy Mayweather. Lavitz is also beginning work on his fifth solo album.

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STEVE LINDSEY

This veteran soundsmith has performed his sonic magic on projects by R&B songbird Aaron Neville

By Jonathan Widran

Ask most record producers for the secret to creating successful projects in the studio, and it's likely you'll be bombarded with a lot of technical mumbo jumbo about engineering and sonics or musings on how to capture the spiritual essence of the moment.

But for Steve Lindsey, who has worked behind the boards magic for the likes of Leonard Cohen, Aaron Neville and CeCe Peniston, it's nothing electronic or ethereal. Rather, he says, it's all in the way he orders lunch.

According to him, it's a long lost art form which perfectly defines the relationship between producer and artist. At first he laughs, but there is a kernel of serious truth to what he facetiously claims is his greatest talent in the studio. "I see my job as something of a servant to the person I'm working with, making sure they're comfortable so that their artistry can rise to the level they desire," says Lindsey, who, drawing upon his upbringing in jazz, classical, rock and soul, established an early reputation as a first-call arranger. "I'm helping them achieve goals, and part of that is making sure they're healthy and eating and drinking things that provide optimum energy. Nothing too heavy or sweet."

Taking a more serious tone, Lindsey adds, "I've always made it a point to treat the musicians I work with like they were gods. I was a session player for a while, and I remember getting beat up emotionally by insecure producers who thought they knew it all. But that's no way to get a good performance. You must put their happiness above everything else."

But nutritional considerations are only one piece of the puzzle for Lindsey. Several years ago, when he was referred to Neville but still uncertain whether the candy-voiced powerhouse wanted to work with him, Lindsey searched madly for months to find the right material to present. He also did his research, listening to every Neville Brothers album in existence. As it turned out, Neville chose the producer because of his similar interests and keen sense of song.

When Lindsey made the transition from arranger extraordinaire to producer, he patterned himself after such greats as Mitch Miller and Owen Bradley. Lindsey prides himself on carrying on their tradition as good song men by instinctively understanding what a great song is. Thus, the tune selection on 1993's *The Grand Tour* and the just-released *The Tattooed Heart* is as impeccable as a great vocalist like Neville would demand. "It takes me a year to find songs for Aaron, then just three weeks to record them," reflects Lindsey. "He also adds one or two of his own compositions to the record."

The New Jersey native's arranging background comes in extremely handy when it comes to recording with Neville, whose three Lindsey-produced gems were happily unassisted by drum machines. For each project, he went to New Orleans with keyboardist Jim Cox and cut piano vocal demos with the vocalist to get an idea of the right keys and how Neville would approach the songs.


"What we made, in essence, were good blueprints for the full productions on the albums," says Lindsey. "We wrote out simple charts and knew right away if something was working or not. If it doesn't fly then, it's not going to."

"The real excitement happens next, when we're ready to roll and I hire those great musicians," he adds. "You can't beat their intuitions. It's fine for some producers to be in every photograph or become superstars themselves, but my job isn't to be the star. I just want a solid band vibe."

Communication between the producer and the musicians is a crucial part of the overall success of a project. "The whole thing is to squeeze all the emotion you can out of a song. I have to visualize this, then try to explain it the best I can to those players, hoping they'll understand."

While working with Neville soon became akin to hanging around with an old buddy, it's proven slightly more intimidating pulling the knobs for Leonard Cohen and on two songs for Elton John's *Duets* album (one with Cohen and one with Paul Young).

"It's hard to believe I was actually telling Elton how to sing a song, but what makes him such a pro is that he'll always listen. Elton started like Frank Sinatra, but I told him he should take the Ray Charles approach," Lindsey remembers. "Somewhere midway through he switched, and the song went from black and white to color, at which point I sat back and let nature take its course. A huge part of the job is knowing just when to get out of the way."

Steve Lindsey can be reached through Kelley Lynch, Stranger Music, at 213-935-9939. 



Yamaha's MU80 Tone Generator

Introduced at the Winter NAMM Show, the MU80 is the first unit to use the XG format. XG is a new tone generator specification that expands the qualities of both MIDI and General MIDI standards. Even as I write this piece, the MU80's capacity changed due to the XG format. Currently, the MU80 has 729 voices and 21 drum kits. There is a stereo A-to-D converter with an internal 34 input digital mixer and digital signal processor.

The MU utilizes Advanced Wave Memory (AWM) with digital filters and an eight-megabyte ROM for storage of waves. "Note Steal-

ing" is virtually eliminated since the MU has 64-note polyphony with 32-part multitimbrality. There are 128 preset voices and 128 user voices and up to four voices can be layered along with effects for one huge patch. There is also a MIDI interface to allow for General MIDI-A and General MIDI-B or up to 32 MIDI channels total.

The MU80 sells for \$895 retail. For more information, contact: Yamaha Corporation of America, Audio, Guitar and Synthesizer Division, P.O. Box 6600, Buena Park, CA 90622-6600 or call 714-522-9011.



Duck's Deluxe Power Cord Restorer

Duck's Deluxe, the same company that makes Dr. Duck's Ax Wax, now makes a power cord restorer that cleans, restores, protects and preserves all power cords and any other plastic or rubber. This silicone treatment will remove tape adhesive residue, grease, oil, dirt and grime, and with regular use, prevent build-up of all of the above. You can dilute the restorer and then clean amp covers, speaker cabs, musical instrument cases

and control panels.


The Power Cord Restorer comes in a quart bottle (32 fl. oz.) with complete instructions and is non-flammable, non-carcinogenic and contains no oils, no CFC's or any Class 1 ozone depleting chemicals. The bottle cost \$9.95 and for more about it contact: Duck's Deluxe at P.O. Box 7601-C, Mission Hills, CA 91346. Phone 818-363-1323 or FAX 818-993-4317.



UFIP Cymbals

UFIP or Unioni Fabricanti Italiani Piatti (Union of Italian Cymbal Makers) offers a fine range of cymbals from a single pure-bronze alloy that are individually created to fit the drummer's personality and playing style. Since each cymbal is made by a small group of cymbal smiths, at each manufacturing stage the cymbal is auditioned for its inherent sound. So rather than force a specific sonic direction for the cymbal, the cymbal smith would tailor the next manufacturing to allow the

cymbal to achieve its final "tonal destiny."

UFIP offers four distinctive lines of rides, hi-hats, crashes, splashes, chinas and special effect cymbals. There are the all-around Class, the darker, warmer Natural, the loud Rough and the limited edition Experience. You can check them all out at Drum Workshop at 101 Bernoulli Circle, Oxnard, CA 93030 or call them at 805-485-6999 or FAX 805-485-1334 for additional information. 



Leonardo DiCaprio

If it's summer, it must be movie season, and this summer looks to be particularly hot (*A Pyromaniac's Love Story* notwithstanding). What you want to see are films such as *The Basketball Diaries*. Here at Show Biz, **Jim Carroll's** classic ode to the hard life holds a soft place in our hearts. That's not because the movie is about our lives. For the record, that would have been equal parts *Less Than Zero* and John Rechy's *The Sexual Outlaw*. We're talking a fluidity and poetic lyricism in the writing style that was not lost on the filmmakers—nor was it revered; the "off heroin and onto the concert stage" ending seemed too easy to us. No one beats the big H that easily, and, in truth, Carroll did not. The movie is worth seeing for the performance of **Leonardo DiCaprio** in the title role. Aside from his physical resemblance to the young Carroll, DiCaprio exudes the equal parts tragedy and sexuality.

After you've seen the film, be sure to pick up the **Island Records** soundtrack with the **Cult**, **Soundgarden**, **PJ Harvey** and of course, **Jim Carroll**. If that's not enough Carroll for you, **Rhino Records** has his greatest hits (with three previously unreleased tracks).

Despite the number of films released during the summer, it's sometimes still hard to find a film mom will like. That's why we're so glad to recommend *While You Were Sleeping*. It's a lovely little sleeping beauty reversal wherein a young Chicago transit worker named Lucy (**Sandra Bullock**) rescues handsome Peter Callaghan (**Peter Gallagher**) from the path of a speeding subway train. His family is convinced she is his fiancée. He's almost convinced, too. She isn't. While he was in a coma, she fell in love with his brother (**Bill Pullman**). I was impressed with the film because it was charming and well-thought-out. Mom liked it because

there weren't too many dirty words. **Varese Sarabande** has the soundtrack featuring **Natalie Cole's** take on the appropriately chosen "This Will Be (An Everlasting Love)." Film and soundtrack are in general release.

A good movie to take my family to see is *My Family*. Even those of you who don't share our Latino blood will appreciate this epic, multi-generational story of the Sanchez family. The film boasts one of the finest Latino acting ensembles ever

cast, including **Jimmy Smits**, **Edward James Olmos**, **Esai Morales** and **Jenny Gago**. **Francis Ford Coppola** presented and **Gregory Nava** directed this unfolding tale of one family's 60-year journey through the immigrant experience. The soundtrack on **Eastwest/Elektra** is worth having, as it contains big names in the Latin pop field such as **Juan Luis Guerra**, **Mana** and **Banda Machos**.

Congratulations to **Bryan Adams** for his hit single, "Have You Ever Really Loved A Woman?" taken from the soundtrack to

New Line Cinema's equally excellent motion picture, *Don Juan De Marco*. Both are worth checking out.

We don't know where **Clint Black** eats when he's in L.A., but we know where he plays. The man in black dropped by **Westwood One's** studios recently to preview a new song called "Harmony" and to ask the major radio network to play it when he releases it next year. **Westwood One** is America's largest producer and distributor of radio programming. It's various formats air on over 6000 stations around the world.

There's nothing wrong with the **Michigan Militia**, says **Ted Nugent**. "I shoot with these people; I have been to target practice with them. I find them professional, hard-working people," said the longtime gun advocate. Nugent, never afraid to shoot off his mouth, said he supports the organization scrutinized after reports that suspects in the Oklahoma City bomb-



Clint Black

ing attended its meetings. Nugent called the Oklahoma blast "a demonic, cowardly, murderous crime," but insisted "law-abiding gun owners have done nothing wrong." Nugent lives outside Jackson, a southern Michigan city.

It's award show season. The **MTV Movie Awards** have already announced their nominations. Coming so late on the heels of the Academy Awards, the main reason to watch this program is to see how far apart—or how close together—are **Gen X** and the establishment. Show Biz will predict another landslide for *Forrest Gump*, nominated here in categories including Best Movie and Best Male Performance, although it could be upset by *Interview With The Vampire*, its chief competition. See for yourself when the MTV Movie Awards airs Wednesday, June 15th. The program tapes June 10 at the Warner Bros. Studios in Burbank.



Peter Gallagher and Sandra Bullock



Cast of My Family



Jimmy Cliff, Jay Leno and Lebo M

Reggae legend Jimmy Cliff (left) and recent Grammy winner Lebo M (right) got to meet Jay Leno when the duo performed their single, "Hakuna Matata," on *The Tonight Show*. The single is the first from the Top 30 album *Rhythm Of The Pride Lands*. This excellent collection of songs inspired by *The Lion King* is available from Walt Disney Records.

There's a new deal at Rhino. Turner Entertainment Co., Turner Classic Movies and Rhino have joined forces to release soundtracks from classic MGM, RKO and early Warner Bros. films under the Rhino Movie Music banner. First down the chute are the 30th anniversary edition of *Doctor Zhivago* and *Meet Me In St. Louis* and *Ziegfeld Follies*. Many of the CDs to be released promise bonus tracks. Such is the case with *Doctor Zhivago*, the epic romance which won five 1965 Academy Awards including Best Original Score for composer Maurice Jarre. Jarre provided extensive new liner notes for this digitally remastered release in which he shares some of his favorite memories of cre-

ating "Lara's Theme" and the rest of the score. Later this summer expect a virtual cornucopia of newly released classic material. There's a double-CD of *The Wizard Of Oz* that should contain many bonus tracks, four separate Mickey Rooney/Judy Garland soundtracks (*Babes In Arms*, *Strike Up The Band*, *Babes On Broadway*, *Girl Crazy*) and the first-ever release of the original soundtrack to *North By Northwest*. This is very exciting news for collectors and soundtrack aficionados. Wherever fine music is sold.

Vanessa Williams, who took over Chita Rivera's role in *Kiss Of The Spider Woman*, may do it again. Williams is said to be considering Rivera's part in a television remake of the Fifties hit musical *Bye Bye Birdie*.

Summer is party season in Hollywood. Who could ask for more than dazzling smiles, hot actresses and a great pianist. Pictured (L-R) in the photo are Kathy Najimy (*Sister Act*), John Boswell (*Hearts Of Space* recording artist) and Jennie Garth (*Beverly Hills 90210*). The three got together recently at



Kathy Najimy, John Boswell and Jennie Garth

Boswell's recent performance at Luna Park.

For more information about the talented keyboard player, contact Shawn Bates at Hearts Of Space 415-242-8884.

Luke Perry (*Beverly Hills 90210*) and super model Claudia Schiffer will host *The 1995 World Music Awards*. The program was taped May 3 at the Sporting Club in Monte Carlo. Performers include Stevie Wonder, Boyz II Men, Mariah Carey, Sheryl Crow, Tony Bennett, Celine Dion, Luis Miguel, Bon Jovi, 2 Unlimited and Neneh Cherry. Special guest performers include Mary Chapin Carpenter, Salt-N-Pepa and Des'ree. Among the presenters are Ringo Starr, Naomi Campbell and Olivia Newton-John. These European programs always

provide a quick lesson in what music does and does not translate well across the Atlantic and should be required viewing for anyone considering a job in A&R. The program airs Tuesday, May 30, at 6 p.m. (PST) on ABC TV.

Representatives of the Walt Disney Co. and Thorn EMI PLC of Britain aren't talking about a possible merger, though it is said that Disney chairman Michael D. Eisner and Thorn EMI chairman Sir Colin Southgate have recently met for discussions.

The uncertain merger would give Disney the big music company it so desperately needs if Disney is serious about success in the crowded and competitive pop music field.

The *Brown Derby* decided to have a low-key second birthday party, so they didn't invite any celebrities. So imagine the surprise of owner Tammi Gower when Brian "Kato" Kaelin showed up at her intimate VIP party. Here Gower smiles bravely for the camera. For the record, the Derby has played host to everyone from Springsteen to Spielberg, Don Rickles to the Red Hot Chili Peppers. The club draws a diverse mix of old and new Hollywood (Kato is in the former category). Go join the party.

The Derby is located at 4500 Los Feliz Blvd. at Hillhurst. 



Kato with Brown Derby owner Tammi Gower



MO' ELVIS: Rykodisc has released two new titles in their ongoing Elvis Costello reissue series. *Punch The Clock* (1983), one of Costello's most interesting albums, features his first Top 40 hit, "Everyday I Write The Book," the powerful "Ship Building" (with an appropriately atmospheric solo courtesy of legendary trumpeter Chet Baker), the provocative "Pills And Soap" (originally issued as a single under the pseudo-moniker the Impostor), as well as seven bonus tracks, including *Punch The Clock*-era B-sides, live versions of "The World And His Wife" and "Everyday I Write The Book" and previously unreleased demos of "Town Where Time Stood Still" and "Shatterproof." Though the album has a bit of a hodgepodge feel to it, it still ranks as one of Costello's most interesting works. And now for something completely different... *Goodbye Cruel World* (1984). Considered by many to be one of the weakest links in the Costello canon (as Costello himself says in the liner notes: "Congratulations! You've just purchased our worst album"), as with any great artist's creative missteps, it still contains its fair share of worthy music, including "The Only Flame In Town," "I Wanna Be Loved" and "Peace In Our Time." Not as bad as many originally thought, the album is an interesting listen—especially considering that Rykodisc has rounded up ten bonus tracks, including the usual assortment of B-sides, unreleased demos and covers. Coming Soon: *King Of America* and *Blood And Chocolate*.



MO' MOTOWN: Motown Records' anthology series continues with the recent release of two two-disc compilations, *The Best Of The Temptations* and *The Best Of Rare Earth*. Motown has also announced the June 20th release of *Soulsation!: The 25th Anniversary Collection*, a four-CD box set profiling the Jackson 5, with three discs containing all of the siblings' worthy singles and album tracks and a fourth CD consisting of rarities and unreleased recordings.

ON THE ROAD AGAIN: R.E.M has resumed their tour following the successful surgery and recovery of drummer Bill Berry. The second leg of their North American tour will reach the Southland for shows at the Arrowhead Pond in Anaheim (October 30 and 31), the Great Western Forum (November 1) and the Glen Helen Blockbuster Pavilion (November 3).



THE CUTE, THE SEXY & THE TRAGIC: DCC Compact Classics, known for their excellent gold discs, has released three great titles (on regular CD) that are sure to provide hours of listening pleasure, as well as a few smiles and maybe even a few tears! *Too Cute!* is a fifteen-track compilation which features the type of adorable novelty pop songs that hardened rock critics hate to love, including such guilty pleasures as "Itsy Bitsy Teenie Weenie Yellow Polka-Dot Bikini" and "Witch Doctor." *Music For A Bachelor's Den*



gathers finger-snappingly cool, bachelor-pad-perfect instrumental gems, in excellent hi-fi, that are good for trapping—oops, I mean, wooing—that special someone, including tracks by Jackie Gleason and Nelson Riddle and their respective orchestras. And my favorite title, *The Best Of Tragedy*, which collects the best of the "death song" genre—melodramatic gems in which couples tragically separate in this life, usually via a car crash or other bone-crushing dead ends, only to yearn for a heavenly reunion in the next. Tracks include "Endless Sleep," "Last Kiss," "Leader Of The Pack" and of course, "Teen Angel." As DCC A&R Coordinator George Nazar and veteran writer Todd Everett put it in their excellent liner notes, "We hope you will be as depressed listening to these songs as we were putting them together." All three titles gather music recorded during the late Fifties/early Sixties, when the music industry was graduating from mono to hi-fi stereo, and via the painstaking efforts of ace remasterer Steve Hoffman, they sound terrific. With the reissue field so crowded and companies reissuing albums of marginal quality, it's good to see a veteran reissue label release such inventively themed and musically enjoyable titles. Highly recommended.



OVER THE MOON: Orange county trio Moonwash recently celebrated the release of their debut effort, *Luxurious*, on Nightbloom Music, with a live performance at Tower Alternative/The Lab in Costa Mesa. Over 150 fans attended the in-store show. Pictured in front of the Lab's luxurious fountain are band member Shon Sullivan, Nightbloom President Russell Hayward, band members Bryan Bos (squatting) and Jeremy Lopez, Nightbloom VP Rudo Bos and Tower Alternative manager Rodney Metoyer.



LIVE MUFFS: Reprise act the Muffs recently visited the Woodland Hills Tower Records store for an autograph signing session and in-store performance in support of their new album, *Blonder And Blonder*. The Muffs performed eight tracks from the new opus and then signed autographs for the appreciative crowd.



HOUSE OF WAILING SOULS: Newly inked act the Wailing Souls pose with Zoo head Lou Maglia during the group's recent HOB performance. The debut Zoo album by the Wailing Souls, who will headline the Reggae Sunsplash World Tour, which begins on May 26 at the Aladdin Theatre in Las Vegas, is entitled *Live On* and is scheduled for release on June 13th. Shown (L-R): Winston "Pipe" Matthews, Maglia and Lloyd "Bread" MacDonald.



CUTTING UP: San Diego faves the Rugburns gather for the camera during a wacky appearance on the radio show *The Mr. KFI Show*. The band's upcoming full-length album is entitled *Taking The World By Donkey*. Shown (L-R): band manager Bob Duffey, Rugburns Steve Poltz and Robert "Doc" Oriscoll, Mr. KFI and Rugburns Greg Page and Jeff "Stinky" Aafedt.



IN THE HOUSE: Various Zoo executives gather round label act Sonny Landreth during his recent performance at HOB. Landreth is currently on the promo trail for his album, *South Of The I-10*. Pictured (L-R, back row): omnipresent Zookeeper Lou Maglia, John Schoenberger of Album Network, Landreth, Zoo Regional Promo Rep Tommy Chaltas, Zoo Alternative Promo Director Thomas Westfall, (front row) Zoo VP of Sales & Marketing Brad Hunt, Zoo Promo Manager Teddi Gilderman, Zoo VP of AOR Promotion Ray Gmeiner, Zoo VP of CHR Promotion Bill Pfordresher and Zoo Director of CHR Promotion Ric Lippincott.



SOAKING UP SUCCESS: Our cover group, Sponge, whose fledgling alternative success is helping put ex-Virgin heads Jordan Harris and Jeff Ayeroff's new label, the WORK Group, on the map, recently performed a sold-out show at the Roxy. Pictured backstage (L-R, back row): WORK Group Senior VP of Promotion Burt Baumgartner, Charlie Grover and Joey Mazzola of Sponge, WORK Group Director of Marketing Barbara Bausman, Mike Cross of Sponge, Promo Manager Michael Becker (far right, standing), (front row) National Director of Alternative Promotion Geordie Gillespie, VP of Rock Promotion Pam Edwards, WORK Group Co-President Jordan Harris, Tim Cross and Vinnie of Sponge and manager Stuart Griffen.



FULL PROMO JACKET: Warner Bros. Records' new Black Music Division, under the direction of Senior VP Denise J. Brown, recently took time out of their busy schedules to pose for the camera.

MUSIC CONNECTION Tidbits from our tattered past

1989—THE GREENING OF L.A.: R.E.M. found a way to celebrate St. Patty's Day, promote their *Green* LP and make fans aware of two special nonprofit organizations dedicated to re-greening the environment. For two hours prior to their L.A. concert, R.E.M., KROQ radio and 20/20 Recycling Centers of Orange County turned the Great Western Forum parking lot into a recycling center.

1990—HANGIN' BY A THREAD: Stew Herrera, one-half of the KNAC morning radio team, recently risked life and limb to gain some needed publicity when he took a dive off the L.A. Harbor's Vincent Thomas Bridge. Held only by a bunji cord, Herrera jumped three times.

SPONGE

This Detroit-bred band has been motoring up the nation's alternative airplay charts with their brand of gloom rock

By
Jeremy M.
Helfgot



Pictured (L-R): Tim Cross, Joey Mazzola, Vinnie, Charlie Grover, Mike Cross

There's more to Motown than Berry Gordy's legacy. In fact, the latest offering from the auto capitol is a far cry from the Sixties soul music of the Motor City's star label.

Detroit's latest contribution to the music world is Sponge, whose first single, "Plowed," has been a steady fixture on the airplay charts of such alternative bastions as SoCal's KROQ, earning the band a slot on *Billboard's* Modern Rock Radio chart for sixteen weeks and counting.

With "Molly," the second single from their Work Group/Columbia debut, *Rotting Piñata*, also receiving major airplay after only a few weeks in release (See A&R Report, pg. 16, for more details on Sponge and "Molly"), the members of the three-year-old group are working hard to bal-

ance the excitement of growing success with the craziness of nearly constant touring and promotion.

"Things are becoming more and more chaotic because we're more spread out," comments lead singer Vinnie Dombrowski, known professionally as simply Vinnie, a few hours before catching a red-eye flight from L.A. to New York to catch up with

band mates Mike Cross (guitar), Joey Mazzola (guitar), Tim Cross (bass) and Charlie Grover (drums), who are already in the Big Apple rehearsing for an *Alternative Nation* taping for MTV.

After a long day in L.A. filming the video for "Molly," followed by a day spent on the road between the Fender facilities in Corona and the Sony Music Complex in Santa

"I'm usually pretty impatient in the studio. I go in, and an hour later I'm bored. It can be pretty cool to watch the new songs come together, but my patience gets the best of me—I can't sit that long."

—Vinnie

Monica, Vinnie looks as though he's ready for a vacation. "There are times when I think that everything is so chaotic that it's all going to fall apart. Fortunately," he sighs with a bit of relief, "it never does."

It's that feeling of being on the edge, about to fall apart, that inhabits "Plowed" and other songs on *Rotting Piñata*, including "Drownin'" and the title track. But, according to Vinnie, Sponge is not out to remind everyone of how miserable things can get. "We don't sit around and write songs that just show how hopelessly horrible things are. I guess if it was so bad, I would just off-myself," he laughs.

"But even though it gets really bad—and it can—all of these songs aren't an end to themselves. Like in 'Drownin',' I may sink into depression, but that doesn't mean to say that I won't ever be happy. I guess the bottom line is that there's a light at the end of the tunnel. I don't know if that's oversimplification or if people will take that as naively optimistic, but I guess that's the bottom line."

Another song which Vinnie points to is "Molly," written about a botched suicide and *not* about actress Molly Ringwald, as KROQ's on-air staff would have you believe. When asked about its true meaning, Vinnie lets out a hard laugh and rolls his eyes. "No, it's just that whole 'sixteen candles' thing," he says, referring to one of the song's repeated phrases, which was also the title of a hit movie starring Ringwald. "I was at rehearsal, and I was banging out the chords and singing the tune, and we put the song together. I told the guys that I didn't want to call the song 'Sixteen Candles,' and Joey responded, 'Just call it 'Molly,'" and I thought that was kind of cute. So we started to refer to it as 'Molly,' and we just never changed the name. The words 'sixteen candles' are just in reference to a young girl.

"It's like a fictitious type of story about a young woman who falls in love with an older man," he continues. "Because of her age, she isn't able to follow through with the relationship, and because of that, she was going to ice herself. But she wasn't able to make good—or bad—on it. I think that when people see the video for it, they're going to know that it's not about Molly Ringwald. There's no red-haired girl or anything like that." In keeping with his optimistic view, Vinnie also points out that the girl doesn't die in the end.

Surprisingly, Vinnie doesn't seem to mind that people are misinterpreting his work. "I think if anything, it makes people ask questions, and because of the questions, it makes people talk a little more," he offers. "I don't mind answering questions or letting people think that the song's about Molly Ringwald—that's cool."

For his songwriting inspirations, Vinnie looks everywhere and anywhere. "The stuff really pops out of anything!" he exclaims. "We could just be sitting here having a conversation and maybe a couple of words put together the right way will make me say, 'Yeah!' and I'll actually think of a

whole subject to write about. Then I'll just sit down and start writing it out, and we'll bang out some chords and then put the idea to the chords. I always have the antennas up and out, ready to pick up on whatever might come through."

Six months of touring has not quenched the creative thirst of Vinnie, who says that Sponge already has enough material to begin work on a sophomore album. The creative arm of the group, Vinnie and guitarists Cross and Mazzola, are always putting new songs together, even at the most awkward of moments, such as during the auditions to replace departing drummer Jimmy Paluzzi, held in early January.

"Yeah, while we were looking for a new drummer, we played songs while we were

**"Sometimes I think,
maybe we should lighten
up on some of these
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I've got to do what I
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would react anywhere,
whether it's Pennsylvania
or New York."**

—Vinnie

auditioning people, and they didn't even know what we were doing," Vinnie recalls with a smile. "We were just like, 'Play a beat,' and we'd kick into a tune. When we finished, it was like, 'Thanks a lot, man, maybe we'll call ya!' We got tons of stuff that way—lots of B-side stuff, and we're ready to do another album now."

In addition to creating new music, the band has been spending most of their time on the road, doing interviews, playing gigs and occasionally stopping to spend time back in Detroit. "We pop into town for a second here and there, but things are going so cool right now...there's a demand for the band on the road, so we keep on playing gigs," says Vinnie. "I'd like to spend

some time at home, so we're going back to Detroit for a couple of days in a week, and then we'll shoot right back out again."

Despite all the time spent on the road, Sponge still enjoys touring. The band members would just like to see the mode of travel changed. "The moves aren't so bad, it's the way we move around," Vinnie grunts. "We've been in a van for over a year—that's how we've done all of our touring. And I never realized how sick I was of being in that van until the moment we got back in Detroit after the last date of our first tour, and I was like, 'My God, I'll never get back in a van and drive for nine hours in one day again!'"

Vinnie ends up driving on many of the long treks, which sometimes adds to his frustration. "Really, the only drag about the live thing is driving from gig to gig—all that downtime," relates Vinnie, who prefers playing live over recording in the studio. "I'm usually pretty impatient in the studio. I go in, and an hour later I'm bored. It can be pretty cool to watch the new songs come together, but my patience gets the best of me—I can't sit that long. We're going to get a producer for the next record, because we produced this album ourselves, and we spent a lot of time in the studio because of that. Now I just want to record my thing and have someone else mix it without me around and then just walk in and listen to the stuff after it's done."

In addition to the rigors of the road, the Sponge leader must mentally prepare himself for every performance. "There's a place—and I can find it every night—where I get psyched," he continues. "I can't walk out of the hotel room into the van, go right to the gig and perform. It takes this preparation—this mental process—that I've gotta go through. Then the main thing is just tapping in emotionally to each song."

"And then there's the crowd. It doesn't matter if there are four people in a place or 4,000 people—it just doesn't matter. Some of the better shows that we've played—judging by the performance—have been for three or four people, and then we've done some great shows for 4,000 people. You just have to tap in emotionally."

Does Vinnie modify his onstage actions when playing in front of audiences who might not be used to Sponge's hard-edged sound or their aggressive stage show? "That shouldn't change my thing at all," Vinnie blurts out. "Sometimes I think, maybe we should lighten up on some of these things tonight. Maybe these people won't understand lipstick all over the microphone or me jamming it into my eyeballs. But I don't wanna change my thing. I've got to do what I do and react to things the same way that I would react anywhere, whether it's Pennsylvania or New York."

Vinnie is also discovering the compromises of music as a business, but the singer won't let the tribulations of "the biz" stand in his way. "Whatever trouble it is, I've asked for it," admits Vinnie. "I knew what was involved and I knew what I was getting

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OUTPUNK records

Matt Wobensmith, Owner

By Tom Kidd



Eighteen-year-old Matt Wobensmith moved to San Francisco looking for a place where the punk scene was massive and where he could be openly gay. Now 23, he's been running Outpunk Records for more than three years.

The label won't take credit for the whole movement, but it is true that Outpunk has released product by Pansy Division and Tribe 8, the two leading proponents of a musical genre called "queercore" by gays and "homocore" by straights. Pansy Division is the best-known of the two, thanks to landing the opening slot on last year's tour by fellow Berkeley punks and former Lookout! Records labelmates, Green Day. There are 100 bands and thousands of fans in this popular subgenre, which also boasts indie labels Turkey Baster and Kill Rock Stars and fanzines *Chainsaw* and Wobensmith's own *Outpunk*—with queercore bands being just as likely to perform in rock and punk clubs as in gay bars.

The mantra of the movement is, "we're here, we're queer and we love punk rock!" Punk is both a part of and apart from gay culture, since it represents a way for fans to form a loose community while maintaining raw individuality. The bands seek to present the myriad facets of their existence, letting young people know that there are many different ways to be out and gay.

Queercore first reared its head around 1991. This is the soundtrack for a new generation of gay Americans who do not feel condemned to like Judy Garland and house music. They call themselves "queers" or "homos" as a way to defuse anti-gay epithets. They feel nothing in common with Boy George or the Village People, acts who were known for being gay, but certainly were never this vocal about it.

"I'm a huge Village People fan, but they don't sing 'The Cocksucker Club' like Pansy Division does," says Wobensmith.

Women are at the forefront of the queercore movement, though it is hard to tell from reading the press. All too often, Wobensmith points out, even the biggest female bands such as Tribe 8 or Team Dresch get completely cut out of queercore stories. When they are included, they often find themselves misrepresented. This is true of the heterosexual press, and it's also true in the male-dominated world of gay publications, which tend to focus on male bands such as Pansy Division and Extra Fancy, particularly when the bands have a member willing to pose shirtless for the cameras.

"That is completely contrary to what it's about," Wobensmith says. "It's really important to me that women get involved and mentioned."

The bands that Outpunk works with—whether male or female—are all from the underground. The bands and label are both trying to maintain an aloof edge, in spite of the movement's current trendiness. Queercore stories have appeared or are slated to appear in *Rolling Stone*, *Spin*, *Billboard* and on MTV. Not that these punks care. "To tell you the truth, none of the bands I work with will ever go to a major label," Wobensmith says. "None of them are interested in working on that level. People in my circle look at it as, 'It's great we're getting this press.'"

"We'll sit down and work with it," he adds. "I'm not going to be snotty about it. We have to realize that there's real potential in being out there, and if somebody's going to hand us an opportunity to use it to get people, there's no way we're going to turn it down."

It would be easy for the label to profit from the punk ghetto. But staying in the ghetto would have been too easy and, more importantly, would be contrary to punk ethics. But by going public, gay punks expose themselves to criticism. The principle critique that Wobensmith offers his own audience is to remember they can't change the world. "I think the whole concept of bringing our message to a wider audience is not only naive, but utterly vain," he wrote in the introduction to the inaugural issue of *Outpunk*. "The truth is, people will continue to think for themselves. We can only try to expose them to our points of view."

Wobensmith can't change the world, but he won't let the world change him (he isn't coming for your children; he *is* your children). "I'm using punk to further my agenda, and that is recruitment," he says. "I have no problem saying that. Everything needs recruitment at this point, whether it's exposing people to ideals or showing them how you live yourself. Basically, it's very political for me. It's an extremely effective way to get the message out there. Music is incredibly powerful—one of the most powerful things in our society—and you can do amazing things with it. I certainly have touched people's lives who never had to think about what being queer was about or loving or coming out."

The principle idea behind the queercore movement is the same ideal of the gay world: finding and promoting role models. As Pansy

"I have to say 'thank you' to Billie Joe from Green Day for giving [queercore] the exposure it got. I don't think we need straight people to recognize us to make us more legitimate, however, the very fact that they took Pansy Division on tour forced a lot of the media to deal with us."

— Matt Wobensmith

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Division's Jon Ginoli, co-author of such titles as "Bill And Ted's Homosexual Adventure," explains it, "I struggled with my sexuality the whole time I was in high school. I knew I was attracted to guys, but I thought it was just because I didn't have a girlfriend. I had no role models; I didn't know any gay people. So what we're doing is planting seeds for more bands to come along that will be out as a part of what they do, without it being a big deal."

Outpunk is having a big impact if the label's mail bags are any indication. Wobensmith is proud of receiving letters from disenfranchised gay kids from all over the U.S. He receives correspondence from both gay and straight music fans, including fifteen-year-old punk kids with mohawks who spend their time handing out gay rights literature.

The label has a distinct, but certainly not limited, agenda. Because of that, Wobensmith is very particular about which bands he will release. Number One criteria: They've got to be out. "None of this bullshit where they don't even have any lyrics about being out and they want to try to tell me there are queers in the band or something," he says.

Just being gay doesn't earn an act a place on Outpunk's roster. Quality is a major consideration. Wobensmith has got to like the music. "I'm not putting out token records," he proclaims. "I'm not putting out bad records. If a band sends me a tape and I don't like the music, I'll do whatever I can to help them out, but I'm not going to put out bad records because it's going to hurt people."

Maintaining the vitality in music is of the utmost importance to Wobensmith. "So much



Lookout! act Pansy Division (Pictured: Jon Ginoli, Chris Freeman, Dustin Donaldson)

of music and punk or any part of culture is constantly feeding off, copying, trying to fit into whatever was there. The fact that queer punk has never existed before, every band is a revelation," he says. "Every band is an explosion of energy that has been untapped until now."


There is yet no queercore section at Tower Records. Whether there ever will be depends on whom you ask. "To become really popular you've got to be played on the radio as much as Green Day or Nirvana has," says Pansy Division's Ginoli. "I would be really surprised if an openly gay band that sings in-your-face lyrics could get on AOR radio. On the other hand, there are some bands I never thought were going to be popular, like the Butthole Surfers."

Wobensmith is more cynical than the band about queercore's lasting impact. "I think it's peaking for now," he says. "I have to say 'thank you' to Billie Joe from Green Day for giving it the exposure it got. I don't think we need straight people to recognize us particularly to make us more legitimate, however, the very fact that they broke the way they did and took Pansy Division on tour forced a lot of the media to deal with us. It's forcing the movement to come to a head quicker and more effectively than it would have, but that's really the pinnacle of where it's going to go for now."

If punk does peak now instead of later, there is still hope for future bands. "You can never give up or ever say it's good enough, because I don't think it ever is good enough," says Wobensmith.

Queercore may well have reached the limits of potential media exposure. Wobensmith was one of the first of the movement's movers and shakers to be profiled in print. In the short term, Wobensmith is waiting for the current wave of trendiness to pass. That's when he'll be able to get back to his long range agenda: getting good music to the masses in order to show other eighteen-year-olds that they are not alone.

"As soon as this whole queercore thing fades out, I'll be very happy because I'll still be working," he says. "I'll still be doing the exact same thing I've been doing for the last three years before anybody gave a shit."

For more info, contact Outpunk, P.O. Box 170501, San Francisco, CA 94117. 



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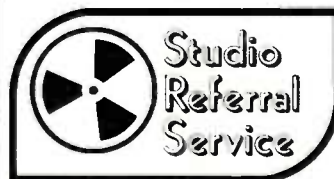
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◀ 27 **Sponge**


into when I signed the deal, so whatever headaches I have, I can just thank myself for them. And if I can stay just one step ahead, I won't get swallowed up by them.


"It is a business, and it's hard sometimes," Vinnie continues, "because there's no way that I can even sit and think about writing a song when I'm worried about drawing up a new partnership agreement, or the band needing insurance for its tour, or do we have enough money for this or that? And it's like there are two different places in my head—one artistic and one business. So hopefully, we have enough people to deal with the business so that I can just deal with the artistic side of it. But there's no way to avoid it, and I'm not sorry I'm here. There are times for the business, and then there are times for zoning out and just doing what I've got to be doing, and that's writing tunes."

"I knew what I was getting into when I signed the deal, so whatever headaches I have, I can just thank myself for them."

—Vinnie

Despite whatever business obstacles get in their way, Vinnie and his Sponge companions hope for continued success. "I don't want to give off the impression that I think that we've made it—whatever that means! We've come a long way, but we've got a long way to go. I think that as soon as I can finally look back and say, 'Wow, look what we've done'—and I'm looking back instead of looking ahead—then I'll feel a bit more comfortable with that idea.


"In terms of the songs, looking ahead, I know we've got the songs. And as long as we've got that, I don't really think about anything else. I think that whatever this business can do with us, wherever it'll take us, it'll all happen as long as we've got the tunes. And we *have* got the tunes!" 

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Compiled by Jeremy M. Helfgot

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Special Services: Voice over and commercial production, jingle production, CD production.
Clients: Yakov Smirnoff, Valerio, Jack Mayberry.
Comments: Call to discuss your project.

J THE ART OF NOISE
7513 1/2 Santa Monica Blvd.
West Hollywood, CA 90046
213-874-2447
Contact: Eric Arm
Basic Rate: \$15-20/hr.

J BLINDFOLD STUDIOS
P.O. Box 52064
Poway, CA 92064
619-486-4734
Contact: Gregg Brandalise
Basic Rate: \$65/hr.

J CALIFORNIA MAGNETICS
7898 Ostrow St., Suite H
San Diego, CA 92111
619-576-0291
Contact: Don Nuzzo
Basic Rate: \$35-50/hr.

J CANTRAX RECORDERS
2119 Fidler Ave
Long Beach, CA 90815
310-498-6492
Contact: Rick Cannata
Basic Rate: \$25/hr.

J CAZADOR
West Hollywood, CA
213-655-0615
Contact: "Studio" Jimmy
Basic Rate: Let's discuss it.
Comments: 10 years in business. Hit songwriters record here and get results. Free production help if you need it.

J DENNISON PRODUCTIONS
6253 Hollywood Blvd., Suite #811
Hollywood, CA 90028
213-466-9425
Contact: Keohen Russell Smith
Basic Rate: \$15/hr.
Featured Equipment: Tascam MSR 16, Studiomaster 24 channel console, Digitech, DBX, Peavy Effects, DATs, Reel-to-reels, Mac Quadra 630, MIDI Time Piece II, Performer, Encore, Piano, Hammond organ, vocal booth, Roland JV-90.

J DLP STUDIOS
6801 Mammoth Ave.
Van Nuys, CA 91405
818-901-0700
Contact: Doug
Basic Rate: 8 track: \$20/hr., 16 track: \$30/hr., 24 track: \$40/hr. including engineer.
Featured Equipment: 8, 16+ tracks of ADAT, Mackie 32x8 console, Atari and Mac computers, with complete SMPTE sync., large selection of synths, samplers, and drum modules, video deck with monitor, mix to DAT.
Special Services: Complete production services including programming, arranging, co-writing, backup musicians/vocalists available.
Clients: Arista, Motown, Philly Int'l Records, MCA Music, BMG Music, Rondor Music, Sony TV, Disney TV, Toyota, Hyundai, Nordic Track ads.

Comments: Specializing in R&B/pop, TV and ad work. Producer with "Top 10" record, television, and commercial/jingle experience.

J GRANDMA'S WAREHOUSE
P.O. Box #26188
Los Angeles, CA 90026
213-484-8844
Contact: Andrew E. Bush
Basic Rate: \$40/hr. (discounts for ten hour blocks and lockouts)
Featured Equipment: Telefunken, Neve, and RCA tube & transistor microphone preamps. Mason & Hamlin BB 7-foot Grand Piano. Amek, Altec, Aphex, Drawmer, Tubetech, Urei Compressors. Neumann, AKG, Sennheiser, Shure, Microtech Gefell, Milab, Electro-Voice microphones.
Special Services: Production, guitars, fretless bass, guitars, keyboards, all available in-house.
Clients: Morris Tepper, Matthew Niblock, China Forbes, Bob Dylan, Zoo People, Mrs. God, Terri Lynne Carrington.

J DINO HERRMANN PRODUCTIONS
920 N. Wilcox, Suite 203
Los Angeles, CA 90038
213-463-0242
Contact: Dino Herrmann
Basic Rate: \$30-50/hr.

J HIGH POINTS PRODUCTIONS
237 W. Tujunga, Suite F
Burbank, CA 91502
818-559-6403
Contact: Darrin Forsythe
Basic Rate: \$10/hr.
Featured Equipment: Tascam 38 1/2" 8 track, Fostex E-22 1/2" 2 track, Mackie CR-1604 16 channel mixing board, Panasonic AG-450 SVHS video camera.
Special Services: Tracking and mixdown from 16, 8 and 4 track recorders; SVHS video production of weddings, parties, and social events.
Comments: Musicians especially welcome. If we don't have the equipment you need, we can get it.

➤ **JEL RECORDING STUDIO**
6100 W. Coast Hwy., Suite D
Newport Beach, CA 92663
714-631-4880
Contact: Sandra
Basic Rate: \$65-80/hr.

➤ **JOMUSIC**
Van Nuys
818-787-6135
Contact: Joe Milton
Basic Rate: Call for rates

➤ **KEITH PRODUCTIONS**
7460 Margerum Ave.
San Diego, CA 92120
619-287-0534
Contact: Dennis Keith
Basic Rate: \$35/hr.

➤ **KIT'S STUDIO**
Downey, CA
310-862-1722
Contact: Kit
Basic Rate: \$15/hr.

➤ **BOBBY MUSTOL PRODUCTIONS**
3580 Wasatch Ave.
West Los Angeles
310-397-3590
Contact: Teri Mustol

➤ **ROOM 222**
6362 Hollywood Blvd., #222
Hollywood, CA 90028
213-462-4222
Contact: Robin Francis
Basic Rate: \$30/hr.

➤ **SOUNDLABS AUDIO PRODUCTIONS**
339 Bunden St.
Oak View, CA 93022
805-649-3992
Contact: Chris Longo
Basic Rate: Available on request

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

➤ **3RD FLOOR STUDIOS**
2505 Sandra Dr.
Riverside, CA 92509
909-360-0242
Contact: Larry Rausch
Basic Rate: \$30/hr.
Featured Equipment: 24 channel 16 Buss Soundtrack in-line professional mixing board (British Sound), 2 Alesis ADATs professional digital mastering machines, full headphone cue system, Ensoniq DP-4 4 channel multi-effects processors, Alesis quadraverbs digital effects processor, Lexicon LXP-1 multi-effects processor, Digitek vocalist, Hughes AK-100 sound retrieval system, Apex aural exciters, full complement of Neumann & AKG microphones, numerous other microphones, tube mic pre-amps, channels of DBX compressors and gates, Nakamichi BX-300 cassette deck, Fostex 202 MK11 cassette deck, Atari 1040ST computer with Cubase and Hybred Arts programs, Kurzweil grand piano Eg-20 keyboard, Roland D-50 keyboard, Ensoniq Mirage DSK keyboard, Alesis EQ230 equalizer, Roland TR-505 drum machine, KRK 9000S and TOA #22 monitor speakers, Panasonic SV3700 studio standard professional DAT recorder, Mogami wiring throughout, Neumann U-47.
Special Services: 3 large excellent acoustic rooms.
Clients: Many
Comments: We can make you sound better than your best.

➤ **TOMSONICS**
2336 S. Garfield Ave.
Monterey Park, CA 91754
213-721-0511
Contact: Tom Manasian
Basic Rate: \$30/hr.
Comments: TOMSONICS is a very comfortable place to work. Both the studio and control room have space, and our equipment is well maintained to prevent down time. With 15 years of experience, in all styles of music, we get the sound YOU are looking for. You will like it here.

➤ **THE UNDERGROUND**
Los Feliz/Hollywood area
213-664-7467
Contact: Joshua Steinberg
Basic Rate: Call for rates

➤ **VALTEC PRODUCTIONS**
P.O. Box 2642
Santa Maria, CA 93457
805-934-8400
Contact: Joe Valenta
Basic Rate: \$40/hr.

➤ **WATERBURY PRODUCTIONS**
6833 Murietta Ave.
Van Nuys, CA 91405
818-909-9092
Basic Rate: \$18/hr.

24+ TRACKS

➤ **A&M RECORDING AND MASTERING**
1416 N. La Brea Ave.
Los Angeles, CA 90028
213-469-5181
Contact: Ron Rutledge
Basic Rate: Call for rates

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

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

➤ **AIRE L.A. STUDIOS, INC.**
1019 S. Central
Glendale, CA 91204
818-500-0230
Contact: Beverly Sylvester
Basic Rate: Call for rates

➤ **AK MUSIC**
4427 Murieta Ave., #23
Sherman Oaks, CA
818-501-4214
Contact: Andrew
Basic Rate: Starting at \$30/hr.
Featured Equipment: 8-tracks Hardisk recording; ADAT, BRC Cubase Audio, Mac, Lexicon, Mackie 32-8, Pro Tools Slave Driver, Kurzweil K2000 RS, Roland sampler, R8M, Yamaha, JU880, Audio Technica.
Special Services: Composition, arranging, production for band, TV, film, digital editing, sound design, and mix to drive.
Clients: Capitol, Trimark Pictures, MTV, NBC, Fox, Interworld Records, Max Pax Records, CBS, Discovery TV.
Comments: We specialize in artist production and scoring to picture.

➤ **ALCHEMY PRODUCTIONS**
Northridge
800-996-8192
Contact: Duke Gore
Basic Rate: \$50/hr.
Featured Equipment: Tascam 3700 automatic console, ADAT or D-88 digital recorders, Sony video cameras, 35 foot trailer
Special Services: Audio and video mobile production.

➤ **ALL MUSIC RECORDING STUDIOS**
Santa Monica, Westwood & West Hollywood
310-288-6500
Contact: Studio Mgr.
Basic Rate: Call for rates

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

➤ **AMERICAN RECORDING CO., INC.**
22301 Mulholland Hwy.
Calabasas, CA 91302
818-223-8030
Contact: Bill Cooper
Basic Rate: Call for block rates

➤ **ANDORA STUDIOS**
3249 Cahuenga Blvd. West
Hollywood
213-851-1244

➤ **ARTISAN**
1600 N. Wilcox Ave.
Hollywood, CA 90028
213-461-2070
Contact: Jon Lowry
Basic Rate: Call for rates

➤ **A TO Z STUDIOS**
680 Arrow Highway
LaVerne, CA 91750
909-599-1301
Contact: Ann Thomas
Basic Rate: \$90/hr. (includes engineer)

➤ **AUDIO ACHIEVEMENTS STUDIOS & POST**
1327 Cabrillo Ave.
Torrance, CA 90501
310-320-8100
Contact: Donovan
Basic Rate: \$125/hr.

➤ **BANDWEST**
1911 Belmor Lane
Anaheim, CA 92805
714-634-9016
Contact: Scott Ragotskie
Basic Rate: \$40/hr. (8 hour minimum)
\$45/hr. (under 8 hours)

➤ **BIG SCARY TREE**
808 E. Third St.
Los Angeles, CA 90013
213-680-8733
Contact: Jeb Lipson
Basic Rate: Call for rates

➤ **BLACKBEARD STUDIO**
4901 Morena Blvd., #502
San Diego, CA 92117
619-273-7203
Contact: Studio Mgr.
Basic Rate: Call for rates

➤ **BLUE MOON STUDIO**
28205 Agoura Rd.
Agoura Hills, CA 91301
818-889-8920
Contact: Diane Ricci
Basic Rate: Starting at \$75/hr.

➤ **BLUE NILE RECORDING**
2317-A W. Victory Blvd.
Burbank, CA 91506
818-567-2243
Contact: Stephan Baer, Monique Berry
Basic Rate: Call for rates

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

➤ **BROOKLYN RECORDING STUDIO**
8000 Beverly Blvd.
Los Angeles, CA 90048
213-655-9200
Contact: Bill Dooley
Basic Rate: Call for rates

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

➤ **CHEROKEE STUDIOS, INC.**
751 N. Fairfax Ave.
Los Angeles, CA 90046
213-653-3412
Contact: Eve Glabman
Basic Rate: Call for rates

➤ **CLEAR LAKE AUDIO**
10520 Burbank Blvd.
North Hollywood, CA 91601
818-762-0707
Contact: Brian Levi
Basic Rate: Competitive hourly rates and per project block discounts. Call for quote.
Featured Equipment: Studio A: Trident 80B, 30 input console with Optimix automation, Studer A827 24 track, Neumann tube mics, Pultec and Tube Tech EQ's, compressors and pre-amps. Neve pre-amp, EQ modules. TC 2290, Eventide H3000, PCM-70 and BTX Shadow synchronizer. Studio B: 40 channel digital recorder with Assembly editing, 74 input plus 4 console, 2 DA-30's, Mac II, Sound Tools II, 1.7 gig drive, Studio Vision, Performer, MPC-60, S-1000HD. Large selection of pro MIDI gear. JBL, Tannoy, Yamaha, Auratone monitors. Lexicon, Roland, Eventide effects. Drawmer, DBX, AKG, Neumann mics. Full MIDI production and SMPTE sync capabilities, and the list goes on and on. Studio C: CD Mastering, tape transfers and duplications.
Special Services: Large control room designed by George Augspurger, large live room with ISO booths, full kitchen and TV

lounge, 48 track and video synchronization.
Clients: R.A.D.D. (Recording Artists Against Drunk Drivers). Artists include Ringo Starr, Little Richard, Crosby & Nash, Trisha Yearwood, Travis Tritt, Clint Black & Lisa Hartman, Katey Sagal, Lou Rawls, Dianne Reeves, Billy Vera, Greg Bissonette, Hurricane, producer Michael J. Jackson, Vinnie Vincent (Kiss), producer Vinnie Vincent, Tony MacAlpine, Richard Elliot (Tower Of Power), Legs Diamond.

➤ **CLEARLAKE DIGITAL**
10520 Burbank Blvd.
North Hollywood, CA 91601
818-762-8531
Contact: Mike Prince
Basic Rate: Call for rates

➤ **CLIFFSOUND**
6253 Hollywood Blvd., Suite 1113
Hollywood, CA 90028
213-469-4981
Contact: Cliff and Keith
Basic Rate: \$40/hr.
Featured Equipment: 3 ADATS with BRC and digital I/O, ProTools w/mastering software, DINR, Fostex E-16 half-inch analog, Tascam 2524 console with MIDI automation, Quadra 650 w/Sample Cell II, Performer 5.02, Digital Performer, Vision 2.0, Galaxy, Alchemy, Turbosynth, K2000S, Proteus, RD-300, DX-7S, D4, RM-50, Juno-60 w/MIDI, Sound Canvas, Sony DAT, analog mastering 2-track, AKG 414, 451, Quadraverb, Midiverb II, Rev-7, DBX 166, Ashley compressors, cassette duplication, graphics for cassette and DAT, vocal booth, plus large data-base of musicians, contacts, etc.
Special Services: Album production, artist development, complete arranging, programming and positive live creative atmosphere.
Clients: Nine Inch Nails, White Zombies, L.A. Guns, Todd Rundgren, Geffen, Warner Bros., Motown, etc.
Comments: Musicianship, talent, skill, competence, intelligence, honesty and ethics matter here. We pride ourselves for our master craftsmanship in the art of music making.

➤ **BILLY COBB RECORDING**
2899 Agoura Rd. Suite 299
Westlake Village, CA 91361
805-531-1056
Contact: Billy Cobb
Basic Rate: \$30-65/hr.

➤ **CONTROL CENTER**
128 N. Western
Los Angeles, CA 90004
213-462-4300
Contact: R. Novak, R. Stanfield
Basic Rate: Call for rates

➤ **CONWAY RECORDING STUDIOS**
5100 Melrose Ave.
Hollywood, CA 90038
213-463-2175
Contact: Charlene Skeffington
Basic Rate: \$185/hr.

➤ **CONVENT STUDIOS (AT VIRGIN RECORDS)**
330 North Foothill Rd.
Beverly Hills, CA 90210
805-295-5054
Contact: Leslie Mann
Basic Rate: Call for rates

➤ **CRITERION/REMOTE RECORDING STUDIO**
6124 Selma Ave.
Hollywood, CA 90028
213-469-2296
Contact: Bo Goldsen
Basic Rate: \$65/hr.

➤ **DAVLEN SOUND STUDIOS/LAUREN ENTERTAINMENT GROUP**
15445 Ventura Blvd.
Sherman Oaks, CA 91403
818-995-6170
Contact: Len Kovner
Basic Rate: Call for rates

➤ **DESERT MOON RECORDING**
Anaheim
714-563-1803
Contact: Steve McCrum
Basic Rate: Call for rates

➤ **DEVONSHIRE PRODUCTIONS, INC.**
10729 Magnolia Blvd.
North Hollywood, CA 91601
818-985-1945
Contact: Ameera Chohan
Basic Rate: \$150/hr.

♫ DINO M III RECORDING FACILITY
2367 208th St. #07
Torrance, CA 90501
310-782-0915
Contact: Dino or Chris Maddalone
Basic Rate: Call for rates

♫ THE DR.'S OFFICE
P.O. Box 412
Westminster, CA 92684
(714) 379-0305
Contact: Chaze K
Basic Rate: Negotiable

♫ DOUBLE D MUSIC
601 E. Belmont
Fresno, CA 93701
209-266-8838
Contact: Sal Navarro
Basic Rate: \$45/hr.

♫ DOUBLETIME
P.O. Box 710925
San Diego, CA 92071
619-448-1717
Contact: Suzanne Forrest
Basic Rate: Call for rates

♫ DREAMSTATE PRODUCTIONS
1200 Noble Ave., #A
Van Nuys, CA 91405
800-455-3732
Contact: Stef Neary, Chris Arnold, Jerry Dixon
Basic Rate: \$35-45/hr.
Featured Equipment: 24 track 2", 24 track ADAT, 30x30 room, lots of isolation, great gear, great staff. Trident and Soundcraft consoles, Neumann, Lexicon, Yamaha, Sennheiser, JBL, Fender, Ampeg, Marshall, Akai, Ensoniq, AKG and much more.
Special Services: Pre-production facilities; programming, sampling; demo, album production; equipment rental, referral and consultation, music composition, scoring, publicity packages, etc., etc., etc.
Clients: Major and independent labels. See Pro Players ad, Stefan Neary, Prod./Eng./Gtr.
Comments: Classic and modern recording techniques as well as cutting edge production. Record without compromise.

♫ DYNASTY STUDIO
1614 Cabrillo Ave.
Torrance, CA 90501
310-328-6836
Contact: Kash Phillips
Basic Rate: Call for rates

♫ ECHO SOUND RECORDING
2900 Los Feliz Blvd.
Los Angeles, CA 90039
213-662-5291
Contact: Mike Williamson
Basic Rate: \$85/hr.
Featured Equipment: Trident Vector MK II, 80x32 console with moving fader automation. Trident 80C console 32x24x24 with moving fader automation. (2) Studer A-827 24 track recorders. Sony/MCI JH-24 24 track, Lexicon 480 L, Eventide harmonizers, NS-10M monitors, BBSM-4 monitors, AKG tube mic T.C. Electronic 2290, Yamaha's SPX's, REV's, Sony APR 5003 2 track, Otari MTR 12 2 track, Drawmer, DBX, Teletronix compressors. Aphex limiters, processors, Nakamichi cassette decks, Panasonic SV 3700 DATs, ASR-10, MPC-60 II, Tascam CDs, M-1, D-50, DX7, EMU II, SP-1200, Yamaha, Orban EQ's, Neumann, Sennheiser, AKG mics, Custom

control room monitoring systems.
Special Services: 24 x 48 track studios A&B with moving fader console automation midown facilities to DAT and 1/2" 2 track. MIDI sequencers & samplers, MIDI keyboards. Gold & Platinum album production projects our specialty. Experienced, professional recording engineers serious about client satisfaction.
Clients: Atlantic Records, Polygram, Capitol, MCA Priority, Del Jam, BMI, L.O.U.D., Interscope, Warner, BIV Ten, Sony Music, Epic, Columbia, Tommy Boy, Motown, Relativity, Ruthless, A&M, Immortal.

♫ THE EDGE RECORDING STUDIO
6814 S. La Cienega Blvd.
Inglewood, CA 90302
213-291-5050
Contact: Mark Paladino
Basic Rate: Call for rates

♫ ELORADO RECORDING STUDIO
6553 Sunset Blvd.
Hollywood, CA 90028
213-467-6151
Contact: Gary Gunton
Basic Rate: Call for rates

♫ ENCORE RECORDING STUDIOS
721 S. Glenwood Pl.
Burbank, CA 91506
818-842-8300
Contact: Darryl Caseine
Basic Rate: Call for rates

♫ THE ENTERPRISE
4620 W. Magnolia Blvd.
Burbank, CA 91505
818-505-6000
Contact: Thom Brown
Basic Rate: Call for rates

♫ ENTOURAGE STUDIOS
11115 Magnolia Blvd.
North Hollywood, CA 91601
818-505-0001
Contact: Guy Paonessa/Teresa Caffin

♫ EXECUTIVE SOUND STUDIOS AND PRODUCTIONS
6922 Hollywood Blvd., Suite 220
Hollywood, CA 90028
213-463-0056
Contact: Demetrie Collins or Mike Kelly
Basic Rate: \$45/hr.

♫ FALCON RECORDING
1205 N. Redgum, Suite H
Anaheim, CA 92806
714-632-7881
Contact: Mike McGinn, Mgr.
Basic Rate: \$45/hr.

♫ FOR THE RECORD
833 W. Collins Ave.
Orange, CA 92667
714-771-1410
Contact: Eric

♫ 4TH STREET RECORDING
1211 4th Street
Santa Monica, CA 90401
310-395-9114
Contact: Jim Wirt
Basic Rate: Call for rates
Featured Equipment: MCI JH-428 modified console. Studer A827, Neve mic preamps, Ampex ATR-102, Panasonic SV-3700 DAT, Outboard gear, Lexicon 224, Yamaha,

Eventide, Roland, EMT, Urei, Drawmer, Oreal, Klark-Technic. Mics: Neumann U-67s, U-87s, U-84s, AKG 414s, Sennheiser, RCA EV, Shure, Sony. SMPTTE lockup, Yamaha 7-foot grand piano, Hammond w/Leslie. Marshall, Vox, and Fender amps.
Special Services: Cost effective albums, great overdub room.
Clients: Beach Boys, L.A. Guns, N.Y. Dolls, Spinal Tap, 24-7 Spyz, No Doubt, Rev. Horton Heat, Human Drama, Shufflepuck, Incubus.
Comments: Room has a great vibe, warm sound. We're one block off Santa Monica's Third Street Promenade, four blocks from the ocean.

♫ FOXFIRE RECORDING
16760 Stagg St., #210
Van Nuys, CA 91406
818-787-4843
Contact: Rudi Ekstein
Basic Rate: \$65/hr. (block rates available)
Featured Equipment: Yamaha C7 Grand Piano, Neumann U47 tube mic, Trident Series 80 32x24x24 60 line input console. Otari MX80 24 track, MCI 110-B 2 track, Panasonic SV-3500, DAT, Lexicon 480L, (2) Lexicon LXP1's with MRC, Yamaha SPX-1000 and SPX-900, Eventide H3000SE, (2) Roland SDE3000's, (2) Teletronics LA-2A's, Drawmer DS201 gates, (2) DBX-160's, (2) DBX-902 de-essers, (2) Neve 33122 mic pre's and EQ. Numerous mics by Neumann, AKG, Sennheiser and Shure, Mac SE30, Urei 813's, Tannoy PBM 6.5's, Yamaha NS 10M's and more.
Special Services: Large pro designed control room, live studio with (3) isolation areas. Comfortable lounge and convenient freeway-close location. Production services available.
Comments: Foxfire does the job right the first time with experienced engineers who take pride in their work, well maintained equipment and exceptional studio acoustics. A unique studio with emphasis on sonic quality, service and competitive rates.

♫ FUTURE POST
2414 W. Olive Ave.
Burbank, CA 91506
818-843-8200
Contact: Tom Harvey
Basic Rate: Call for rates

♫ GOODNIGHT L.A. STUDIOS
15458 Cabrito Rd.
Van Nuys, CA 91406
818-782-0221
Contact: Michael Davenport
Basic Rate: \$190/hr.

♫ GOPHER BAROQUE PRODUCTIONS
7560 Garden Grove Blvd.
Westminster, CA 92683
714-893-3457
Contact: Michael Mikulka
Basic Rate: Call for rates

♫ GRANDMASTER RECORDERS LTD. & BIJOU STAGE
1520 N. Cahuenga Blvd.
Hollywood, CA 90028
213-462-6136 or 6137
Contact: Alan Dickson
Basic Rate: Call for rates
Featured Equipment: Neve 8028- 32+ inputs: (24) 1073's, (8) Vintage with Tube Preamps. Studer A-827, MCI JH-24, Ampex ATR 102.
Call for list of extensive outboard gear and microphones.

Special Services: 24 track, 48 track, 2 track (analog or digital). Slave Reels, Safety Copies, editing and sequencing. Huge stage for recording live w/o audience.
Clients: Black Crowes, Tool, Red Hot Chili Peppers, Aimee Mann, Rocket From The Crypt, Bonnie Raitt, Vinnie Vincent, Concrete Blonde, etc.
Comments: Comfortable, funky organic 70's vibe, great lounge with fireplace and two full baths. Over 10,000 sq. ft. of recording space at the disposal of a single client.

♫ GRANITE RECORDING
326 1/2 N. La Cienega Blvd.
Los Angeles, CA 90048
310-659-8565
Contact: Brian or Jim
Basic Rate: \$45/hr

♫ GUESS RECORDING
11234 Dilling St.
Studio City, CA 91602
818-508-7833
Contact: Rudy
Basic Rate: Call for rates
Featured Equipment: Otari 24 track analog, Mackie 32 x 8 console, H-3000, SRV-2000, LXP-1, Dep-5-AKG 414, 421, Beta 58, SM-57, 451, Panasonic 3500 DAT. Large control room, great spacious recording rooms, tangerine and apple trees, tube amps.
Special Services: Musical and production services.
Clients: Carole King, Roger Campo, Cool For August, Zan, Danny Welton and Laurindo Almeda, Chris Ho, Craig Stull and Cody Bryant, Drill, Louise Goffin, Big Muddy.
Comments: This studio is much better than those "other" studios!!

♫ HIT SINGLE RECORDING SERVICES
1935-C Friendship Dr.
El Cajon, CA 92020
619-258-1080
Contact: Randy Fuelle
Basic Rate: \$50/hr.
Featured Equipment: Soundcraft, 3M, Sony, MCI, Summit, Valley People, Urei, DBX, Eventide, Lexicon, ADL Labs, Countryman, EXR, Aphex, Klark-Teknik, Roland, Ecoplate, Yamaha, JBL, AKG, Neumann, Telefunken, Shure, EV, Sennheiser, RCA, Tascam, Steinway, Hammond, Farfisa, etc.
Special Services: Daily, weekly, monthly studio lockouts.
Clients: PolyGram, MCA, Curb, Interscope, Bizarrre, Cargo, Triple XXX, Sector-2, Accretions, Folk-Era, Restless, Bomp, Taang, etc.
Comments: Over 15 years in the San Diego area. All styles of music welcome!

♫ HOLLYWOOD SOUND RECORDERS, INC.
6367 Selma Ave
Hollywood, CA 90028
213-467-1411
Contact: Vicki Giordano-Trudeh
Basic Rate: \$100/hr.

♫ THE HOOK MUSIC RECORDING STUDIO
12623 Sherman Way, Suite B
North Hollywood, CA 91605
818-759-4665
Contact: Amy Onishi or Mike Frenchik
Basic Rate: Call for rates
Featured Equipment: Console: Neve 8068, 32 input. Tape Machine: Studer 827, 24 track. World class tube microphone collection.
Special Services: Specializing in overdubs.

THE ADVENTURES OF
STUDIO CAT
"AN INCREDIBLY HIP STUDIO"
Automated SSL-G, Trident, Sierra-Hidley, Purrrfect engineers, protocols, hardwood & stone design and parking with camera.
• 213 •
• 871 • CATS

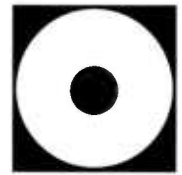
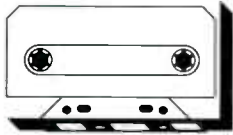
MAYBE I COULD CUT A SONG THAT WOULD PERSUADE THE JURY...
FORGET IT, MAN - SAVE YOUR MONEY FOR ANOTHER LAWYER. AND QUIT TRACKING BLOOD INTO MY STUDIO.

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4313 Valley Fair St.
Simi Valley, CA 93063
805-520-0836
Contact: Matt Chidgey
Basic Rate: \$25-35/hr.

▶ **INDIGO RANCH - MALIBU**

P.O. Box 24A-14
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Contact: Richard Kaplan
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Featured Equipment: The finest vintage analog gear anywhere!! Featuring: Custom one of a kind "Dean Jensen Console," 30 tube limiters: Fairchild, Teletronix, UA, RCA; 100 Tube mics: Telefunken, AKG, Neumann, Shoeps, Sony; 25 tube mic pre's: Langavin, RCA, Altec; dozens of great reverbs—EMT plates & 250, Lexicons, Publison, Yamaha AKG.

Special Services: We do mostly "block bookings" for album projects. Living & cooking accommodations & truly helpful and dedicated staff help make this 60 acre paradise the perfect place to comfortably make an album. **Clients:** Moody Blues, Korn, Neil Young, Lenny Kravitz, Kenny G, Sting, Joan Jett, LL Cool J, LeRoy Parnell, El Tri, Morris Day, Phunk JunkeeZ. **Comments:** Indigo Ranch is in its 3rd decade of proudly serving top recording artists, engineers and producers.

▶ **JABBS ENTERTAINMENT**

216 The Promenade
Long Beach, CA 90813
310-432-0602
Contact: David Blanchard
Basic Rate: \$20-25/hr.

▶ **JAMLAND STUDIOS**

10988 Noble Ave.
Mission Hills, CA 91345
818-361-2224
Contact: Roger Curley
Basic Rate: \$35/hr.

Featured Equipment: Otari MX-80 24 track, Otari MX-55 30 IPS 2 track, DAT 56 input Allen & Heath mixing board with automated muting, classic Neve mic pre's and EQs, tube compressors, over 25 outboard effects including Lexicon, Symtrix, Apex, etc. Over 25 mics including Neumann U87, Sennheiser, AKG, Shure, etc. Atan Mega 4 computer, C-Lab notator sequencer software, SMPTE lockup.

Special Services: (3) fully isolated live rooms designed for a rich, ambient sound with oakwood floors and angled oak walls and ceiling. Great live drum sounds with full band tracking capabilities. **Clients:** Local legends have found the "vibe" at JAMLAND to be comfortable and creative, allowing them full freedom to explore their innermost musical fantasies! **Comments:** JAMLAND offers full production assistance to ensure sessions run smoothly

and efficiently. We also have studio musicians, producers, commercial spot script writers, music arrangers and computer sequence programmers available.

▶ **JANDEMONIUM, INC.**

5739 Tujunga Ave.
N. Hollywood, CA 91601
(818) 769-9966
Contact: Eric Rathgeber
Basic Rate: \$99.95 per hour (prime time, 10:00 a.m.-8:00 p.m.).

▶ **J & R PRODUCTIONS**

Van Nuys
818-785-6751
Contact: John Lewis
Basic Rate: \$35/hr.

▶ **J.E. SOUND PRODUCTIONS**

1680 Sycamore Ave.
Hollywood, CA 90028
213-462-4385
Contact: John
Basic Rate: Call for information. Block time rates available.

Featured Equipment: Trident console, Lexicon PCM-70, PCM-60, Prime Time, Otari 24 track., Otari 16 track, & 2 track, & 4 track. Panasonic DAT recorders, Mics-Neumann, Sennheiser AKG, Shure, AudioTech, Electro-Voice, and many more. Adam Smith Zeta 3 SMPTE interlock systems for 1/2" & 3/4" video lock up, 24 track and 16 track lock up. Wonderful scoring stage.

▶ **KINGSOUND STUDIOS**

7635 Fulton Ave.
North Hollywood, CA 91605
818-764-4580
Contact: Chimi Onat or Eddie King
Basic Rate: Call for rates

▶ **LARRABEE SOUND STUDIOS**

8811 Santa Monica Blvd.
West Hollywood, CA 90069
310-657-6750
Contact: Jamie Romero
Basic Rate: Call for rates

▶ **LARRABEE STUDIOS NORTH**

4162 Lankershim Blvd.
North Hollywood, CA 91602
818-753-0717
Contact: Anne
Basic Rate: Call for rates

▶ **CHARLES LAURENCE EDITING, MASTERING & PRODUCTION**

19002 Los Alimos St.
Northridge, CA 91326
818-368-4962
Contact: Charles
Basic Rate: \$33-45/hr.
Featured Equipment: Macintosh Audio Media II hard disk digital sound processing, MCI console, Ampex MM 1200 24 track, Ampex ATR 100 1/4" 2 track-30 i.p.s., 3M 1" 8 track, Otari MX 50-50 1/2" 8 track, BTX Shadow Lock-up, JBL, Yamaha, Auratone monitors. (3) DAT recorders, a large assortment of outboard gear including Lexicon, Orban, Urei, Universal audio, assorted preamps, Urei notch filters, large selection of mics ranging from vintage to hi-tech including AKG, Sennheiser, Electrovoice, Sony, Shure, etc. **Special Services:** Mastering, Digital Editing, Digital Sound Processing. Full service 24 track facility with live tracking capability. Direct 8

track to 24 track transfers. 78 RPM record enhancement transfers. Multitrack radio work. Script confirmation via telephone interface, memory writer, Xerox. Audio-video dubbing, 3/4" to 1/2" video transfers. Safety copies. Radio dubs, sound effect library. Sweetening and enhancement of master mixes. Tape restoration. Editing tape and assembly. Real time cassette duplication, custom loading. Typeset cassette labels. **Clients:** Many popular artists, including Grammy nominees and winners. **Comments:** Production services available. Grammy nominee arranger. Technically proficient staff. Since 1979.

▶ **L'AZUR**

11131 Weddington St.
North Hollywood, CA 91601
310-260-6900
Contact: David Criden
Basic Rate: \$95/hr. and up

▶ **THE LEEWAY STUDIOS**

100 Wilshire Blvd., Plaza Level
Santa Monica, CA 90401
310-260-6900
Contact: Paul Goetz
Basic Rate: \$75/hr.

▶ **LE MOBILE REMOTE RECORDING STUDIO**

11131 Weddington St.
North Hollywood, CA 91601
818-506-8481
Contact: Guy Charbonneau
Basic Rate: Daily rates

▶ **LIGHTHOUSE RECORDERS, INC.**

12438 Magnolia Blvd.
North Hollywood, CA 91607
818-506-8942
Contact: Mickie Scott
Basic Rate: Varies

▶ **LOVELL BROOKE RECORDERS**

8800 Sunset Blvd.
West Hollywood, CA 90069
310-659-0221
Contact: Studio Mgr.
Basic Rate: Unbelievably reasonable, please call for rates.

▶ **JIMMY MAC PRODUCTIONS**

21122 Trigger Ln.
Diamond Bar, CA 91765
909-595-1785
Contact: Jimmy Mac
Basic Rate: \$45/hr.

▶ **MAD DOG STUDIOS, INC.**

1717 Lincoln Blvd.
Venice, CA 90291
310-578-1190
Contact: Jimmy Wakeman, Michael Dumas
Basic Rate: Call for rates

▶ **MADHATTER STUDIOS**

2635 Griffith Park Blvd.
Los Angeles, CA 90039
(213) 664-5766
Contact: Mark Francovich
Basic Rate: Negotiable

▶ **MAGNA STUDIOS**

11044 Burbank Blvd.
North Hollywood, CA 91601
818-985-9957
Contact: Glenn Washington
Basic Rate: Negotiable

▶ **MAJOR MUSIC**

"Call for location" 818-752-2521
Contact: David
Basic Rate: \$25/hr.

▶ **MAMA JO'S STUDIO**

8321 Lankershim Blvd
North Hollywood
818-955-9010
Contact: Frank Day
Basic Rate: Call for rates

▶ **MAN ALIVE PRODUCTIONS**

818-753-3959
Contact: Paul Tavenner
Basic Rate: Call for rates

▶ **MASTER CONTROL**

3401 W. Burbank Blvd.
Burbank, CA 91505
818-842-0800
Contact: Ron Corbett

▶ **MASTER TRACKS RECORDING & MULTI-MEDIA**

402 Loma Alta Dr.
Santa Barbara, CA 91309
805-966-6374
Contact: T. David Sommers
Basic Rate: \$65/hr

▶ **MAXIMUS MEDIA**

2727 N. Grove Industrial Dr., #111
Fresno, CA 93727
(209) 255-1688
Contact: Cindy Schoonmaker
Basic Rate: \$75/hr.

▶ **MEDIA COMPLEX STUDIOS**

2323 Corinth St.
West Los Angeles, CA 90064
310-477-1938
Contact: David Devore
Basic Rate: Call for rates

▶ **MEDIA VENTURES**

1547 14th St.
Santa Monica, CA 90404
310-260-3171
Contact: Patrick McDowell
Basic Rate: Call for rates

▶ **METRONOME RECORDING STUDIO**

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

▶ **METRO SOUND**

Granada Hills, CA
818-366-5588
Contact: Tom Thomas
Basic Rate: Call for rates

▶ **MIGHTY MITE**

11288 Ventura Blvd
Suite 372
Studio City, CA
213-851-7455
Contact: Vaughn Verdi
Basic Rate: \$30-50/hr.
Featured Equipment: 32 track digital, 16 track analog, KRK Monitoring, Focusrite EQ, Summit tube EQ, Demeter tube preamp, ADL and Summit tube compressors, Neumann, AKG, Sennheiser and Shure microphones, Lexicon, Eventide, Roland, Yamaha and Ensoniq outboard gear. Mackie 32 - 8 console and more.

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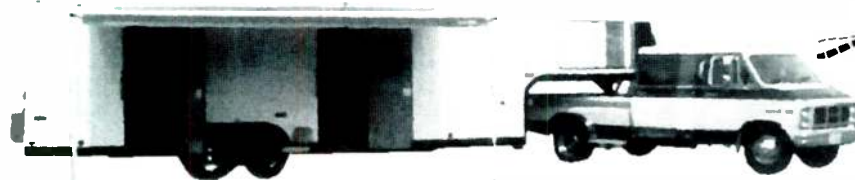
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Clients: Nina Hagen, the Drifters, George Clinton.
Comments: Huge day-lit control room. Very relaxed atmosphere.

■ MILAGRO SOUND RECORDERS
 230 S. Orange St.
 Glendale, CA 91204
 818-545-8398
Contact: Mario Salinas
Basic Rate: Call for rates

■ THE MIXING LAB
 11542 Knott Ave., #9
 Garden Grove, CA 92641
 714-373-0141
Contact: Thom Roy
Basic Rate: Call for rates

■ MUSIC BOX RECORDING STUDIO
 1146 N. Western Avenue
 Hollywood, CA 90029
 213-462-7761
Contact: Mike Wolf
Basic Rate: Negotiable
Featured Equipment: Trident 80-B-58 input with automation, Studer A-80 Mark IV 24 track w/Dolby, A-80 2 track, Panasonic 3700, Urie 813-B's, NS10's, Eventide H-3000, LA 2A, Urie 1176's Eco-Plate, Lexicon 200, Drawmer Gates, Avalon Mic Pre's Neumann U-67's, U-87, AKG-414's, 451's, D-112, Sennhesier 421's, Yamaha C-7 Grand Piano.
Special Services: Best prices on complete production packages. Block rates. Recording classes.
Clients: Courtney Love (Hole), Edgar Winter, Andy Johns, Agent Orange, Carmine Appice, Mikey Davis, Slash-Matt Sorum (Guns N' Roses), Billy Vera, Elliot Easton (the Cars), 1000 Mona Lisas, Michael Ruff.
Comments: Large 40x16 Studio. Huge live drum and acoustic sounds. Our friendly staff are also ace musicians who can help translate your songs and performance into CD quality masters. Spacious lounge, enclosed parking. Clean, comfortable, well maintained, affordable. Call for a free consultation and appointment.

■ MUSIC GRINDER STUDIOS
 5540 Hollywood Blvd.
 Hollywood, CA 90028
 213-957-2996
Contact: Ron Filecia/Carol Davis
Basic Rate: Call for rates
Featured Equipment: Studio A: 72 input 6072 SSL console, G-computer, Total Recall 20 Neve Mic-Pre/Eq modules, Studer A800, custom TAD monitor system, large tracking room with 4 iso booths, 12 channel headphone mixing stations, private lounge. Studio B: NEVE, 64 input automated Neve 8108 console, Studer A827 TAD monitors, live room w/iso booth, private lounge.
Special Services: Secured parking.
Clients: Madonna "Take A Bow," Green Day "Long View" and "Welcome To Paradise," TLC "Red Light District," Anita Baker, Vanessa Williams, Snoop Doggy Dogg, Queensryche.

■ NON STOP MUSIC
 c/o 14711 Gledhill
 Van Nuys
 818-891-1030
Contact: George
Basic Rate: \$40/hr.
Featured Equipment: Harrison Series X 80 input, 16 group gs/total recall fully automated console. 10 channels vintage Neve inputs. U-47 tube mic, digital editing and mastering.

■ NRG RECORDING SERVICES
 11128 Weddington Street
 North Hollywood, CA 91604
 800-760-7841
Contact: Thomas Schelly, Studio Mgr.
Basic Rate: Call for rates
Featured Equipment: NRG Recording Services boasts two state-of-the-art recording studios in their new 10,000 square foot building featuring two classic Neve consoles; a 64 input 8068 and a 64 input 8078 both with Flying Faders automation. The facilities offer Studer 827 recorders, extensive selection of tube microphones, outboard gear, and vintage instruments. Hammond B-3 organ and Yamaha Concert Grand Pianos.
Comments: Large live tracking and control rooms with high ceilings. Amenities include separate lounges with satellite TV, pool table, full kitchen, dining room and wet bar. Design

by award-winning architects and acoustical consultants, studio baurton.

■ #1 MUSIC & SILENCE RECORDING
 11318 Ohio Ave.
 Los Angeles, CA 90025
 310-312-1874
Contact: Jeff Klein
Basic Rate: \$50/hr.

■ O'HENRY SOUND STUDIOS
 4200 W. Magnolia
 Burbank, CA 91505
 818-563-4200
Contact: Greg Curtis
Basic Rate: Call for rates

■ OCEAN STUDIOS, BURBANK
 435 S. San Fernando Blvd.
 Burbank
 818-955-9010
Contact: Frank Day
Basic Rate: Call for rates

■ OLIVE STREET DIGITAL POST RECORDING STUDIO
 2311 W. Olive St.
 Burbank, CA 91506
 818-559-1417
Contact: Steven Applebaum
Basic Rate: \$75/hr. (includes engineer)

■ ONE ON ONE RECORDING
 5253 Lankershim Blvd.
 North Hollywood, CA 90046
 818-761-3882
Contact: Studio Manager
Basic Rate: \$1,800-\$2,200/day

■ ONE UP PRODUCTIONS, INC.
 1645 N. Vine St., #614
 Hollywood, CA 90028
 213-957-9007
Contact: Fred Person
Basic Rate: \$65/hr.

■ PACIFIC CHATEAU RECORDING SERVICES
 2537 Pacific Coast Hwy., Building D Suite 329
 Torrance, CA 90505
 310-719-9292
Contact: James Abbas
Basic Rate: \$25/hr.

■ PACIFICA STUDIOS
 2620 La Cienega Ave.
 Los Angeles, CA 90034
 310-559-9777
Contact: Mike, Myles, Glenn
Basic Rate: Call for rates

■ PARAMOUNT RECORDING STUDIOS
 6245 Santa Monica Blvd.
 Los Angeles, CA 90038
 213-465-4000
Contact: Adam or Mike
Basic Rate: \$20-75/hr.

■ TOM PARHAM AUDIO PRODUCTIONS
 1140 S. Cypress, #D
 La Habra, CA 90631
 714-871-1395
Contact: Tom
Basic Rate: \$40/hr.

■ PENGUIN RECORDING
 P.O. Box 91332
 Pasadena, CA 91109-1332
 213-259-8612
Contact: John Strother or Rose Landauer
Basic Rate: \$30/hr. (2 to 8 track)
 Starting at \$40/hr. (16 to 24 track)

■ POWERHOUSE MULTIMEDIA
 19347 Londelius St.
 Northridge, CA 91324
 818-993-4778
Contact: Jeff or Paul Stillman
Basic Rate: Call for rates
Featured Equipment: Neve 8108 console, Studer A80 24 and 2 track MXS, Ampex 104 1/2" 4 track, 3M 1/4" 2 track and assorted 2-4 track reel-to-reels, Hafler amps, JBL 4435 bi-radials w/titanium drivers and 18" subwoofers, Neumann, AKG, Calrec, Shure, Sennhesier mics, Focusrite, Teletronix, Urie, Eventide, Lexicon 300-224-200, etc. Numerous gates, EQs and compressors. 7-foot Kawai Grand, multi-synths and drum MXS, Roland 770 sampler.
Special Services: Digital editing, pre-mastering, photo-video stage. Computer graphics for CD jackets, posters, etc.
Clients: From Black Sabbath to Stephen Bishop, Ruthless Records, NBC, Pioneer-Laserdisc, Hermdale Pictures, A.I.P., Morgan Creek Productions, etc.

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- Trident TSM-40 Mixer
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- Lexicon 300; 200; PCM-70, etc.
- Timeline micro-lynx synchronizer
- Sony 9850 3/4" video
- Sony 32" color monitor
- Live room w/mics
- Mac IIX w/50 MHz acceleration
- 20 meg RAM - Gigabyte harddisc
- 2 Samplecells - Wavestation A/D



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3701 Inglewood Ave., Suite 133
Redondo Beach, CA 90278
310-214-0370
Contact: Jeffrey Howard
Basic Rate: Call for rates

PUBLIC RECORDING

1220 Pioneer, #1
Brea, CA 92621
714-526-0323
Contact: Dave Longueay
Basic Rate: \$30-50/hr.

PYRAMID PRODUCTIONS

14272 Franklin Ave., Suite 210
Tustin, CA 92680
714-730-5500
Contact: Virgil Gentile or Mike Metz
Basic Rate: Call for rates

RECORD PLANT

1032 N. Sycamore
Hollywood, CA 90028
213-993-9300
Contact: Talin Avedikian
Basic Rate: Call for rates
Featured Equipment: SSL 1, 96 input SSL 8000 "G" with Ultimatum. SSL 2, 72 input SSL 4000 "G" series console with "E" and "G" eq's. SSL 4, SSL 4080 "G+" series console and computer with live tracking room, and Ultimatum. SSL 3, 80 input SSL 9000 "J" Series with DiskTrack System and Ultimatum. Miniplant, Neve Capricorn Digital Console, very affordable overdub & tracking room.
Special Services: Excellent technical and client service support.
Clients: Aerosmith, Black Crowes, Michael Bolton, Danzig, Eagles, Guns N' Roses, Janet Jackson, Michael Jackson, Prince, Motley Crue, Pearl Jam, Neil Young, Nine Inch Nails, Luis Miguel, Bonnie Raitt, Bruce Springsteen, Red Hot Chili Peppers, Barbra Streisand, Van Halen, and many more.

RECORD WAY STUDIOS

15713 Romar St.
North Hills, CA 91343
818-893-0258
Contact: Dave Javu Morse
Basic Rate: \$25/30/35/per hr.
Featured Equipment: 24/48 Track 2" analog and 24 track ADAT. Custom built soundtracks 64 input automated console. Killer live drum sounds. CD-pre-mastering and digital editing suite.
Comments: Many Gold and Platinum album credits since 1982. Highly experienced engineers with a commitment to meet our customers' needs. Call for brochure and rate sheet.

RED ZONE STUDIOS

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

REEL SOUND STUDIOS

5624 Vineland Ave.
Studio City, CA 91601
818-769-8242
Contact: Eric or Hilda
Basic Rate: \$25-125/hr.

RIGHT BRAIN STUDIOS

1142 Abbott Kinney Blvd.
Venice, CA 90291
(310) 396-7782
Contact: Adam Willner
Basic Rate: \$40/hour.

THE ROCKETT PLANT RECORDERS

4106 W. Burbank Blvd.
Burbank, CA 91505
818-846-6505
Contact: Robert Pineda
Basic Rate: Call for rates

ROCKS' COOL RECORDS

14757 Keswick St.
Van Nuys, CA 91405-1206
(818) 904-9400
Contact: Willie Basse
Basic Rate: Call for rates

ROLLTOP STUDIO

P.O. Box 17203
San Diego, CA 92177
619-571-5031
Contact: Tim Coffman
Basic Rate: \$50/hr.

ROSE STUDIOS

1098-B Rose Ave.
El Centro, CA 92243
619-352-5774
Contact: Danny Berg

RUMBO RECORDERS

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

RUSK SOUND STUDIOS

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

SATURN SOUND

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

SKIP SAYLOR RECORDING

506 N. Larchmont Blvd.
Los Angeles, CA 90004
213-467-3515
Contact: Skip Saylor
Basic Rate: Call for rates
Featured Equipment: SSL 4080 G w/ Ultimatum and Total Recall, 52 input/84 return API/Sunset Sound Industries Neve 8014 console, Studer A800 MK III 24 track (3), Ampex ATR 102 and 104 (2 each), Yamaha grand piano, Panasonic SV-3700 (4), Studer cassette A-721, Lexicon 480 L/224XL, Neve 1073 and 31105s, etc.
Clients: Guns N' Roses, k.d. lang, Stevie Wonder, Elton John, Ice Cube, Tony! Toni! Tone!, Duran Duran, D.J. Quik, Bon Jovi, and many more.

SCORE ONE RECORDING, INC.

5500 Cahuenga Blvd.
North Hollywood, CA 91601
818-762-6902
Contact: Al Johnson

Basic Rate: \$125/hr.

Featured Equipment: 2 studios, both 24 track with Dolby SR, Sync to Video, Grand Piano, Automation, Pro Tools.
Special Services: Digital editing, post production, foreign language, cartoons, books on tape, scoring, commercials.
Clients: Disney, Berlitz, DIC, Shari Lewis, Electronic Arts, Broderbund.
Comments: We give good sound!

SCREAM STUDIOS

11616 Ventura Blvd.
Studio City, CA 91604
818-505-0755
Contact: Jeanne
Basic Rate: Varies
Featured Equipment: SSL G 64 inputs, digital and analog multitracks, 2 tracks and DATS. Tons of outboard.
Special Services: Producers and mixers: Don Gehman, Michael Wagener, Andy Wallace, Butch Vig, Matt Wallace, David Leonard, Greg Penny, Garth Richardson, Peter Collins.
Clients: Albums mixed, recorded or both: Nirvana's *Nevermind*, Hootie And The Blowfish's *Cracked Rear View*, Rage Against The Machine, Soul Asylum's *Gravedancers Union*, *Reality Bites* Soundtrack, Ozzy Osbourne's *No More Tears*, Janet Jackson's *Black Cat*, Alice In Chains' *Jar Of Flies*, Faith No More's last two albums, Dwight Yoakam's *This Time*, Extreme's *More Than Words*, Snoop Doggy Dogg, Skid Row, Indigo Girls.
Comments: Cozy, quiet, private. Located near most major record and film companies. 33 restaurants within a mile.

SEACOAST RECORDING STUDIO

926 Turquoise St.
San Diego, CA 92109
619-488-4443
Contact: Studio Mgr.
Basic Rate: Call for rates

SELAH RECORDING STUDIO

10551 Bloomfield
Los Alamitos, CA 90720
714-898-5220
Contact: David Gehlar
Basic Rate: Call for rates

SF AUDIO SOUND & RECORDING STUDIOS

5290 E. Huntger Ave.
Anaheim, CA 92807
800-900-AUDIO
Contact: Steve Forster
Basic Rate: Call for rates

SIGNATURE SOUND

5042 Ruffner St.
San Diego, CA 92111
619-268-0134
Contact: Anna Ortega
Basic Rate: Call for rates

SIMON'S GHOST RECORDING

P.O. Box 58684
4440 District Blvd.
Los Angeles, CA 90058
213-585-1890
Contact: Mitch or Tommy
Basic Rate: \$45/hr. (Block rates available)
Featured Equipment: Soundcraft Sapphyre, Otari MX-80, Focusrite Mic Pre EQ, Lexicon 300, Eventide H-3000 D/SE, ADL 1000 Tube Compression, Drawmer, Halfer, Neumann, Sennheiser, AKG, Coles.

Special Services: G.K. and Mesa guitar and bass amps available at no charge.
Comments: Great facility - two spacious rooms, 2 Iso, large control room, beautiful acoustics.

SONGWRITERS' M' MUSICIANS' S(N'M) RECORDING AND VIDEO

P.O. Box 6235
Santa Barbara, CA 93160
805-964-3035
Contact: Ernie Orosco or Greg Lewolt
Basic Rate: Negotiable, barters welcome.

SONORA RECORDERS

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

SOUND CITY STUDIOS

15456 Cabrillo Rd.
Van Nuys, CA 91406
818-787-3722
Contact: Shivaun O'Brien
Basic Rate: Call for rates
Featured Equipment: Neve 8028, Neve 8038, Studer A800 24 track recorders, Lang EQ's, Pultec, 1176's, LA2A's, Tube Tech, vintage outboard gear and microphones.
Clients: Red Hot Chili Peppers, Tom Petty, Nirvana, Black Crowes, Tool, Rage Against The Machine, Frank Black, L7, the Jayhawks.

SOUND MASTER RECORDING STUDIOS

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

SOUNDCASTLE

2840 Rowena Ave.
Los Angeles, CA 90039
213-665-5201
Contact: Candace Corn
Basic Rate: Call for rates

SOUNDER RECORDING STUDIOS

17021 Chatsworth St.
Granada Hills, CA 91344
818-366-0995
Contact: Joe Seta
Basic Rate: Call for rates

SOUNDSTATION: UK

P.O. Box 8422
Universal City, CA 91618
818-753-6638
Contact: J. Sinclair
Basic Rate: Call for rates

STANDING ROOM ONLY

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

STARBASE

4151 S. Main St., Suite Y
Los Angeles, CA 90037
213-231-7172
Contact: Roy Alfred, Jr.
Basic Rate: \$60/hr. primetime single hour

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Featured Equipment: A variety of formats available including 24 track analog and ADAT digital. A killer 2-story drum room and plenty of large live isolation rooms. Also drums, guitars and amps. Keyboards available.
Special Services: Our claim to fame is our talented people. We work hard with band on pre-production to make sure they get what they want plus some.
Clients: Quote Grinchfest: "The vibe is more like a nightclub than a studio and it really enhanced the energy on tape." Quote Vertigo Children: "These guys are amazing. Our tape blew away our A&M Records demo."
Comments: We have a "satisfied or no pay" guarantee.

J STREAM AUDIO PRODUCTION
 714 751-7226
Contact: Bill Burgess
Basic Rate: Mobile recording, \$35/hr.

J STUDIO CAT PRODUCTIONS
 1600 N. Wilcox
 Hollywood, CA 90068
 213-871-CATS
Contact: Aaron Conner or Paul Andris
Basic Rate: Call for rates

J STUDIO CITY SOUND & VIDEO
 4060 1/2 Laurel Canyon Blvd.
 Studio City, CA 91604
 818-753-1900
Contact: Sam Libraty
Basic Rate: \$65/hr.

J STUDIO DEE
 3306 Glendale Blvd. #4
 Los Angeles, CA 90039
 213-662-9595
Contact: Huey Dee
Basic Rate: Call for rates
Featured Equipment: Sony JH 24, Trident 24 (64 inputs), (6) Alesis ADATs, Fostex G16, Tascam 38, Sony DATs, Marantz CD Recorder, (3) Eventide Harmonizers, Lexicon 224 XL, TC 2290, Tube EQ & Compressors, Neve, API, Summit, Demeter Mic-Pre's, Neumann U87.
Special Services: DAT or source to CD, up to 48 track, transfer format 8-16-24 track. Programmers available.
Clients: Body Count, Rodney O & Joe Colley, Tescha Campbell, Holly Hunter, Shelly Michelle, John & Maggie Mayall, Rick Vito, Gary Myrick, Fear Factory, Brujria, Billy Gould "Faith No More," AKB, Sugar Minot, "D" Pocket Production.
Comments: "Big Studio Sound at Small Studio Budget."

J STUDIO 32
 7188 Sunset Blvd, Ste 204 B-4
 Hollywood, CA 90046
 213-874-9682
Contact: Carlos Flores
Basic Rate: Call for rates

J STUDIO 56
 7000 Santa Monica Blvd.
 Los Angeles, CA 90038
 213-464-7747
Contact: Caludia Lagan
Basic Rate: \$100-175/hr.
Featured Equipment: Consoles: Neve VR-60, Trident 80-B, Neve 8028. Tape Machines: 2 x Studer 820, 2 x Otari A80, 3 x Tascam DA-88. Lots of great mics and outboard gear including tube limiters and compressors.

J STUDIO K
 Long Beach Peninsula
 Long Beach, CA 90803
 310-434-0431
Basic Rate: \$15-25/hr.
Featured Equipment: Mackie 32-8 Buss Board, Alesis ADAT format.

J STUDIO ON WHEELS
 339 W. Windsor, Suite 6
 Glendale, CA 91204
 818-243-6165
Contact: John Falzarano
Basic Rate: Call for rates
Featured Equipment: 7-DA88 Digital, 2-2" Ampex 1200's, 1-3M M79 AN API 44 input console, Amek w/ Valley People trans amp mic pre's and AN Audiotronics.
Special Services: We specialize in mobile recordings. Album projects, audio for video, MIDI dumps, live concerts, anytime, anywhere.
Clients: Johnny Cash, Terence Trent D'Arby, Doug Stone, Bush, Bijan, EBI, Little Texas, Cracker, Rollins Band, Van Morrison, the Mavericks, Stone Temple Pilots, the Tractors and Slayer.
Comments: 3-complete studio on wheels w/ headphones, effects, limiters, multitracks and microphones. 3 different prices.

J STUDIO ONE RECORDING
 1015 E. North St.
 Anaheim, CA 92805
 (714) 776-6167
Contact: John Vestman
Basic Rate: Please call for rates

J SUNBURST RECORDING
 10313 W. Jefferson Blvd.
 Culver City, CA 90232
 310-204-2222
Contact: Bob Wayne, Director
Basic Rate: \$50-80/hr.

J SUNSET SOUND
 6650 Sunset Blvd.
 Hollywood, CA 90028
 213-469-1186
Contact: Lisa Haines
Basic Rate: \$125-140/hr.
Featured Equipment: Studios 1 & 3: Sunset Sound custom discrete consoles. Studio 2: Neve 8088 with Flying Faders Automation. Studio 1: GML Fader Automation, (3) live echo chambers, (4) Martech EMT-140 plates Studer and Ampex tape machines, 150+ microphones.
Special Services: Large secured parking area, basketball court, ping pong, gas barbecues, terrific staff including full-time maintenance support.
Clients: Records-70%, film-20%, commercials-10%.
Comments: 35 years old and still going strong! Complete technical and cosmetic overhaul in 1995 and poised for the new millennium!

J SUNSET SOUND FACTORY
 6357 Selma Ave.
 Hollywood, CA 90028
 213-467-2500
Contact: Phil MacConnell
Basic Rate: Call for rates

J SUNWAVE AUDIO
 10800 Rose Ave., Suite 23
 Los Angeles, CA 90034
 310-815-9375
Contact: Bob Goold
Basic Rate: Call for quote

J THE SYNE
 15106 Leadwell St.
 Van Nuys, CA 91405
 818-386-5170
Contact: Mekhat Sa-Ra, owner
Basic Rate: \$20/hr. with engineer
Featured Equipment: Mackie 8 Buss 48 inputs, ADAT's BRC, KRK 7000B Vision 2.0, E-Mu Sampling. Various synths and drum machines with large sound libraries. Wide selection of mics and outboard gear. DAT Mastering.
Special Services: In-house songwriting & production staff. Bios, copyrights, consulting.

J TALON RECORDING/THE TALON COMPANY
 11304 Chandler Blvd., #857
 N. Hollywood, CA 91603
 (818) 985-6110
Contact: John Sutton, Mikey Davis
Basic Rate: Varies, negotiable.

J TEMPO RECORDING
 723 N. Seward St.
 Hollywood, CA 90038
 213-468-9200
Contact: Sam Winans
Basic Rate: Call for rates

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

J THREE PALMS MUSIC
 23715 West Malibu Rd. #488
 Malibu, CA 90265
 310-589-9729
Contact: Chris Julian
Basic Rate: Call for rates

J TINY LIGHTS, INC.
 1441 N. McCadden Pl.
 Hollywood, CA 90028
 213-462-5718
Contact: Michael Momm
Basic Rate: \$45-95/hr.

J TONWOOD STUDIOS
 11164 Burbank Blvd.
 North Hollywood, CA 91601
 818-755-0916
Contact: Michael Sena, Scott Gaines
Basic Rate: \$40/hr. and up
Featured Equipment: Oramsonics BEQ 32 mixing console, MCI JH24 w/24 and 16 track heads, 1/2" 80-8 w/NR, Tannoy, Westlake Audio, Yamaha Monitors, Crown power amps, Neumann, AKG, Sennheiser, Sony, Shure mics, Yamaha grand piano.
Special Services: Studio owners are musicians, composers, and producers capable of writing and recording everything from film scores to contemporary jazz, from "alternative" rock to commercial jingles.

J TOP QUALITY DEMOS
 Los Angeles
 310-820-5781
Contact: David A.
Basic Rate: Call for rates

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

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

J THE TRACK HOUSE
 14749 Oxnard St.
 Van Nuys, CA 91411
 (818) 781-BAND (2263)
Contact: The Track House
Basic Rate: \$50/hr.
Featured Equipment: Alesis ADAT's (5), Otari MX-80 24 track, Studer A-80 2 track analog, Neumann U-47, AKG C-12, 1927 Steinway grand, Tube Tec mic pre's and EQ's.
Special Services: Video services.

J TRAX RECORDING & POST
 6520 Sunset Blvd.
 Hollywood, CA 90028
 213-856-8729
Contact: Robyn Whitney
Basic Rate: \$40-65/hr., package deals for post-production.
Featured Equipment: Neve automation, DDA console, Soundcraft console, Otari MX80's, DA-88, Groove tube mic, Demeter tube pre-amps, Pro Tools Digital editing, 3/4" lock-to-picture, Yamaha C7 Grand Piano.
Special Services: Full service post-production. Film/TV Music Supervision with Michael Flicker and Michael McDonald. Lock-to-picture available in all 4 rooms. 300K sound effects available.
Clients: Patti Austin, IV Example, Michael Nesmith, Tone Loc, Lalo Y Los Descalosos, Billy Preston, Vybe, Windham Hill, Immature, Michael Wolff, Bobby Womack, Hellicasters, Tommy Tune, Patti LaBelle, Peter Matz, Bone, Thugs N Harmony, Portrait.
Comments: Trax is considered to be one of the finest budget conscious studios in California for the past 15 years. Beautiful building, great parking, nice folks.

J TUTT & BABE MUSIC
 950 2nd St., Suite 304
 Santa Monica, CA 90403
 310-395-4835
Contact: Guy Marshall
Basic Rate: Call for rates

J 24 PLUS
 15160 Raymer St.
 Van Nuys, CA
 818-782-0763
Contact: Ritchie
Basic Rate: \$65/hr.; block rates available
Featured Equipment: Amek console, 36 input, 24 Buss, Sony JH-24 multitrack, Urei 809's, Urei 1176's, AKG 414's, vintage Marshalls. Huge tracking room, 15-foot ceiling.
Special Services: Specialize in live bands, recording and mixing for CD production. Amazing guitar and drum sound.
Clients: Geezer Butler, Vivian Campbell, Nick Menza, James Kotak, Roy Z, Ken Hensley, Chuck Berry, Ku De Tah, Bottom 12, Last Temptation, Billy Peek (Rod Stewart).

J TWO GUYS FROM THE VALLEY
 5530 Cahuenga Blvd.
 North Hollywood, CA 91601
 818-985-2114
Contact: Baraka
Basic Rate: Call for rates

STUDIO THREE 2
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 4901 Morena Blvd.
 Suite 502
 San Diego, CA 92117

Featured Equipment: Mixing consoles: Automated Trident 80 Series with 64 inputs for mixdown, Neve 1272 mic pre's, Otari Sound Workshop Series 30 console; Tape machines (analog/digital): Otari MTR 9011 24 track, Alesis ADATs 32 track, Alesis BRC, Otari MTR 10 2 track, (2) Panasonic 3700's RDAT Digital, Tascam 122 Pro Cassette Deck, Alesis A11, Technics RSB 969 Pro Cassette Desk, DBX CD Player, Syquest 200, CD Rom; Digital Editing: Pro Tools 3, Sound Designer 2.81, Sample Cell, Digital Performer 1.5; Processing: Lexicon 200, (2) Lexicon PCM70's, Lexicon PCM42, (2) Eventide Harm 949's, (2) Drawmer DS 201's, (2) DBX 160X's, DBX 150 Noise Reduction, Urei LA2A, (5) Urei 1176, (2) White 440 EQ's, Roland SRV 2000, Yamaha D1500, SPX 90, Alesis Quadraverb Plus, (2) Opcode Studio 3's, Korg DDL, Boss Digital Reverb; Monitors: Yamaha NS 10's, Urei 813A's, EV Sentry 100's, JBL 4311's; Amplifiers: Perreau, Yamaha, Crown, BGW; Headphones: Fostex, AKG, Beyers, Sennheisers, Sony; Microphones: Neumann U47, U87, AKG 414's, AKG D12 E, Sennheiser 421's, Shure SM57's, 58's, Beyer M69's, M500's, M160's, EV PL20, Crown PZM; Computers: Quadra 900/24 Meg Ram, Duo 230 with dock, Macintosh SE30 5/40, 1.2GiG HD; Music Software & Graphics Software: Pro Tools, Sound Designer, Performer, Digital Performer, Alchemy, Photoshop, Freehand, Illustrator, Quark Xpress; Instruments/Amps Rentals: Roland JV 80, Alesis D4, Marshall 4x12 Slant Cabinet; Solidano Sio 100, Fender Telecasters, Stratocasters, Ampeg SVT 8x10 cabinet, Lab Series 100W Head.

VALLEY CENTER STUDIOS
5928 Van Nuys Blvd.
Van Nuys, CA 91401
818-989-0866
Contact: Mark Antaky
Basic Rate: Studio 1: \$45-65/hr.; Studio 2: \$20/hr.

THE VILLAGE RECORDER
1616 Butler Ave.
West Los Angeles, CA 90025
310-478-8227

Contact: Robin Bulla
Basic Rate: Call for rates
Featured Equipment: Studio A: SSL 4000 Series 64 inputs with "G" computer. Studio B: Neve VR-72 with Flying Faders. Studio D: Neve VR-60 with Flying Fader. All rooms have Studio A800 multitrack tape machines, Dolby SR.
Special Services: Specialize in record production and video post.
Clients: Snoop Doggy Dogg, Nine Inch Nails, Counting Crows, Michelle Shocked, Pink Floyd, Tom Petty, Rolling Stones, Fleetwood Mac, Bob Dylan, Diana Ross, Barbra Streisand.
Comments: Rooms best suited for tracking, mixdown, overdubs and film/video scoring.

WEIR BROTHERS RECORDING STUDIO
5217 Lankershim Blvd.
North Hollywood, CA 91601
818-980-9608, 818-980-3909
Contact: Tom Weir, Jussi Tegelman
Basic Rate: \$50/hr.

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

WESTLAKE AUDIO
7265 Santa Monica Blvd.
(@ 8447 Beverly Blvd.)
Los Angeles, CA 90046
213-851-9800
Contact: Steve Burdick, V.P. Studio Operations
Basic Rate: \$75-225/hr.
Featured Equipment: (1) SSL G series 56 input console, (1) Neve VR series 72 input console with Flying Faders Automation, (2) Neve V3 series 60 input consoles with Flying Fader Automation, the other has Necam 96 Automation. Other consoles include Trident, Soundcraft and Sony. Studer, Sony and Ampex analog X-850, Akai Adam, Alesis ADAT, Sony PCM 800. All types of outboard goodies and mics!!!

Special Services: Pro Tools 3 Digital Audio Editing with finest operators on the planet. Yamaha CD recording, analog and digital transfer and dubbing services. Pro audio rental and sales department.
Clients: All record companies and their artists.
Comments: (2) beautiful production rooms fully equipped (with up to 48 tracks of recording) for MIDI tracking and acoustic overdubs for those on a tighter budget.

WESTSIDE BEAT
2615 1/2 Wilshire Blvd.
Santa Monica, CA 90404
310-264-6630
Contact: Allen Glymph
Basic Rate: Call for rates

WESTSIDE MUSIC STUDIOS
Los Angeles, CA 91405
310-641-5608
Contact: Michael or Keyes
Basic Rate: \$25-50/hr.

WESTWORLD RECORDERS
16760 Stagg St.
Van Nuys, CA 91406
818-782-8449
Contact: Jerry or Bob
Basic Rate: Negotiable

WHAT! PRODUCTIONS
4354 Laurel Canyon Blvd. #253
Studio City, CA 91604
818-372-9419
Contact: Scott Erickson/Jorge Lopez
Basic Rate: \$25/hr. (project rates available)
Featured Equipment: Recording: 24 track ADAT w/BRC; Console: Tascam 32x8; Processing: Quadraverb 2, Midiverb III, DP4, Aphex 107 mic pre, Behringer Composer; Sequencing: StudioVision A/V, Performer; Keyboards: D4, PC88mx, TG55, Ensoniq EPS, Juno 106, JV 80, Emu Morpheus, Boss DR660; more on the way.
Special Services: Vocal/live arrangements/orchestrations. Extensive Latin experience, translations available.
Comments: Berkeley College grad, arranging credits include: Barry Manilow, the Manhattan Transfer, Luis Miguel and others.

EVAN WILLIAMS COMMUNICATIONS
Box 545
Corona del Mar, CA 92625
714-548-9121
Contact: Sherry
Basic Rate: \$60

WINETREE
Rancho Cucamonga, CA 91730
909-980-4242
Contact: Bob Dire
Basic Rate: Call for rates and demo packages
Featured Equipment: Harrison MR-4 automated console, Otari MTR-9011 2"-24 track, Neve, Boulder & Tube pre-amps, UREI LA-3A's, 1176's, 1178 limiters, Lexicon reverbs, Eventide ultra-harmonizer, & much more. Mac-Performer MIDI system, Tannoy monitors.
Special Services: Digital editing, mastering, real-time DAT to cassette duplicating.
Comments: 19 yrs. in business gives us the experience to offer quality product at affordable rates.

ZULU PRODUCTIONS
Beverly Hills
310-659-4397
Contact: Thomas Jenkins
Basic Rate: Call for rates

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RCC "Red Light Special"
Green Day "Longview"***

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In addition to our comprehensive Fourteenth Annual Guide To SoCal Recording Studios, we have also included a select guide to independent recording engineers and mixers, as well as a few management companies specializing in the representation of studio professionals. We apologize to any indie engineers and management companies we may have inadvertently missed.

Compiled by Jeremy M. Helfgot

MANAGEMENT COMPANIES

- THE STEVE MOIR COMPANY**
 116101 Ventura Blvd.
 Suite 325
 Encino, CA 91436
 818-995-8707
 FAX 818-995-8705
Contact: Steve Moir, Thom Trumbo, Lisa Marie-DeFranco
Clients:
 DAVID BARRATT
 MICHAEL BOSLEY
 DAVID CASTELL
 TERRY DATE
 EDDIE DELENA
 ROB EATON
 HUMBERTO GATICA
 BEN GROSSE
 JEFF HENDRICKSON
 CHRIS LORD-ALGE
 TOM LORD-ALGE
 GREG LADANYI
 BRIAN MALOUF
 PAT MORAN
 JIM RONDINELLI
 ED STASIUM
 STEVE SYKES

- PILOT TRIBE ENTERTAINMENT**
 201 N. Robertson Blvd.
 Suite A
 Beverly Hills, CA 90211
 310-247-2766
 FAX 310-247-9117
Contact: Bob Raylove
Clients:
 BROOKS ARTHUR
 DANA JON CHAPPELLE
 TERRY CHRISTIAN
 BILL DRESCHER
 JIM GAINES
 DAVE "RAVE" OGILVE
 ERIK ZOBLER

- SUBSONIC**
 11908 Ventura Blvd.
 Suite 201
 Studio City, CA 91604
 818-762-5648
 FAX 818-762-8224
Contact: Frank Volpe, Shirley Brown
Clients:
 ROBBIE ADAMS
 RONNIE CHAMPAGNE
 PETE LORIMER
 MICK MAINSBRIDGE
 DJ POOH
 WARREN WOODS

WORLDS END (AMERICA)
 183 N. Martel
 Suite 270
 Los Angeles, CA 90036
 213-965-1540
 FAX 213-965-1547
Contact: Sandy Robertson or Diane Medak

INDIE ENGINEERS

- ELTON AHI**
Engineer/Mixer
 Rusk Sound Studios
 1556 N. La Brea Ave.
 Hollywood, CA 90028
 213-462-6477
Specialty: Film.

- JIM ALBERT**
Engineer
 The Rockett Plant
 4106 W. Burbank Blvd.
 Burbank, CA 91505
 818-846-6505
Specialty: Rock

- JAY BARNETT**
Engineer
 1717 Lincoln Blvd.
 Venice, CA 90291
 310-306-0950
Specialty: Roots rock, R&B

- ROBERT M. BILES**
Engineer
 2202 1/2 Commonwealth Ave.
 Los Angeles, CA 90027
 213-913-3048
Specialty: Live sound, rock, jazz, fusion

- ANDREW BUSH**
Engineer/Producer
 Grandma's Warehouse
 355 Glendale Blvd.
 Los Angeles, CA 90026
 213-484-8844
Specialty: All styles.

- JUDY CLAPP**
Engineer
 Entertainment Management, Inc.
 223 W. Alameda
 Suite 101
 Burbank, CA 91502
 310-306-0929
Specialty: All, including commercials

LARRY COX PRODUCTIONS
Engineer/Producer
 18219 Sylvan St.
 Reseda, CA 91335
 818-342-7015
Specialty: All styles.

MAURICE GAINEN
Engineer/Producer
 921 Tularosa Dr.
 Los Angeles, CA 90026
 213-662-3642
Specialty: All styles. Studio only.

MATTHEW GRUBER
Engineer/Mixer
 937 Hilldale St., Suite 6
 West Hollywood, CA 90069
 310-289-1632
Specialty: Rock

CLIFF GYNN
Engineer/Mixer
 Kip Gynn Sound
 15 Horizon Ave.
 Venice, CA 90066
 310-397-7758
Specialty: Production sound mixing.

CONNIE HILL
Engineer
 Mad Dog Studios
 1717 Lincoln Blvd.
 Venice, CA 90291
 310-306-0950
Specialty: Alternative, hard rock.

ROSS HOGARTH
Engineer/Producer
 Hoax Productions
 4220 Colfax Ave., Suite 112
 Studio City, CA 91604
 818-506-8608
Specialty: Natural sound.

BILL JACKSON
Engineer
 7511 Ruffner Ave.
 Van Nuys, CA 91406
 818-781-5388
Specialty: All styles, including film and TV.

EDDIE KING
Engineer
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STUDIO SURVEY '95

By Jon Pepper

In this year's survey, 75 percent of the recording studios contacted reported that business was up over last year. Also, whereas the impact of home studios was once looked upon as a threat to the major studios, many of them reported that their business has increased as a result of home studios (due to mixing and post-production work).

And as always, word of mouth is still regarded as the best way to bring in new clients, so studios are working to keep up their reputations as user-friendly environments.

STUDIO ACTIVITY

Fifty percent of the studios reported an increase in major label business. Also, indie label business increased, while other areas such as demo production, commercial jingles, film soundtracks and TV work were on the decline.

Major Labels

- 60% of the studios reported that major labels account for 50% or more of their business.

Indie Labels

- Over 40% said that indie label recordings make up a significant part of their income, ranging from 10% to 50% of all bookings.

Demo Production

- 95% of the studios reported that demo production is less than 5% of their business.

Commercial Jingles

- 30% of those surveyed said that commercial jingles make up a portion of their income, ranging from 2% to 30%.

Film Soundtracks

- 20% of those polled said that film soundtracks account for a portion of their income, ranging from 5% to 40%.

TV Work

- 20% of the respondents said that TV work comprises a slice of their income, ranging from 2% to 15%.

BUSINESS INCREASE

The year was a healthy one for SoCal studios, with 75% of the respondents claiming an increase in business—a rebound from the slump which occurred last year as a result of the Northridge earthquake and SoCal's slumping economy. Only 25% of the studios reported that business had stayed the same, and there were no reports of decreases in business this year.

75% Up 25% Same 0% Down

“After the earthquake, we thought we'd never recover. Now there's light at the end of the tunnel.”

GETTING THE BUSINESS

Reputation is still the best way to bring in new customers in any business, so word of mouth and advertising are seen as the main tools to increasing business. Eighty percent of all studio owners said the way they get new clients was by word of mouth, while 15% reported they used advertising and the other 5% added new equipment to their studios.

**80% Rely on 'word of mouth'
15% Advertise for new business
5% Are buying new equipment**

“People who have used my studio go out and tell their friends and it brings in the business.”

“We have tried to recreate the atmosphere of a home studio in some of our rooms so that clients will feel more at ease in our studio.”

RECORDING RATES

With the increase in business, over a third of all studios raised their rates. Thirty-five percent of the studios reporting this year had increased their rates, while the other 65% had stayed the same. There were no reports of rate reductions.

35% Higher 65% Same 0% Down

“Since we’re dealing with different clients and doing less demos, I had to raise the rates. We’re doing fewer jobs, but they are more work than before.”

DEMO WORK

Eighty-five percent of all studios reported said that demos now accounted for less than 5% of their business. In fact, only 5% of the studios reported an increase of demo business. This signals the fact that more and more demos are being produced in home studios. The one bright spot in this is that several studios reported that their post-production business had increased as a result.

**85% Demo production is minimal
10% Demos are same as last year
5% Demo production is up**

“We’re not recording any demos, but people are bringing us their demos to get ‘fixed.’”

“The only demos we’re doing these days is special projects or as a favor to a longtime client.”

HOME STUDIOS VS. THE MAJORS

Seventy-five percent of all the studio owners contacted feel that home studios are not affecting their business, and of the 25% who feel that it is affecting their business, over 50% said it is helping!

**75% Home studios have no real effect
10% Have a slight effect
15% Have a tremendous effect**

“We’re doing a lot of mixing and post-production work for people with home studios. While it has cut our recording studio hours, the post-production has gone through the roof.”

“Business has gone through the roof. It is far better than we ever could have imagined last year.”

LIVE VS. PROGRAMMED

There was a large jump in the number of studio owners who said they are using programmed music over live musicians. Thirty percent said they were doing mainly synths and programmed tracks.

**35% Mainly live musicians
25% About half and half
30% Mostly synthesizer
10% Couldn't say for sure**

SONIC WIZARDS

One of the music industry's most important behind-the-scenes professionals is the engineer—the sonic wizard who helps the musical wishes of bands and producers become a sonic reality. We spoke with five top engineers to find out how these soundsmiths got started, what are their special recording techniques, how they secure work, the pros and cons of being an engineer, digital versus analog, how they get paid and if they could change something about a past recording, what would it be.

By Steven P. Wheeler



ED CHERNEY

Contact: Rose Mann (The Record Plant): 213-993-9300
Credits: Bonnie Raitt, Bob Dylan, the Rolling Stones, Little Feat

GETTING STARTED

"I always played in bands, but when I got out of college I had some friends that had a band, and they were going out on the road because they had gotten a record deal, and they wanted someone to drive their truck. Since I had just gotten out of college and wasn't really doing anything, they asked me.

"So I did that, then I started being a roadie, and then I began doing their live sound. I ended up doing monitors and live sound for a lot of groups, and then, through sheer determination, I was able to get an apprenticeship with Paragon Studios in Chicago around 1976. Being an apprentice is when you get to the studio early in the morning, and you clean the bathrooms, the studios and the headphones, and then you help set up for the morning sessions. And then you spend the day 'running' for whatever is needed. From there, I was taught how to do tape duplication and edits, and then you start working up to being an assistant engineer."

STUDIO TECHNIQUES

"I'm kind of known for a big, but clear and tight low-end. But I don't know what the hell I'm doing [laughs]. You're guessing most of the time. I would hope that people are coming to me for my sensibility about balance and arrangement and music. It's been my experience that you can try to do the same thing the same way every time, but it never sounds the same because there are so

many other variables involved. Most of the time you're just solving problems and thinking on your feet, and hopefully, you're reacting in a way that comes from the heart, but you also need the experience to back that up."

WHERE WORK COMES FROM

"It comes from everywhere. It can come from record labels. For example, right now I'm mixing the Van Dyke Parks/Brian Wilson album, and I got hired for that by Lenny Waronker [the outgoing President of Warner Brothers]. I was hired for the Jann Arden album by her record label A&M. It's really weird, because work comes from everywhere and anywhere.

"I'm at a point now where a lot of the people I'm working with, I've been working with for a long time. For example, my relationship with Don Was. If I'm ever looking for something to do, all I have to do is pick up the phone and ask him what he's doing, and I've got a gig. Sometimes I'll record and mix the albums, and a lot of the time I'll just mix an album for Don."

CAREER PROS & CONS

"There are a lot of pros and cons—it's a rough life. You have to give up a lot. I'm just beginning to become fairly successful at producing [co-producing Little Feat's latest], but as an engineer, most of my success probably came from working harder, putting in more hours and being more tenacious than anyone else—not necessarily having more ability than anybody else. In order to do that, you have to give up a lot.

"I can make little breaks in the schedule, so I can take a couple of weeks off here and there and travel with my wife. But typically, the middle of my working day is when everyone is going to the movies or going to parties or going out to a concert or going out to dinner or being with the family. A lot of the time you're up against rough schedules, and the work always takes up the time you have to complete the task, which is one of Murphy's

Laws. So you have to give up a lot of things in your life—a lot of leisure time—because this gig is all-consuming; it's really all you have time to do. You may work fifteen, sixteen or seventeen hours a day, and then you're up again the next morning going in and doing the same thing, day in and day out.

"With all that said, because of this gig, there are musical moments that you can't get anywhere else in this life. I was there in the studio recording Eric Clapton while he was doing 'Tears In Heaven' after he had just completed the lyric, and it was a moment I'll never forget. There were [producer] Russ Titelman, myself and Clapton in the room. It was one of those cathartic musical moments filled with human emotion that I don't think you can get in many places in this life. Five or six minutes of moments like that more than make up for five or six months of hard work."

DIGITAL VS. ANALOG

"It depends on the project. I've got a lot of time invested in analog, and I certainly know what it's all about. I know what I can get away with, and I know what I can't, and I'm really, really familiar with the medium. The way that digital is now, there are a lot of anomalies that are maybe a little tougher to identify and solve in the digital domain. There are all kinds of things to deal with that are a little magical at this point, where people will scratch their heads and say, 'Well, I really don't know.'

"But the convenience of using digital in a lot of things is really great. I'm about to do a Rolling Stones 'unplugged' album, and I'm gonna do that digitally because I know for editing and for ease of operation, I can put a show together out of five or six different performances, and I can do edits that I couldn't do on analog, and I also have the convenience of having an infinite number of tracks without having to lock machines up. I'm also going to use digital for Bonnie Raitt's live album this summer for the same reason. But in the studio—on the projects where I have a say so—I'll typically work

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analog, and on the projects where I do record digitally, I will certainly mixdown to analog."

GETTING PAID

"Typically I get paid through the record label. Mostly I'm doing records for the three major labels, so I'm usually paid through them. A lot of bigger groups may have their own production company, so many times you'll get paid through the production company or the artist you're working with. For example, the Stones have their own production company, so instead of being paid by the label, you're paid through their production company.

"The amount is negotiable. For example, if you're mixing an album, many times you'll charge them by the mix. But if you know from experience that you're working with an artist that likes to take five days to mix one song, you're probably going to negotiate to get paid by the day, or at least try to get more money for the song."

CHANGING PAST WORKS

"There's one album that I really learned a lot from, that really shapes a lot of the things that I do now, and that was a Ry Cooder album. I think I just squeezed it too hard. I could have made a better sounding record."



DAVE REITZAS

Contact: 213-465-8899/FAX
Credits: Whitney Houston, Barbra Streisand, Michael Bolton

GETTING STARTED

"I came out of the Institute of Audio/Video Engineering in '85. I don't have the feeling of one school being better

than another because I saw some people at the school I went to who are probably working the cashier at 7-Eleven. It has little to do with the school; it has more to do with what you do with the knowledge that you gain from these schools.

"After school, I did the usual things at a couple of studios in town—cleaning the toilets and the floors and making the coffee and getting the food and all that kind of stuff. I was working with Mike Clink [Guns N' Roses], and I busted my ass for him, and one day he was working with David Foster, who was looking for somebody, and out popped my name. I hooked up with David about one year after I got out of school, and I've been with him for about nine years now."

STUDIO TECHNIQUES

"David Foster has taught me the importance of a vocal in the overall scope of things. With that in mind, my focus and attention goes into the vocal. I think when people work with me, I am able to do certain things to flatter the vocal or to create the mood for a vocal. I think the care that I put into the vocals is what brings me work.

"The songs that people know me for have been songs that have vocal things, such as Natalie Cole's 'Unforgettable' and the Bolton things, and that's vocal-based stuff. I guess I couldn't help but lean more toward the importance of the vocal. When people think of me, they think of me as the guy who's doing all these pop stars with David Foster, but I'm a 30-year-old rock & roller on the inside [laughs]."

WHERE WORK COMES FROM

"It's a unique situation for me because I've been with Foster for nine years. A majority of my work, I'd say about 95 percent of it, comes in through David Foster, and so far I haven't done anything wrong to abuse that position. And through that I get calls from people who have heard the work that I've done. I like to think that what I do serves the purpose of the artist and David Foster, because he's the guy who's getting the work, and I'm working hard for him."

CAREER PROS & CONS

"The hard part is not so much the long hours, because you have to work long hours if you want to be in this business. The hard part for me is not being able to have any kind of schedule. Most of the projects that I'm involved with are doing a song here and a song there, although I am currently working on an album right now, so in that instance, there is a schedule.

"I can't tell you what I'm doing next week, but I know that I'll be working. It is difficult trying to schedule life around this kind of career. But the positive aspects are the music and the people. I guess you could say the money, too [laughs]."

DIGITAL VS. ANALOG

"It depends on the project because so many factors come into play. If you love digital but you don't have the budget, then you can't do digital. If you like analog but you want to utilize a zillion tracks and work fast, then you shouldn't be using analog. There are too many factors involved to be definitive about what I prefer, so it does come down to the particular project.

"For me, I use the 48-track Sony like nobody else—at least that's what I've been told. I take advantage of the 'functionality' of it, and that works best for the artists that I work with. But I love the sound of analog. Digital is more expensive to use, although the flexibility is great. For me, I'd love to only work with the Dolby SR analog format. But it's not as functionally ready for the kind of pop music I do.

"I just did a rock & roll project this past weekend with an artist that I brought to Atlantic Records that they signed, and I did it on analog. I couldn't imagine trying to do a project like that on digital, but now I may take those analog tapes, transfer it to digital, do all the functional stuff on it and then go back to analog. The best situation for me is to be able to use both."

GETTING PAID

"I charge by the hour and usually get paid by the record

Lisa Roy

announces the opening of

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company. I charge by the hour 90 percent of the time. If I'm mixing, I'll charge by the mix or by the day. And if I'm doing a special project like a string overdub, I have another set fee."

CHANGING PAST WORKS

"The only thing that comes to mind is that I worked with Mutt Lange on a few occasions—once at his place in England and once with Michael Bolton in Connecticut. And if I could have spent more time working with Mutt Lange, it would make me a happier individual—he's just a genius. But so is David Foster. So don't get me wrong. I'm not complaining about anything [laughs]. It's just great to also get to work with producers like Walter Afanasieff, Mutt Lange and Phil Ramone."



DON SMITH

Contact: Sandy Robertson or Diane Medak at Worlds End 213-965-1540

Credits: The Rolling Stones, U2, the Travelin' Wilburys, Cracker

GETTING STARTED

"I started by buying a studio in Dallas, Texas in 1972. It took me a couple of days to figure out how to turn it on, but after that I was okay [laughs]. What happened was this studio was closing down. I wasn't even in the business yet—although I had been in the studio a couple of times—so out of curiosity I asked them how much they were selling the studio for, and within a week they sold it to me for \$300 a month for five years. I just learned by turning the knobs, and that's literally how I got started. At the time I didn't know that you weren't allowed to put more than three microphones on a drum kit, so I just miked it all up and word got around that this kid in Dallas was doing all this weird stuff and getting cool sounds. I never learned the rules, and what I've come to learn is that there are no rules."

"I moved to L.A. in '79, and I worked with the group War for six months, and then I went to work with Keith Olsen and helped him build his studio [Goodnight L.A.]. One night Keith was in Europe, and Stevie Nicks came in to do her *Bella Donna* record with Jimmy Iovine, so I started helping them out, and within a couple of weeks, Jimmy asked me to mix the record with him. My whole career has been about being in the right place at the right time, having a lot of luck and being able to back it up when it happens."

STUDIO TECHNIQUES

"I guess I do have certain things I do, but that doesn't necessarily mean that they always work, because every band is different. And just when you think that you've got it all figured out, it will turn into a totally different thing."

"I think the main thing is, I try to do as much live recording as possible in the studio. Like with the Stones or with Keith Richards' solo albums, we tried to deal with everybody playing live with a PA system in the room and no headphones. That's the way I usually start all my tracking dates: no headphones and everybody live. It makes the band feel like they're not recording yet. As soon as you put headphones on you know you're in the studio. If I can keep the headphones off 'em for at least a week or so, it tends to make the band feel more comfortable. Strapping headphones on is totally unnatural for a musician anyway, and the brain just turns into marshmallow at that point and starts thinking—and it's not supposed to think. And from there on, I just adjust to the situations that arise."

WHERE WORK COMES FROM

"I'll get calls from certain producers to mix certain things, and I'll get calls from artists and labels as well. Sandy Robertson is my manager, and he handles all that kind of stuff and scouts around and keeps me informed on what's going on."

CAREER PROS & CONS

"If I have any dislikes about this gig, it would be bad music and not being able to spend enough time with the family. There's not much to complain about. I mean, you get to listen to music and sleep for a living. I can think of a few worse jobs than that."

DIGITAL VS. ANALOG

"I'll take analog any day. To me, digital doesn't have any personality. We used to use certain pieces of equipment or a certain tape machine or an equalizer because the different electronics gave you a particular sound, whether it was the transformers of a Neve or the bottom-end of a Studer tape machine. Nowadays, they want you to think that this or that has the perfect sound, and there's no such thing as a perfect sound."

"Sound has character. If you see a symphony orchestra at Carnegie Hall or the Hollywood Bowl, the two places have a different sound for that same orchestra. Equipment should have a personality to it, too. This whole theory of making the perfect frequency response and the perfect encoding and decoding is just a waste of time as far as I'm concerned. The only advantage that has come along is that I can take a DAT home and listen to it, and it doesn't run the wrong speed like cassettes have been known to do [laughs]."

"I think people are starting to realize this, especially if you look at the prices people are paying for this old equipment. I used to mix all my stuff at Rumbo Studios—I think the last record I mixed there was Tom Petty's *Full Moon Fever*—but they sold that board, and somebody told me that it was bought by Sunset Sound for like \$200,000. It's a fifteen-year-old console [laughs]! But I think people are buying them because they're starting to realize that these things had character."

"But there are a lot of conveniences with digital. I think the 48-track Sony is a very good machine, even though one of them almost ate a master that I was working on the other day. The convenience is that it's got 48 tracks on a small piece of tape, but if I'm going to use it, I'll go to analog first, transfer the analog to digital, do the overdubs and then transfer it back to analog and mix from analog. There's something about tape hiss that's really cool. It's kind of like glue: it holds it all together. With digital, there is no tape hiss, and there's also no personality to it."

GETTING PAID

"Almost always the label will pay me. But I recently produced the new John Hiatt record, and he paid for the whole thing personally because he had left A&M and he didn't have a record deal at the time."

"But it's always different, I haven't been paid by the hour in a long time. I usually get paid by the day, and mixing is usually handled on a per song basis or sometimes by the day."

CHANGING PAST WORKS

"I usually don't let anything out unless the artist, the producer and the record company are happy with it. There are some things that go out that you might have wanted to spend more time with at the time, but when I look back on those, I don't know what else I might have done. In the end, there's nothing really that I would want to change. There might be some very small things that I think could have been changed, but you have to go with what you're feeling at the time."



TOM LORD-ALGE

Contact: Lisa Marie-DeFranco at The Steve Moir Company 818-995-8707

Credits: Live, Dave Matthews Band, Crash Test Dummies

GETTING STARTED

"I think it all boils down to tinkering with my older

brothers' stereos in my youth. They always had reasonable stereos since we were all into music, so we had the big stereos and the graphic equalizers, and basically it all boils down to manipulating home stereo equipment. Later on I was a light man, and the sound man got sick one night, and since I had a general knowledge of how the equipment worked, I started doing sound that night and the band I was working with loved what I did, and I never looked back from there."

"I did live sound for five years, and then I switched over to studio work with my brother Chris, who was a staff engineer at Unique Recording in New York City and had been bugging me for a couple of years to come up there and work in the studio because he was telling me that I was going nowhere fast with live sound—although I really enjoyed doing live sound. So I finally went up there, and I assisted for my brother for two weeks to sort of learn the differences between a studio console and a live console, and then I started taking my brother's overflow—he'd be mixing in one room and I'd be recording and doing overdubs in another room. Within a year, I met Steve Winwood and did *Back In The High Life*."

STUDIO TECHNIQUES

"I think that each project requires a certain amount of adaptation, and certainly when it comes to mixing, the artist's integrity needs to be kept in tact, so I certainly don't want it to sound like I'm the artist. Generally speaking, I like to think that people hire me because I mix aggressively. I try to make each instrument sound as big and as good as I can get it to sound. Certainly that doesn't hold for all songs, because each song is an entity onto its own and needs to be approached that way, but I certainly try to take the instruments that are on tape and make them sound as big as possible."

WHERE WORK COMES FROM

"I have a manager and obviously all my work goes through him. As far as how the work gets to him, I would think that a lot of it comes from record companies, and a lot of it comes from producers and artists asking for me."

CAREER PROS & CONS

"The pros are certainly the gratification that you get from making a good sounding record and making a record that I as an engineer am pleased with. I also certainly get a lot of gratification from mixing. I go through a lot of different feelings when I start a mix. The first feeling is sort of, 'Is there any hope?', to the gratification of when the mix is done and I've accomplished what I set out to do. There's no feeling like the one you get when you nail the mix, because sometimes I get recordings that are really dodgy, and then you turn that into something aggressive and fantastic."

"The other side of the coin is that I have no life. But that's my choice. I like to make myself available to my clients all the time, and if I had it my way, I would mix everyday. I thoroughly love what I do, and I'm very pleased to be able to continue doing it and have a reasonable amount of success in it. But the bottom line is, I have no life!"

DIGITAL VS. ANALOG

"I think the pros and the cons of digital and analog are that analog colors the sound and digital doesn't. You have to understand that over the last four years, I've been a mixing engineer. So, from a mixing engineer's point of view—meaning that I won't do any recording on the project—my preference is toward getting a 48-track digital tape because it can be manipulated by the sampler being built into the Sony tape machine, and I find the Sony 48-track digital machine to be a great production tool. There are two 48-track digital machines, one's a Sony and one's a Studer, and there are a lot more Sonys than Studers, so that's why we constantly refer to this machine. In my opinion, there are a lot of records I've mixed that I could not have mixed if I did not have that machine, or they would have turned out differently. It's an invaluable production tool. 52▶



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Choosing A Studio

By Tom Kidd

Choosing a recording studio is like finding a new apartment: You want to be comfortable, but you don't want to spend a lot of money.

If you have the money to spend, you can get all manner of swank space rented by the hour, day, week or month. Most studios come fully furnished with electronic gizmos and gadgets, but that doesn't mean you can't customize your surroundings with equipment you own, rent or borrow.

The person you have entrusted to operate your electronics is the engineer. He or she will be your roommate for the duration of the project. A properly picked engineer can make even the lowliest studio feel like home. Choose the wrong person and even the Record Plant will feel like hell on earth.

It is no wonder that the personal element came up so often during our survey on how to pick a recording studio. Below are the Top Ten Tips our responding recording veterans felt were most important.

① Look For A Studio That Specializes In What You Do

Greg Nicholson (artist/former record label music coordinator): "Look for a room that does the type of music you do. If it's R&B, which is mostly MIDI, you can go to a home type of studio and get the same results. If it's a live sound you want, you need a good live drum room."

Tom McCormack (musician): "Listen back to things that have been recorded there and go with your gut instinct."

Rick Gallaher (Spankin' Johnny/film scorer): "The most important thing for me as a singer and guitarist is to enhance my sound. For the band, we need a room that has a good drum sound. We did our drums at Walt Tucker in the Valley, and the room was the size of a Safeway. You want a room with good ambiance and a good tight sound."



Greg Nicholson

Harriet Schock (songwriter/recording artist):



Harriet Schock

"If I'm recording live—which I usually do—I look for a studio with a grand piano and a great vocal sound (mics, acoustics and engineer). If I'm making a country song demo, I usually call Marty Riikin because he's such a wonderful player, and even though it's layered, it sounds real. Other studios specialize in other genres and other applications."

② Interview The Engineer

Pat Byars (Blood Everywhere): "Listen to the engineer and feel him out. Is he going to take over and make you sound like another Joe Blow?"

Mo Murphy (video/recording artist): "The engineer is the most important thing. I've had one bad experience, and that's because I didn't know the person. I've been extremely fortunate, because the people I've known have been really good. If they make me feel comfortable, I'll stay with them forever. I've known the Wilder Brothers for ten or fifteen



Tom McCormack

years. I've continued to work there, so I continue to get really good recording deals."

Frank Johnson (Frank Johnson & the Scarlovers):

"Make sure you get a place that can record and mix well. I've found some engineers are not musicians and can't mix well. Make sure they are someone you like, who can communicate inoffensively. Remember, you're the boss."

Cyrus (One In Ten): "I paid \$40 per hour once because I figured it wasn't \$100 and it wasn't \$10. But I didn't know anything about production and neither did the engineer. I spent \$1,000 on tracks I'll never use again. Make sure somebody there has production skills."

③ Look For The Right Equipment

Pat Byars: "The most important thing is the mixing board, but it's not the only thing. Your recording can suck for any number of reasons."

Michelle Mangione (Sally & Michelle): "Do your homework before going into the studio. Check the equipment you need against the equipment they have."

Carol Tatum (Angels Of Venice): "Good equipment is important. Neumann mics are preferred."

Tom McCormack: "There are a lot of cheaper studios that are not properly soundproofed. That could be a big problem."

Rick Gallaher: "I always like a good microphone selection."

④ Listen To Demos

Carol Tatum: "Considering we're an acoustic group, what's most important is that the engineer has recorded acoustic instruments before. I think it's important to listen to CDs or recordings he or she has made to make sure you like the acoustic sound the engineer gets."

Scott Kendall (Nobody): "I think you should call a lot of people and look for the capabilities you want. Listen to the demos and see if it feels good. What we wanted was a reason-

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Scott Kenda I

able sound at a reasonable price. What I'm doing with the studio I'm constructing (Kendall Sound Recording in Los Angeles) is 24 tracks of ADAT, a nice console and nice effects. I just go for what sounds good."

Frank Johnson: "Listen to the tapes the studio has generated and get a reference list. If they can't provide a reference list, forget it."

Cyrus: "Go look at the studio and listen to demo tracks. See what the studio can offer you."

⑤ Bring Along Examples Of How You Want To Sound

Pat Byars: "Bring records with sounds you like. The songs aren't important, just the sounds of the instruments. During the session you can bounce back and forth between the sound you want on the CD and the sound you're recording. People hear records and say, 'Why didn't we sound like that?' You didn't try. Fixing it in the mix is just a joke. You've got to have good sounds to begin with."

⑥ Solicit Referrals

Michelle Mangione: "One of the things I've experienced is having someone recommend

I go somewhere because the place knows how to use the clock correctly so you don't get charged for excess time."

Pat Byars: "I've used Studio Referral Service. They're pretty good, but tend to give studios that are expensive."

Greg Nicholson: "I've used Studio Referral Service. They're especially good if an artist is looking for a certain type of equipment."

⑦ Look For A Good Producer

Camille Porske (musician): "A good producer will find you a good studio with good rates. He'll get your demo done with quality and in time."



Camille Porske

Andy Prietto (Dying Breed): "It's especially important to bring a producer when you're not going in with your mainstream kind of music because the engineer may not know what sound you're trying to get."

Harriet Schock: "As an artist, my needs will frequently be different from my needs as a songwriter. For my fourth album and now my fifth, produced by Nik Venet, he looks for a place I'm totally comfortable to record live. He then mixes where he likes the console and outboard gear. He's less interested in what hit came out of what studio than in recording in a studio where the human element is very present, where he knows the staff he's using

will understand and appreciate the kind of music he's producing."

⑧ Be Flexible With Your Schedule

Greg Nicholson: "Pick studios you like and call in advance. I'd call four weeks in advance and find a time where nobody was booked, put myself on hold and hope nobody would show up. If you show up when the studio is dark, a room that goes for \$1000/day can be had for \$500/day. Be flexible, because any studio would rather get something than nothing."

⑨ Rehearse First

Frank Johnson: "You can get all-day lock-outs cheap. When you go in with the musicians rehearsed and the engineer who knows what he's doing, you can get a lot done for \$300."

⑩ Don't Be Afraid To Barter

Mo Murphy: "My trick in all of this has been the video. It's also been my bargaining tool. I've traded off my doing video for the engineer so that he'll do mixing for me." **MC**

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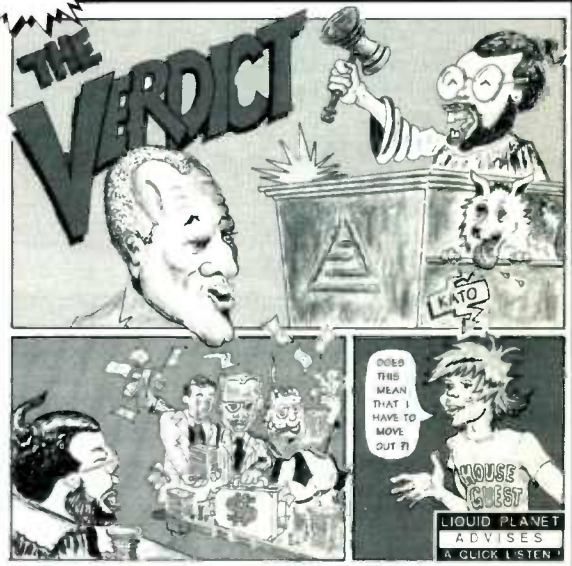
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"If you look at it sonically, I certainly prefer the sound of analog tapes for drums and bass, but as for the rest of the instruments, I think they sound just as good on digital as they do on analog. The person playing the instrument and the person recording the given instrument are much more important than the format that it's ending up on. Analog tape will not make a bad sound good, and digital tape will not make a good sound bad, and vice versa. The most important element is the original sound source—the musician and the engineer."

GETTING PAID

"I'd rather not comment on that."

CHANGING PAST WORKS

"I can't think of anything because I sit there and mix until I have the song the way that I feel sounds best. And if that takes three hours, great, and if it takes all day, great. Basically we sit there and do the mix until it's right for all parties concerned—the artist, the producer and the label. So I can't really think of anything along those lines."



DANA JON CHAPPELLE

Contact: Bob Raylove at Pilot Entertainment 310-247-2766
Credits: Mariah Carey, Michael Bolton, Celine Dion

GETTING STARTED

"I got started by going to different studios with lots of determination and asking to work at entry level positions. After a short time assisting, I started engineering

demo sessions—lots and lots of demo sessions! From these sessions I went to work for a major producer as a second engineer on major projects. Eventually he had two teams running simultaneously, and I began to 'first' all the time. A short while later, our team moved on and became independent."

STUDIO TECHNIQUES

"I don't really have any specific or favorite tricks or techniques. I think you have to adapt to a particular situation and see what the session is going to dictate. In regards to technique, there is a certain margin of what I will do or won't do depending on the circumstances at hand—whether it's dealing with a problem or effects and processing. Each style of music requires different approaches."

"Something that is also very important to me during sessions is to try and stay as organized as possible. I call it 'session management.' Some sessions are very simple, but others can be extremely complex. So keeping things as organized as possible on your end helps the session to run smoother."

WHERE WORK COMES FROM

"The majority of my work comes from producers, and some work comes from artists who I've worked with. Some work comes from the record company, and some comes from a management company. In the earlier days, all my work came from the various studios I worked at on staff or worked out of as an independent."

CAREER PROS & CONS

"One of the things I dislike is having to work under very unrealistic deadlines. I also don't like it when I'm mixing a project, and I get tapes that are poorly recorded—messy and sloppy. I don't like having to miss out on weekend activities with family and friends, or working with unnecessarily difficult and unpleasant personalities, not eating properly and not getting enough sleep, and working in poorly maintained studios."

"What I do like about this job is getting the opportunity to work with extremely gifted and talented producers, musicians, songwriters and singers on great songs and great arrangements. I love the technology that is available these days, which allows you to pretty much realize whatever your imagination can conceive. I also like traveling and working with different people in different studios."

DIGITAL VS. ANALOG

"I mostly work with digital—the Sony 3348's are wonderful machines when it comes to recording. There is a great deal of flexibility with the 3348's. Analog 16-track still sounds great to me. I think digital and analog will always go side-by-side. I would say digital for sound and flexibility and analog for sound. I mix to analog 1/2" with Dolby SR and DAT processed through Apogee A to D, and I record primarily to two 3348's for tracking. I think analog sounds better for rock projects, and digital is better for pop projects. I prefer to transfer analog tapes to digital 48 for mixing."

GETTING PAID

"I get paid by the record company."

CHANGING PAST WORKS

"One of the things I would change is how the vocal comps were put together on a couple of things. Sometimes there are time limitations when you're putting vocals together, and some of the 'punches' aren't as clean as you would like them to be. The artist and producer tell you it's okay because you can't hear it in the mix. But just knowing that it could be better drives me crazy, especially when it would only take a few extra minutes to fix, but they just gotta move on."

"There are also times where you get coerced into certain balances when you're mixing that don't make sense to the surrounding mix/balances. I guess if I could go back, I would remix a few things that have always bothered me." MC



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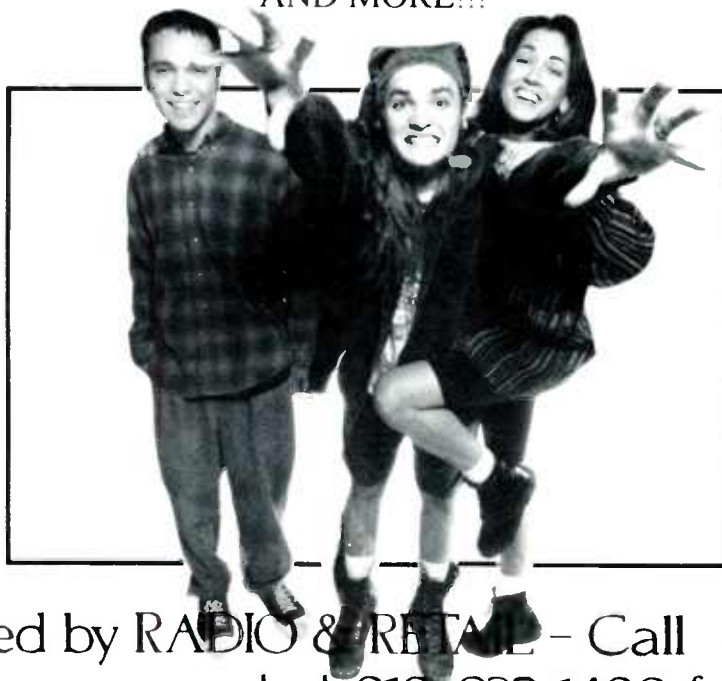
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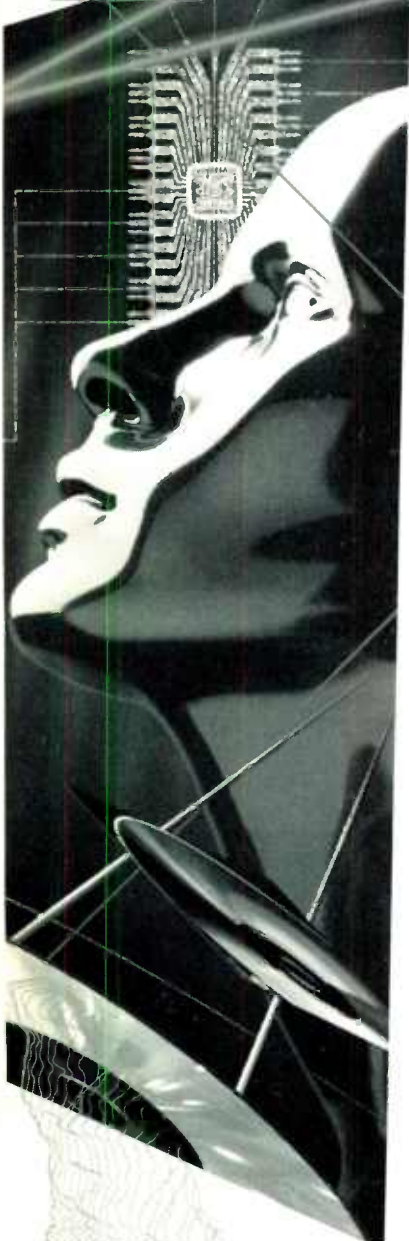
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SIGNING STORIES



THOM RICHARDSON

Joan Osborne

Label: Mercury/Blue Gorilla
Manager/contact: David Sonenberg, DAS Communications
Address: 83 Riverside Drive, New York, NY 10024
Phone: 212-877-0400 / FAX 212-596-0176
Booking: Barry Weisblatt, Artists and Audience (212-721-2400)
Legal Rep: Sue Bodine
Type of music: Triple A Rock
Date signed: January, 1994
A&R Rep: Rick Chertoff

For 32-year-old Joan Osborne, it's taken a long time to ink her first major record deal and release her brilliant debut, simply entitled *Relish*. But surprisingly, this fledgling star never had those kinds of aspirations.

Instead, she formed her own record label—released a live album (*Soul Show* in 1991) and an EP (*Blue Million Miles* in 1993)—and slayed her East Coast audiences for years with her passionately personal performances. Eventually, the industry could no longer ignore her, and she signed with Blue Gorilla, a Mercury subsidiary, headed by veteran producer Rick Chertoff.

"It was a long process," says the easy-going singer-songwriter, "but I always thought that if you had to go and bang down the door of a record company, how much is it going to be worth to them? So I decided to concentrate on doing what I do as best as I could, instead of waiting for someone else to come along and validate my existence by giving me a record deal."

After accepting the investment offer of a fan, Osborne created her own record label (Womanly Hips Music) and ended up selling 7,000 copies of her first full-length album—a \$10,000 project.

Osborne, who was born and raised in Kentucky before moving to New York in the mid-Eighties, now says, "Some of the younger bands and artists that I've done gigs with will ask me, 'What should I do to get signed?' I just try to tell them that you really have to do things yourself, and you have to love doing it or it's not worth it."

Ironically, the former NYU Film School student didn't even start singing professionally until one night a little more than five years ago, when she was coaxed into singing at an open mic night in a New York blues bar. Needless to say, she got the performance bug that night, and the rest is history.

Osborne is currently bringing her own brand of "personal gospel" to the masses, opening Melissa Etheridge's tour through the end of May before embarking on her own club tour that promises to bring some much-needed attention to her magically diverse and artistically powerful debut.

In terms of the future, Osborne merely says, "I'm looking to do this for a long time. There's so much more I want to try, and there's so much more to learn. It's like the ocean—you can jump in and swim around, but you're never going to get to the other side. There's always something else to do."

—Steven P. Wheeler



ANNE LISA

P.O.L.

Label: Giant/Junkrock Records
Manager/contact: Top Rock
Address: 6399 Wilshire Blvd., Suite 1001, Los Angeles, CA 90028
Phone: 213-655-5009
Booking: N/A
Legal Rep: Owen Sloane
Band members: Da Skunk, A-Man, Loopiss, Ruby
Type of music: Punk rock
Date signed: January, 1995
A&R Rep: Howard Benson/Jeff Aldrich

PO.L. stands for Parade Of Losers," says the band's brash singer-songwriter Da Skunk in his heavy New York accent, before adding with a laugh, "but who knows, if nobody buys our album, it might stand for Piss Outta Luck."

Judging by the self-titled album's first single "Stupid," an intoxicating mix of pop melody and punk attitude, there's not much chance of that happening.

While the band—Da Skunk, lead vocals, bass; A-Man, guitar, backing vocals; Loopiss, guitar; and Ruby, drums—was formed in the Big Apple, they soon relocated to L.A. where they hit the local club scene, but they were never able to capture the attention of the industry reps on the street.

"It reached a point where I said, 'Fuck this, let's go in the studio, do our own record and put it out on our own label,'" recalls Da Skunk.

They sent a tape to producer GGGarth (sic) Richardson [Rage Against The Machine, L7], who agreed to work with them at A&M Studios. Soon enough the band's engaging pop-punk began oozing through the studio walls and suddenly the band that couldn't get arrested was now in demand.

"One day [engineer] Joe Barresi brought some people from Giant Records to the studio," recalls Skunk, "and they wanted to sign us."

"All we asked them for was a fair deal," continues Skunk. "But by that time, I had six other labels calling me at home, saying, 'What is Giant offering? We'll give you more,' but I was like, 'I don't need your fuckin' money—I need a commitment. I want somebody to give us a fair shot.'"

As for why they signed with Giant, Skunk says, "They let us do what we wanted to do. Other labels were saying, 'You guys should be more like Pantera or more like Smashing Pumpkins.' Giant took us for what we were, and [A&R representatives] Howard Benson and Jeff Aldrich have been great to us."

"They gave us our own label [Junkrock Records]," adds Skunk, "and we put everything together ourselves—all the artwork and everything like that. They've been really great, and they've done pretty much everything we've wanted."

—Steven P. Wheeler

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Grum Furry Tongue

Contact: Dancing Asparagus Pub. 310-285-7774

Seeking: Label Deal

Type of music: Alt. Rock

- Production 5
- Lyrics 2
- Music 2
- Vocals 3
- Musicianship 4

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: While the production was interesting, the mixes left a little to be desired. Unfortunately, there's nothing in the way of an original musical approach here, and the lyrics are a little too vague to be interesting to the masses. The vocals are below-average, and the overall approach is very elementary. Work harder before sending this out.



Distorted View

Contact: Artist Hot Line 810-779-4142

Seeking: Label Deal

Type of music: Heavy Metal

- Production 5
- Lyrics 3
- Music 3
- Vocals 4
- Musicianship 4

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This Michigan-based quartet slashes and crashes through the same metal jungle inhabited by White Zombie and others. But there's nothing original here. The artwork shows some originality, but that's not going to get a record deal. We suggest working on the songs and also lighten up on the throbbing bass drum in the mix next time.



Noble Rot

Contact: Artist Hot Line 818-603-6590

Seeking: Label Deal/Management

Type of music: Alt. Rock

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Nice grooves and guitar work, but the song structures are a bit primitive at times and incoherent at others (choruses seem to be non-existent). And while there are some interesting textures within the production, the vocals sound a bit ordinary. What we've got here are some talented musicians, but an average result.



Cringe

Contact: Driven Rain Management 310-823-3106

Seeking: Label Deal

Type of music: Hard Rock

- Production 7
- Lyrics 5
- Music 5
- Vocals 5
- Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This band mixes the heavy thrash sound of the Nineties with the vocal approach of Eighties Strip bands, which brings a unique slant but a somewhat dated feel to the proceedings. The musicianship is strong and the production is top-notch, but hooks and unique songs are lacking. There is promise, but work is needed to take the next step.



Don de Brauwere

Contact: San Marcos Productions 805-684-4857

Seeking: Label/Publishing Deal

Type of music: Alt. Pop

- Production 3
- Lyrics 2
- Music 2
- Vocals 2
- Musicianship 4

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This recording lacks any sort of contemporary sound. While the structure of the songs shows some potential, more work is needed on these compositions in order to make them sound more original. As for the vocals, the best we could recommend is that the artist bypass trying to get a label deal and try pursuing the publishing angle.



Sean Hutch & The Icons

Contact: BassetHound Productions 818-453-1825

Seeking: Label Deal

Type of music: Punk

- Production 4
- Lyrics 4
- Music 2
- Vocals 3
- Musicianship 4

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: The only thing that showed any sign of promise was a few of the lyrical ideas, but the vocals are weak (no passionate intensity or melodic flavor), the overall musicianship is below-average and the music is redundant without providing a spark. Our advice would be to work on the songs and search for a stronger vocalist.



Tyler John

Contact: Artist Hot Line 310-439-8309

Seeking: Label Deal

Type of music: Triple A Rock

- Production 6
- Lyrics 5
- Music 5
- Vocals 5
- Musicianship 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This artist boasts some nice songwriting chops, and this clean recording gives a clear indication of John's talents. However, it seems to be missing that intangible quality needed for a record deal. The vocals are strong, but not very melodic. Still, there are glimpses of promise, but we see more of a future in the publishing arena.

SUBMISSION GUIDELINES

To submit a package for review, send a cassette tape with no more than three songs, an unscreened black & white photo (a small 5x5 square photo works best, but nothing larger than 8x10 can be used), a brief bio and a contact name and phone number to Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of Music Connection and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every tape will be reviewed.

Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.



DISC REVIEWS



Aaron Neville
The Tattooed Heart
A&M

1 2 3 4 5 6 ★ 8 9 10

Producer: Steve Lindsey
Top Cuts: "Can't Stop My Heart From Loving You," "Down Into Muddy Water."
Summary: One of the most distinctive soul voices strikes paydirt once again with pop magic that draws out all the emotion that should be legally allowed for one disc. Because Neville is more of an interpreter than a writer, it's crucial that he find strong tunes conducive to his vocal gifts. From old Bill Withers and Kris Kristofferson classics to one of the most engaging Diane Warren cuts in years, Neville has chosen extremely well. He never quite digs deep enough into the roots of New Orleans, but this collection still goes down smooth and easy.
—Jonathan Widran



Matthew Sweet
100% Fun
Zoo

1 2 3 4 5 6 ★ 8 9 10

Producer: Brendan O'Brien
Top Cuts: "Sick Of Myself," "Everything Changes," "Not When I Need It."
Summary: Sweet's greatest talent seems to be his inability to decide just what decade he wants to write and play in. His hooky melodies and lush harmonies put him right in the middle of early Seventies soft-rock, yet the addition of those distorted power tools on top add a delicious edge. O'Brien works his Pearl Jam magic effectively here, but Sweet's less intent on conveying angst than philosophizing about the state of his life and love. Beneath the guitars, it's important to remember how tender Sweet's vocal style is. Who says he has to decide?—Jonathan Widran



Little Feat
Ain't Had Enough Fun
Zoo

1 2 3 4 5 ★ 7 8 9 10

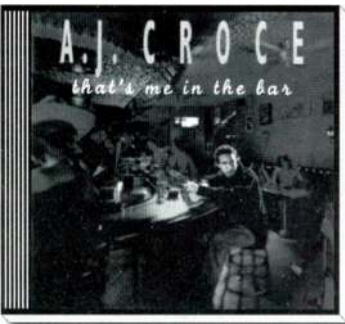
Producer: Bill Payne & Bill Wray
Top Cuts: "Cajun Rage," "Blue Jean Blues," "Drivin' Blind."
Summary: What to do after providing 25 years of Southern-fried hospitality? If you're Little Feat, you recruit renowned session singer Shaun Murphy and let her Bonnie Raitt/Sass Jordan vocals electrify the kinds of tunes that have become your trademark. The results are loose and energetic, with most cuts lingering over five minutes so as to capture the magic of their live performances. Murphy acts as a counterpoint to the more conventional style of Feat cornerstones Sam Clayton and Paul Barrère. If you ain't tapping after this, something just may be wrong with your toes.—Nicole DeYoung



Doug Stone
Faith In Me, Faith In You
Columbia

1 2 3 4 ★ 6 7 8 9 10

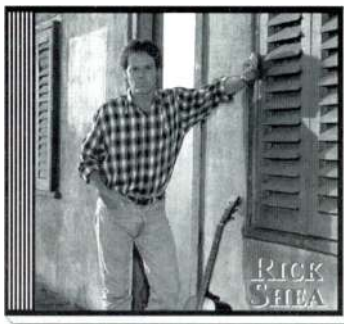
Producer: James Stroud & Doug Stone
Top Cuts: "You Won't Outlive Me," "Born In The Dark," "Honky Tonk Mona Lisa."
Summary: Stone is obviously talented, but the Nashville treatment on this record is limiting. His artistry is lost between the maudlin melodies and saccharin lyrics that make up the factory sound being pumped out of Music Row. Sadly, what goes unnoticed is the spirit that Stone possesses and the sense of humor he has about life, love and honky tonks. The pop schlock is selling, but it is not the stuff that legends are made of. What is unforgivable is the talent that is not being allowed to flourish.
—Jana Pendragon



A.J. Croce
That's Me In The Bar
Private Music

1 2 3 4 5 ★ 7 8 9 10

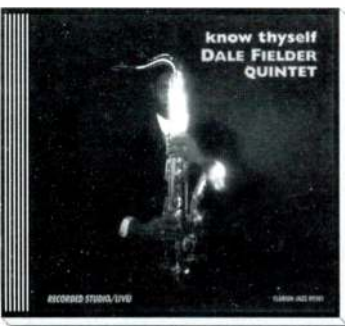
Producer: Jim Keltner
Top Cuts: "That's Me In The Bar," "Checkin' In," "Night Out On The Town."
Summary: His dad Jim may have been an icon in the annals of easy folk-rock, but this Croce seems to be a reborn soul from the era of Robert Johnson blues. With a voice like dusty sandpaper and proficient piano abilities, he conveys a stirring sense of atmosphere, while his lyrics paint stark, often amusing images of loneliness. You'll find yourself paying most attention to the production, which is all live-oriented. Croce's maturity may seem a gimmick for a guy in his early twenties. But once it grows on you, you'll swear it's the real deal.—Jonathan Widran



Rick Shea
The Buffalo Show
Major Label

1 2 3 4 5 6 7 ★ 9 10

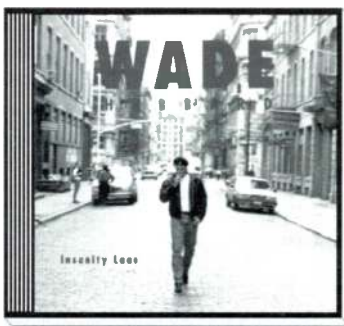
Producer: Gary Mandell
Top Cuts: "The Rattlesnake Daddy's Daughter," "If Leavin' Was A Fast Train," "Georgia Pines," "Potters Grave."
Summary: This latest release by one of L.A.'s most talented songwriters is just as interesting and diverse as anything he has produced in the past. More mature and more experienced, Shea is at his best when he is walking the edge—a smooth performer whose calm belies the power that lurks beneath the surface. Vocally, Shea is at ease with every song. Musically, he is original with a wild western bent. This is an inspired project with the additional magic of the accomplished musicians.
—Jana Pendragon



Dale Fielder
Know Thyself
Clarion Jazz

1 2 3 4 5 6 7 8 ★ 10

Producer: Dale Fielder
Top Cuts: "Know Thyself," "Maau," "Sometime Ago."
Summary: Switching between alto and tenor, Fielder's melodic yet explorative sax improvisations clearly inspire his sidemen and the results should please straight-ahead jazz fans. Trumpeter Dan Bagasoul and pianist Greg Kurstin also have plenty of impressive solos on a set comprised of six originals, two standards and Tina Brooks' "Theme For Doris." Fielder is an important part of the promising L.A. jazz youth movement and his future progress should be worth watching closely. (Available from Clarion, 6245 Bristol Pkwy, Suite 215, Culver City 90230).
—Scott Yanow



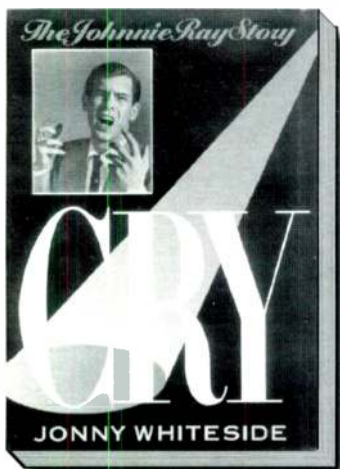
Wade Hubbard
Insanity Lane
Vibration Entertainment

1 2 3 4 5 6 ★ 8 9 10

Producer: Wade Hubbard, Peter Mokran, Scott Bennett
Top Cuts: "Dream Baby Dream," "Beautiful Liar."
Summary: Songwriter Wade Hubbard has turned out the best collection Paul Young never released. These are melodic songs with touches of blues and funk. "I Heard It On The News" is basically an update of Dave Mason's "Feelin' Alright" and there is a cover of Stevie Wonder's "Golden Lady." Any cut here would fit into the Triple A format. Hubbard is already a fine songwriter, but the songs cry out for a distinctive blues style voice to truly set this collection apart. Call Vibration Entertainment 212-502-3955.
—Tom Kidd



ROCK



Local music scribe Johnny Whiteside has leapt out of the columns and into the bookstores with his book, *Cry: The Johnnie Ray Story* (available through Barricade Books, 445 pages, \$22.98). Whiteside got involved with the project after meeting with Johnny Ray to discuss the possibility of collaborating on his autobiography, but unfortunately, the singer died several months later. Whiteside interviewed a plethora of show biz types, including **Tempest Storm**, **Tony Bennett**, **LaVern Baker** and a handful of **Copacabana** girls, record company personnel and musicians. Whiteside comments, "The deeper I went, the clearer it became that Johnnie Ray truly was one of the key figures in the rise of rock & roll, a fact many people can't accept because he's been written off the books as a result of his numerous arrests and lurid hatchet jobs in scandal rags."

Cry: The Johnnie Ray Story covers the whole Johnnie Ray gamut, including his start in R&B nightclubs, strip joints, his feud with Sinatra, trouble with the mob in Las Vegas,

the scandals, the sex, drugs and even a mention of the British Royal Family. The *San Francisco Chronicle* called the book "surprisingly fascinating," while entertainment columnist Liz Smith touted the book as "a marvelous celebrity biography."

Agent Orange has finished laying down thirteen tracks, which they are currently shopping to labels. According to guitarist **Mike Palm**, the material is "simultaneously a natural progression and a hold on their roots." The band will be on tour by the time this hits the streets (expect them back in these parts by late July). You can contact **Agent Orange** through their attorney **Michael Ackerman** at 310-288-1620.

We hear that **Toe's Tavern** in Redondo Beach has lost its entertainment license.

Apparently, media rug-rat **Kato Kaelin** has entered the music arena with his band **Kato's Pain**, a project featuring **Savage Dee** (known for his work with Fox TV toon *Eek The Cat*) and a band that covers Beatles and Rolling Stones songs. Kaelin hung out with Rodney Bingenheimer and former members of **Dramarama** at a recent **Roxy** gig by pop band the **Wondermints**.

Len Fagan's Best Kept Secrets nights at the **Coconut Teaszer** has been living up to its reputation as being a looking glass for the local talent tide pool. The early march gig showcased **Aunt Betty's Ford**, who were just picked up by **Elektra A&R** rep **Lara Hill** (who also signed **Better Than Ezra**), and **Pet** just signed a management deal with **Arthur Spivak**, who handles the management reins for **Tori Amos**. Past **Best Kept Secrets** bands have included **Rage Against The Machine**, **Stone Temple Pilots** and **Candlebox**.

Has anyone thought of offering **Fagan** an A&R post? Anyway, you can reach **Fagan** at 213-465-4887 for more info regarding upcoming **Best Kept Secrets** shows.

—Tom Farrell

COUNTRY



Kent Gray and Muffin

For those who are too tragically hip to dig the twang thing, we highly recommend a strong dose of **Monkey Bread!** If you're unclear as to what **Monkey Bread** is, check in with **Tom Farrell**. But, for those in need of twang, we suggest you attend the next **Cody Bryant**-hosted **Highland Honky Tonk** at **Highland Grounds**. Things get underway at 7:30 p.m., and you can expect to see the **Losin' Brothers**, **Carolina Rain**, **Muffin & Kent Gray**, **Kevin Banford** and **Rick Dunham**. **Kent Gray**, who is also the lead man for **Loose Boot**, introduced the public to his nine-year-old daughter at the **Palomino** recently. **Sarah Jo Gray** is following in her daddy's musical footsteps.

Ronnie Mack has announced plans to move his Tuesday night **Barn Dance** from the **Palomino** to the new **Jack's Sugar Shack** at **Hollywood & Vine**. The first **Barn Dance** at **Jack's** will be June 6 and will be a **Hightone Records** release party for **Dale Watson** and **Chris Gaffney & the Cold Hard Facts**. Special guests will include **Dave Alvin**, **Rosie Flores**, the **Plowboys** and the **Lucky Stars**. The **Barn Dance** is always free and start time is 8:30 p.m. For more info, call **Eddie Jennings** at 213-466-7005.

Ronnie also produced a very successful **Ricky Nelson Birthday Tribute** on May 9 at the **Troubadour** that included guests such as the queen of California honky tonk **Rose Maddox**, **Tommy Sands**, the **Coasters**, **Don Heffington**, **Russell Scott**

and the **Red Hots** and roots rock king **Barry Holdship** and his band. **Nelson** was also inducted into the **Hollywood Rockwalk** on May 8, the anniversary of his 55th birthday. Two of his children were in attendance, as was his brother, **David Nelson**.

The hippest new record label in Nashville is **Dead Reckoning Records**, owned by **Kevin Welch**, **Kieran Kane**, **Tammy Rogers** and **Harry Stinson**. Look for good stuff from **Dead Reckoning**, which not only has an exceptional list of owners but has signed **Michael Henderson**, whose excellent **RCA** album fell on deaf ears, to the label.

Country rock band **Rio Grande** has released their first CD on their own indie label, **Wildheart Records**. **Rio Grande**, along with **Larry Dean**, **Janna B. Landry**, **Boy Howdy** and **San Diego** bands **Fast Gun** and **Unbridled** had great success at **FANFEST'95**.

This year's **Academy of Country Music Awards** saluted **Loretta Lynn** in grand style. In the audience, holding court, were **Buck Owens** and another special member of California's country music royalty, **Bonnie Owens**.

West Coast bluegrass lives! The **Laurel Canyon Ramblers** have a terrific new release on **Sugar Hill**, and **Cody Bryant** and the **Caffeine Dream Bluegrass Band** will also have new product out shortly.

SHORTS: Speaking of **Barry Holdship**, **Bug Music** has inked a deal with **Barry**. **Holdship** and his band will be going into the studio soon...Look for **Billy Joe Shaver** to return to L.A. in the fall thanks to **Eddie** at **Jack's Sugar Shack**; also, **Guy Clark** is interested in playing there as well...**Juke Logan's** first solo album, **The Chill**, is very cool...**Steve Earle** is back with a new album, **Train A Comin'**, on **Winter Harvest**, which shows off his talent to perfection.

And finally, what is the best kept secret in the L.A. country and roots music community? **Meisner**, **Rich & Swan**. More about this band next time around. Suffice it to say, they are unbelievable.

—Jana Pendragon



Ronnie Mack and Erin McCaffrey

JAZZ



Sonny Rollins

The final jazz concert to be held at the **Ambassador Auditorium** (Larry Elgart does not count!) featured the great tenor saxophonist **Sonny Rollins**. Unlike last year, when Rollins pretty much had to carry his group, this time around his sidemen had plenty of solo space (trombonist **Clifton Anderson** was much improved) and pianist **Kevin Hays** was a strong asset. Still it was Sonny who dominated the program, making a great deal out of very little on the calypso "The Duke Of Iron" and really digging into such standards as "You," "Long Ago And Far Away," "Cabin In The Sky" and his "St. Thomas." It was an outstanding show by a classic jazz great.

The biggest news in the jazz reissue front is the upcoming (Aug. 15) release by **Rhino** of the seven-CD set **The Complete Atlantic Recordings Of John Coltrane**. Not only will it include such famous recordings as "Giant Steps" and "My Favorite Things," but there will be a full CD of previously unreleased material!



John Coltrane

Twenty-eight years after his death, John Coltrane still remains the primary influence on serious jazz saxophonists.

Pianist **Ray Bryant** made his first L.A. appearance in 25 years during a solo concert at the **Jazz Bakery**. Bryant, who displayed a thunderous left hand and quite a bit of soul and swing (few can play "After Hours" with as much feeling), was rollicking on "Take The 'A' Train," uplifting on "Willow Weep For Me" and threw in some lightning runs on "Satin Doll." He was joined by his nephew, guitarist **Kevin Eubanks**, on a few numbers, but it was his creative renditions of standards such as "Django" and "St. Louis Blues" that resulted in a well-deserved standing ovation.

Clarinetist **Don Byron's** set at **Catalina's** was full of surprises. He started off with an unaccompanied version of "The Sound Of Music" (!), improvised freely on an obscure Ornette Coleman piece and infused the fiery but logical ensembles with quite a bit of humor. He and his sidemen—guitarist **David Gilmore**, keyboardist **Uri Caine**, bassist **Kenny Davis** and drummer **Marvin "Smitty" Smith**—were essentially playing advanced bop, but they were not restrained by the idiom's boundaries, and their continuous performance (which was often quite eccentric) was full of surprises. Smith's drum solo (which was punctuated by his verbal shouts) was hilarious.

UPCOMING: **Catalina's** (213-466-2210) features **Freddie Hubbard** with the **B Sharp Jazz Quartet** (through May 28) and **Michel Petrucciani** (May 30-June 4); the **Jazz Bakery** (310-271-9039) hosts **Michael Carvin's Quintet** (May 25-27); the **Bel Age Hotel** (310-854-1111) presents the **Gary Foster Quartet** (May 26-27); and **Scott Henderson** is at **La Ve Lee** (818-980-8158) May 31st. —**Scott Yanow**

URBAN



Funkdoobiest

Funkdoobiest is part of the West Coast contingent of rappers whose songs and images are filled with messages that openly celebrate smoking marijuana. But "getting blunted" isn't the only thing these L.A. natives talk about on their second release, **Brothas Doobie**. The album has a "clean" version and a "dirty" version, with the "dirty" version telling porn-inspired tales true to Funkdoobiest's raw nature.

The explicit lyrics aren't for the light-hearted, but on a musical level, Funkdoobiest has eluded the creative void that many groups have on their sophomore effort. As expected, the trio gets a helping hand from cohort **DJ Muggs** from **Cypress Hill** on **Brothas Doobie**. Funkdoobiest toured with Cypress Hill and **House Of Pain** last year, and although there's no word yet on a Funkdoobiest tour in the near future, we haven't heard the last of **DJ Ralph M**, **Tomahawk Funk** and **Sondobie**.

There is one L.A.-based rap group that's definitely on tour, and in a big way. The **Beastie Boys**, currently touring with **Bad Brains**, have been selling out several concert dates around the country. They'll be making their SoCal pit stops at the Velodrome on June 2 and June 3rd. The pairing of the Beastie Boys with

Bad Brains is truly inspired, since both groups are pioneers of sorts in defying genre-and-racial barriers in music. The original lineup of **Bad Brains** is back together—lead singer **HR**, guitarist **Dr. Know**, drummer **Earl Hudson** and bassist **Darryl Jenifer**—and they're touring in support of their latest release, **God Of Love**. The Velodrome concerts will be the last shows of the **Beastie Boys/Bad Brains** tour, as **Bad Brains** head off to tour Europe for the rest of June and July.

Some more summer concert highlights in the Southland: **Luther Vandross** at the **Hollywood Bowl** on June 3; **Peabo Bryson** at **House Of Blues** on July 10; **Donna Summer** at the **Universal Amphitheatre** on August 4; and **Natalie Cole** at the **Hollywood Bowl** on August 25 and August 26th. The next leg of the **Boyz II Men** tour is expected to hit the L.A. area sometime in early August.

Sexx is a new R&B act whose debut, **Sexx Sells**, is a continuation of the current trend of young male vocal groups who specialize in ballads that combine lush harmonies with lyrics that have the subtlety of a 900 phone sex number. Songs on **Sexx Sells** like "The Sexx Way," "Come Inside" and "Show Me Yours" leave little doubt about the album's theme.

The main drawback to **Sexx** is that there isn't much on their debut that can keep people from lumping them in with groups like **Silk** and **Portrait**. Although the songwriting is good enough to make the album a worthwhile listen, the trouble is that there are a lot of other groups out there who've essentially said the same thing before and in the same way. **Sexx Sells** is recommended to anyone who can't get enough of fine-tuned vocal harmonies and anyone who may be intent on building up an album collection with high levels of testosterone. Sex may sell, but the fickle record-buying public will decide if it needs another group whose only purpose seems to be assembly line seduction.

—**Carla Hay**



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CLUB REVIEWS

Jeff Buckley

American Legion Hall
Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Kris Ferraro, Columbia Records: 310-449-2500

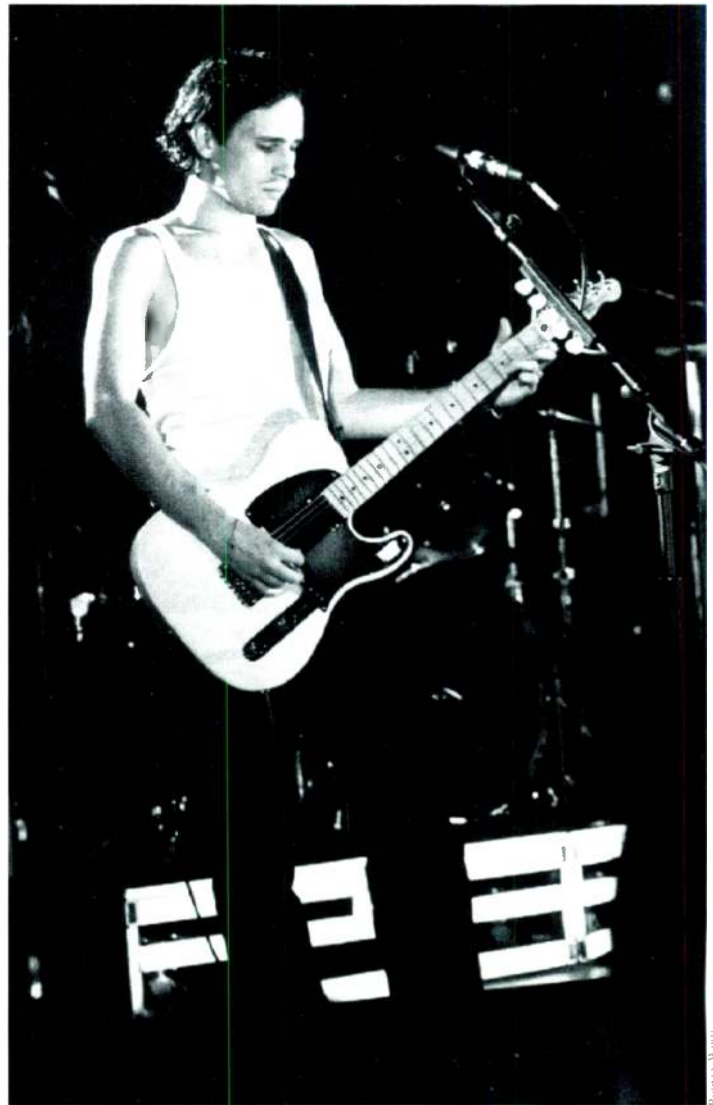
The Players: Jeff Buckley, guitar, vocals; Michael Tigha, guitars; Mick Grondahl, bass; Matt Johnson, drums.

Material: Jeff Buckley presented a generous, often-riveting set culled primarily from his recent release, *Grace*, rounded out with new compositions and well-chosen covers. Highlights included the sweeping "Grace," "Last Goodbye" (with its astonishing falsetto break) and the soulful "Lover, You Should've Come Over." Customized renditions of "Lilac Wine," Leonard Cohen's "Hallelujah" and a punk-inspired reading of the MC5's "Kick Out the Jams" were also outstanding. Buckley, known for his idiosyncratic remaking of songs by others, reinterpreted his own compositions as well, lending them an extemporaneous feel that built on the power of the studio versions.

Musicianship: Few singers in any genre can raise the hairs on the back of one's neck like Buckley; his voice is a phenomenal instrument. His performance made it clear that the intense-filled tenor distinguishing his recorded work is no studio trickery. He moved seamlessly from a hard rock scream to an angelic cry to a sensual whisper, the elasticity of his voice rendering the audience spellbound. His sidemen, too, were worthy of praise. Standing stage left, the players faced Buckley instead of the audience. They accompanied the singer in the most literal sense of the word, escorting him through an array of dizzying dynamic shifts—sometimes in a single song. Buckley himself is an accomplished guitarist, mostly content to lay down rhythm onstage but rising to a tasteful lead on occasion.

Performance: Lit from the front by a single yellow light, Buckley opened his set with an a cappella Middle Eastern freestyle. He continued in this vein for some time, his huge shadow dominating the space beneath the Legion Hall's massive proscenium arch. This dramatic mood lightened, however, as Buckley cracked jokes between songs, performed tricks with his guitar, mocked the British press, lambasted *People* magazine and generally charmed the crowd. Though he remained rooted to his patch of turf, his emotional delivery and body language—head tossing, shoulders tensing—made him fascinating to watch.

Summary: In another era, Buckley would have been the muse of a composer of oratorios, the unearthly beauty of his voice dedicated to the glory of God. Today, he seems on his way to the pantheon of rock gods. Perhaps his real strength is his versatility, which allows his vocal prowess to encompass both early-century art song and full-on rock pyro-



Jeff Buckley: A riveting performance.

technics. Best of all, though, the man knows how to put on a show.

—Julia Rubiner

Beer For Dolphins

Club Lingerie
Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Suzanne Forrest: 619-448-3062

The Players: Mike Keneally, guitar; Bryan Beller, bass; Toss Panos, drums, Satnam Ramgotra, tablas.

Material: Mike Keneally is a well-known disciple of Frank Zappa and played in his band for many years. But a little Zappa influence can go a long way, particularly now when punk minimalism has become so fashionable. It wouldn't come as a great shock if Keneally's pyrotechnic, mode-shifting leads seemed empty and pretentious, or if his lyrics lapsed into word-salad obscurity. Fortunately, this isn't what happens at all. In fact, there's so much happening that it's difficult to keep track of everything Beer For Dolphins is doing

right. Most striking are probably the odd time signatures, goofy yet curiously compelling lyrics, funky staccato rhythm figures, and wacky chord inversions. However, the Dolphins' songs are surprisingly accessible, and some of the hooks are pop enough to make you tap your bottle of Bud. One thing that helps it all hang together is the Dolphins' fine control over dynamics, which are often ignored by many more mainstream bands.

Musicianship: Predictably, all the musicians are disgustingly good. It's almost annoying at points—you find yourself kind of hoping that someone will make a mistake just so you know these guys are human. Keneally's guitar work was technically stunning, from his lightning-fast hammer-ons and pull-offs to his masterful control of guitar sounds. His voice also remained strong and accurate throughout an unusually long set. Bryan Beller's bass playing has a lot of fusion influences, and he plays some terrific licks at the top of the neck. His sound is just a



Beer For Dolphins: Technically stunning.

little monotonous at times; it would be nice if he changed his EQ or effects occasionally to add some different textures. Panos cracks out some wild syncopated stuff on the cymbals, and Ramgotra deserves more than one or two songs—his speedy tapping on the tablas is mesmerizing.

Performance: You can't help wondering how the Dolphins' unique, offbeat style translates to a Hollywood club. This show was also unusual because it was almost two hours long; the band that was supposed to follow them never showed up. As it turned out, the extended set was a rare treat for the large percentage of the crowd who stuck it out to the end. Keneally's stage presence was a pleasant surprise—he's got a twisted, evocative, high-energy persona that's reminiscent of Todd Rundgren in the early Seventies.

Summary: Beer For Dolphins turns out to be a great live band. L.A. needs more unique music like this to influence up-and-coming alternative acts and help keep them from getting stale. —Matt Jansky

Melissa Ferrick

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Angelica Cob, Atlantic Records: 310-205-5769

The Players: Melissa Ferrick, vocals, guitar; Marika Tjelios, bass.

Material: Melissa Ferrick plays folk music that is tinged with the sweetest hint of romance and packed with plenty of emotion. While Ferrick is a lesbian, the lyrics to the different love songs off of her current album, *Willing To Wait*, are universal and apply to any relationship no matter what your sexual orientation is. Her song, "Trouble With My Head," is all about feelings that everyone has had about life in general and wondering if we are really the problem. Whether playing solo acoustic, acoustic with her bass player or electric with her bass player, Ferrick knows how to combine the music and the words and come out with pure bolts of lightning that shoot through your skin and into the memory center of your brain.

Musicianship: Melissa Ferrick is a great singer and one mean picker on the acoustic guitar. Her vocals are clear and understandable, but never bland. She accentuates the feeling of a song with her voice. On the acoustic guitar, Ferrick shows off runs and licks that would make many others jealous. In fact, when Ferrick can play acoustic like this—clear, crisp and hard—why does she even bother to pick up the electric guitar, which is not her strong suit. Marika Tjelios, on bass, is both wonderful and understated, never overriding the melody of the song. This is great support for this brand of folkie-rock music.

Performance: Melissa Ferrick's performance is nothing special, but with her kind of music, it doesn't have to be. She expresses all she needs to with her voice and the occasional facial expression. Who needs anymore?

Summary: Melissa Ferrick is singing about the things that make up our daily lives—the loves, the laughs and the tears. She does this with amazing accuracy and grace. She should continue in this vein.

—Jon Pepper



Melissa Ferrick: Amazing grace.

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CLUB REVIEWS



Rainbows End: Hot, sexy sounds.

Rainbows End

The Troubadour
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: L. Conrad Randolph: 213-244-4554

The Players: Kathryn Grimm, guitar, vocals; Randy Wilde, bass; Walt Spano, drums.

Material: Someday, this band could be a really cool, funky, progressive-metal act similar to Living Colour, but with the added attraction of a hot female vocalist. Scattered throughout their set, Rainbows End has some great musical ideas—wild, galloping bass lines, inventive classical-style guitar chords and original, sweetly dissonant vocal parts. But frustratingly, the individual songs haven't come together yet. The most striking problem is the lyrics and song titles. The band's heart is obviously in the right place, but it's extremely difficult to write about themes such as death and social injustice. Often, the lyrics wind up being preachy and didactic. Their material also has a variety of minor musical problems. During some numbers, interesting licks are buried in monotonous arrangements. Other songs have transitions that weren't planned carefully enough. Sometimes, the band deftly slides into a solo, only to lurch awkwardly back into the vamp when the chorus rolls around again.

Musicianship: Grimm's voice has a brilliant clarity that you don't hear very often in nightclub rock singers. Her guitar leads were crisp and well articulated, and she's got a lovely style of flat-picking chords and arpeggios. Her rhythm playing occasionally gets a little primitive while she's singing the most demanding vocals, and someday these guys may want to add a second guitarist.

Wilde's bass playing is technically immaculate, and his hammer-ons are fluid and blindingly fast. He also custom designed some unique and exciting psychedelic flanger sounds for his effects rack. Spano's got a tight, snappy drumming style, but his parts were sometimes a little busy, and his use of the high-hat and tom-toms could have been a little more inventive.

Performance: Grimm's leads sounded a little murky and indistinct until she broke a string and switched guitars. Otherwise, these guys (and gal) had a hot, sexy sound and terrific stage presence. Grimm's sweet, disarming attitude is a great counterpoint to Wilde's restless, prowling energy. When Wilde's wireless rig cut out, he apologized to the crowd—it probably would have been better to pretend this was part of the arrangement! But in general, Rainbows End put on a very professional show in spite of a small turnout.

Summary: This band has got talent to burn, and a great attitude. Let's hope these guys stick together and get the kinks out of their material.

—Matt Jansky

Del Amitri

The Troubadour
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Laura Morgan, A&M Records: 213-856-7169

The Players: Justin Currie, vocals, bass; Iain Harvie, guitar; David Cummings, guitar; Andy Alston, keyboards; Chris Sharrock, drums.

Material: The problem with Del Amitri's current material is that it is all recycled rock licks that have been played by others. There's a Byrds-like song, a Fleetwood Mac-like song and even a Jackson Browne-ish song. While it is good to acknowledge influences, if a band comes off sounding like a copy group, then they have gone too far. Most of the material played in the course of the set was from the current album *Twisted*. This also was the weakest material of the evening. In comparison, the older material, even though not much of it was played, still sounded fresh and original.

Musicianship: These are five fairly talented musicians. The best of the bunch are Andy Alston on keyboards and Iain Harvie on guitar. Alston manages to occasionally show off some really funky organ licks and nice synthesizer fills. Harvie is a very good guitar player, taking most of the solos and also playing some mean slide guitar on a couple of tunes. Justin Currie has a good voice, although sometimes he reaches for notes that he can't make and keeps the bass thumping along with the songs.

Performance: The most interesting thing about Del Amitri's performance was the fact that the band members all look like they should be in different bands. Iain Harvie resembles a refugee from Spinal Tap, Andy Alston dresses as if his ambition is to be in the Attractions and Justin Currie looks like he is coming straight from a gig with Freddie and the Dreamers. Other than that, the band has good stage energy, although they never really do anything exciting with that energy.

Summary: Del Amitri should stick to their roots instead of playing the roots of other rock groups. Their older material was at least fresh and innovative. If they had continued on that path, the band would enjoy much greater success. —Jon Pepper



Del Amitri: Recycling their roots.



suddenly, tammy!: A concise, assured band worth a listen.

suddenly, tammy!

The Roxy West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Ceci Cano, Warner Bros. Records: 818-953-3360

The Players: Beth Sorrentino, vocals, piano; Jay Sorrentino, drums, vocals; Ken Heitmueller, bass, vocals.

Material: The piano/bass/drums format chosen by suddenly, tammy! is seen more often in jazz than pop music, but they work successfully within it. Their songs range from poignant ballads to rollicking rock numbers. The songs are well-structured with interesting melodies. This set featured selections from their new release, We Get There When We Do. Highlights of this show were "Get Off the Ground," "Not That Dumb" and the set-closing "Beautiful Dream."

Musicianship: Beth Sorrentino has mastered the art of pop piano. She has a sweet, young voice. The bass playing of Ken Heitmueller and drumming of Jay Sorrentino compliment the piano arrangements. These three musicians comprise a concise, assured band.

Performance: Here is another band willing to let the music speak on its own terms. The players in suddenly,

tammy! have an unaffected demeanor onstage. Even so, suddenly, tammy! exhibits a confidence in playing that belies their stage manner. Attention is drawn to Beth Sorrentino's rolling and flowing piano playing and her innocent vocal phrasings.

Summary: With a non-standard lineup, suddenly, tammy! certainly cannot be accused of following recent trends. Will their straightforward approach get noticed? Their material seems a good match for the emerging Triple A format and college radio. This band is worth a listen. —J. J. Lang

Tim Burlingame

Highland Grounds Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Tim Burlingame: 818-766-5947

The Players: Tim Burlingame, vocals, guitar; Rick Delcarmen, guitar; Eric Berlioz, bass; Paul Zbrzezny, drums, percussion.

Material: Burlingame plays captivating tunes accompanied by stark vocals and engaging subject matter and influences that include Daniel Lanois and the Waterboys. Burlingame's style is a blend of pop,

rock and folk, and he brings the three together seamlessly, creating songs that are both ethereal and driving, melodic and heavy. Much of Burlingame's material is introspective and soul-searching, with song's such as "These Four Walls," about growing up "in a house, not a home," and the song "Now She Will Break Free," a tribute to "a friend who left this world way too soon." A fine songwriter, Burlingame structures his compositions carefully and several of his songs quickly burn into the memory.

Musicianship: Again, Burlingame hits the mark, with a combination of well-played guitar and exceptional vocals. Burlingame and Delcarmen play as though they were both extensions of the same being, smooth and cohesive, and barring one minor slip by Delcarmen, the two were on target throughout the set. The blend of guitars adds a great deal of depth to the music, and further sets a platform for Burlingame's pervasive vocals. With so many modern singers getting lost in the mix, it was quite refreshing to hear Burlingame's steady voice come through sharp and coherent, in a gentle balance with the music as opposed to competing with it. Burlingame's presence stems from his voice and the careful delivery of his lyrics, each word of which could be easily understood.

Performance: This is where things got interesting for Burlingame. Playing at floor-level with little space for mobility, it would be difficult for anyone to put on a stage show at Highland Grounds. But natural selection wins out, and Burlingame's six-foot-plus frame drew attention without the need for fancy footwork or onstage antics. His song transitions were well-timed, relaxed and gave just enough insight into the songs to spark interest. Based on the crowd at Highland Grounds, all that Burlingame did worked, taking a coffeehouse crowd (most of whom were just there, not out to hear music) and putting them under his spell. By the end of his first song, the conversations around the room were quickly ending and the focus of attention moved to Burlingame and company, who garnered round after round of heavy applause from the audience. What makes Burlingame's performance truly effective is that the music itself is so captivating that little need be done to augment it—the songs speak for themselves, and Burlingame need rely on nothing more to hold the attention of his audience.

Summary: Tim Burlingame has all of the elements of a star performer: captivating material, exceptional musical skill, strong presence and a touch of charm. With well-written and catchy songs added in, Burlingame is on the road to success. Watch for this bright young performer to build steam as he continues to play the Southland, and if you have the opportunity, invest the time to see him play—it will pay off.

—Jeremy M. Helfgot

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CONCERT REVIEWS

Adam Ant

*Pantages Theater
Hollywood*

Adam Ant is one of those rock stars that won't go away. At times written off as a fading star, with the release of his new album, *Wonderful*, on Capitol Records, and his latest concert tour, Ant proves that he can still set hearts ablaze across America.

Ant is the master of the rock star pose, in the same sense as Mick Jagger. Ant struts, poses, kicks, leaps, dances and cavorts in ways that make all the young girls in the audience think that he is flirting with just them.

While some may say that Ant is all flash and no substance, these are people who have not really listened to the music he produces but have merely gazed at the rock star image. Ant is still producing wonderful, innovative music, as he has since he first hit the scene with the Ants some fifteen years ago. The current material is no exception.

The first half of his show was devoted mainly to the new material, with Ant opening by singing the title track from the current album. He followed this with several of his more recent hits, such as "Vive Le Rock" and "Room At the Top" and then proceeded to power through several other selections from the new album.

The best of these new songs was "Gotta Be A Sin," which has a more rocking sound to it and a very chantable chorus. Following closely behind this was "Beautiful Dream" and "Vampires," both slower numbers that were handled deftly by Ant and band.

About halfway through the show, Ant said that people ask him why he still tours with two drummers, and he said it was because of this. What followed was the familiar sound of the pounding drum intro to "Kings Of The Wild Frontier." After roaring through the song, Ant performed several numbers from his first two albums, all of which were met with delight by the crowd.

Ant's backing band is very tight, with strong support from his longtime sideman Marco Pirroni on guitar. Pirroni is a very strong guitar player and was allowed excellent solo time in the set.

Opening for Adam Ant were the Murmurs, a New York-based acoustic guitar playing duo with neon-colored hair who create a sort of proto-punk folk music. They provided some amusing onstage patter between their biting songs, reminding the listener of old-time folk musicians. They closed their set with a great rendition of "White Rabbit" by Jefferson Airplane.

Opening the show was Flux, a local band with a rocking sound and a dash of social consciousness. The best song of the set was "I'm Getting Used To This," a reminder about the problem of homelessness.

—Jon Pepper



Adam Ant

Nancy Sinatra

*House Of Blues
West Hollywood*

Much in the way Godzilla took over Tokyo, the mighty boots of Nancy Sinatra effortlessly kicked the tin roof right off the House Of Blues on Wednesday, April 19th. The reigning queen of the Go-Go Girls showed the SRO crowd that she still has every ounce of charisma, talent, looks and "cool" that rocketed her to stardom in 1966.

As far as a comeback goes, she looked like she never left!

Taking the stage in a red velvet top, black skirt and black cowboy boots, Sinatra opened the show with early hits such as "How Does That Grab You, Darlin'?" and "Run For Your Life." For the rest of the 23-song set, dead-on key and in total control, Nancy covered an array of material with surprising accuracy. Songs from her new release, *One More Time*, including the title track, "Roadblock" and the standout "Now I Have Everything," all bore the authentic country roots planted by her and producer/songwriter Lee Hazlewood during the Sixties.

Speaking of Hazlewood, his highly anticipated guest appearance became a reality halfway through the set, to the great appreciation of the audience. Sporting black leather duds and the same voice as he did in the Sixties, Hazlewood and Sinatra didn't miss a trick, performing staples such as "Summer Wine," "Jackson," "Did You Ever" and a perfect rendition of "Some Velvet Morning" that had the entire crowd on its feet. The longtime friendship and mutual respect of the two created a truly magical feel.

Nancy's reaction to the eclectic audience was comfortable and appreciative but minimal. She pretty much let the music (and those fabulous legs!) do the talking! At one point, in a brilliant move, Nancy instructed everyone to look at the nearest TV monitor; and as she and the band ripped into "Good Time Girl," the monitors displayed edited segments tracing her movie career.

Of course, she closed the show with her signature classic, "These Boots Are Made For Walkin'," and a passionate, heartfelt "100 Years."

Nancy Sinatra was sexier than ever and in great voice. I only wish the Chairman Of The Board could've been there to see it.

—Cody Jarrett



MUSICIANS

Music Connection's Employment 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 a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter difficulty with an individual or company listed here, 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

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)

7000 Hollywood Blvd., L.A., CA 90028
Contact: Alan Eichler: 213-466-7000
Type of Music: Top 40 & acoustic
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Send promo
Pay: Negotiable

GENGHIS (COHEN) CANTINA

740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky: 310-578-5591
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country
Club Capacity: 60
Stage Capacity: 6
PA: Yes
Lighting: Yes
Audition: Send promo package to Jay care of club or call
Pay: Negotiable

THE JUNGLE

17044 Chatsworth St., Granada Hills, CA 91344
Contact: Lorna Kaiser: 818-832-4978
Type of Music: R&B cover and original bands
Club Capacity: 250
Stage Capacity: 5-7
PA: Yes
Piano: No
Lighting: Yes
Audition: Send promo to: The Jungle, P.O. Box 467, Canoga Park, CA 91305
Pay: Negotiable

THE MINT LOUNGE

6010 W. Pico Blvd., Los Angeles, CA 90035
Contact: Jed: 213-937-9630
Type of Music: Rock, acoustic, blues, C/W
Club Capacity: 100
Stage Capacity: 7
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

RENAISSANCE

1212 3rd Street, Santa Monica, CA 90401
Contact: Galia: 310-587-0766
Type of Music: All types. No rap or hip hop
Club Capacity: 398
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo to Galia at club
Pay: Negotiable

ST. MARKS

23 Windward Ave., Venice, CA
Contact: Steve Salmon: 310-452-2222
Type of Music: Jazz, R&B and salsa
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Steve or send package

SUNSET

322 W. Sierra Madre Blvd., Sierra Madre, CA 91024
Contact: Bob: 818-355-3469
Type of Music: Hard rock, alternative, blues, Top 40
Club Capacity: 238
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address
Pay: Negotiable

TILLY'S CLUB

1025 Wilshire Blvd., Santa Monica, CA 90401
Contact: Hugh Lavergne: 310-393-1404

Type of Music: World beat, african, reggae, acoustic
Club Capacity: 120
Stage Capacity: 4 - 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address or call
Pay: Yes, from the door

THE TOWNHOUSE

52 Windward Ave., Venice, CA 90291
Contact: Frank Bennet: 310-392-4040
Type of Music: All types: Dance, rock, alternative, acoustic, top 40
Club Capacity: 150
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo package or call
Pay: Negotiable

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus: 714-496-8930
Type of Music: Rock, alternative, C/W, jazz, world beat
Club Capacity: 480
Stage Capacity: 10-12
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info or send promo
Pay: Negotiable

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INTERNS NEEDED for syndicated rock music video TV show. Must live LA area. Communications majors preferred. 818-410-4006

INTERN WANTED for independent label assisting with promotions & marketing. Computer skills a plus. Must be familiar with hip-hop market. Melanie, 310-550-0233, fax resume 310-550-0235

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MAJOR HOLLYWOOD recording studio needs runner. Varied hours, 213-851-5228

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MUSIC MANAGEMENT company F/T. Are you detail oriented, quick & do you have Mac experience? We need you now! Lots of growth potential. Fax resume to Lynda, 231-957-0998

TWO INTERNS needed for promotion/production company. Company based in Universal City. Gain exposure & experience. Michael O., 818-753-5828

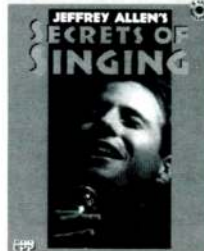
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1. When you take a breath for singing, add a yawning feeling which opens the throat (the beginning of a yawn to be exact). Use the same bit of a yawn when holding a high note to keep your throat open and relaxed.
2. If you can hear yourself breathe, you're taking in too much air or your stomach is tense. Be sure your stomach is relaxed before, and as, you inhale. In general, breathing in for singing should be silent, unless your gasping for an emotional effect.
3. Always imagine the sound or feeling you want first, and then sing it. And use everything you've got to get a song across to the audience - your entire voice, physical being, emotions, personality and spirit.
4. Sing for quality of tone rather than just for power. Power will be a natural outcome as you fine tune your instrument as a whole; and mean it when you sing it! Janis Joplin said she sang each song like it would be her last performance ever!
5. If you vocalize every day for even twenty minutes, you'll be surprised how ready to sing your voice always is.
6. If you learn to use it correctly, the diaphragm will protect your vocal cords from strain. In providing breath control, this powerful muscle is trained to "sit down on the air" sent up by the belly muscles. In this way, as your passion becomes breath power your diaphragm protects the cords from your emotions.
7. The ideal singing tone is a mouthful of sound that is felt forward at the lips, high in the head, low in the throat and deep the chest all at the same time.

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PHILIP ARRIAGADA - Gtr./Arr./Prod.	213-461-7542	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Various LP & touring credits. 3 albums, one EP & 3 European tours in 16 countries with The Fuzztones. Patrick Moraz's (Yes & Moody Blues) band which performed compositions of mine. 3 US tours with various groups. Opened for Candlebox, Blind Melon, Nazareth. Written & produced ad music including two Mazda ads. Gil grad.	Great at arranging & orchestrating for all instruments. Can work quickly for touring & live appearances. I'm 27 years old, very thin, long hair, Izzy Stradlin looks. 60's, 70's, & 90's clothes.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
MICHAEL BINIKOS - Arr./Producer	213-851-0665	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Over 10 years experience. Recent credits include Donna Summer, Jon Secada, Emmylou Harris, Ann Wilson of Heart, Jason Schiff of Chicago, K.T. Oslin. TV themes & international commercial jingles as well as film scores. Many others.	I like to work with up & coming talent. Will work with your budget on demos.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CALEB BRENNAN-Voc./Gtr./Program.	310-826-9479	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Thick raspy baritone/tenor lead or background vocals. Powerful & versatile, soothing & soulful. I don't scream but can get gritty & explosive. Guitar styles from retro lead, chunky funk, grunge, textural chords to Belew-esque sound effects. Expert sampler technician & programmer for 90's version of synclavier (K-2000).	Intelligent & intuitive, easy to work with. I have extensive studio & live experience!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
BILL BURGESS - Producer/Musician	714-751-7226	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Drummer/percussion/keyboards. Buddy Rich scholarship to Berklee School Of Music, national & international touring experience. Innovative composer with national credits. Producer/engineer with album credits. Deep pocket drummer, good reader, great improviser. 100% mobile studio. Record at my facility of yours.	Album projects from the ground up. Deep grooves & textures for songwriters. Clean, inventive production for bands. Do something different.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
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ROBERT COPELAND - Producer/Arr.	213-217-8469	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits include: Danny James, Billy Preston, Dean Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO, 20 years experience. Musician, producer, arranger, composer, programmer. Laid back, yet meticulous working environment. Available for albums, scoring, artistic development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
SCOTT ERICKSON - Arranger/Prod.	213-878-2331	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	24 trk, ADAT, Tascam 8 bus, Studio Vision A/V, etc.	Experienced MIDI & live arranger. Credits include the Manhattan Transfer, Barry Manilow, & others. Berklee College grad with a variety of musical experiences.	Affordable, quality arrangements & productions. Let's make some music!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ERIC FERRY - Drummer	818-781-0238	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Endorse Tama drums & Zildjian cymbals.	Did many studio sessions for ABC. Played with Cinderella as well as members of Foreigner, David Lee Roth, Joe Satriani, Quiet Riot, Rough Cut, MSG & Talas.	Hard worker, great player, easy to work with, can groove excellent or play with amazing chops. Very open to different situations. Top notch pros only!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
BRYAN FOGNER - Bassist/Vocalist	818-715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Custom 6 string, Yamaha, Hamer & Gibson 4-string, D-tuner. Lead &/or backup vocals. 3-octave tenor range.	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/ an extensive repertoire. Ready to tour anytime. Also studio, casuals & Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
AMY LYNN FRANKLIN - Vocalist	213-436-0860	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Berklee College of Music grad. Interlochen Arts Academy Concerto winner, opera trained, good reader, piano skills, too.	Female soprano vocalist, 4 octaves.	Professional, easy to work with. Can sing anything.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA FRANCO - Medieval Strings	818-569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
PETER G. - Drummer/Vocals	818-761-9081	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion & vocals.	Seasoned pro, over 12 years experience in studios, clubs & road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance, live or studio.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Sondra G-Vocalist/Writer/Program.	310-793-8208	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Mezzo/soprano vocalist, writer, programmer.	Award winning writer. References & credits: Paisley Park, Network Label, PAVIF, Andre Cymore, radio, TV, film, international.	Super attitude. Lives from TLC to Kate Bush. Repeat clients.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JOE GOFF - Drums/Percussion	310-577-0004	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Yamaha drums, Zildjian cymbals, percussion.	11 years experience. Extensive touring & recording. Read music well. P.I.T. Honors graduate. Studied with the best. Specializing in session & demo work at reasonable rates, casuals, club work, touring & substituting.	Versatile player, multi-purpose image. Demo & resume available. Very strong in variety of styles.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion/Drums	213-874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Percussion & drum-set, Acoustic drums, shakers, bells, whistles. Full MIDI gear.	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV. Artist Of The Year award winner on ABC television series Bravissimo. Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JIM HOYT - Producer	213-466-9011	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	24-track MIDI studio, Neve & Manley pre-amps, tube mics, Lexicon 300, Tannoy, Mac sequencing, Fender & Martin guitars, Korg 01W, & more.	CD quality production. Proven record of success. Excellent engineering & arranging skills. Access to great studio musicians. Comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
TOMAS JANZON - Guitarist	213-850-1215	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Fender Stratocaster, Gibson L-7, electric classical, Korg MIDI converter.	Graduate of the Conservatory of Stockholm, Sweden. Outstanding Guitar Player of the Year. Musician's Institute. Mentors include: Joe Diorio, Scott Henderson 5 years of clubs, touring and recording experience in Scandinavia. Worked with David Goldblatt, Thelma Jones, Troy Millard, Ken Filiano, Billy Mintz, Joe Brancato.	Tall, slim & expressive. Excellent reader. Good vocals. Lessons available.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CHRIS JULIAN - Producer/Writer/Eng	310-589-9729	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Real cool Automated 48-track studio overlooks Pacific from Malibu hills. MTR9011, drums, piano, top mics, heavy MIDI/samples, history of hits!	Young, skilled, fast. Dg. work! Over 30 Gold & Platinum, 1 Emmy, 3 Grammy nominations! Credits with Warner, Sony, SBK, ABC, NBC, HBO, Fox TV, Elektra, Atlantic, 20th Cent, Fox, many more. Chops on guitar, bass, piano/synth, voice. Mac. Great attitude! Teach.	Inspired creative/technical - all styles. Learned from best - Don Was, Jimmy Webb, many legends. I am currently producing Ari Gantunkel & looking!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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					PRO PLAYERS EXPERT TALENT FOR HIRE	QUALIFICATIONS	COMMENT	ROCK	POP
STEVE KAHN - Bassist Fender J's, fretted/fretless, Guild StaFire II bass for that vintage sound.	800-827-8522		Ten years professional stage & studio experience in varied situations. Reader, notes & charts), improviser. Great ears, fast learner. Demo tape & resume available. Additional vocals & cello. A real team player (for example I would play backup on Cage's - 4:33)	Wednesday, May 31 12 Noon	✓	✓	✓	✓	✓
KEITH KAPLAN-Prod./Arranger/Guit. Producer, arranger, guitar. Great studio & great gear for all your needs.	310-392-4233	✓	My demos & sessions get deals. 24 years music experience. Film, record, TV & touring credits. A team player. Latest project landed \$12 million record deal.		✓	✓	✓	✓	✓
DAVE KLINE - Violinist Violin, electric violin.	818-420-2729	✓	Played professionally for over 20 years. Experienced in wide variety of styles including rock, jazz, blues, new age, country, folk. Extensive club touring & studio experience. Add a little something different & extra to your project!		✓	✓	✓	✓	✓
BOB KNEZEVICH - Producer/Musician Akai sampler, Panasonic DAT, TSR-8, Alesis/Tascam boards, Roland/JL Cooper seq. Equitek/Shure mics. D-40, Roland synth, many guitars/basses.	310-312-0125	✓	25 years playing, writing, recording & teaching. Studio Music/Jazz degree. U Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast creative team player. Know's today's sounds. Studio opening in Westwood. It's not the plane, it's the pilot.		✓	✓	✓	✓	✓
LEIGH LAWSON - Bassist Electric & acoustic fretted/fretless basses. MIDI pedal keyboard, Boogie & SWR rigs. Fender, Gibson, Alembic, Washburn, Rickenbacker. Tenor vocal.	714-373-1400	✓	Sixteen years stage & studio experience. National & international touring experience. Reader of charts & notation. Lead or backing vocals. Good work ethic. Road worthy, dexterous, tenacious, fast learner with stamina to get the job done right!		✓	✓	✓	✓	✓
MICHAEL LIGHT - Vocals Baritone to tenor range. Back-up, group & lead vocals.	909-394-0256	✓	Pro musician since 1975. Over 2,300 live gigs. B.A. Music. 1984 Private vocal study, 3+ years. Command of harmony & vocal arrangement. Also plays keys, bass & percussion.		✓	✓	✓	✓	✓
MIKE MANCHESTER - Prod./Composer 24-track digital, Pro Tools III, DA-88, 16-track analog, Trident recording console, also MIDI, DATs. Great microphones & outboard gear.	310-450-8100	✓	Lots of pro experience as producer & writer/producer. Film scores, master & demo recordings. Post production. Sound design. Excellent programmer. Multi-instrumentalist: guitar, bass, keyboards, etc. Many synths, samplers, guitar & bass stuff. Acoustic piano.		✓	✓	✓	✓	✓
LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars. 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.	310-392-2107	✓	Thirty years of pro credits, albums, tours including: The Crusaders with Joe Sample, Lenny Carlton, Jeff Lorber, Jason Safford, Tom Grant, Robert Gray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. (Writer: about album).		✓	✓	✓	✓	✓
JOHN MCMAHON - Guitarist E, S, P electric guitars, Larabee and Ibanez acoustics, Marshall 30th Anniversary amplification, Rocktron effects, Midimate.	818-761-1663	✓	GIIT honors graduate. Read music, charts & improvise. 15 years playing, recording, stage experience. Very versatile playing abilities, from acoustic ballads to the very extreme of rock guitar. Demo available upon request.		✓	✓	✓	✓	✓
JOHN MENZANO - Bassist 4 & 5 string fretted & fretless Moon basses. SWR power amps & speakers.	818-881-2111	✓	Toured & recorded with Peter White, Richard Elliott, Warren Hill, Carol King, Eddy E. Slank, Little Richard, John James, Mike Love, John Fogerty, Mary Wells, The Coasters, The Drifters, Jellyly 7, Yamaha drum clinics with Matt Sorum. TV & Movies, ABC's Full House & Warner Brothers, The Adventure Of Ford Farlane.		✓	✓	✓	✓	✓
RALPH MICHAELS - Guitarist 3 Gibson Les Pauls, Fender Strat, 6 & 12 string Takamine acoustics, Take10 10 classical guitar, Marshall & Boogie amps.	310-450-5537	✓	Very experienced live & studio, graduated studies in classical guitar & sound engineering. Producer credits, good songwriter, reads music. Call for demo.		✓	✓	✓	✓	✓
LISA ANNE MILLER - Orchestrator Will orchestrate for live musicians & conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates.	213-650-9888	✓	Specialize in horn & string arrangements for live musicians. Demo available on request. Numerous awards including ADDY New York Festival & awards from ASCAP & BMI. Member of Society of Composers & Lyricists.		✓	✓	✓	✓	✓
JEFF MOSZER - Drummer Drums & percussion, double kick acoustic kit. Riser, mics, flight cases.	714-895-3289	✓	Extensive live & studio experience, performed with DHG Tease Boys, Krokus, MSG, Overdose, Elvin Bishop.		✓	✓	✓	✓	✓
GARY MYRICK - Gtr./Slide/Lap Steel Guitars, vintage Fenders, custom, lap steel.	818-382-4792	✓	Credits include Jackson Browne, Queen Ida, Wilson Pickett, Stevie Wonder, John Waite, Havana 3 A.M., plus numerous solo albums & much more.		✓	✓	✓	✓	✓
STEFAN NEARY - Prod./Eng./Gtr. Complete 24 track digital, 24-track analog, rehearsal pre-production, ASR 10 MPC 60, Fender, Marshall, Laney, Ampeg, etc.	818-782-5096	✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.		✓	✓	✓	✓	✓
JOHN NEVOLO - Bassist Fender & Gibson electrics, Martin & Ibanez acoustics 6 & 12 string, Marshall & Boogie amps, analog & digital effects.	805-298-3696	✓	Extensive recording & touring experience. Traveled worldwide on various tours with BMG & MCA artists. Specialize in solid rhythm work & melodic solos.		✓	✓	✓	✓	✓
MARK NORTAM - Pianist/Keybrds. Pianist, keyboardist & arranger/producer. Complete digital MIDI studio with samplers, synths, DAT.	213-650-9997	✓	Film, TV, album credits - over 15 years experience. Play & read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements, charts, jingles, adult music & albums. Also live performances. Pager # 310-917-1616.		✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like Willie thru a Fender.	818-848-2576	✓	Many years country, pop and TV & recording dates. Worked with Garth Brooks, Carter Strahan, Earl, Joe Walsh, Tom Jones, etc. Can produce 16 24 32 track multi-track recordings. Access to the best country musicians in town for gigs and gigs. Currently a member of the Hellcaters. Friendly, professional, affordable.		✓	✓	✓	✓	✓
TONY F. SALES - Bassist/Composer Bass, production, composition.	213-980-3151	✓	Member of Runt, Utopia, Chiquered Past, Iggy Pop, David Bowie, Todd Rundgren, Ray Manzarek, Tin Machine, etc. 25 years studio & tour experience. TV/radio commercials. Producer, writer, vocalist, guitarist.		✓	✓	✓	✓	✓
RUDY SARZO-Prod./Comp./Musician Session B, Mac, Logic Audio, Guild acoustic, Fender, Rickenbacker & Peavey 4 & 5 string basses. Complete digital MIDI home studio.	818-557-4289	✓	Member of Whitesnake, Quiet Riot, Ozzy Osbourne Band. Recording sessions with Paul Rodgers, Alice Cooper, Sam Kinison, Desmond Childs. Composed film score for "The Social Disease". Specialty: I speak fluent Spanish.		✓	✓	✓	✓	✓
DAVE SCHEFFLER - Producer/Proq 24/48-track automated production, large MIDI setup with lots of loops, samples & drum sounds. Trident board, best mics, outboard galore.	818-980-1675	✓	Expert MIDI programmer/arranger. 15 years as keyboardist, 8 years with MIDI production. Degree from Berklee School of Music. Recent credits include: The LA Boys, Mollia Franklin (Clinton/Parliament), Volume Ten, Steve Reid (The Rippingtons), TV, Paradise Beach.		✓	✓	✓	✓	✓
LARRY SEYMOUR -Bassist/Composer Warwick, Wal, Tobias 5 & 6 string, fretted & fretless basses. Major touring & recording gear. Fully equipped project studio.	818-840-6700	✓	Toured &/or recorded with Rod Stewart, Billy Idol, Tom Jones, etc. Jingles for Revlon, Sunstak, Pepsi, etc. Grammy Awards Show, Arsenio Hall, Jay Leno, MTV, etc. Various albums, demos, music clinics, endorsements, teaching, etc. Composer for film & TV.		✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University, Michigan, Ray Shankar School of Music. L.A. City College. Demo/Video available.		✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI - Keys./Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track.	213-878-6980	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.		✓	✓	✓	✓	✓
TREVOR THORNTON-Drums & Percus. Full international Yamaha & Zildjian endorsee. Acoustic/electric, real-time programming.	818-380-0453	✓	Top English drummer now available in USA. 18 professional years. Many album credits. World tours including Asia Aqua Tour, 1992-93. Kim Wilde, 1994. Proficient with click, programming, reading. Master class clinics including P I T, London.		✓	✓	✓	✓	✓
TOM TORRE - Violin/Fiddle, Guitar Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar.	818-340-6548	✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.		✓	✓	✓	✓	✓
JAMES ZOGZAS - Drummer Drums, Yamaha drums, Zildjian cymbals, two acoustic kits, Alesis HR-16.	408-749-8151	✓	Touring in Pacific Northwest, recording experience in Bay area, LA & Detroit. Live shows with Greg Allman, studied at Detroit Drum School. Mark Crony, Steve Mitchell, Scott Morris, Tony Williams.		✓	✓	✓	✓	✓



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. Ineligible ads or improperly placed ads will not be printed. For questions or discrepancies about a free ad, do not leave a message on the hotline—call our office directly. 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.

2. PA'S AND AMPS

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*1978Fender twin reverb w/two 12" JBL spkrs & groove tubes, incl reverb & tremelo, \$650. 310-372-7921

- *1978Peavey XR600 PA, incl 6 chan mixer & 2 spkr columns w/two 12", two 10" & tweeter, \$325 obo. 310-372-7921
*Acoustic bass amp -125 RMS power, cab w/one 15" JBL spkr, \$395 818-990-2328
*Ampec cab w/8 10" spkrs & acous 3700 bass amp w/EO, \$400 obo. Lin, 805-493-4784
*Boogie Mark 2C hd & 1x12 cab All options, exotic wood cab, 100 watt. Anvil & vinyl cases, supreme cond, \$1100. Chris, 818-980-4685
*Four12 Jaguar cab, \$275 obo, 818-985-8601
*JBL MR 815 spkrs, one brand new in box, one barely used, \$275 ea or \$525 pr, Margaret, 310-395-8066
*LS lab series amp w/compress, reverb, 2 chan, much more, great sound, \$150, Mike, 818-752-1065
*Laney AOR 100 all tube amp 100 w chan switching, 3 band EQ, pres cont, crunchy sweet amp, 818-727-1801
*Marshall JCM 800 super lead series 100 watt hd, \$350. 818-753-0067
*Moss valve stereo 81 pwr amp, sounds incred, sacrifice \$240 Bryan, 213-660-4268

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*Shure micro mixer, full mic ends one aux in, balanced out, \$100. 310-652-0716
*Two electra voice 12L 8 om guit spkrs in two Pacific woodworks 12" cabs, \$350, Carver PM 300 stereo power amp, \$300, Dave, 818-892-3240
*Vintage JBL D130S 15" guit spkrs, circa 1968, 8 oms, sig series, \$400 pr obo, Mike, 909-394-0256

3. RECORDING EQUIPMENT

- *100 ft 16 chan Ramco snake, \$250 Tascam M16 mixing bd, \$700, Peavy 115 CX floor monitor \$250 Peavy EQ 215 30 bd, \$200, Pts make offer, Sean, 818-753-0987
*Alesis addt 8 trk digital rec, new software, totally served by Alesis, like new, \$1999, 310-246-0444
*Complete Dennon stereo w/black cab & glass door, \$875, Call for details, Mike, 818-752-1065
*Drum mach Box, DR 220 digital, compact, Make offer Call 11AM - 8PM, 818-901-8218
*Fostex 18 chan rec mixer w/5 band EQ, every chan, \$795 Digitalch multi effects proc, \$250, 818-954-0094
*Fostex complete 8 trk system #80 rec w/new hds, #4308 remote, 450-16 console, fact refurb w/wntly, Furman patchbays & all cab, \$2500, 818-901-0700
*Fostex E-16 1/2" 16 trk, brand new hds, recent serviced, \$3000 obo, Fostex 4050 auto locator w/stand, \$700 obo Both \$3500, obo, Chris, 213-469-4981
*Tascam model 5 mixer & road case, 8 trk bd, \$450 Teac Tascam 1st in operator, \$30, 310-289-7213
*Tascam MS 16 one inch multi track recorder, Perfect cond, orig sold for over \$10k, must sacrifice \$2700, 818-981-4150
*Tascam porta three 4 trk mini studio, new w/voc manual & pwr supply, used twice, \$200 818-755-9369
*TEAC A-3440 S reel to reel 4 trk recorder, Foot remote incl, Like new cond, \$550, 310-372-7921
*Teac MV-20 meter bridge mixer, 4 inputs/outputs, \$150 310-652-0716

4. MUSIC ACCESSORIES

- *Anvil style road case for small box, 50 watt, 60's style Marshall hd or similar sized hd, \$100, 818-902-1084
*Atari music computer 1040 w/key bass & Stenburn program, \$325, 818-954-0094
*Boss CE-1 Korrus, mint cond, \$200 818-771-9585
*Limited supply rec indus source books 1995 ed, \$40

- each half off reg price Bryan, 213-660-4268
*Music software perf 4 1 seq program incl manual + 3 org discs \$90 818-774 0352
*Nakamichi 700 pro 3 hd cassette deck, xint cond, cost \$900, sell for \$325 818-774-0352
*Old phase 100 orange script logo, \$150, 818-771-9585
*Optimization module will allow your seq to completely automate 16 trks using any mixer, like new, \$375 310-289-5613
*RCA cables, many lengths, \$2.50 ea, gold tipped, \$4.50 pr, 310-652-0716
*Rockman X100 w rare foot pedal adaptor for 120 Bos heavy metal-2, \$50 xint cond, \$100-659-3678
*Roland R8 drum mach \$500 Drum cat 3 0, \$600 D drum snare trng, \$100 Roland DR550, \$250, Roland univerb \$150 Sonix sound panels, \$20/ea, Sean, 818-753-0987
*Seq Brother MDI 40 composer, perf cond in box, w/disc drive, \$150, 818-780 4347
*Strat pic art assembly ready to install in guit, knobs, pic guard, pic ups, etc 818-771-9585
*Tama drum/kybd adjust chair, \$40, Kybd stand, \$30 213-935-7613
*Tascam MM-1 kybd mixer, 20 cm w/midi, muting, perfect cond studio use only #350 818-901-0700
*TO D TR 3M distort wide chorus one sec digital delay all in one pedal, Make offer 818-727-1801
*Tubeworks, real tube rack mid pre amp, must sell \$100 Shure wireless gnt system, top of line, sacrifice \$100 All in xint cond, still in boxes 818-713-1145
*Whirl Medusa 100 belt snake, 12 mic input, 3/4" input, \$100 310-246-0444
*Wtd: anvil case for JCM 800 112 combo, cheap, 818-771-9585

5. GUITAR

- *Acous elec Ovation custom Balad' edition, sounds great, \$375 Mike, 818-752 1065
*BC Rich Virgin, one of a kind, pearl white, mint cond, six months old, like new Floyd Rose, Duncan pickups, must sell, \$650 obo, Michael, 310-316-1359
*BC Rich Warlock jst black, Amer made, Kahler tremelo, Dimarzo pickups, killer sound, \$340 obo, Michael, 310-316-1359
*BSX 5 string elec upright bass, new Bartolinis, spiro core strings, ebony fingerboard w/bag & stand, beautiful to see/ play, \$2000 obo, 213-851-9096
*Carvin DC 135 T new, sapphrie blue, painted hd stock, unfirn tongue oil neck w/tremelo & hs case, \$550, 310-397-7111
*Charvel-USA San Dimas, mid 80's Strat body, white w/ red rising sun graphics, angle head stock, maple neck, Duncan Kahler, Collector's item \$500, 213-665-3535
*Epiphone 1965 Coronet solid body, double cut away, single P90 pickup, good cond, \$625 obo, Darryl, 213-874-4501
*Fender Strat 1978, maple, w/case, xint cond, looks great Kevin, 818-568-4911
*Gibson ES-355 pmo, cherry, red, double, Rover, tuners, gold, hs case, 818-346-6486
*Godin bass elec/acous w/road case in great cond, only \$450 Eric, 818-767-0637
*ibanez RG 570 midnight blue gut, xint cond \$300 obo Mike, 714-637-4243
*ibanez Roadstar 2 like new, 3 pickups w/coi splitter locking trem, incl ggg bag, strap, alan wrenches, pitch pipe \$175 818-902-1084
*Jackson Randy Rhoads USA model 1994 mint cond

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custom pain, iridescent swirl. Kenny, 714-367-1712
 •Jackson Randy Roads USA model 1994 mint cond custom paint iridescent swirl, \$350. Kenny, 714-367-1712
 •One D.C. Rich world art bass, xint cond, early 1980's white collar w/case, \$450 obo. 818-980-2472
 •White Carvin V2202 w/pro Kahler, gold hardware, 24 frets, dual humbckers w/splitters, hs case, very good cond, \$280. Chns, 818-980-4685
 •Yamaha APX-10 elec/acous gut, burgandy w/inlays, xint cond, w/case, \$650 obo. Margaret, 310-395-8066
 •Yamaha elec bass, black, lightweight body, plays great, \$325. 818-990-2328

6. KEYBOARDS

•Korg WS C1 piano cards, never used, over 50 different sounds, \$75. Michael, 213-777-6121
 •Oberheim matrix 6 synth, perfect cond, studio use only, \$150. 818-311-0700
 •Roland S-50 samp kybd w/commander mon. Deal inc: sound discs to copy & 16 trk director S seq software, \$1000. 310-372-7921
 •Roland W30 work station & soft case, great cond, \$1599. 310-246-0444
 •Yamaha DX 7 avail, xint cond, 2 sound cards, sustain pedal, custom case, \$400. Richard, 213-939-4755
 •Yamaha DX7 w/2 cogs, great cond, \$600 obo. 310-289-7213

8. PERCUSSION

•7 pc pro export mirror chrome finish w/cases, Xint cond, \$1200 obo. Tammar lower case w/plenty of hardware, \$500 obo. Many a Zildjians, \$100-240. Sean, 818-753-0987
 •Eight Dynacord midi drum pads, \$295 obo. Alesis HR 16 drum mach, \$100. Mark, 310-397-9547
 •Pleisty 22" rde ride cymbal, \$90. Rhythm tech meltable tambourine, \$10. Bob, 818-242-4607
 •Toma artistar 2 hardly used, beautiful cherry wine finish. Must sell, \$2000. 310-582-6715
 •Toma Rockstar DX, black, 22", 12", 14", 16" floor toms, pearl high hat, new Toma pedal. Premier 6.5x14 snare, no cymbals/snare stands, \$850. 818-836-0774

9. GUITARISTS AVAILABLE

•#1 AAA guit plyr/writer seeks orig 4-5 pc rock band, ala Petty, Counting Crows, LIVE. All pro gear, no flakes, pros only. 818-769-1373
 •1st class guit/sngwrtr avail for pro sit, many major credits, strong voc, image, gear, transpo. Andy, 213-667-0621
 •22 yr old blues rock guit plyr w/tons of feel from Texas. Sgarden, Allman, Sabbath, Zep. Seek band w/great songs, att, drve. Lee, 818-755-9161
 •A-1 blues guit plyr avail. Pro att/gear, exp. Mess, 818-344-4091
 •Adrenalin fiend guit/sngwrtr avail to join/form rock band. Killer gear, int'l rec/tour exp, powerful, tasty, cool att/image. Sponge to Seal. 818-981-9997
 •Adrenalin fiend guit/sngwrtr avail to join/form rock band. Killer gear, int'l rec/tour exp, pwrful & tasty, cool att/image. Sponge to Seal. 818-981-9997
 •Ambitious guit/voc seeks studio work, pro band, unique style, very versatl, 90's sound, xint equip, pay negot, pros only. Keith, 310-397-2212
 •Blues guit w/voc ready for working band. 818-713-1145
 •Blues plying hard rock sngwrtr/sngr guy looking for

band of buddies to rock down the town with Tim, 818-367-4353
 •Duffy Bros guit duo, 22 & 23 yrs old, looking for truly orig/gifted band, no posers. Duff, 213-969-0549
 •Emotional pwrfl lead plyr from heavy rock to heavy blues, just off tour, looking for pros only, all gear/image. Jeff, 818-700-0919
 •Exceptional blues rock guit seeks others to form quality blues or classic rock cover band w/selected orig, part-time rs line. Dan, 818-881-4002
 •Exp guit sngwrtr to join/form rock band. Aeorsmith, Zep, old KISS, GRP, Stephen, 818-752-7818
 •Exp pro avail for full-time working band, studio sessions, well versed in all styles, able to learn material quickly. 818-716-0122
 •Exp pro guit sngwrtr w/voc all rff rock. Infl Page, Hendrix, Cornell, Deleo, seeks existing band. Xint image, vintage equip, dedicd to success. Mess, 818-341-0850
 •Exp pro w/intl gear, chops, att, voc, seeks working sit. Rock, blues, R&B, cntry, orig. 213-665-3535
 •First class pro guit extensv touring/studio exp, Sabbath, Alice, Metallica, heavy. Fully loaded, pro image/att, keys, career musicians only. 818-380-1230
 •Guit avail for complete band w/label or mgmt, pro sit only. Tool, Jane's, Bad Brains, 213-874-7527
 •Guit avail for estab band, 24, w/gear & transpo. Stones, STP, Green Day, Alice, Stuart, 213-845-0865
 •Guit avail for studio work, rec/sound trks/demos, etc. Pro gear, killer chops, great feel plyr, acous/elec, affordable rates. 310-374-3281
 •Guit avail team plyr, no ego or unrec solos, in the pocket groove machine. James Brown, Beatles, Nirvana, Zep, U2, Dennis, 213-851-0765
 •Guit avail to join/form outlaw cntry band, seeks est band or like-minded players. 805-298-0775
 •Guit plyr in style of Petruche, Sagarmu, Vie avail. Have trans, equip, etc. Serious only. Eric, 213-654-6174
 •Guit seeks complete heavy rockm band, strong 80s, musical, competent, motvid only. No grunge/thrash. 818-783-3953
 •Guit w/pro att, pro equip, exp, looking for heavy band to groove, or signed band. Joe, 818-331-1578
 •Hard rock guit. Infl Van Halen, Zep. No glam bangers. Not into exchanging tapes/bios. Get together & jam. 213-892-6253

•Heavy weight guit w/thunder tone & 15 yrs exp seeks other veterat musicians to form/join band. Have rehears spc. 818-843-4310
 •Lead guit avail for hard rock/heavy metal band, talent & dedicatn a must, pro equip/image. Rich, 310-421-0814
 •Lead guit w/28 yrs exp looking for lead bass plyr/sngr in style of John of The Who to start English Amer pop band, orig & covers. Robert, 818-797-4356
 •Lead guit/sngwrtr w/orig material seeks to join/form band mixing boogie, R&R, blues, soul, etc. Jeff, 818-348-6671
 •Melodic prog tastt guit looking for male sngr or band sit to complete musical express of substance, dynamic, groove, haunting. Doug, 310-472-2101
 •Pro guit avail pub sngwrtr, album credits, major mgmt or signed acts pref, rock, blues, cntry, 818-380-1513
 •Pro guit extensv touring, studio exp, heavy rock, bluesy style, fully loaded, pro image, att, keys, career musicians only. 818-380-1230
 •Pro guit w/voc xint gear seeks working classic rock, blues band. 213-665-3535
 •Pro lead guit seeks lead voc w/raspy edge for hard rock blues infl band. Pros only, Pete, 213-650-7257
 •Pro rock guit/voc/lead rhythm, extrem versatl to collab with. Enc, 213-463-0958
 •Quality guit sngr shopping new pro, any style, real gear, artistic control to right producer. Steve, 503-585-8063
 •Reggae, Soca, rock guit, 35, album, tour credits, expressv, flowing improv, pro only. Dale, 310-696-7120
 •Rhythm guit aged 40 seeks someone stupid enough to let me in band. Classic rock covers. Antel Valley/Acton Bryan, 805-269-0917
 •Rhythm guit seeks people interested in playing, creaty import, infl Cracker, Steve Wynn, Rosie Flores, Dylan, Young Michelle, 310-858-8553
 •Rock Guit plyr many albums/tour w/major label artists, personality, good image, pro gear, endors, versatl. 818-344-4091
 •Tall, skiny long-haired, hard-edged groove orient guit w/Hillywd reher seeks band w/drive dedicatn. Zep, Zombie 213-982-8981
 •Team plyr chord rocker, rhythm, 2nd lead, ensemble

expert avail for mature pro situ, soul, blues, 101 9 infl, Modern look Fender equip, Gary, 213-525-1996
 •Top 40 lead guit/keys/bass avail, lots of experience, pro, nice, easy personality, looks, pro gear, working or soon to be. JP, 818-344-4091
 •Versatl expressv rock guit w/songs & voc, bass chops, contemp look seeks enterprising att w/great plyrs. Michael, 818-993-7002
 •Versatl expressv rock guit w/songs, voc, chops, contemp looks, seeks enterprising att w/great plyrs. Mike, 818-993-7002
 •Versatl guit avail for live/studio gigs, album credits, int'l magazine appear, amplay, 818-985-8601
 •Very orig guit seeks very orig band I wnte, sing & have lots of unique juices to inject into right situ. 818-386-1064
 •Voc & guit sngwrting team seeks rhythm section to collab on orig pro, melodic, classic, progress rock, commitmt w/sng. Michael, 310-316-1359
 •World class lead guit/lead voc, just reloc from East coast, pro gear, transpo, team plyr looking for pro paid sit. 818-713-9585

9. GUITARISTS WANTED

•#1 guit plyr wld for artists w/demo & contacts, under 27 w/good equip. Verve, Johnny Marr, Suede, Bowie, Neal, 213-654-7012
 •A-1 sngr sngwrtr forming band needs lead guit for orig hard rock alt act. to showcase for rec deal, no amateurs. Ken, 818-980-4896
 •Acous/elec guit wld by dem cntry sngr/sngwrtr for showcasng/gigs. Serious/dedicd only. Carlene, 213-254-4669
 •Ahoy, guit pirate who sings lead, ride waves of versatlity, swear an oath to the song, not your ability. Queen, Jellyfish, Yes. Mason, 818-342-3812

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•Voc wtd for funk/metal band, pref black. From Living Color to King's X, Jimmy, The Time. 310-644-1627; 310-703-0399
 •Voc wtd for hard core band. Sabbath, Slayer. Must be able to sing with edge. Steve, 818-352-7332
 •Voc wtd for Journey tribute band, looks aren't as import, must sound exactly like Steve Perry & put on same show. 818-781-0238
 •Voc wtd for new band w/mostly English infl. Cocteau Twins, Suede, Bowie, Steve. 818-703-0453
 •Voc wtd for R&B band. GNR, Sgarden, Pearl Jam. Canent, 310-699-2342
 •Voc wtd for rock band, very dedicated, must have image, no drugs. Hootie, Zep, Crows, 310-582-6715
 •Voc wtd for SABOTAGE, ultimate Black Sabbath tribute. Must have own equip, look/sound like Ozzy & be serious, already know material. South Bay area. Alec, 310-798-4993
 •Voc: Kravitz, Crows, Plant, looks & 100% dedicatin, must be able to take direction. If in hurry to make it, call Dag, 818-981-5212
 •Wtd: voice strong, melodic, creat, presence w/edge. Bad Brains, Funkadelic, Marley, Tool, Jane's. We have studio, agt, demo in works. Dedicatd only. 310-475-6018

13. DRUMMERS AVAILABLE

•#1 choice pro dmr for getting your rec or showcase done right 1st time around. You pay for what you get. Serious inquiry only. Peter G., 818-761-9081
 •100% pro dmr avail for sessions/tour & live, good sound/oud, accous sampling/programming, trk reading no problem. Florian, 213-303-8096
 •#1st class pro dmr avail, rec/tour exp, hard hitting w/nasty grooves, pwr chops. Seeks serious, est rock/pop act w/strong material. 818-995-7005
 •A dmr w/dream rhythm & hypnotic groove seeks band. Floyd, Dave Matthews, Gabriel, King Crimson. 810-298-1287
 •Bst & dmr team seek jazz, rock, fusion or acid jazz ensemble for gigs, \$ not important, ability is. 310-289-4344; 213-882-6484
 •Dedicatd dmr looking for bold honest very loose framwork, willing to take risks. Butthole to Black Sabbath. Currently no transpo. Juan, 213-882-6044
 •Dmr 25 yrs exp list of credits, looking for live org gigging band, studio or live. Doug, 310-556-6152
 •Dmr avail for band, surf music. Dick Dale, Link Ray, Safaris, Scott, 213-662-6877
 •Dmr avail for local/road work. Sgarden, Tool, Quicksnd, Rage, 310-306-4139
 •Dmr avail for signed/touring band, funky Bonham style plyr, no punk/metal. Dag, 818-981-5212
 •Dmr avail infl incl Neal Pert, Simon Philips. Paul, 818-980-5833
 •Dmr avail into Bad Brains, Tool, Helmet. Serious drive a must. 8181-985-5265
 •Dmr avail rock, pop, R&B, funk, fusion, jazz, Latin. Tour/ rec exp, looking for paying sit. 818-789-6342

•Dmr avall, played w/Petty, Code Blue, & others. 805-933-3362
 •Dmr looking for band. U2, Police, Sting, Rec deal/mgrin Japan. Taka, 818-501-3605
 •Dmr looking for working adult contemp proj. Dave, 818-763-7608
 •Dmr looking to join serious band. Mary Chain, Oasis, Katherine Wheel, Pixies, Veruca Salt. Pis no grunge or punk. 818-856-1001
 •Dmr seeks band, serious working band. Inf Bonham. Tommy, 805-373-0398
 •Dmr seeks bst/guit/keys front man/sng to complete his band S.O.H. A fusion of house techno & rock. Madonna meets U2. Boyney, 310-316-9458
 •Dmr seeks estab R&B band to join, serious only, have vocal skills. 310-422-5033; 762-7349
 •Dmr seeks exp intell musicians or band, cool & powerful, strong songs, dynamics, ability to jam. 310-306-0931
 •Dmr solid song often pocket plyr pro road/studio exp, voc capability, stylist pref. 818-508-5421
 •Dmr who plays all styles ind straight ahead jazz. Dmitri, 310-504-2066; 213-295-5514
 •Fresh magical rock master, great style, great exp, seeks magical great band. Fran, 310-416-1036
 •Good dmr, pro kit, 20 yrs exp, solid timing, dynamics, good ear, b/u voc, black/white infl, seeks org band, no begins, no onry. Danny, 310-395-1651
 •Groove Master R&B, rock, soul, dmr w/vocals avail for gigs. Jim, 818-766-8163
 •Hitting dmr seeks heavy agressv band. Monster Mag, Zombie, Corrosion, Jimmy, 818-783-1556
 •If it don't groove, it don't move. Dmr for heroes who loves rec/live/tour. Small fee req. From rock to pop, blues to punk. 818-985-5657
 •One of a kind jazz-based master seeks working band of any style. Rory, 818-842-0059
 •Pro dmr avail for estab rock act/cover grp. Mgmt/tour opply, Versatile, East/West coast exp, reliabl, responsibl. 818-995-7728
 •Pro drum & bass team w/xint image & equip seeks pro hard rock band. Rob, 310-594-6176
 •R&B, funk, rock, pop, jazz, latin infl. Tour/rec exp, looking for paid sit. 818-789-8343
 •Serious motly groove orient dmr/perc w/ 15 yrs exp. great

gear/voc, seeks band w/serious label int or pay gigs. 310-281-1778
 •Slam in jammin movin groovin rhythm sec team w/everything seeks guit/voc to form colatib heavy edged, blues, funky, hard rock band w/no limit. Rick, 310-596-1848
 •Versatll single kick dmr avail to complete tasty formed band w/latent, no mosh, 3 pc or punk. Have gear, transpo, att, Pager: 213-506-6429
 •Well seaend dmr/lead voc seeks orig proj, heavy on musicality, melody, voc, ala Journey, Toy Matn, Steely, First tenor, respons, reliabl, dedicatd pro. Jay, 805-254-4546
 •World class dmr w/int'l touring, rec, TV, video credits seeks pro sit, pkg avail. Marc, 818-223-9006
 •You need dmr w/solid time, dynamics, style, stammin pocket, creatv colors, groove makes you move. Team att & committ. PP, 818-768-1218

13. DRUMMERS WANTED

•#0 pro blues rock band w/gigs, over 30 songs, real connect, seeks dmr committed to one band only. Inf Black Irish, 213-654-3087
 •#1 absolutely fresh sit w/unique tunes, studio, lockout, seeks disciplined dmr w/vox, style, hunger, positiv att, 213-662-5269
 •#1 band w/elec acous vibe seeks dmr to complete band w/many infl. No flakes/drum gods. Doug, 818-249-4543
 •#1 dmr wtd for extremely agressv band w/violent double kick, timing req for fast tech material. Mike, Jim, Robert, 310-430-3829
 •#1 dmr wtd for super hard rock band, must have double bass, long-hair image. Eric, 310-949-2717
 •#1 Killer perc/dmr into West African/Latin/poly rhythmic jams. Music by Funk, World Beat, Electric Trio. Jonathan, 213-994-9133
 •A-1 darkly spiritual hard rock duo seeks dmr that slams, but knows cymbals, Sgarden, Doors, Zep, 60's, dark att, lots material. Jonathan, 310-826-3567

•A-1 Divers soulful, fearless, dark, hard edged duo seeks dmr w/orig sound that kills. Wedding talent expected w/ limitations. Bonham, Sabbath, Mitchell, Sgarden. 310-476-9947
 •A-1 rhythm sect (bst & dmr) wtd to join w/guit plyr & sng for heavy all proj. Rage, Alice, Pearl Jam. 818-786-3366
 •A-1 angr sngwrtr forming band needs dmr for org hard rock act act to showcase for rec deal, no amateurs. Ken, 818-980-4896
 •AAA grp w/fem voc, CD release in June, w/airplay, seeking solid dmr. 818-607-0934
 •AC/DC meets Green Day style band. Tom, 818-509-9796
 •All dmr 23-29 wtd by band w/upcoming shows & CD releases. Police, Green Day, Jane's, Eric, 310-827-4896
 •All dmr wtd to complete band. Inf Pumpkin, Jane's, Breeders, Elastica, Transpo a must, over 21 pls. Minnie Jeff, 818-966-7288
 •All hard rock band w/fem voc seeks dmr for org proj, have songs, be ready to play. David, 818-366-7416
 •Artist seeks exp dmr for studio & tour, 90's R&R, Jeff, 213-653-9838
 •Attn: dmr missing, age 20-30, xint chops, pro gear/att, trans, trend setter, late 70's infl. If found, call Dave, 818-700-8632
 •Attn: dmr wtd to form/join org proj. Inf thrash, hard core, hip hop, funk, reggae, progrsv. Pro sit w/committ. Steve, 213-938-1778
 •Band seeks heavy funky dmr. Peppers, Living Color infl. Backgrnd w/ helpfull, we need you, gigs now, serious only. Bubba, 818-405-9247

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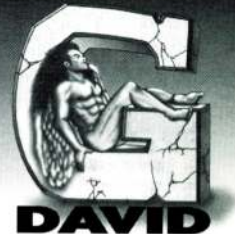
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heavy alt act, have lockout & label interest. Infi Zep, Cult, Alice, JD, 213-460-2494
•Drm wtd by aggressv visionary artist, must be ferocious, dynamic, humble, Jane's, Jesus Lizard, NIN, Beastie. 818-452-1747
•Drmr wtd, versatl acous/elec proj needs focused creatv dmr w/precision backing voc, melodic, dynamic rock from delicate to deafening, strong hooks, true to life. Scott, 818-848-8853
•Drm wtd by signed artist, Beatles, old Yes. Great melody, diverse style. No full-time plyrs or hired guns. Greg, 818-963-7855

•Drm wtd for estab rock band w/lockout, age 25-37. AC/DC, GNR, Who. Must be hard hitter with good meter. No drugs. 818-988-1571
•Drm wtd for heavy metal band. Maiden, Metallica, Rush. Double bass. a.+. Mess: Clay, 818-454-3112
•Drmr nded for 3 pc band, infi Pixies, Echo & Bunny, Velvet Undrgd. Kevin, 818-980-4319; Steve, 310-575-3929
•Drmr nded for NAMELESS, creatv and energy a must, be dynamic, open-minded, versatl. Jeff, 213-851-4530
•Drmr nded for SOUL ABUSE, mod rock band w/punk infl. 77-type sound. Buzzcocks, Clash, Hanoi, Brook, 805-273-4309; 818-387-0359
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•Drmr wtd fem/male, by melodic punk band, into Throwing Muses, Lush, Nirvana, 213-303-0158
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•Drmr wtd for melodic rock band. Infi REM, Replacements, Lou Reed. Simple basic style best. 818-953-8522
•Drmr wtd for orig R&R voc/guit. Tony, 818-895-1425
•Drmr wtd for progressv copy band. ELP, Yes. Gentle Giant, Jake, 818-348-8058
•Drmr wtd for R&R band. GNR, Sgarden, Pearl Jam. Ganett, 310-699-2342
•Drmr wtd in the pocket creatv for new alt proj w/fem voc & lush guit. Jeff, 310-440-2937
•Drmr wtd to complete 3 pc proj for rec CD & live concert dates. Pantera, King's X. 818-904-9400 for interview/aud.
•Drmr wtd under 32 for all band w/mgmt. Infi Alice, Edie Brickl, Nirvana, Hole. Exp only. JJ, 818-348-1992
•Drmr wtd, male, 21-29, for eclectic origis: Infi Zep, Hendrx, strong Bonham essential. No other bands. 310-301-0961
•Drmr wtd: fem/male exp pro dmr for blues artist w/indie CD, arplay, press agt. Must know trad/contemp blues. Jimmy O, 818-982-8346
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•Fem aggressv dynamic/unconvent groove freak for heavy ondband. Infil7, Oiler Practice 4+ times perweek, toung a must. Tamm, 818-508-7819
•Fem dmr w/ wtd for pop alt band w/rec deal pending. cross betw Vinnie Callyhooda & Ringo Peter, 818-791-5958
•Fem dmr w/imag for all fem band. Smiths, Blondie, Lush, Suede, Echo Belly, Ten, 310-744-6072
•Fem dmr wtd for punk band. Bakini Kill, Hole, etc. 213-874-5306
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•GREMORY is looking for new dmr. Gene Haagan style Jazz fusion, death metal style, estab band, serious fun. 213-256-2734
•Guit seeks dmr into KISS, Stones, Johnny Thunder for band. No drugs, Mark, 818-858-8896
•Hard dmr into St. Vidas, Magnet, Hypnotics, Noise, Mess, 714-444-4687
•Hard edge groove orien band w/Hollywd rehears seeks dmr w/dnve & dedicatn. Alice, Zombie, Love Bone, 213-962-8981

•Heavy groove in the pocket dmr wtd for senous band w/ fresh sound. Bonham to Cameron 213-8876-9898
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•I need Steven Adler in my band to form R&R band into 60-70-80's a little 90's style. Mess, 213-851-7948
•Infil Rage, Suicidal, Pearl Jam, Chris, 310-392-5621
•Join together: solo artists looking for other rock solo artists to rehears material, back each other up, make demos, etc John, 310-441-1468
•Long Beach Iro ala Hootie & Blow, Radiohead seeking male/fem dmr/perc. Have great songs, ready to play. Chris, 310-438-2340
•Looking for dmr for rockabilly band. Lakewood/Long Beach area, ages 18-25 621-2983
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"But the sound I get out of here is broadcast quality," he says. His studio was recently upgraded and now boasts state-of-the-art digital equipment such as the Alesis ADAT.

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•Att'n: Kim Fowley. Trying to make a deal. Need the contract Diana Divine/Thorn. 818-997-0729
•Avail: guit/drum tech looking for tour and/or local shows, prof and hardworking. LA & road exp. avail now John. 818-845-9004

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•Comp'ar prod wants arrnrg/kybstr/composer familiar w/ German dance market. techno & Rave trends for collab 818-766-6178
•Contact wtd exciting oldies & R&B cover band to tour Japan, CD in progress. Gary. 213-464-0777

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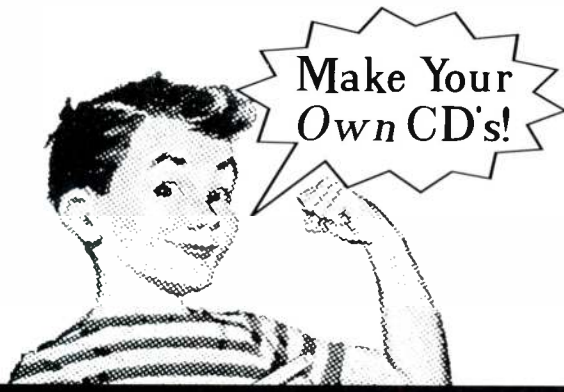
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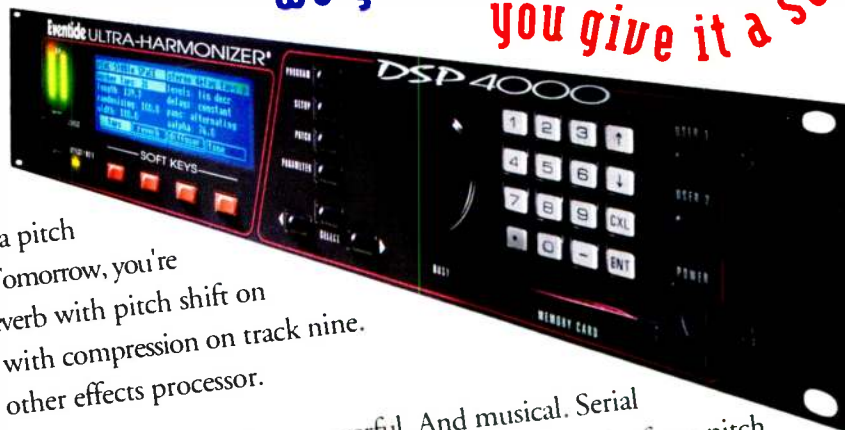
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