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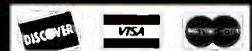
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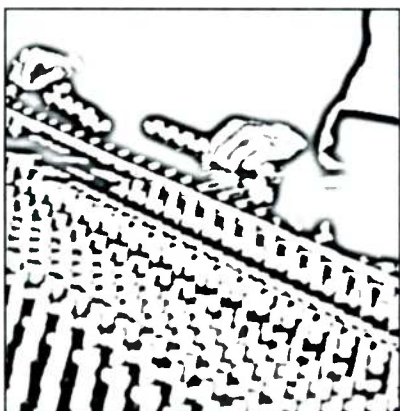


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HOOTIE & THE BLOWFISH

Through constant gigging, solid songs and a label that wouldn't give up, this South Carolina band has achieved success the old-fashioned way: They earned it. *MC* spoke with lead singer Darius Rucker, A&R rep Tim Sommer, producer Don Gehman and Atlantic chief Val Azzoli about the band's road to success.

By Steven P. Wheeler



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PRODUCER ROUNDUP

We spoke with seven top producers—including Mike Clink, Phil Ramone, Pete Anderson and Glyn Johns—and asked them questions such as how they choose a studio and if they could change anything about a past recording, what would it be? Their answers were candid, and sometimes surprising.

By Steven P. Wheeler

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FEEDBACK

Universal Complaint

Dear MC:

My name is John Andrade. I am a musician and I strongly feel that my civil rights as an American citizen have been violated.

I went to an audition for the Universal CityWalk street performers recently. Almost four weeks have passed and I have received no reply by telephone or in the mail. I have called them several times and have gotten the runaround.

Not being able to secure a job playing on the Universal CityWalk is a blatant violation of my civil rights as an American citizen. I am 38 years old with 24 years of experience. I am very well-known in the San Fernando Valley, the Los Angeles area and the surrounding areas as well. There is no excuse for this kind of unfairness by the Universal CityWalk management.

I am an American of Mexican descent and I feel that I have been wrongly denied employment for a job that I am qualified for. In the interest of all that is fair, this kind of racism should be put to a stop immediately.

John Andrade
Sherman Oaks, CA

Brown Praising

Dear MC:

Perhaps Pamela Ellison (Feedback, Issue #4) needs to get her facts straight before belittling Tony Brown's considerable talent.

While Reba, Vince and George Strait all attained success before working with Tony Brown, it was under his direction that they achieved the superstar status they now enjoy.

As for Kelly Willis, I didn't realize that album sales are the ultimate barometer for determining the creative worth of an album. Kelly released three albums during her time at MCA. It's unfortunate that she did not garner the commercial success that fans hoped for, but one must realize that the producer is not wholly responsible for "making a

star out of an unknown face." Ms. Ellison theorizes; promotion and marketing are factors, too.

Ms. Ellison's remarks demonstrate a narrow-mindedness about what constitutes a "successful" album and a lack of understanding of the intricacies of the business. Obviously, Mr. Brown's record stands on its own. It's just unfortunate that someone like Ms. Ellison would "bad-mouth" one of the truly innovative and creative individuals of the Nashville music scene.

Ray Carroll
Nashville, TN

Rap Defense

Rod Palmer

Los Angeles, CA

"I'm calling about the Nathan Samples Feedback letter which appeared in issue #5. What bonehead things you have to say about rap. Clearly, you hear what the media wants you to hear and see and haven't done your homework. First of all, are you going to knock the rest of TLC for one member's actions, especially since the music has nothing to do with drug dealing, crime and other "aberrant behavior," as you put it? Vince Neil of Motley Crue killed a person because of the type of behavior he described in his music, yet the genre of rock wasn't condemned, nor was the rest of the band. As for rap, for every Snoop Doggy Dogg, there's an Arrested Development, a De La Soul and a slew of other groups. And there's just as much misogyny in one Aerosmith video as there is in any gansta rap song or video. We need to stop harping on the content of the music and focus on how society creates criminals. Ghetto people aren't manufacturing and distributing drugs or guns, yet no one has any problem figuring out where they come from or how they're getting to the hood. Film glorified gangsters long before music did, and rock has long embraced the idea of the anti-hero. Since ghetto folk see as many movies as they listen to records, you should address that as well."

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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 Songwriters Guild Foundation is sponsoring a special "Ask-A-Pro" series of intensive workshops designed to help the singer-songwriter improve vocal, guitar and keyboard abilities. First in the series is Steven Memel, vocal coach and UCLA instructor, who will focus on what the singer-songwriter must do to get the most out of their showcase performance. The session will be held at the SGA Hollywood office on Monday, April 3, 7:00-10:00 p.m. The fee is \$25, and the class is limited to ten participants. Contact the Guild at 213-462-1108 for reservations.

The National Academy of Songwriters presents "Nashville On Fairfax," where four of Nashville's most acclaimed songwriters will make a rare West Coast appearance. The event takes place on Wednesday, March 29, 8:00 p.m. at Largo Pub, 432 N. Fairfax, in West Hollywood. Featured will be Gary Burr (Patty Loveless, John Berry, Reba McEntire and Garth Brooks), Jill Colucci (Wynonna, Michelle Wright and Travis Tritt), Pam Rose (Restless Heart, Patty Loveless and Lee Greenwood) and Randy Sharp (Exile, Restless Heart, Patty Loveless and Alabama). Tickets are \$12.50 for the general public, \$7.50 for NAS members. Seats are limited, advance purchase is highly recommended. Call NAS at 213-463-7178 for tickets or information.

"Skills For Teaching Singing: A Seminar With Seth Riggs" is a new, one-day workshop from UCLA Extension, scheduled for Saturday, April 3, 10:00 a.m.-3:00 p.m., at UCLA, 39 Haines Hall. This program is geared for singers, actors, dancers, vocal coaches and record producers and will include class participation exercises of the Riggs technique, along with discussions on the challenges for the vocal performer in today's market, vocal chord adjustment, establishing a more lucrative career and more. The fee is \$95. Contact UCLA Extension for additional information at 310-825-9064.

Also from UCLA Extension is "The Rap And Street Music Phenomenon: Artist Management, A&R, Marketing and Promotion." This six-session course, which meets Mondays, April 3- May 8, 7:00-10:00 p.m., UCLA, 121 Dodd Hall, is geared for anyone interested in breaking into the music business either on the creative or business level. The course is taught by Evan "E-Man" Forster, President of Tuff Break Records, whose roster includes Tragedy, Dred Scott, Str8-G, Fourtie and Tasc 4orce. Forster, along with guest speakers, plans to discuss such topics as what it takes to be an artist, what it takes to make it in this highly competitive business, the record company: who's who in the corporate world of music, street marketing and nightclubs and more. The fee is \$295, and there are a limited number of scholarships available for deserving individuals. Contact UCLA Extension at 310-825-9064 to obtain more information.


Veteran songwriter and teacher K.A. Parker has four classes coming up over the next couple of months. These classes include: "Foundation: The Basic Course," "Copyright Law & The Music Business," "Writing The Love Song" and "Advanced Workshop." The classes vary in length from on-going to four-to-eight weeks, and the fees range from \$50 to \$250. Call 818-377-9730 for detailed class descriptions.

The Vocal Point is offering an intensive, four-week workshop for singers beginning Saturday, March 25th. There will be a complete overview of vocal technique for strength, pitch, endurance, resonance, breath control and bridging the break. In addition, the class will place emphasis on the emotional delivery/performance of your song and will include on-mic work. The fee for all four classes is \$100. Call 213-938-7819 to reserve your seat.

Jai Josefs' "Advanced Songwriters" presents an evening featuring some of L.A.'s hottest unsigned songwriters, plus special guest Jan Buckingham, on Saturday, March 25, 8:00 p.m. at Emerson's Coffee House, 13203 Ventura Blvd. in Studio City. Performing will be some of L.A.'s top unsigned talent from Josefs' "Advance Songwriters" group. Arrive early as seating is limited. Call 213-466-7451 for additional information.

Recaps

Voice strengthening specialist Elizabeth Sabine, well-known for her work with hard rock, grunge and metal singers, will conduct a new workshop on Monday, April 3, 1995, 8:00-10:30 p.m. The workshop will present research done after discovering the actual source of power for all voices. Sabine will allow recording of the workshop, and she will give vocal demonstrations. The fee is \$10 and does include a discount toward voice lessons if taken within a three-month period. Call the Sabine Voice Strengthening Institute at 818-761-6747 for additional information.

The Los Angeles Music Network (LAMN) next panel is "Records, Technology & Consumers," on Tuesday, March 28, 7:00 p.m. at the Derby, 4500 Los Feliz Blvd. in Hollywood. The speakers for the event are David Leibowitz, Executive Vice President and General Counsel for the Recording Industry Association of America; David Archambault, Vice President and General Manager of WarnerActive; and Jerry Rubinstein, Chairman and CEO of Digital Music Express. The panel will address the information revolution and its impact on the record industry. Issues to be discussed include the economics and exploitation of pre-recorded music in new markets and the areas of collaboration and conflict between the record industry and service providers. Cocktails are at 6:00 p.m. Admission for LAMN members is \$5 and \$10 for non-members. Contact LAMN for additional information at 818-769-6095. 

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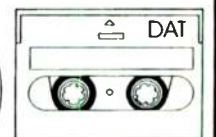
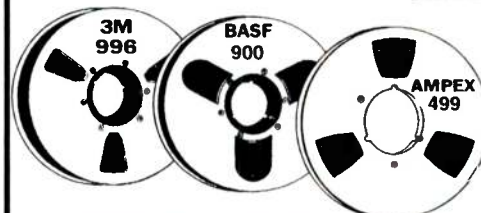


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CLOSE-UP

THE ORIGINAL

DEM DOCTOR

By Karen Orsi

He's played with Jimi Hendrix and the Turtles. He's worked with Harry Nilsson and Ringo Starr. He's the original demo doctor, with more samples in his bag of tricks than Carperia.

"I provide a unique and special service to the singer-songwriter," explains Andy Cahan, who is celebrating his fifth anniversary. "Most demo services have different people who do different things. They have one guy who engineers, then you literally have to get outside musicians to come in to program and sequence your stuff. This all adds up to a lot of money.

"But I'm a one-man demo service," adds Cahan. "I sequence and program all the music myself with my 32-track workstation. I use over 6,000 samples, instruments and effects."

His library of sounds includes all manner of drums, percussion, guitars (electric and acoustic), basses (electric and acoustic), synths, keyboards, symphonic sounds, brass, double-reed woodwinds, strings, ethnic instruments (sitar, bagpipes), as well as sound effects such as cars crashing, babies crying, footsteps, etc. "I literally animate the song exactly the way they want it," says Cahan.

"There are several requirements that help speed up the process and help it flow smoothly," he adds. The first involves being prepared. "When I first started five years ago, people used to come in for a session and say, 'Hey, you know that song by so-and-so? Could we get that same drum sound? Do you have it?' And I'd say, 'No, I don't. Do you have a copy of it?' They'd just be hoping that I'd remember the song from the radio.

"So my first requirement for the person coming in is to bring examples of the sounds and the grooves and the style of music that they want to do. When I grew up in the Sixties, R&B was like Sam & Dave, but now there are so many categories and subcategories of rock and R&B. I tell people on the phone to bring in examples. It could be a CD, cassette or phonograph record. That way I can hear it and go right to my library, and I'll know exactly what sound to use."

Another requirement is for the client to know how the song goes before they come in. "I'm not asking them to know how the intro and the outro and the musical bridge or anything goes, because I can do all that.

"They need the meat of the song—they have to have the verses, choruses and bridges written," explains the Demo Doctor. "It's not necessary for them to be a musician. They can stand there and sing the song a cappella, and I literally will put the music to their voice. I can also transpose the pitch of the song, the key that it's in, or the tempo or the instrumentation. I can do this at any time in the project.

"Let's say that we learn a song of yours," says Cahan. "You're not a musician, and we learn it in the key of 'C.' Then we play it back, and you say, 'When I come to the bridge, it's way too high—it's just not in the right range.' Well, I'm really good at that as well.

"When I'm sitting down with somebody," continues the industry veteran, "I'm like a vocal coach, and they depend on me. I may say, 'That line sounds a little flat, let's just go back and fix that.'

But I'm never bossy. I always let the client boss me around."

The Demo Doctor also requests that his clients have a

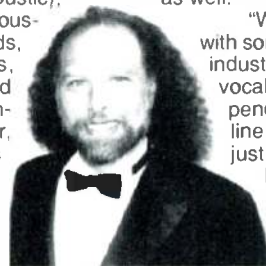
typewritten or neatly written lyric sheet—something which is very helpful during the programming process and the editing process.

Cahan affectionately refers to his place as a Volkswagen studio, since it doesn't sport some of the heavy-hitting equipment of larger studios. "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.

In addition to fashioning the perfect sound for someone's demo, the Demo Doctor can supply you with good contacts for graphics, pressing and packaging. He has packages available for those looking for a basic demo and packages for those who want something state-of-the-art.

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Andy Cahan

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VESTAX Buff & loop Delay looping pedal.....	\$200	\$49

DIGITAL & ANALOG RECORDERS



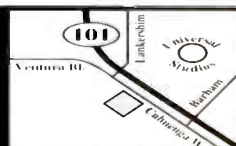
AMR MCR4 - 4 track recorder.....	\$1000	\$199
AMR MCR4/S - 4 track recorder.....	\$1100	\$299
CASIO DA2 - Portable DAT recorder.....	\$1500	\$399
CASIO DA7 - Portable DAT recorder.....	\$1300	\$399
DFX DMEX-4 - Digital Audio Workstation.....	\$4500	\$599
FOSTEX 280 - 20x8 mixing console.....	\$950	\$599
FOSTEX 380S - 4-track recorder w/built in mixer.....	\$1200	\$799
FOSTEX D10 - SMPTE capable DAT recorder.....	\$3300	\$1999
FOSTEX G16S - 16 track with Dolby S.....	\$10500	\$2999
FOSTEX R8 - 8-track reel to reel recorder.....	\$3000	\$1288
FOSTEX X18 - 4-track studio with mic. purchase.....	\$420	\$269
FOSTEX X18H - Hi-speed 4-trk rec. w/built in mixer.....	\$500	\$299
FOSTEX X28 - 4-track recorder with built in mixer.....	\$800	\$369
FOSTEX X28H - Hi-speed 4-trk rec. w/built in mixer.....	\$700	\$399
JVC V661TN - Professional cassette deck.....	\$500	\$299
MARANTZ PMD201 - Cassette deck.....	\$300	\$199
MARANTZ PMD720 - 4-track recorder.....	\$600	\$549
NAKAMICHI MR2B - Professional cassette recorder.....	\$700	\$399
ROLAND RAP10 - Digital Recorder & Synth for PC.....	\$600	\$259
VESTAX HDR6 - 6-track direct-to-disk recorder.....	\$2300	\$1699
VESTAX MR300 - 4-track recorder.....	\$430	\$199
YAMAHA C300 - pro cassette desk.....	\$1100	\$599
YAMAHA MT8X - 8-track cassette multitrack.....	\$1700	\$1139

MIXING CONSOLES

ALLEN & HEATH GS3V24 - 24 ch. auto mixing console.....	\$6,500	\$3,995
ALESIS 1622 - 16x2x2 mixer.....	\$900	\$399
AMR 1242 - 12x2 mixing console.....	\$1,400	\$499
ART 602A - 24x8 mixer.....	\$1,200	\$699
BI-AMP RACKMAX - 12 channel rack mixer.....	\$2,100	\$399
DYNACORD MCX1900 - 16 ch. stereo rack mixer.....	\$2,200	\$699
EV BK1642 - 16x4x2 mixer.....	\$1,000	\$699
EV BK832 - 8 channel mixer.....	\$1,100	\$499
FOSTEX 2016 - 16 channel line mixer.....	\$400	\$299
FOSTEX 2412 - 24x12 recording mixer.....	\$8,000	\$2,995
FOSTEX 812 - 12x8x2 mixer.....	\$2,300	\$799
GENERALMUSIC 86II - 8+6 mixing console.....	\$700	\$249
HILL DATUM - 28x8x16x2 mixing console.....	\$14,500	\$7,997
KAWAI MM16 - 16 ch. MIDI controlled mixer.....	\$350	\$199
KAWAI MX8R - 8 channel rack mixer.....	\$330	\$199
MARK OF THE UNICORN 1450 - MIDI Mixer 7s.....	\$600	\$349
PEAVEY 502 - 5 channel rack mountable mixer.....	\$400	\$179
PEAVEY MDIII-16 - 16x2 mix. console w/6 aux sends.....	\$1,550	\$849
PEAVEY MKV836 - 36x8x2 sound reinforcement console.....	\$10,000	\$4,999
PEAVEY PLM8128 - 8 channel MIDI prog. line mixer.....	\$1,100	\$299
PEAVEY PLM8128E - 8 channel expander for 8128.....	\$900	\$199
ROLAND PA200 - 8 channel powered mixer.....	\$1,800	\$799
SOUNDTRACS SOLO MIDI-24x8 console w/MIDI automation.....	\$6,000	\$2,699
SOUNDTEK S824 - 24x8 mixing console.....	\$4,500	\$2,995
VESTAX RMC88 - 8 channel mixer.....	\$900	\$399
YAMAHA MJ100 - DJ mixer.....	\$350	\$99



UNIVERSAL CITY
3501 CAHUENGA BL. WEST
(LANKERSHIM EXIT 101-
HOLLYWOOD FWY. TURN LEFT)
(213) 845-1145
(818) 760-4430
CLOSED SUNDAY





Blockbuster Debuts People Choice Awards Show

By Jeremy M. Helfgot

Customers can vote for film, music and video favorites during March; show set to air in June

Hollywood—Blockbuster Entertainment Group has announced the first annual Blockbuster Entertainment Awards, to be broadcast Tuesday, June 6, on CBS. The awards will honor artists in the fields of film, video and music.

Throughout the month of March, Blockbuster Video and Blockbuster Music shoppers will be able to vote on the awards via electronic voting systems located in over 3,400 of the chains' retail locations nationwide. The three nominees in each of the 37 awards categories were determined based on consumer data. Motion picture nominees were based on the top grossing films released between January 1 and December 25, 1994 as reported by Baseline, with music category nominees selected based on unit sales data for music releases between January 1 and December 9, 1994 as reported by SoundScan. Video nominees were chosen based on top rental titles in Blockbuster Video stores.

"We're very excited to see the Blockbuster Entertainment Awards come together after several years in the works," says Brian Woods, Vice President of Marketing for the

Blockbuster Entertainment Group and the show's co-executive producer. "We wanted to produce an entertainment awards show based solely on the votes of the fans and consumers to honor the artists who might not be recognized by the industry. Some of the public's favorite actors, actresses and musicians will never be honored with Oscars or Grammys, and this is the fans' opportunity to show them the appreciation that they deserve."

Nominees for the awards include *Forrest Gump*, *The Lion King* and *True Lies* in the favorite movie category; *Speed*, *Mrs. Doubtfire* and *The Fugitive* in the area of favorite video; and *Boyz II Men's II*, *The Lion King* soundtrack and Tim McGraw's *Not A Moment Too Soon* for favorite album.

The Blockbuster Entertainment Awards will be taped on an as-yet-undetermined date within one week of the television broadcast. A venue has not yet been announced, though Woods anticipates that the event will be held at one of several possible locations in the Los Angeles area. Blockbuster Entertainment is currently in the process of booking talent for the event. **MC**

ROCK THE VOTE BENEFIT



The Second Annual Rock The Vote benefit was held recently at the Palace in Hollywood. Rapper/TV star Queen Latifah received Rock The Vote's Second Annual Patrick J. Lippert Award during the event, which raised over \$250,000 for the organization's 1995-96 voter registration campaign. Pictured (L-R, top) Jeff Pollack, Hale Milgrim, Ricki Seidman, Judy McGrath, Jeff Gold, (middle) Bonnie Raitt, Queen Latifah, Melissa Etheridge, (bottom) Sydney DeBear.

PRESIDENTIAL SEAL



Sire/Warner Bros. artist Seal recently met former President and negotiator extraordinaire Jimmy Carter during an appearance on the *Tonight Show*. Also pictured: Jay Leno.

Women Band Together for Breast Health Awareness

By Keith Bearen

Mercury releases benefit album featuring tracks by today's hottest female artists

New York—Mercury Records, in conjunction with Hammer & Lace and the National Alliance of Breast Cancer Organizations (NABCO), has released *Women For Women*, the first album supporting breast health awareness.

In addition to featuring tracks by Annie Lennox, Amy Grant, Vanessa Williams, Aretha Franklin, Melissa Etheridge, Sheryl Crow and Tina Turner, the album contains information on breast health, including breast cancer early detection methods.

Multiple Grammy winner Sheryl Crow is currently appearing in an MTV-produced commercial and breast health PSA.

Breast cancer is the most common form of cancer among women in the U.S., and NABCO, based in New York, is the leading non-profit information resource on the disease.

A portion of the proceeds from the sale of *Women For Women* will benefit NABCO.

Rounding out the list of artists who contribute tracks are Lisa Stansfield, Oleta Adams, Julia Fordham, Carly Simon, Kathy Mattea, Cathy Dennis and Taylor Dayne.

NABCO can be contacted by calling 212-719-0154 or write to: NABCO, 9 East 37th Street, 10th Floor, New York, NY 10016. **MC**

John Lee Hooker Inducted

By Keith Bearen

Rock Walk honors legendary bluesman

Hollywood—On February 24, legendary bluesman John Lee Hooker was inducted into Hollywood's Rock Walk, Guitar Center's sidewalk gallery honoring music innovators.

Hooker, known for the blues classics "Crawlin' King Snake," "Hobo Blues" and "Boom Boom," has influenced several generations

of rockers and bluesmen.

Past Rock Walk honorees have included Johnny Cash, Bo Diddley, Willie Dixon, Jimi Hendrix, B.B. King, Johnny Cash, Jimmy Page and ZZ Top.

John Lee Hooker won his first Grammy Award in 1989 for his duet with Bonnie Raitt on the song "I'm In The Mood." **MC**



MNI Interactive Debuts CD-ROM Music Shopping

By Paul Stevens

CD-ROM series enables consumers to see, hear and purchase new music releases from the comfort of their own home

San Francisco—MNI Interactive, Inc. has introduced the MusicNet CD-ROM, which enables consumers to see, hear and purchase the latest music releases via their home computer.

The San Francisco-based company, which was founded in 1990, develops and markets interactive services that specialize in changing the ways consumers select and purchase entertainment products.

Each CD-ROM features approximately 250 new albums released by major and independent record labels covering all spectrums of music, with a graphical interface that allows users to explore albums and artists and preview three 30-second audio clips from each album. In addition, subscribers can view video clips, see album cover art and get detailed album and artist information (track listings, profiles, credits and discographies).

"Hundreds of new albums are released each month in the U.S.," says John Atcheson, President of MNI. "Through traditional outlets, it's difficult for consumers to keep track of the music that's available, let alone find something they like. The MusicNet CD-ROM gives you all the music and information you

need. You can explore a wide range of music, preview before you buy, order anything you like at a reasonable price and have it delivered overnight. It's a whole new way to shop."

Subscribers can receive four CD-ROMs per year for only \$29.95 (single discs are available for \$8.99). While browsing through the CD-ROMs, users can create a shopping list of albums they want and order them via on-line, telephone or fax 24 hours a day, seven days a week. CD prices range from \$11.98 to \$14.98 (plus shipping; there is no additional premium charge for overnight delivery).

The MusicNet CD-ROM is a cross-platform product, designed for both Macintosh and Windows and includes over six hours of audio on a single disc.

The premiere issue features some of the best albums of 1994, including audio selections, selected videos and *Rolling Stone* editorials, in addition to the information already supplied by MusicNet.

Subscriptions to the MusicNet CD-ROM can be purchased by calling 800-MUSICNET.

MusicNet is scheduled to be available on-line beginning this spring. **MC**

MUSICARES DINNER



Artist Steven Curtis Chapman, MusiCares Executive Director Jerry Sharell, David Crosby, MusiCares Person of the Year Tony Bennett, NARAS President/CEO Michael Greene and Arturo Sandoval are pictured at the 1995 MusiCares Dinner. The event raised over one million dollars, making it the largest single event fund-raiser in the history of MusiCares.



By Steven P. Wheeler



Ron Osher

Ron Osher has been named Senior Vice President and Chief Financial Officer of **EMI Records** (EMI/Chrysalis/SBK). Osher, who will be responsible for the supervision and management of all financial aspects of EMI Records' operations, will be based at the company's New York offices (212-492-1700). Osher joins EMI after fourteen years with BMG Music.

Rhino Records has named **Coco Shinomiya** to the post of Art Department Director. Formerly the company's Art Director, Shinomiya will now supervise all members of the Art Department and will oversee and coordinate design and production of graphics and packaging for Rhino merchandise. Rhino can be reached at 310-474-4778.



Janet Billig

Atlantic Records has appointed **Janet Billig** to the post of Senior Vice President. Billig will be based at the company's New York offices (212-275-2000) and will focus on the signing and development of new and established artists. Prior to her new position, Billig was an artist manager at Gold Mountain Entertainment, where her clients included the Breeders, Hole, the Lemonheads and Nirvana.

MTV Networks has promoted **Janet Scardino** to the post of Vice President, International Marketing. In her new post, Scardino will provide guidance and strategic planning for the music channel around the world. In addition, MTV has named **Bryan L. Knapp** to the post of Senior Vice President, Human Resources and Administration.

MTV sister network **VH1** has named **Marcia Mulé** to the post of Director of News Production, and **Rob Barnett** to the post of Supervising Producer, VH1 News. Mulé will be responsible for overseeing the production of news programs and specials, and Barnett will be responsible

for supervising the production of all news packages. Scardino, Knapp, Mulé and Barnett are based at MTV's New York offices (212-258-8000).

Sony Wonder has promoted **Alan Winnikoff** to the post of Vice President, Media Relations, and **Deborah Strafella** has been named Manager, Public Relations. Winnikoff will create, oversee and implement press and public relations strategies and campaigns for Sony Wonder's product lines and individual audio and video titles. Strafella will be responsible for the creation and execution of press and public relations plans for the audio and video titles, including the Nickelodeon Collection. Both Winnikoff (212-833-5358) and Strafella (212-833-4539) are based in New York.



Michelle Steinberg

House Of Blues Entertainment has promoted **Michelle Steinberg** to Director of Corporate Public Relations. Steinberg will be responsible for all facets of national publicity for all House Of Blues sites and HOB Entertainment, which includes HOB Music Company and House Of Blues Productions, among others. Steinberg was previously a publicist at McMullen & Company. She can be reached 213-848-2510.

MCA Records has named **Liz Hays** to the post of Director of Inventory. Hays, who will be responsible for the management and ordering of inventory for the label, spent eighteen years with the Music Plus/Blockbuster retail chain, most recently as Regional Inventory Manager, West Coast. Hays will work out of MCA's West Coast offices (818-777-4000).



Doug Daniel

Elektra Entertainment Group has named **Doug Daniel** to the post of Senior Vice President, Black Music Promotion. Prior to the appointment, Daniel was VP, Black Music Promotion at Arista Records. Daniel will be based at Elektra's New York office at 212-275-4000. **MC**



Tim Sommer

Title: A&R Rep
Duties: Talent Acquisition
Years With Company: 2
Company: Atlantic Records
Address: 9229 Sunset Blvd., Suite 900, Los Angeles, CA 90069
Phone: 310-205-7455
FAX: 310-205-7475

Dialogue

Background: Thirty-three-year-old Tim Sommer has spent more than half his life in the music industry, first as a teenage journalist for *Trouser Press* in New York City, which led to work with the *Village Voice*, the *Daily News* and various U.K. publications. During this time, Sommer covered the punk and hard-core music scenes extensively. In 1981 he had his own radio show and began promoting shows the following year, including the very first Beastie Boys show.

Then Sommer put away his pen and promotional hat and began a career as a musician, eventually forming the avant-garde group Hugo Largo in the late Eighties. The band recorded two albums for Warner Bros., with the first one being produced by none other than R.E.M.'s Michael Stipe.

MTV/VH1: "The band ended around 1989, then because of my previous journalism experience, I got a job writing for MTV News. From there I became the Senior Producer for MTV News, then in 1990 I made the jump to VH1, where I was the Senior Producer and on-air host for VH1's news segments. That went very well for me, but in 1992, Danny Goldberg came over to Atlantic and asked me to come to the West Coast and do A&R for the label. Danny and I had known each other for a while through various ways."

A&R: "I was always aware of that side of the business, and I always got along pretty well with record company people. I was always into the professionalism and hard work inherent in making a band succeed. I believe that there is virtually no such thing as luck. In any band that I work with, I look for songs, and I look for



work-ethic. Work-ethic is the bottom line. The music industry doesn't owe anybody a living, whether it be an artist or an A&R person. It doesn't matter how smart you are or how talented you are. It doesn't matter how much ability you have at finding great artists. It doesn't matter how brilliant of a musician you are. It's hard work. In the music industry, there are just too many musicians who believe that the world owes them a living."

A&R Misconceptions: "In this day and age, I'm still pretty sure that most people who do A&R don't really know what it is and don't really understand it. There's too much emphasis in the industry on talent scouting and not enough emphasis on good old-fashioned A&R. Good old-fashioned A&R is the art of acting as a mid-wife, helping bands make the best possible record and making sure that the second record is even more successful, more interesting or a better piece of work.

"I've learned a lot at Atlantic, but the one thing I know is that you have to respect hard work. Two of the bands that I've signed to Atlantic are two of the hardest working bands in the business, and those are Hootie & the Blowfish and 7 Year Bitch. These are bands who don't expect anyone to do them any favors. They just want to know where the gig is and where they can sell their T-shirts. I'd say that A&R is all about making the best possible records, which includes finding the right producer for an artist and basically helping your record company turn T-shirt sales into record sales."

A Day In The Life: "I get in the office around 9:30 a.m., but other than that, there's no typical day. Right now, I have several major functions, and I juggle them throughout a given day. One of my major functions is keeping the Hootie train under control. It's important for people to feel that they are a part of this band's success. A record company is a wonderful machine, and when they smell money and when something's working, they want to jump on that train. But sometimes you have to slow that train down in the best interests of the band. So that's one duty.

"The other daily thing I'm dealing with now is spending a lot of time thinking about 7 Year Bitch and when they're gonna go in the studio, which will probably be around May or June, and I've got a list of possible producers to consider. And I have a strange and unique project coming out on May 11 that I'm extraordinarily proud of which requires a great deal of unique setup work, and that's with an artist named Bruce McCulloch. It's a very strange and bizarre rock/

comedy record, so working on that album setup is taking up a lot of my day right now."

Atlantic Philosophy: "I think the bottom line at Atlantic is that if an A&R person would really kill to have something, then you can sign it. I think any A&R person has to really ask himself that question, though. Do I have to have this? If you really have to have something, then [President] Val [Azzoli] will let you do it."

The Talent Search: "I never know how to answer that question, other than saying I don't accept unsolicited tapes. I do trust the process that if something's worth hearing about, I'm going to hear about it. I think the biggest problem is when you find something too early, but at that point you can't question your own instincts. No matter how strange something is or how different or how little other people are interested in it, you just have to really think to yourself, can I sing along to it? Are they hard workers? Are there people out there who will put their picture up on their locker?"

Marketing Involvement: "I think an A&R representative should be heavily, heavily involved in the continuing marketing and promotion of an act, but I feel the first stage in that process is having a great communicative relationship with your product manager and your manager. I don't think an A&R person should be marching around the company telling people what to do. The art department and the promotion department don't tell me how to make records. However, I do need to work very closely with the manager and the product manager so they can tell those people what to do."

Power Of VH1: "It doesn't hurt, but I'm not convinced—even as a former VH1 employee—that VH1 helps sell records, although they have been absolutely wonderful to Hootie."

Trends: "I'm proud, and to a certain degree, surprised at my diversity, in terms of what I've brought to this label and what I'm looking at. I'm a dyed-in-the-wool punk rocker. But I was saying to someone the other day that I feel like I'm the last person in the A&R business who still has really, really long hair. Everyone else has cut off their hair because they're embarrassed about the fact that they were hanging out at the Rainbow three years ago [looking for hair bands]. I don't mean that derogatorily; they were doing their job three years ago. It's just that now everyone's a punk rocker. I was always a punk rocker, therefore, I don't have to prove to myself or anybody else that I am by having really short hair.

Signings: "Hootie & the Blowfish, 7 Year Bitch and Bruce McCulloch. I don't mean to sound obnoxious about the short hair/long hair thing, it's just that it amuses me to no end. I think to myself, they cut their hair because punk rockers don't have long hair, so I'd better cut my hair so they don't find out that I used to work with Winger. Hell, I used to work with the Misfits and the Beastie Boys and all that shit, so I can wear ridiculously long hair no matter how bad it looks on me."

News

Ninety minutes into R.E.M.'s set at Lausanne's Patinoire Auditorium on March 1, one of the dates on the European leg of the band's *Monster* tour, drummer Bill Berry fell ill with an acute migraine. Following overnight observation by Swiss doctors, it was determined that Berry had suffered a ruptured aneurysm on the right hand outside surface of his brain (there was no internal bleeding).

On March 3, a successful craniotomy was performed on the drummer, who is currently recuperating and expected to fully recover.

LIFEBEAT BENEFIT



LIFEbeat Executive Director Tim Rosta, Sandra Bernhard and Courtney Love are pictured at New York's Irving Plaza during an after-show benefit for LIFEbeat, the music industry AIDS organization. The benefit followed Courtney Love and Hole's two sold-out shows at Roseland.



Foreigner principals Mick Jones and Lou Gramm flank Connecticut Governor John Rolland. The meeting occurred when the duo recently visited radio station WTIC as part of a promo tour for their new Priority/Rhythm Safari release, *Mr. Moonlight*.

In the meantime, R.E.M. has canceled their remaining indoor European concert dates, including performances in France, Germany and the U.K. As of press time, the U.S. leg is still scheduled to begin in Phoenix on May 5 (the tour comes to the Southland for three performances on May 9, 12 and 14).

On February 22, a Toronto judge fined Snow (Darrin O'Brien) \$500 after the Toronto-born rap star pleaded guilty to threatening hotel staffers during a 1993 incident. The judge, who elected not to send the rapper to prison, told him, "Your mouth gets you in trouble and it makes you a success."

According to Snow, the incident in question involved a "misunderstanding" that occurred when he returned to his Toronto Marriot Hotel suite following a performance at an AIDS benefit and found that other people had been booked into his room.

Because Snow was not given a prison sentence, Elektra has renewed hope that the rapper can overcome his visa problems (he has already served one year on an earlier assault charge). "I'm very close to clearing things up here so I can reapply for my U.S. visa and perform for my fans in the States," said the rapper.

If he does straighten out his visa woes, optimistic reports have Snow touring the U.S. in support of his all-important (especially for a rapper) second album, *Murder Love*, as early as this spring.

If E.T. were to phone home in the Nineties, he would probably use a phone card. And a new trend appears to be collectors phone cards. Global Telecommunication Solutions, Inc. (GTS) has issued two Led Zeppelin PhoneCards designed to look like backstage passes. This limited edition two-card series (2,000 each) gives the listener ten minutes of calling time at \$15.00 a pop.

"After our success with the Woodstock and Mickey Mantle PhoneCards, we are truly excited about our new Zeppelin Phone-

Cards," states GTS President Paul Silverstein. "Backstage passes have always been considered a rock collectible, that is why we took this unique approach in design to create a phone card with the backstage pass style and chain." (For more information, call LogoFon at 800-280-1166.)

Also capitalizing on the budding collectors phone card business is Select Records, which has issued a limited edition collectors Jerky Boys calling card. These crank-calling knuckleheads are the perfect match for a phone card, something not lost on Select Records President Fred Munao.

"The Jerky Boys are a cultural phenomenon," explains Munao. "What better product to match them with than a calling card? It's a marketer's dream."

The Jerky Boys phone card retails for \$10.00, plus \$2.00 shipping and handling. (Call 800-298-6640 for more information.)

Victory Music has just released fledgling punk pop band face to face's new full-length album, *Big Choice*. The band has been enjoying extensive KROQ airplay with the song "Disconnected," originally released on the Victory EP *over it*. Not only is the song included as a bonus track on the new album, but as an intro to the track, there's a tongue-in-cheek argument between the band and Victory President Phil Carson regarding the song's inclusion. Carson explains the merits of including the song, and the band, fighting against the big bad record company, adamantly refuses.

Deals

The Atlantic Group has acquired eclectic West Coast-based label Mesa/Bluemoon Recordings. Under the terms of the new agreement, Atlantic will market and distribute Mesa/Bluemoon releases worldwide.

Founded in 1989 by Jim Snowden and Executive VP George Naufal,

the label boasts a diverse roster, including reggae stalwarts Black Uhuru, jazz guitar legend Al Di Meola and singer-songwriter Al Stewart. Mesa/Bluemoon, which was established in 1989 as a joint venture with Rhino Records, recently captured the 1995 Gavin Award for Jazz/Adult Alternative Indie Label of the Year—the label's fourth win in that category in the last five years.

CMC International Records has added rock group Slaughter to its roster. The label, whose roster also boosts Warrant (Warrant's new album, *Ultra Phobic*, has just been unleashed), will release Slaughter's new self-produced album, *Fear No Evil*, on May 2nd.

Warrant and Slaughter's last albums, released on Columbia and Chrysalis, respectively, did not perform as well as previous efforts, and both bands hope that an indie record company might better serve their troubled careers. What CMC probably sees in both bands are two multi-platinum artists who may have stumbled last time out, but, via a loyal, built-in fan base, can still move enough units to satisfy an indie's balance sheet.

On The Road

Comedian/songwriter/author/renaissance man Steve Allen is scheduled to play the House Of Blues on Tuesday, March 28—a performance the man who created the *Tonight Show* dynasty describes as "the mother of all big band concerts." There is certain to be a star-studded crowd of luminaries attending this show, so get your tickets early.

"We tried for *MTV Unplugged*," quips Allen, "but there was no room for the audience after my orchestra got seated. This way, I even get to dive off the stage if I want to."

Geffen act Tesla has announced that due to health considerations,

co-lead guitarist Tommy Skeoch is no longer a member. The band will continue as a quartet.

Country rock superstar Mary Chapin Carpenter, who recently received a history making fourth consecutive Grammy for Best Country Performance, Female, will embark on a full-band tour on March 4th. The Stones In The Road Tour reaches the Southland on June 10 for a performance at the Greek Theatre (there will probably be more dates added to the engagement).

And last but certainly not least comes word from Curtis Management that Pearl Jam will not—contrary to rumors—be touring with Neil Young this summer.

On The Move

Tim Riley has been appointed A&R Representative for Giant Records. Riley will perform his A&R duties out of the label's New York digs (212-275-4664).

The China Club Monday Night ProJam, once the premier Southland jam session, has moved again. Following the China Club's demise, the jam session, which had attracted such superstars as Bruce Springsteen, Elton John and Stevie Wonder, found a new home at Beverly Hills hot spot Tatou. Now, the China Club ProJam, produced by Allan Kaufman, will set up shop at Roxbury, beginning on March 20, and if all goes well, will continue every Monday thereafter.

Correction

In last issue's manager/agent guide, we neglected to list Sound Management. Headed by Tiffany Barsotti, the company handles Dianne Reeves and Kathie Talbott. Sound Management can be reached at 213-932-0323. 

BASS SIGNING



Canadian trio Bass Is Base has signed a co-venture agreement with Loose Cannon Records in the U.S. and A&M Records Canada. The group's Loose Cannon/A&M debut will be released later this year. Pictured (L-R, standing): A&M Canada VP of A&R Allan Reid, A&M Canada President Joe Summers and Loose Cannon President Lisa Cortes; (seated) Bass Is Base members Ivana, Chin and Mystic.



Shows & Showcases

For the third consecutive year, Ticketmaster has opened its doors and mailrooms to unsigned bands across the country. At stake is a chance for unsigned bands to receive music industry exposure on a national level.

That's right, it's the Third Annual Ticketmaster Music Showcase. Interested bands can pick up an entry form at Ticketmaster Ticket Centers across the country. Bands may submit their entry form along with a cassette of two original songs to: Ticketmaster Music Showcase, 3701 Wilshire Blvd., 7th Floor, Los Angeles, CA 90010. Entries must be received by 5:00 p.m. on May 31st.

Ticketmaster will route all band submissions through an A&R evaluation process from which 180 bands will be selected to perform live at local showcase events held throughout the country from mid-August through November. The '95 Showcase Tour will pass through 30 states, allowing bands to broaden their fan base—since college markets account for the majority of stops on the itinerary.

Showcasing bands will perform a 30-minute set of original material for Ticketmaster's A&R panel and fans. Each band will be evaluated on musicianship, performance, songwriting, originality and potential. Industry feedback will be provided to bands at the tour's end.

The five bands chosen to perform at the National Ticketmaster Music Showcase in New York City will each receive a minimum of \$2,500. The winning band will also receive a week-long recording session at Bad

ASCAP HONORS WARREN



Diane Warren (right), the most commercially successful songwriter of the past decade, became this year's recipient of ASCAP's prestigious Voice Of Music award during a recent industry reception at Spago. Warren, who was named ASCAP's Songwriter of the Year in 1990, 1991 and 1993, is pictured with ASCAP Chairman Marilyn Bergman.

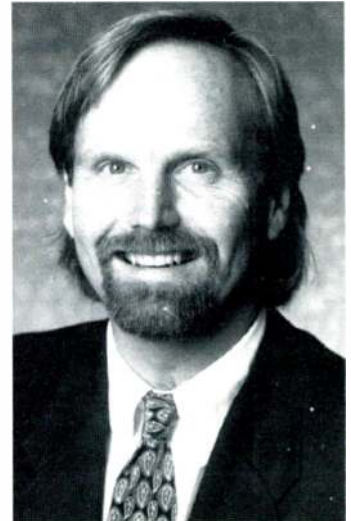
Animals Recording Studios in Seattle.

"In putting together this year's Showcase Tour, we looked into ways we could improve the program even more for the bands," said Tom Mooney, Ticketmaster Music Showcase General Manager, in a prepared statement. "We're doing more college markets this year, and we're starting the tour later when the college campuses will be in full swing. Most importantly, we're going into more markets and more states so that bands and their fans won't have to travel as far to attend a perfor-

mance." For further information, bands may call the Showcase Hotline at 800-800-3232.

The National Academy of Songwriters is putting on a special show featuring four of Nashville's most successful songwriters. "Nashville On Fairfax" features rare appearances by Gary Burr, Jill Colucci, Pam Rose and Randy Sharp, who will perform songs that have been made popular by such artists as Garth Brooks, Reba McEntire, Wynonna, Travis Tritt, Patty Loveless, Restless Heart and Alabama. This special evening will

W/C PROMOTION



Edward P. Pierson, Senior Vice President, Legal and Business Affairs, Warner/Chappell Music.

take place at Largo Pub on Wednesday, March 29, at 8:00 p.m. Seats are limited, so advance ticket purchases are highly recommended. Call NAS for further information at 213-463-7178.

The Palomino has announced a special tribute to Neil Young on Wednesday, March 22nd. "Long May You Run: A Salute To Neil Young" is designed to honor the career and recent Rock & Roll Hall Of Fame induction of Young. The evening will be hosted by local singer-songwriter Jim "Muffin" Yessian and will feature over twenty well-respected Southern California songwriters performing many of Young's classics. The evening will be capped by a wild jam finale. For more information regarding the event, please call 818-764-4018.

EXECS TAKE CENTERSTAGE



ASCAP turned the tables during a recent edition of their "Quiet On The Set" Showcase at Largo Pub by having industry executives perform for charity. The special showcase—which featured performances by such industry pundits as Larry Willoughby (MCA Records/Nashville), Shari Saba & the Warner/Chappell All-Stars, Thom Schuyler (RCA Records/Nashville), Bob Thiele (EMI Records), Justin Goldberg (Sony Music) and special guest, Island recording artist Jules Shear—collected more than \$1,000 for NARAS' MusiCares. Pictured are Shari Saba & the Warner/Chappell All-Stars (L-R: Neil Gillis, Shari Saba, Tony DiNiri and Greg Sowders). Warner/Chappell writer Bob Thiele is on the keyboards behind Saba.

W/C PROMOTION



Don Biederman, Executive Vice President, Business Affairs/General Counsel, Warner/Chappell Music.



Jamaican rapper Ini Kamoze was recently congratulated by Rondor Music and BMI executives for the success of "Here Comes The Hotstepper," featured in Robert Altman's film, *Ready To Wear*. Pictured are (L-R) Lance Freed, President, Rondor Music; Karen Durant, Rondor Music; Ini Kamoze; Kim Jackson, BMI; Newton Merritt, manager; Mark Fried, BMI.

Industry Grapevine

Keri Kelli, songwriter and guitarist for Los Angeles-based alternative rock group Blow, has signed a worldwide co-publishing agreement with Billy Meshel's All Nations Music. Kelli is currently in the studio. Veteran hitmaker Michael Lloyd is producing.

Chicago-based songwriter Dan Weitzman has signed publishing contracts with Nashville's Cedar Creek Music on the song "If I Hold You Once, I'll Hold You A Thousand Times," as well as "The Sweetest Ransom Note" (co-written by Dan Furmanik).

Sony Music Publishing has named Scott Francis to the post of Senior Director, Business Affairs. Formerly an attorney at Mayer, Katz, Baker, Leibowitz & Roberts, P.C., Francis will be based in New York (212-833-8241).


Dianna Maher has been promoted to VP of Magnatone Music Publishing, formerly known as Moraine Music Group in Nashville. She can be reached by calling 615-383-0400.

Warner/Chappell Music has promoted Don Biederman to the post of Executive Vice President, Business Affairs/General Counsel, and Edward P. Pierson to the position of Senior Vice President, Legal and Business Affairs. Both men can be reached at 310-441-8600.

Zomba Music Publishing has named Ashley Waldron to the post of Creative Coordinator, West Coast. Formerly Office Manager and Assistant to the VP, Waldron will be involved in all aspects of Zomba Music Publishing's West Coast activities, working with existing writers as well as helping to identify talent for acquisitions. She will be based in Los

Angeles (310-247-8300).

Peermusic has announced the appointment of Mallory Lambert to the post of Managing Director of its South African operations (2711-648-5404). Mrs. Lambert has been General Manager of the firm and serves on the board of NORM (National Organization for Reproduction Rights in Music in South Africa).

National Music Publishers Association (NMPA) has appointed Donna Hilley, President & CEO of Sony Tree Music Publishing, to the Board of Directors. The NMPA was founded in 1917 and works to protect and advance the interests of the American music publishing community. The NMPA can be contacted at 212-370-5330. 

ZOMBA APPOINTMENT



Ashley Waldron has been named Creative Coordinator, Zomba Music Publishing, West Coast.

ROBYN HITCHCOCK

This cult figure returns to the limelight with Rhino's extensive re-issue series



"It wasn't my goal to be recognized. I didn't sit there posing in front of a mirror, telling myself that someday they're all gonna recognize me and know who I am. The people or the artists that I always liked were cult figures," says Robyn Hitchcock, regarding his critically acclaimed but less than commercially spectacular career.

"I'm a shadow cat, really," says the fast-talking Englishman. "A shadow cat is something beautiful that sneaks up on you while you're not looking. I'm not saying that I am, but I like to think my art is, anyway."

For music fans who are unfamiliar with Hitchcock's twenty-year career, Rhino Records' new nine-CD reissue collection, which focuses on his fertile mid-career period (between 1980-87), serves as a way for the uninitiated to discover one of rock's most eccentric and prolific artists.

Since his last A&M studio album, *Respect*, was released in 1993, Hitchcock has recorded a three-song seven-inch vinyl EP for K Records in Washington. Now he is also about to embark on a solo tour to promote the Rhino reissue series.

"I'm not signed to any label in the States at the moment, but there's an enormous amount of material coming out. There's a whole album called *You And Oblivion* [due in stores on March 28], which is all unreleased songs from the mid-Eighties."

Yet, Hitchcock's most famous cohorts, the Egyptians, are not working with him at the present time. "I'm working by myself these days. The Egyptians are on ice for the moment. We spent a lot of time doing things together, and you can basically just get tired of being in a three-legged race. I've also gotten more and more competent in performing my songs on my own, which is something I could have never done ten years ago."

Or twenty years ago, for that matter. Hitchcock's musical abilities didn't come naturally to him. "I was inclined musically, but I didn't have much innate musical ability," Hitchcock admits in his English accent. "I used to reach up and hit the keys of my grandparents' piano, and I couldn't understand why the sound of it didn't make sense. I had seen other people play things, and it sounded really coherent."

"Very slowly, over the years, I sort of worked out how you played the guitar and the piano, and the people I played with along the way sort of taught me other things."

Hitchcock would spend most of his adolescence and teenage years "incubating" musically. It wasn't until the mid-Seventies that Hitchcock began his professional career. "The Soft Boys came about in late 1976, and I had probably already written 50-100 songs by then. I had sort of worked out how you did it, although none of those songs were any good. It was a very slow process, believe me."

Regarding the evolution of his songwriting skills, Hitchcock says, "My songwriting technique has changed over the years. Early on, I would basically write poems and try to set them to music. But I had no idea how the music should fit. Now I sit and play until I have a title, and if that works, then I know that I might have a song, and then I'll go down to the laundromat and actually write the lyrics. I used to write the lyrics first, now I'll get the title and probably a melody, and then I'll fit in the lyrics. In the beginning, the lyrics were the easiest and the music was the hardest, but it's definitely the other way around now."

Hard work is one thing, inspiration is quite another. The key, according to the quick-witted Englishman, is to take full advantage of those key moments that flash through your muse when you least expect it.

"The important thing is not finding the lightning bolt [of inspiration], but rather the important thing is to try and extend the period of the lightning bolt, so what actually strikes in a nanosecond is stretched to a half an hour. Imagine the potential of that if you could do it with the orgasm [laughs]. You gotta try and create that state of being 'full-on.' It just goes away, and you have to wait for it to come back. It's like anything else, you have to re-charge. I think too much self-consciousness just kills everything."

The key is to keep working at your craft and not to wait for the muse to find you. "I'm always working on songs, but I think that before I make another album, I want to make sure that I've got the right songs. I've got something like twenty albums out there now, and with the Rhino series, there's a lot of stuff out there. So before I add to that library of songs, I want to take my time and think about what I want to put out."

Contact Rhino Records at 310-474-4778





COMPLEX SESSIONS: *The Complex Sessions*, a series of music videos featuring Neil Young & Crazy Horse and directed by Jonathan Demme, has been released by Warner/Reprise Video. Last October, Young and Crazy Horse returned to the Complex recording studios in Los Angeles, where they had recorded Young's album, *Sleeps With Angels*. The sessions documented in the home video were specifically set up in order for Oscar-winning director Demme (*Philadelphia*, *The Silence Of The Lambs*) to film Young and the band. The resulting 30-minute video, which features the band playing at full live intensity, retails for \$16.98.

MAD HATTER: Chick Corea has opened a new mix room in his Los Angeles-based Mad Hatter Recording Studios facility. More than four years in the making, the room includes one of the rarest consoles in the world: a vintage 64-input Neve 8078 with 64 channels of GML automation. This modified console combines (40)-Neve 31105 four-band EQ modules with (24)-Neve 1073 three-band EQ modules, all in one frame with 64 full-length faders and

a highly modified monitor section to give the console a lot of flexibility and options. The room is filled with outboard gear and uses the new Studer A-827 multi-track recorder, as well as containing a great sounding ISO booth for overdubs. The new room was built and designed by Lakeside And Associates, in conjunction with Chief Engineer Bernie Kirsh and DP Construction, with console modifications by Pat Schneider. Clients availing themselves of the facility have included Color Me Badd, Flowerhead and L7. For more information, call 213-664-5766.

HOLLYWOOD SOUND RECORDERS: Epic artist Kate Gibson, overdubbing and mixing with producer Victor Mergatroyd; Chris Johnson engineered and Bryan Davis assisted...Epic's Masters Of Reality, mixing with producer Chris Goss; Brian Jenkins manned the board and Bryan Davis assisted...American Recordings act Freewheelers, overdubbing and mixing for their upcoming release, with studio captain George Drakoulis shepherding the sessions, Jim Scott engineering and James Mansfield assisting... Stone Temple Pilots vocalist Scott Weiland,

mixing for the movie project *Tank Girl*; Chris Goss produced, Brian Jenkins engineered and Husky Hoskulds assisted.

ROCKET LAB: Bluestone Records artists the Soul Drivers were in mastering their debut album, *Tight White Dress*.

PENTHOUSE STUDIOS: EastWest/EEG artist Snow was in this Jamaican studio working on an all-star remix of the song "Anything For You," the first single culled from his sophomore release, *Murder Love* (due on March 28). The remix features Buju Banton, Louie Culture, Kulture Knox, Beanie Man and label mate Terror Fabulous.

MAJESTIC FILMS: Actor Tyrin Turner (*Menace II Society*) has been signed to direct music videos for the L.A.-based film company. Turner began his career starring in Janet Jackson's long-form music video for "Rhythm Nation 1814." Lately, Turner has been apprenticing with veteran music video directors James Michael Marshall and Gary Gray.

MORE VIDEO NEWS: RCA artist Willi One Blood filmed the video for his single, "Whiney, Whiney (What Really Drives Me Crazy)," in New York City recently. The video of the single from the *Dumb And Dumber* soundtrack was directed by Drew Carolan.

HARMONY MIX



Platinum producer DJ U-Neek and owner/engineer Aaron Connor are pictured at Studio Cat Productions during mixing sessions for the forthcoming album from Bone Thugs N Harmony, the follow-up to last year's double-platinum smash.

GUITAR ZEUS UPDATE: We previously announced legendary stickman Carmine Appice's *Guitar Zeus* recording project at Music Box Studios in Hollywood, which features such guitar-slingers as Slash, Ted Nugent and Yngwie Malmsteen. Recent additions to the lineup include Queen's Brian May, six-string legend Jeff Beck and Kings X's Ty Tabar.



PLANT LOGIC



Record Plant has become an all-SSL facility with the purchase of an 80-channel Solid State Logic SL 9000 J Series console with 48-track DiskTrack Digital Multitrack Recorder/Editor and 80-channel SL 4000 G Plus console with Ultimotion. Pictured at the studio are Record Plant Chairman Rick Stevens and independent engineer Dave Reitzas.

RIOT IN THE HOUSE



Veteran hard rock act Quiet Riot recently recorded guitars, vocals and drums at the Track House in Van Nuys. Pictured (L-R): Alex Woltman, engineer; Carlos Cavazzo, guitar; Kevin DuBrow, vocals; Evan Levy; Frank Banali, drums.

YAMAHA MULTITRACK FORUM

YAMAHA BUILDS ON GREAT TRACK RECORD WITH TWO NEW MULTITRACK CASSETTE RECORDERS

"Back To Basics" sound is no longer a financial necessity; it's an attitude. Many top artists find that four-track analog recording lets them capture the essence and passion of their music sometimes more effectively than large digital multitrack systems. The attitude captured in an impromptu four-track recording session can say more

to the listener than hours spent in expensive commercial studios. Getting "back to basics," Yamaha offers two full-function four-track multitracks at their most affordable levels.

At an unprecedented price of \$449, the MT50 Multitrack Cassette Recorder provides overdub, ping-pong and mixdown multitracking functions. Its four identical input channels—each of which can be set for mic and line-level signals—feature simple channel-to-track assignment systems, making the unit extremely easy to use.

Channel functions include two-band EQ and auxiliary send for adding echo and effects during recording or mixdown. Each channel also contains a LED level meter, pan control, and a level fader.

The new MT4X Multitrack Cassette Recorder delivers all the power for top-quality production at only \$599. Impressive channel benefits include 3-band EQ for extensive sound shaping capability during recording and mixdown, plus two aux sends and two stereo effect returns, to allow sig-

nal to be sent to two separate effect units.

Other highlights of the MT4X include four tape output jacks, allowing effects to be added to each track during mixdown, and two pairs of stereo outputs, which provide simultaneous connection to a mixdown recorder and to a monitoring system. A large, comprehensive electronic display with three-digit tape counter provides visual monitoring of tape position track levels and transport status.

© 1995 Yamaha Corporation of America



DON GEHMAN

This studio vet (John Mellencamp, R.E.M.) returns to the U.S. charts with Hootie & the Blowfish

By Steven P. Wheeler

Hailing from Lancaster, Pennsylvania, Don Gehman has spent most of his life surrounded by music—whether it was a classical upbringing (he began as a viola player) or as a teenage bassist around the time of the first British invasion.

The early Sixties is when Gehman's young life would take a detour from performing and enter a phase he has never left. "In 1964, I was the bass player in a band, and it was my job to find a PA."

Enter two local Pennsylvania brothers who, along with Gehman, would make big advances in the way live concerts are heard today. "A couple of local kids were starting a little garage operation," explains Gehman. "It was actually two brothers, Roy and Gene Clair, and I became friends with them, and that's how I got our group's PA."

However, this led to something bigger than the band that never was. "I also became their cabinet maker. They were doing church installations back then. Of course, this whole thing grew into Clair Brothers Audio Systems, which is probably the largest sound reinforcement company in the world today. I helped start that company, and I worked with them until 1973.

"We designed pretty much everything there is in regard to live touring today," continues Gehman. "The whole monitoring system, wedges on the floor, multi-cable consoles out front, hanging PA's—I was instrumental in designing all that stuff."

Throughout his time with the Clair brothers, the budding studio guru was attending engineering school at Penn State, which eventually led him into the studio where he has made his home since the early Seventies when none other than Stephen Stills took him under his wing.

"Stephen was one of my clients around the time of CSNY and Manassas, and he thought I'd be really good in the studio, so he asked me to come out to Caribou Studios to help him finish a record in 1973."

Tiring of the grueling road work he had been doing for eight long years, Gehman found much more interest in the studio, and with Stills' involvement, the young man from Pennsylvania obtained his first staff engineering job at the famous sun-drenched Miami-based Criteria Studios in 1973.

Perhaps Gehman's strength as a studio guru can be seen as a perfect blend of all facets and aspects of the business he has encountered over the past three decades. "I'm probably evenly split between the technological side and the musical side," Gehman says in agreement. "I had ten years of musical training before I got into my technical mentality. But I still react to everything based on music and what works for me emotionally."

Don Gehman would find commercial success as a producer a few years later when he worked on the debut album by an Indiana boy named John Cougar—an album that would include the hit single "I Need A Lover." But things really took off for the producer in 1982 when the Cougar-Gehman team hit the multi-platinum plateau with *American Fool*.

Ironically, the soft-spoken producer chuckles when asked if producing an album that would go on to sell five million copies changed his career. "Believe it or not, nothing really happened to my career following that record, even though it was a major seller. Right after that, I came to L.A. and knocked on doors, but nobody would answer. Finally I realized that I needed a manager to represent me, and that helped. I started to get my foot in the door a little bit, but I had to work at it, and it took a couple of years. It probably wasn't until I worked with R.E.M. [*Life's Rich Pageant*] and Brian Setzer that people actually said, 'Okay, he knows how to produce a record.'"

As for production style or preferences, Gehman notes, "People come to you because of something you've done in the past, but that doesn't mean that they necessarily do that same thing well. A lot of people do come to me because of the sound we had on the [John Cougar Mellencamp] records, but maybe all that means is they like their snare drum tuned high [laughs]."

"Music to me is very much a gut-level thing," continues the Southern California resident. "I like records to have continuity. I think that a nice way to make a record is to use a limited number of tools."

Like most things in the music industry, production is a fickle business, but there are ways to keep yourself alive. "Your career will go up and down. Over the last few years, I've had great success in Australia but not much in America, and people thought I was history. So the Hootie & the Blowfish record is the first thing to hit for me in America in a long time, and people still weren't calling me up until two weeks ago."

Contact World's End (America), Inc. at 213-965-1540



KeyDisk TERMINATOR™

KeyDisk TERMINATOR™ is a software package for Macintosh computers that allows licensed software users to run most Original Copy-Protected Master Key Disk applications without using the Master Key Disk. You will be able to copy the copy-protected software an unlimited number of times, as well as launch the application without further installs or authorizations.

KDT is an extension and Desk accessory that works on any Mac computer running System 7.0 or higher. You do not need much more RAM than you would normally need to run the program, and your original copy-protected software must have at least one install left. KDT does not work with copy-protect schemes that utilize "dongles" or hardware-based ADB port keys.

Using KDT is easy once you have completed the installation process that is detailed in the included easy-to-read-and-do manual. Essentially, the KDT program creates a "Barrier file" that acts like a separate hard drive with its own SCSI number. This file resides on the desktop

and as a partition on your internal hard drive that is isolated from the rest of your hard drive. Barrier files can be locked from virus, and once authorized, they behave just like any other non-copy-protected software which can be copied and launched anytime without authorization.

Furthermore, once you have used KDT, you can replace installs or authorizations back on your original copy-protected master key disk for safe keeping. This means that you can take software copies on the road with no worries.

KDT will not alter any proprietary codes of the original software, and since you can reload the software as many times as you want, you do not lose authorizations (installs) every time you want to optimize your hard drive for smoother and faster computer performance.

The KeyDisk TERMINATOR™ sells for \$99 directly from Sydney Urshan Music. Phone them at 800-883-9332 or FAX 818-901-9332. The address is P.O. Box 1007, Hollywood, CA 90078-1007.

E-Mail as follows: Internet: urshan@netcom.com (preferred) AppleLink/AOL: URSHAN World Wide Web Page: [ftp://ftp.netcom.com/pub/urshan/sum.html](http://ftp.netcom.com/pub/urshan/sum.html)



Schecter's New Semi-Hollow Guitars

These two new semi-hollow bodied guitars are based on one of Schecter's most recognized designs. The PT-CET/H guitar features balanced tone chambers carved into a premium grade Honduran mahogany body with a highly figured contoured exotic top, and the PT-Hollow has balanced tone chambers carved into a hand-crafted, two-piece swamp ash single-cutaway body. Both models come with master volume and tone controls, three-way selector switch, one-piece maple or maple/rosewood necks and a choice of pickup configurations.

Suggested retail price for the PT-CET/H is \$2,495, while the PT-Hollow goes for \$1,895. For additional information, contact Schecter Guitar Research at 6920 Santa Monica Blvd., L.A. CA 90038 or call 213-851-5230 or FAX 213-851-9409.



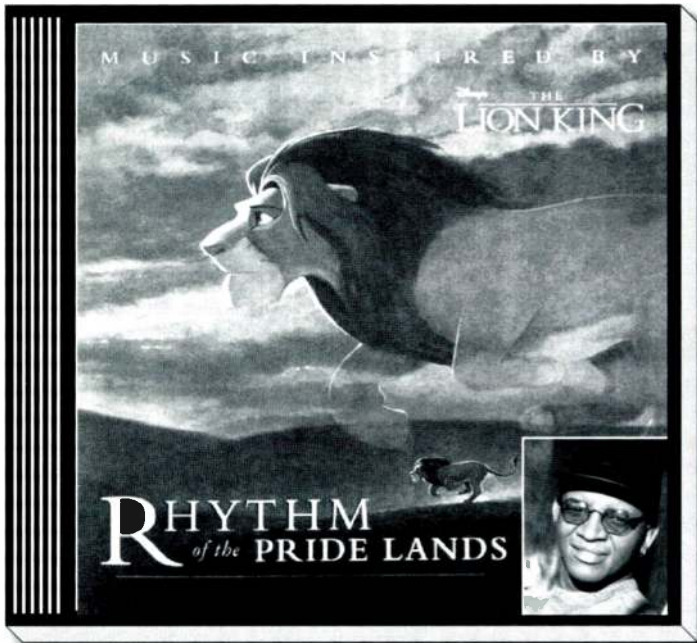
Hypercardioid Condenser Mic from Audio-Technica

The tight pickup pattern of a hypercardioid microphone becomes very important when trying to capture a singer's voice amid the din of a live music stage setting. The highly directional AT873R is a new phantom-powered condenser hand-held microphone that uses the latest low-mass technology. With the diaphragm only two microns thick and the moving mass (of the diaphragm) reduced by one third, this microphone is able to better respond to higher frequencies, higher volume levels while maintaining lower distortion. Frequency response is 70Hz. to 20Khz. with a dynamic range of 113 db and maximum input sound level of 140 db SPL.

As an extra, versatile feature, Audio-Technica makes an assortment of interchangeable capsule elements that screw on the microphone's body. These elements provide different pickup patterns that vary from hypercardioid to cardioid to omni-directional. Also included with all the mics are both a wind screen and a stand clamp.

For more information, contact Audio-Technica U.S., Inc. at 1221 Commerce Drive, Stow, Ohio 44224 or call 616-695-5948.





Walt Disney Records recently hosted a great party at LunaPark for South American expatriate performer/composer **Lebo M.** Lebo was showcasing songs from his new Disney release, *Rhythm Of The Pride Lands*, a collection of songs inspired by the smash success of *The Lion King*. Lebo's rhythm-packed set was as inspiring as the movie, but way too short. Disney is releasing Lebo M's duet with **Jimmy Cliff** on the song "Hakuna Matata," but the big hit here is the opening track, a Lebo M original called "He Lives In You," which will bring tears to even the most jaded eyes. In exile in the United States since the age of fourteen, the now 30-year-old artist was honored with a Grammy Award (with Hans Zimmer and Mbongeni Ngema) for Best Instrumental Arrangement With Accompanying Vocals for "Circle Of Life" from *The Lion King* soundtrack. Wherever fine recordings are sold.

How do record companies pick their singles? **Street Level Records** wants you to help. Each release from the new label—*Street Rap, Volume 1* is first—will feature a cus-

tommer response card with the toll free number 800-722-SONG. Customer calls will help the label determine which single to service to radio. Those not wishing to purchase product they haven't yet heard on the airwaves can hear the sampler by dialing 800-LA-HITS-3. This is an interesting new concept by former MCA Records President **Robert Siner** which, if successful, will be a whole new way for record companies to communicate with their audience.

Waylon Jennings, a legend in the world of outlaw country music, has his own limited series on the **Nashville Network**. The series had its debut March 2, and **Mark Chesnutt**, **Kris Kristofferson**, **Alison Krauss** and **John Anderson** dropped by. On March 30, *Waylon Jennings & Friends* features a special edition with children's music. On hand will be Jennings' wife, **Jessi Colter**, kids song-and-dance troupe the **Lil' Waylors** and **Garfield** the cat. This part of the ongoing **The Legends Of Country Music** series airs Thursdays at 5 p.m. and repeats at midnight.



Mark Chesnutt, Kris Kristofferson, Waylon Jennings, Alison Krauss & John Anderson

BMG Classics recently restored **Sergie Eisenstein's** epic film, *Alexander Nevsky*.

Their work on the project includes a completely new and utterly compelling recording of the original soundtrack as performed by conductor **Yuri Temirkanov** and the **St. Petersburg Philharmonic Orchestra**. Look for the film in general release and the soundtrack wherever you buy good music.

In stores March 21, courtesy of the **WORK Group**, is the soundtrack to *Bad Boys*, featuring a diverse collection of R&B and hip-hop artists, including **Diana King**, **Warren G.**, **Da Brat** (with **Notorious B.I.G.**) and **Xscape**. Especially notable are **Ini Kamoze**, who hit with "Here Comes The Hotstepper" from *Pret-A-Porter*, and **Inner Circle**, who perform a remix of the title track "Bad Boys" from TV's *Cops*. *Bad Boys* stars **Will Smith** (*Fresh Prince Of Bel Air*, *Six Degrees Of Separation*) and **Martin Lawrence** as detectives who must find \$100 million in heroin stolen from the Miami Police Evidence Room or accept the consequences. The **Columbia Pictures** release opens nationwide April 7th.

Those interested in multiculturalism will want to rush over to **Highways** during the weekend of March 16-18 for their first ever weekend of perfor-



ALEXANDER NEVSKY

mance, storytelling and hula by traditional and contemporary Native Hawaiian artists. The program, entitled *Kalo*, features the always-colorful and seldom-dressed **Keo** premiering a solo work entitled *He Hawai'i Au*, a performance piece depicting young Hawaiians on the edge of the millennium. Tickets for the event are \$10 on Friday and Saturday and \$20 on Sunday (50 percent of the proceeds from Sunday night's performance will go to benefit the Hawaiian Community Center Association). *Kalo* is part of *Treasure In The House: Highways' Fourth Asian Pacific American Performance And Visual Arts Series*. For reservations, tickets and information call 213-660-TKTS.



Keo



Sir Mix-A-Lot (Anthony Ray)

Tales of murder, lust and greed unfold before the eyes of **Sir Mix-A-Lot**. No, he's not working on the next Snoop Doggy Dog CD, he's starring in a TV show. **The Watcher**, **Paramount Network Television's** new one-hour mystery drama, stars the Grammy Award-winning rap star as an enigmatic figure holed up in a Las Vegas hotel casino. A bank of monitors lets Sir Watch-A-Lot pick up every sight and sound in the City of Sin while he narrates tales symbolizing the best and worst of the American Dream. **The Watcher** airs Tuesdays at 9 p.m. on UPN.

Based on a true story, **Peter Falk** stars in **Hollywood Pictures' Roommates** as 107-year-old Rocky Holeczek. After single-handedly rais-

ing his orphaned grandson Michael (**D.B. Sweeney**), Holeczek begins a new life after being evicted from his home and accepting the now 35-year-old Michael's invitation to share an apartment with him. This inspirational saga spans over 30 years, beginning when Holeczek is 75. It represents a real tour-de-force for Falk—not to mention makeup man **Bob Laden**. Academy Award-winning composer **Elmer Bernstein** (*Thoroughly Modern Millie*) provided the music.

Marc Mancina is the composer of the soundtrack to **Walt Disney Pictures' Man Of The House**. Mancina's

credits include *Speed* and the upcoming *Outer Limits*. **Man Of The House** stars **Jonathan Taylor Thomas** as eleven-year-old Ben Archer who is trying to scare off his mother Sandy's (**Farrah Fawcett**) finance, Jack Sturges (**Chevy Chase**). The plot is pretty predictable, but so was *Home Alone* and that certainly didn't hurt box office receipts. The question unanswered at press time is whether the magic of Disney can resuscitate Chase's career—or why the kid doesn't get Chase his own TV show and get rid of him that way!

"The power and passion of sport has long been an overwhelming influence in my life—the beauty and grace of bodies in motion providing an inspirational canvas for my musi-



Chevy Chase, Farrah Fawcett & Jonathan Taylor Thomas in *Man Of The House*

cal compositions," explains **John Tesh** in the intro to his current PBS special, *Live At Red Rocks*. Tesh goes on to describe this performance at Colorado's majestic outdoor theater as a "magic night." It's hard to argue with that. The special features Tesh in concert with the dynamic **Colorado Symphony Orchestra** and performances by Olympic stars **Nadia Comeneci** and **Bart Conner**. What you'll hear as you watch the gymnasts perform in the shadow of the towering rocks that embrace the amphitheater are rousing pop symphonies and symphonic versions of pop standards such as "Against All Odds." The soundtrack has just been released on Tesh's own **GTS** label and is well worth checking out. PBS should be repeating the special, which debuted March 2nd. Check your guide for show times.

Once they fought for their fans, now they fight for frogs. **Pearl Jam** has joined with **People For The Ethical Treatment Of Animals (PETA)** to ask students to find another way to study amphibians in school labs.

Students can call a phone line set up by the band (800-95FROGS) and request a petition asking school principals to "cut out dissection" and use computer programs or life-size models instead. The first 50 students returning a copy of a completed petition will receive a Pearl Jam T-shirt, shorts, single, poster or album autographed by **Eddie Vedder**. The band's singer and spokesman has been a PETA member since 1989.

For chubby Gerry Garner (**Aaron Schwartz**) and a group of overweight kids at Camp Hope, big is beautiful. That is until fitness guru Tony Perkis (**Ben Stiller**) comes to camp and tries to force-feed his rigorous training methods on the boys. You can readily guess who wins this battle of wills, but to find out how the kids win, go see **Walt Disney Pictures'** new live-action comedy, *Heavyweights*. The film has an interesting score, including a bubble gum track by the **Bay City Rollers**, a taste of **Hot Chocolate** and **Bow Wow Wow's** take on "I Want Candy." *Heavyweights* is in general release. **MC**



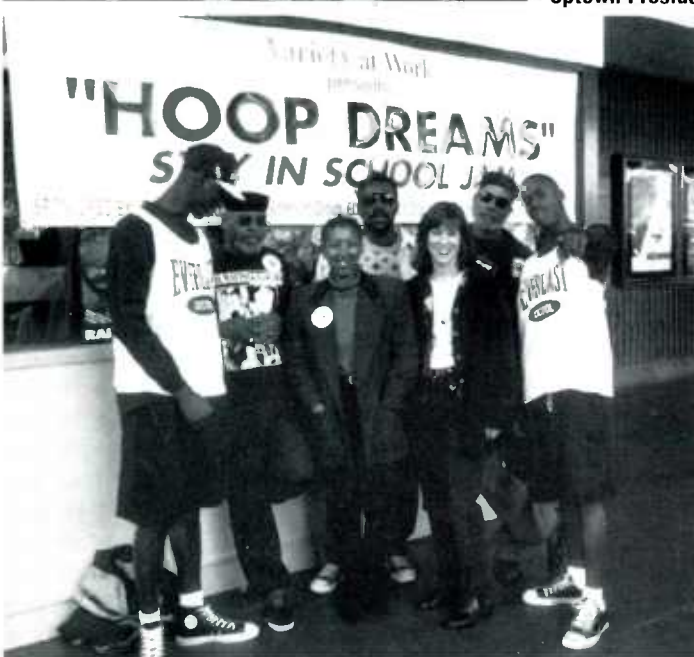
Peter Falk stars in *Roommates*



Cast of *Heavyweights*

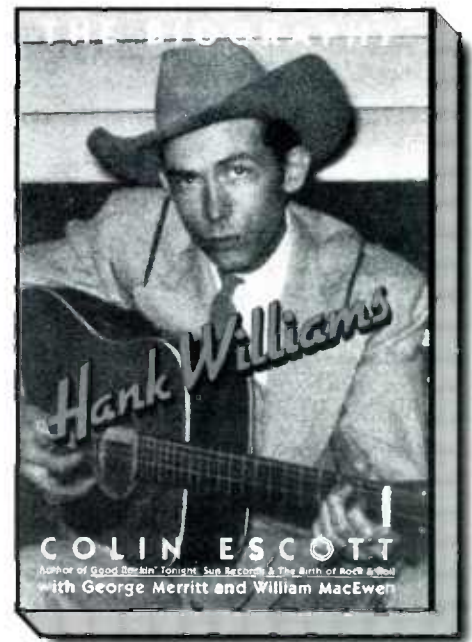


GRAMMYS R US: The City of Angels recently hosted the Grammy Awards ceremonies, and as is the custom, major record companies held various star-studded affairs across the Southland to honor their own. Pictured (clockwise) at the PolyGram Group party, held on the A&M Records lot, are A&M Records President Al Cafaro, big Grammy winner Sheryl Crow and fellow winner/labelmate Chris Cornell of Soundgarden; at BMG's sumptuous gathering, held at the Hollywood Colonnade, are Kenny G and wife Lyndie, BMG Entertainment North America President/CEO Strauss Zelnick, Carly Simon, Arista head man Clive Davis and BMG Entertainment Chairman/CEO Michael Dornemann; at EMI's posh post Grammy affair, held at Rex il Ristorante, are PointBlank President John Wooler, EMI Records Group Worldwide Chairman/CEO Jim Fifield, Virgin Records America President/CEO Phil Quartararo, Grammy winners Bonnie Raitt and Pop Staples, Bonnie's father John Raitt and Virgin America Executive VP of A&R Kaz Utsonimiya; at Warner Music Group's shindig, held at the Parkinson Building, are Atlantic Nashville President Rick Blackburn, Atlantic Group President Val Azzoli, John Michael Montgomery and Warner Music U.S. Chairman/CEO Doug Morris; and at the MCA bash, held at the Four Seasons Hotel, are MCA COO Zach Horowitz, MCA Music Entertainment Group Chairman/CEO Al Teller, Uptown President/CEO André Harrell and MCA President Richard Palmese.



HOOPING IT UP: A special screening of *Hoop Dreams*, the acclaimed documentary about the trials and successes of two aspiring basketball players, was recently held in South Central Los Angeles. Pictured at the free screening for underprivileged children (each child received a gift bag filled with music and related products) are Kareem Abdullah of rap group Black Dynasty, Amde Hamilton of pioneering rap group the Watts Prophets, Mandingo Entertainment Director of Marketing Rochelle Epps, Otis O'Solomon of the Watts Prophets, In-House Marketing Director of Marketing Diane Pinsky, Richard DeDeaux of the Watts Prophets and Dion Stewart of Black Dynasty.

HIS LONESOME ROAD: Since his untimely death in 1953, Hank Williams Sr. has become an American legend. As famous for his hard living as for the wealth of great music he created during his short lifetime (check out The The's new record, *Hanky Panky*, a contemporary homage to the country superstar)—Williams' legend has oftentimes overshadowed the real man in the mind of the public. But, with this new biography penned by Colin Escott (with George Merritt and William MacEwen) and published by Little, Brown & Company, the great tragedy of the private Williams is brought to the forefront with startling sensitivity. Born frail, Williams fought a constant battle against the pain caused by the degenerative disease spina bifida occulta. His constant use of drugs and alcohol stemmed from this physical ailment as much as it did from the emotional pain he endured at the hands of his mother, Lillie, and his first wife, Audrey. His rise and subsequent fall is colored by the behavior of these two women, both of whom cashed in on his name and music after he died. The reality of Williams' life is as heartbreaking as any song he ever wrote, and Escott's presentation underscores this effectively. —Jana Pendragon



HOT AIR: Led Zeppelin principals ▶ Robert Plant and Jimmy Page flank host Steve Downes of Global Satellite Networks' award-winning nationally syndicated radio call-in show, *Rockline*. The duo recently guested on the long-running program and discussed their new album and U.S. tour, which kicked off on February 26 in Pensacola, Florida.



ALL FUNKEO UP: Long overdue—and worth the wait—is Rhino's excellent new two-CD set, *Funky Your Life*, profiling those mighty New Orleans funkateers, the Meters. Rivaling such soul combos as Booker T. & the MG's in chops and tight-as-a-frog's ass rhythm interplay, the Meters—keyboardist Art Neville, guitarist Leo Nocentelli, bassist George Porter, Jr. and drummer Joseph "Zig" Modeliste—created a body of work (instrumental and vocal) which may surpass their more famous Stax/Volt counterparts. Arguably the funkier band on the planet, the Meters recorded classic after classic for Josie and Reprise/Warner Records (with famous New Orleans musical guru Allen Toussaint handling most of the production chores), including "Cissy Strut," "Sophisticated Cissy," "Fire On The Bayou" and "Hey Pocky A-Way"—classics which have long been out of print (and which command high prices on the collectors market). Leave it to Rhino to clear the legal air and get these tracks on CD (here's hoping that the Meters' Warner/Reprise albums will soon be released). To support the new anthology, the Meters—with Russell Batiste and Brian Stoltz taking the place of Modeliste and Nocentelli, respectively—have embarked on a tour, which reaches the Southland on March 27 for a show at the House Of Blues.

◀ **SHE'S SO VAIN, SHE PROBABLY THINKS THIS CAPTION IS ABOUT HER:** Veteran singer-songwriter Carly Simon, backed by an impressive backup singing corps (including June Pointer, Toni Braxton, Annie Lennox, Sarah McLachlan and Pebbles), is pictured performing during Arista Records President Clive Davis' annual pre-Grammy Awards party, held this year at the House Of Blues in West Hollywood. Simon sang a rousing version of her big hit, "You're So Vain," before an enthusiastic, star-studded audience.



A ROYAL RELEASE: Once again the Beatles are leading the way. Hot on the heels of the Fab Four's multi-platinum *Live At The BBC*, a two-disc set culled from the radio programs the Beatles recorded for the BBC, Hollywood Records, the home of the Queen catalog, has released *At The BBC*, an eight-track CD culled from Queen's BBC performances on February 5, 1973 and December 3, 1973. Previously available overseas, this first-time-ever-in-the-U.S. release, which sports a never-before-seen cover photograph of the band snapped during Queen's very first photo session (at Freddie Mercury's Kensington flat), includes "Keep Yourself Alive" and other tracks that appeared on Queen's self-titled debut. It probably won't be long before labels begin releasing other BBC recordings (there's supposedly a Rolling Stones/BBC project in the works, and a Led Zepelin set would certainly be welcome).



SNIDER VISIT: Margaritaville/MCA artist Todd Snider (pictured with his finger crossed under "Dist.") recently greased the star-making machinery with a visit to Abbey Road Distributors. Snider—his "My Generation (Part Two)," a Pete Townshend-influenced, tongue-in-cheek anthem for the X Generation, and "Alright Guy," from his auspicious debut, *Songs For The Daily Planet*, are two fine examples of his wry sense of humor and penchant for clever hooks—also recently performed at the Viper Room.

AND THE BAND PLAYED ON: It was the biggest outdoor rock festival in history (no, it's not Woodstock), and it featured the Band, the Grateful Dead and the Allman Brothers Band. Held on July 28, 1973 at Watkins Glen in New York, the concert drew nearly 600,000 fans and featured the Band's return to live performing following a hiatus (they recorded *Moondog Matinee* during that time). Recently discovered in the Capitol Records vaults (as they were putting together the record company's three-CD Band anthology), *Live At Watkins Glen*, set for release on April 4, features the Band plowing through a great set of covers and Band classics. Highly recommended.



HEAP BIG SHOW: Capitol execs, including Capitol President/CEO Gary Gersh (second from right), gather round label act Big Chief at the Viper Room, where the band recently performed for a packed audience. The band is on the promo trail for their debut effort, *Platinum Jive*.

MUSIC CONNECTION Tidbits from our tattered past

1984—NO MO' US: Those of you who just love to sit in dirt for twelve hours in the hot, smoggy summer sun and watch your favorite rock acts on video screens with over 100,000 complete strangers will no doubt be disappointed to hear that there will be no US Festival this year. The UNOSON Corporation decided that the prospect of losing a few more million dollars was not appealing.

1990—OVER THERE: In a show of amazing compassion—and as a way to generate some positive publicity—Giant owner Irving Azoff has announced that the record label is sending 4,000 audio cassettes to U.S. troops stationed in eighteen different locations in Saudi Arabia.

HOOTIE & THE BLOWFISH



Dean Felber

Jim "Soni" Sonefeld

Mark Bryan

Darius Rucker

By Steven P. Wheeler

For Hootie & the Blowfish, 1995 is one year that they won't want to look back on through a *Cracked Rear View*, the title of their Top Ten debut.

This four-piece outfit from South Carolina would much rather have a state-of-the-art camcorder than shattered glass to view what they have accomplished.

Catchy songs, sterling melodies and heartfelt lyrics have never been a guarantee of platinum success—especially in the modern alternative-driven world—and in the case of Hootie & the Blowfish, their success with an album that has been on the charts for well over half a year resulted from a mixture of musical elements, a loyal fan base and most of all, a record company that wouldn't say die.

"We stayed with this record because we had a series of little successes," explains Atlantic Group President Val Azzoli, "and the record really just started kicking in last month. I'm talking huge sales, and we're still on the first single. There was a time when we were thinking that radio just wasn't gonna play 'Hold My Hand.' God bless our promotion people, because they just wouldn't take 'no' for an answer."

Hootie & the Blowfish—lead vocalist/guitarist Darius Rucker, guitarist Mark Bryan, bassist Dean Felber and drummer Jim "Soni" Sonefeld—have been working hard since they formed the band in 1986 in Columbia, South Carolina as a way to pass the time while they finished their studies at the University of South Carolina.

The band's name resulted from Rucker's

penchant for passing out nicknames to fellow students. "People are always expecting this great funny story, but it's actually pretty boring," says Rucker. "There was this one guy who had really big eyes and wore glasses, so I called him 'Hootie' because he looked like an owl. This other guy was really fat and had big cheeks, so I called him 'the Blowfish.' One night we were at a party in South Carolina, and they walked in, and I said, 'Look, Hootie & the Blowfish.'"

With name in hand, Hootie & the Blowfish, instead of moving to L.A. or New York, decided to be a big fish in a small pond. "That's the reason we didn't move after everybody got out of college," relates Rucker. "We were very content with where we were, and we figured that if we were good enough, somebody would find us in Columbia. If you go to New York, Atlanta or L.A., you can get lost because there are 62 million bands in those places. We just decided to stay home, and if someone wanted us, they could find us."

"We did send out demos to record companies," admits the group's charismatic lead singer, "but we never called people a million times to try and get people to come out and see us. We figured that if it was gonna come, it would come; and if it didn't, we'd have a blast for a few years and then get real jobs."

"We finally realized that no one was banging down our doors to manage us or to give us anything," continues Rucker, "so we knew that we'd have to do it all ourselves. We found Rusty [Harmon], who's our manager, and we asked him if he wanted to be part of our organization and just run the business for

This South Carolina quartet achieved success through business smarts, constant gigging and a label that wouldn't let their record die

us, and he did."

Because the band had started building the core of what would become a powerful regional following, the band made the next logical step. "We set up our own partnership, and a few months later, a corporation," says Rucker. "We were making pretty good money from shows, and we'd always done well with merchandise."

In 1990, the band recorded the first of their three self-released EPs, and according to Rucker, with that came more financial concerns and creative strategies. "Most bands split the money at the end of the week, but we didn't want to do that. What happened if I blew my knee out or something, and we couldn't play for a month. I wanted to make sure that I'd still get my weekly paycheck, so that's how we set it up. I think more bands should start looking at it that way, because this is a business. Even though it's great fun, it is a business."

Fortunately, the band's bassist was a financial marketing major in college. "Dean had a lot to do with setting everything up," says Rucker. "Dean knew all about the S-corporations and the C-corporations and all that crap, and he knew people at the university who were glad to help us out with things. There were a lot of people who helped us out for free, which was really cool."

In fact, the 1993 release of the EP *Kootchypop* really set the band up as an indie musical force. "The EPs were basically demos that we recorded," explains Rucker, "ya know, five songs in five days. We wanted to have something to sell at our shows, and we even put the last one, *Kootchypop*, on compact disc."

"I worked retail at this chain in South Carolina, and we had such a nice following

from New York down to Georgia that the stores didn't mind selling them on consignment, and a few stores were really pumping them out. We'd also carry as many of those CDs as we could to our shows, and we'd play 2,000 seaters and sell a thousand of them afterwards. All in all, we sold 60,000 copies of *Kootchypop*."

But it wasn't always smooth sailing. For all this country's advancements against racism, the early career of Hootie & the Blowfish gives a clear indication of the prejudice that still plagues the nation. "Early on, there were clubs that our manager, Rusty, would say, 'I don't think we can play there,' and I'd ask why, and he'd say, 'Well, because you're black.' So it was like, 'Fuck 'em, I don't wanna play there, anyway.'"

"I've probably experienced some form of racism every day, in one way or another," he adds, "and I think playing in a band with me has opened the other guys up to things that they would have never thought of. It's amazing, because I deal with things by letting it go, but if one of the other guys hears something, it's like fisticuffs, and we're in a big brawl somewhere."

By 1993, Hootie & the Blowfish were not only a finely tuned live attraction but also seasoned businessmen. Since 1990, the band has been living on the road, playing 200 to 250 nights a year (last year, they were out for 300 days). Hootie & the Blowfish adopted the blue-collar work ethic of a bygone era when artists such as Bob Seger and Bruce Springsteen did much the same thing.

"Hootie & the Blowfish are a band that America likes," says Tim Sommer, the Atlantic A&R rep who signed the band. "We started getting reports that this self-made record, with no record company affiliation, from a band in South Carolina, was outselling Pearl Jam in that entire state. It doesn't take a brain surgeon to see that Hootie was a good signing—even though they were not courted by other labels and were basically signed for nothing."

Sommer points out that the band's keen business sense was also a deciding factor. "Signing the band was so logical that it amazes me that more people weren't seeing it—especially if you take into account that Hootie did half-a-million dollars in merchandising before they even signed with Atlantic. This is a band that no one had heard of outside of North and South Carolina, Delaware, Virginia, Alabama and Georgia."

Sommer's enthusiasm aside, Rucker laughs before clarifying, "Well, I think that number may be a little exaggerated, but I can say that we will not give our merchandising rights away. We have our own merchandising company; we've got three people at home and one guy on the road. Somebody might give us \$250,000 and then eighteen percent, but we can make that in less than two months because we're playing places now where most of the people haven't had a chance to buy our merchandise. Being away from the East Coast, we're just selling tons of stuff."

Their Atlantic debut was helmed by Don Gehman. "Don Gehman was the one and only producer I suggested," explains Sommer,

"and Don did a tremendous job. I did not give them one other name. They were familiar with Don because they're big R.E.M. fans, and they thought [*Life's Rich Pageant*] was R.E.M.'s best."

"When I started out on the Hootie project, I thought to myself, 'Well, this is gonna be just okay,'" recalls Gehman, "but as we went along, I became more and more excited about it, and by the time I was mixing it, it was like, 'Wow!'"

"I've gotta say that this was probably one of the most charmed projects I've ever worked on," continues the studio captain. "Some bands are almost anal and very protective, questioning everything. And then there are bands like R.E.M. and Hootie who somehow seem to skate along on top of all of that. They're just very willing to let whatever happens happen, and they go with it."

As for his input on the album, the modest

"Early on, there were clubs that our manager would say, 'I don't think we can play there,' and I'd ask why, and he'd say, 'Well, because you're black.' I've probably experienced some form of racism every day, and I think playing in a band with me has opened the other guys up to things that they would have never thought of."

**—lead singer
Darius Rucker**

producer would only say, "Most of the work that I contributed was really just editing things down a little. Because they're a live band—used to playing club gigs and stuff—the songs were all a little long. I think I chopped a good minute out of most of the songs because they had an extra verse or they'd repeat the first verse or the chorus again, so they weren't really radio-ready to my liking. And the band was very willing to make changes."

"This wasn't like making a record," says Rucker, "it was like five guys sitting around, burning candles and incense, reading runes and just chilling out. Don made it so relaxing and so cool that if he suggested something, we'd try it."

No disagreements whatsoever? "When we were going into the studio," answers Rucker, "I was always saying, 'We're just going to do the songs as they are, and then we're just gonna let it lie.' But Gehman had a soothing way of saying, 'Let's try that shorter, let's do this'—and he definitely shortened some of the songs. Radio-ready is not for me, but most

of Don's ideas were great and made them better songs."

Although the album has proven to be a strong seller, it didn't start out that way. In fact, the silhouetted figures located on the album cover seemed to be the band's way of defying the critics and thumbing their noses at the image-conscious video age. In essence, the album cover was a matter of wanting to be judged by the music and nothing else.

"That's it exactly," maintains Rucker. "If you see three white guys and a black guy, people will usually think that it's either a funk band or a hard-core band. The black guy has to be the bass player or the drummer."

"We just didn't want anyone to have any preconceived notions," adds Rucker. "Plus, we're not very attractive. I didn't want to look back on this album cover in ten years and say, 'God, we were dorks!' We are dorks, but we can hide it a little."

It took a long time for this record to break, and in this day and age of throw it against the wall and see if it sticks, Atlantic deserves a lot of credit for plugging the leaks that threatened to sink the Hootie Express before it even left the harbor. "We knew that radio wouldn't be enamored by this band out of the box," explains Atlantic President Azzoli, "because it really doesn't fit a format. Is it alternative? Not really. Is it pop? Not really. Is it AOR? Not really. Is it AC? Not really."

"We figured that we'd just try to create a buzz and not worry about what station played it, let's just worry about a station playing it. So we toured and we did press, we toured and did press, toured and did press...and we got a buzz. Then we started to get a little bit of AOR airplay—not a lot, but they did start to play it. And what happened was, everywhere it got played, it started to sell records."

Everyone involved agrees on the one incident that was the turning point—an incident involving a certain late night talk show icon. "The play of the game in the life of this record," explains Azzoli, "was when David Letterman was driving home one night, and he heard 'Hold My Hand' on WNEW, and he said he had to have this band on his show. They played the Letterman show the very next week, and things really started to turn around at that point."

"We did a lot of in-store play," continues Azzoli, "and that worked because it's a magical sound. I always felt what this band did and why people like it is that it's a straight-down-the-middle rock & roll band. It didn't go left, and it didn't go right. After you see these guys in concert, you feel happy. You don't feel like you wanna kill somebody, you don't feel like you wanna do drugs, you don't feel like you regret being alive. You just say, 'I saw a great band playing great music, and life is okay.'"

Tim Sommer gives his impression of the Hootie phenomenon: "Why I think it was a good signing is, despite the trends that come and go, people really like Bob Seger, John Mellencamp, Tom Petty and early R.E.M. It didn't take a genius to see that if you could find a band that espoused those values and wrote quality songs and had the same vibe as a Bob Seger or a CSN or a John Mellencamp,

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Val Azzoli, President

By Steven P. Wheeler

Having started out in the music industry as an eighteen-year-old manager, 40-year-old Val Azzoli brought nearly twenty years of experience with him when he joined Atlantic Records at the beginning of the decade.

Last November, Azzoli was named President of the Atlantic Group and has been one of the central figures in one of the industry's biggest turnarounds. The candid and humorous industry exec spoke freely about his background, the restructuring of the legendary label and last year's well-publicized turmoil within the Time-Warner family.

MC: How did you get started in the industry?

VA: One day, my roommate asked me to manage his band, and I said, 'Why not?' This was around '73, and I was eighteen years old. I basically ended up being a glorified road manager—lugging gear, loading trucks and driving the van. But the band did have a modicum of success in Canada.

From there, I was offered a job working at ATV Music, a music publisher. What happened was, an attorney I knew was offered the job of running ATV, and he approached me about running the company on a day-to-day basis, because he was more a figure head than anything else. Of course, I said, 'Yes, I know everything there is to know about publishing,' when in fact I knew nothing about publishing. But like everybody else in this business, you do what you have to do [laughs].

MC: Did that serve as a major learning experience for you?

VA: The interesting thing about that phase of my career was that ATV became a very successful publisher, and we turned out to be the Number One publisher in Canada at one point.

What I learned, though, was the importance of songs. I had no idea how important a song was, and publishing is one of those mysteries of the music industry. A lot of people think they know what it is, but they often don't know.

After doing that for a couple of years and taking it to a very successful level, I was still relatively young. I was still in my mid-twenties at the time, and I realized that that wasn't what I wanted to do in the music industry. It just wasn't exciting enough for me. So I decided to leave ATV and work for Rush's management company. That entailed a whole bunch of things—not only the management side of things, but we owned our own little



label and that enabled me to run a record company while co-managing Rush with Ray Danniels. I did that until 1988, and then I moved to New York to work at Q Prime in artist management, and I did that for a year and a half.

MC: How did you get involved with Atlantic Records?

VA: Doug Morris [Chairman/CEO of Warner Music U.S.] brought me in. Doug's a great people person, and while he acknowledged that I could contribute a lot to Atlantic, it was sort of a case of, 'Val's a good player, and we don't have a position for him now, but let's just get him on the team.'

MC: So what exactly did you do during those early days at Atlantic?

VA: They gave me all these divisions that no one wanted, all the orphans [laughs]. This is in 1990, and I had the alternative music department, which was not a glamorous division at that time. I also had the dance music division, the metal division and the country music division. Those were all my divisions, and then I got more into the marketing side of it, because those divisions that I had are very marketing oriented, and Atlantic didn't really have a marketing department, per se, so I was the guy who worked on that for a while.

In 1991, I was made a Vice President, and I oversaw all these departments, and I started product development. In the latter part of '91,

"For every success, there are four failures. One week we might have a Number One record on the country radio charts, and for ten minutes, that's fantastic. Then I get a call from the other five country artists who have dropped on the charts."

—Val Azzoli

they made me General Manager, and that's when Doug Morris said to me, 'We've gotta change this company around. Let's start making some moves'—and that's when the major moves happened when we restructured the company. We started our restructuring four years ago.

MC: What were you trying to accomplish with the restructuring?

VA: In the late Eighties and early Nineties, Atlantic Records was considered a dinosaur company. We felt that in order to get the company to the next level, changes had to be made. We really had to revitalize the company and make it more contemporary. I think the main thing I did was really decentralize the company. By decentralizing, I empowered the department heads with a lot of autonomy. Before this, the alternative and metal music departments had their own promotion and marketing departments, and I said, 'This is bullshit.' This is music, and promotion is promotion, and marketing is marketing.

So we decentralized, got rid of some departments, amalgamated other departments and empowered people with a lot of autonomy. With that autonomy, we gave these people a lot of room to maneuver. My theory is that you get smart and intelligent people and let them do their thing, and the profits will come. We also created a marketing department.

MC: What was Atlantic's philosophy prior to the restructuring?

VA: Prior to that, the theory at Atlantic was you signed an act, you got it on the radio and people would buy it. Well, the world changed. So we started a marketing department, we started a product development department and a progressive marketing department, a college marketing department, a touring department. We took the press department from five people to sixteen people because press is another extension of marketing. I'm not trying to undermine the importance of promotion, but there are other ways of selling records. Those are the kinds of things we did, and at the same time we were doing that, we were fine-tuning promotion and A&R. We purchased other companies like Interscope, Mammoth, Matador, and then we concentrated on the country division, which is now one of our most successful divisions.

MC: There was a much-publicized political battle within the Warner family last year. Was that a tough period for you?

VA: It was hairy, and it was distracting to an extent. But you have to realize that '94 was a great year for us. That's when we became the Number One label [based on domestic-market share rankings]. Someone told me a long time ago that when political-type situations arise, the best thing to do is to go back to your core business and work hard.

Throughout that period of time, I was the Executive Vice President and General Manager of Atlantic Records, and the day-to-day operations of the company were going through me, anyway. So I figured that I'd let them work out their political wars. All I did was work my ass off. I'm serious when I say that I didn't read the newspapers. The phone kept

ringing from journalists, and I just avoided calls. I probably never worked so hard in my life as I did in the last two months of '94 [laughs]. I figured that there was nothing I could do. All I knew was that at the end of the day I would be judged on the performance of Atlantic Records. It was a hairy time, I can't say otherwise, but I was able to turn that negative into a positive.

MC: You were named President in November of '94. What are the duties of a label president?

VA: I can obviously only speak for myself, but as a label president, I'm not responsible for the day-to-day operations. That's really the General Manager's job. I think I'm responsible for the culture of Atlantic—from personnel to keeping momentum going and keeping morale high and keeping people moving in the same direction. I'm not the head of A&R. The A&R department reports to me, but each individual A&R person can sign any act they want. I manage people, and I hired these people, and I'm responsible for these people, and if they're that committed to an act, I trust them.

The most important thing about a label president is that you really are strategizing for the future. You become very artist-oriented, because you realize that your assets are your artists and music. My first priority right now is to the artists, and I think I have to have accessibility to all the artists and the artists have to have accessibility to me. I spend most of my time dealing with artists and managers and looking for new acts and working with the creative community, because that's the future of Atlantic Records. I'm like the keeper of Atlantic, and it's my job to make sure that this company is going to be around fifteen or twenty years from now.

MC: You make it sound like you never get a chance to enjoy the successes when they do come along.

VA: You're absolutely right. It's funny that you should say that because I was recently talking with a manager friend of mine, and he asked me what I missed most about being a manager. I said, 'There's nothing like that feeling of being backstage at an arena filled with 15,000 screaming fans.' I mean that adrenaline rush is incredible. Then after the show, you sit down and have a beer and the chapter is closed. You get to savor the success of that evening. There's nothing more you can do.

As a label president, for every success there are four failures. One week we might have a Number One record on the country radio charts, and for ten minutes, that's fantastic. Then I get a call from the other five country artists who have dropped on the charts. And I feel for them, man.

You're right, you can never savor things. But that's okay. Where my sense of accomplishment comes is looking at some of these bands that we took from ground zero to where they are, and also walking down the halls of Atlantic and seeing the people and seeing that they're happy. If we can sell a lot of records and make a lot of people happy at the company, then I figure that I've done my job.

MC

< 21 Hootie & The Blowfish but were twenty years younger, you were going to have something special.

"Just before Hootie's album came out," continues Sommer, "I remember Bob Seger's *Greatest Hits* album was in the Top Twenty.



What the hell was Seger's *Greatest Hits* doing in the Top Twenty? You have to figure that everyone who grew up with Bob Seger already had his records. The fact is, there were sixteen-, eighteen-, twenty- and twenty-two-year-olds buying Bob Seger's *Greatest Hits*. We're not talking about guys in pickup trucks in Des Moines. We're talking about kids in New York, Boston and Los Angeles, really hip kids who are also buying Hole and Weezer."

"For years, no one wanted a band that sang with harmonies or played acoustic guitar," concludes Rucker. "No one wanted anything to do with us, and while things have changed, it's still hard for a band like us to get respect. We just wish people would take our record as a Hootie & the Blowfish record and not worry about what everybody else in the music business is doing."

MC

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The unsung heroes of the music industry are the studio wizards, more commonly known as producers. They are responsible for helping to realize an artist's vision, for getting the best performances out of the musicians and capturing it all on tape. This select directory lists independent producers, their management contacts and other valuable information. Our apologies to those we may have missed.

Compiled by Jeremy M. Helfgot

PRODUCER MANAGERS & AGENTS

★ **PETER ASHER MANAGEMENT**

644 N. Doheny Dr.
Los Angeles, CA 90069
310-273-9433 FAX 310-273-2859
Contact: Chris Kerr, Brigitte Barr

Producers:

- ┆ CRITTER & HOWIE BENO
- ┆ FRANK FILIPETTI
- ┆ DAVID HEMMING
- ┆ GEORGE MASSENBURG
- ┆ BILL PAYNE
- ┆ RANDY PEKICH
- ┆ PHIL RAMONE
- ┆ ARTY SKYE
- ┆ FRANK WOLF

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★ **BRULE/COLE-BRULE MANAGEMENT**

4711 Cartwright Ave.
Toluca Lake, CA 91602
818-753-8842 FAX 818-753-5797
Contact: Emanuel Brule, Donna Cole-Brule

Producers:

- ┆ BRUCE ATKINSON
- ┆ ANTHONY CHANDLER
- ┆ CONLEY ABRAMS
- ┆ CARLOS GUIACO
- ┆ JOE SOLO
- ┆ KT ROBINSON
- ┆ AARON SMITH
- ┆ TOMMY THOMAS
- ┆ J. MITCHELL

★ **GUNTON MANAGEMENT**

6553 Sunset Blvd.
Hollywood, CA 90028
213-467-6152 FAX 213-467-5780
Contact: Gary Gunton

Producers:

- ┆ BRYAN CARLSTROM
Specialty: Hard rock, alternative
- ┆ DENNIS HERRING
Specialty: Alternative, pop, rock
- ┆ DAVE JERDEN
Specialty: Hard rock, alternative
- ┆ STEVEN KLEIN
Specialty: Pop, alternative

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★ **KUSHNICK/PASSICK MANAGEMENT**

914 S. Robertson Blvd., Suite 101
Los Angeles, CA 90035
310-659-9081 FAX 310-659-9118
NY 212-696-9077 FAX 212-696-9455
Contact: Ken Kushnick

Producers:

- ┆ DON WAS
Specialty: All styles
- ┆ PETER WOLF
Specialty: Pop
- ┆ JON LIND
Specialty: Pop
- ┆ PHIL GOLDSTON
Specialty: Pop

★ **LIPPMAN ENTERTAINMENT**

8900 Wilshire Blvd., Suite 340
Beverly Hills, CA 90211
310-657-1500 FAX 310-657-1199
Contact: Michael Lippman, Terry Lippman, Kathy Anaya, Tim McDaniel, Matthew Freeman

Producers:

- ┆ JAMES "JIMBO" BARTON
- ┆ ROY BITTAN
- ┆ WARREN A. BRULEIGH
- ┆ PAUL BUCKMASTER
- ┆ STEVE CHURCHYARD
- ┆ MIKE CLINK
- ┆ TERENCE TRENT D'ARBY
- ┆ PM DAWN
- ┆ MIKE DENNEEN
- ┆ MICHAEL FOSSENKEMPER
- ┆ PAUL FOX
- ┆ MIKE FRASER
- ┆ JUD FRIEDMAN
- ┆ NOEL GOLDEN
- ┆ KELLY GRAY
- ┆ BRETT GUREWITZ
- ┆ STEPHEN HAGUE
- ┆ VINCENT HERBERT
- ┆ NELLEE HOOPER
- ┆ ROB JACOBS
- ┆ PHIL KAFFEL
- ┆ RHETT LAWRENCE
- ┆ PETE LORIMER
- ┆ DAVE MCNAIR
- ┆ PETER MOKRAN
- ┆ GIORGIO MORODER
- ┆ RON NEVISON
- ┆ RICK NOWELS
- ┆ KEITH OLSEN
- ┆ THOM PANUNZIO
- ┆ RICK PARASHAR
- ┆ TONY PHILLIPS
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- ┆ MATTHEW SERLETIC
- ┆ MARK "SPIKE" STENT
- ┆ JAMES STROUD
- ┆ ED THACKER
- ┆ VICTOR VAN VUGT
- ┆ RIC WAKE
- ┆ DAVE WAY
- ┆ THOM WILSON
- ┆ TOBY WRIGHT
- ┆ DAVID Z
- ┆ RICHIE ZITO

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No phone calls, please.

★ **THE STEVE MOIR COMPANY**

16101 Ventura Blvd., Suite 325
Encino, CA 91436
818-995-8707 FAX 818-995-8705
Contact: Steve Moir, Lisa Marie-DeFranco, Frank McDonough, Thom Trumbo

Producers:

- ┆ CHRIS LORD-ALGE
- ┆ TOM LORD-ALGE
- ┆ DAVID BARRATT
- ┆ TONY BERG
- ┆ TIM BOMBA
- ┆ MICHAEL BOSLEY
- ┆ DAVID BRIGGS
- ┆ MALCOLM BURN
- ┆ T BONE BURNETT
- ┆ DAVID CASTELL
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- ┆ MIKE SHIPLEY
- ┆ ED STASIUM
- ┆ STEVE SYKES
- ┆ DAVID THOENER
- ┆ MATT WALLACE
- ┆ JEFFREY WOOD

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★ **PILOT ENTERTAINMENT**

201 N. Robertson, Suite A
Beverly Hills, CA 90211
310-247-2766 FAX 310-247-9117
Contact: Bob Raylove, Patty Nichols, Mark Sullivan

Producers:

- ┆ "PRINCE CHARLES" ALEXANDER
- ┆ BROOKS ARTHUR
- ┆ MARTIN ATKINS
- ┆ JAMES BROADWAY
- ┆ STEVE DUBIN
- ┆ BERNARD EDWARDS
- ┆ ANDRE FISCHER
- ┆ JIM GAINES
- ┆ MICK GUZAUSKI
- ┆ JEAN-MARIE HORVAT
- ┆ DAVE "RAVE" OGILVIE
- ┆ IAN PRINCE
- ┆ RAY PYLE
- ┆ DAVE RIDEAU
- ┆ AL SCHMITT
- ┆ MONTY SEWARD
- ┆ JEREMY SMITH
- ┆ MARC TANNER
- ┆ ERIK ZOBLER

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★ **SHANKMAN DE BLASIO MELINA, INC.**

740 N. La Brea, First Floor
Los Angeles, CA 90038
213-933-9977 FAX 213-933-0633
Contact: Randy Cohen

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★ **SUBSONIC**

11908 Ventura Blvd., Suite 201
Studio City, CA 91604
818-762-5648 FAX 818-762-8224
Contact: Frank Volpe, Justin van Stom, Michelle Needy

Producers:

- ┆ RONNIE CHAMPAGNE
- ┆ TORCHA CHAMBA PRODUCTIONS:
ANTHONY HOLMES & EDDIE
GOODMAN
- ┆ MARK JORDAN (P.K.A. D.J. POOH)
- ┆ ROBBIE ADAMS

*Call before sending material.

★ **SURVIVAL MANAGEMENT/GHR ENTERTAINMENT**

23391 Mulholland Dr., Suite 409
Woodland Hills, CA 91367
818-789-9822 FAX 818-340-6954
Contact: Bob Ringe

Producers:

- ┆ BOB ST. JOHN
- ┆ EDDY OFFORD
- ┆ PAT REGAN
- ┆ THE BROTHERS ROBB:
BRUCE, DEE & JOE ROBB
- ┆ MACK
- ┆ JOHN CUNIBERTI
- ┆ JACK DOUGLAS
- ┆ RONNIE S. CHAMPAGNE
- ┆ JOHN "TOKES" POTOKER
- ┆ PAUL O'NEIL
- ┆ RUSS FREEMAN

★ **TOP ROCK DEVELOPMENT CORP.**

6399 Wilshire Blvd., Suite 1001
Los Angeles, CA 90048
213-655-5009 FAX 213-655-1543
Contact: Doug Thaler, Stephanie Gurevitz

Producers:

- ┆ JOE BARRESI
- *Does not accept unsolicited material.

★ **WORLDS END (AMERICA), INC.**

183 N. Martel Ave., Suite 270
Los Angeles, CA 90036
213-965-1540 FAX 213-965-1547
Contact: Sandy Robertson, Mary Hogan, Diane Medak, Deneen Harmon

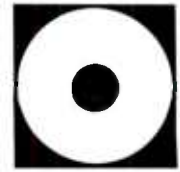
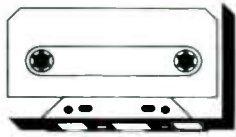
Producers:

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- ┆ NIKO BOLAS
- ┆ MICHAEL BRAUER
- ┆ JOE CHICCARELLI
- ┆ JACK ENDINO
- ┆ DAVID FRANK
- ┆ DON FURY
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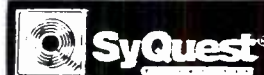
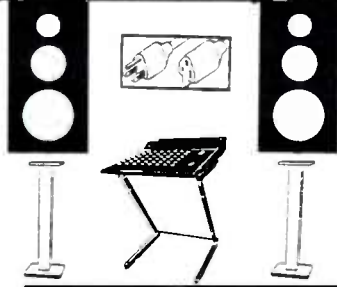
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213-848-8362 FAX 213-848-8362

Specialties: All styles; writers, musicians, engineers, mixers
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┆ STEVE BARTEK

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213-874-4206 FAX 213-874-8506
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2121 Avenue of the Stars, Suite 600
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Contact: Alan Brewer
Specialties: Rock, alternative, contemporary country, film soundtracks, song-oriented production

┆ GUY CHARBONNEAU

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7095 Hollywood Blvd., Suite 836
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213-217-8469 FAX 213-850-5302
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Clients: Danny James' "Skin Party," Billy Preston, Johnathan Moffett, HBO, Warner Bros., USA Television

┆ DE WALDEN MUSIC GROUP

11324 Ventura Blvd.
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818-763-6995 FAX 818-763-6997
Contact: Christian De Walden
Specialties: International pop, dance, rock

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┆ DITO GODWIN

c/o Tony Nicole Tony Records
16000 Ventura Blvd., Suite 1105
Encino, CA 91436
818-784-1969 FAX 818-784-4652
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Clients: Asphalt Ballet, Peter Criss, Joey C. Jones, No Doubt, St. Thomas, Wild Side, Wolfgang, Capitol, Interscope, MCA, RCA, Tony Nicole Tony

┆ GREAT EASTERN MUSIC

5750 Wilshire Blvd., Suite 590
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213-851-9632
Contact: John Boylan
Specialties: Pop, rock
*Does not accept unsolicited material.

┆ KVD PRODUCTIONS

6718 Murieta Ave.
Van Nuys, CA 91405
818-785-6601 FAX 818-787-4066
Contact: Ken A. Van Druen
Specialties: All styles
Clients: Tony! Toni! Tone!, Warrant

┆ TIM LANDERS MUSIC

4325 Gauguin Ave.
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818-884-2929 FAX 818-888-9587
Contact: Tim Landers
Specialties: Rock, pop, jazz

┆ BRIAN LEVI

10520 Burbank Blvd.
North Hollywood, CA 91601

818-762-0707

Specialties: Rock, pop, country
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┆ CLAIR MARLO

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950 N. Kings Rd., Suite 266
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Specialties: All styles
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┆ GUY MARSHALL, TUTT & BABE MUSIC

950 2nd St., Suite 304
Santa Monica, CA 90403
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Specialties: All styles
Clients: Singers, songwriters, signed & unsigned acts, *Baywatch* TV series, film soundtracks, Venus and Mars

┆ MARCUS MILLER

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Contact: Patrick Rains & Associates
Specialties: Jazz, R&B, hip-hop

┆ BILLY MITCHELL PRODUCTIONS

P.O. Box 284
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818-441-9577
Specialties: Jazz, pop; artist development consulting
Clients: String of Pearls

┆ O.A.F. PRODUCTIONS

P.O. Box 93068
Los Angeles, CA 90093
310-288-0281 Pager: 310-587-7788
Contact: Keith Barrows
Clients: Mick Fleetwood, Andy Summers, Ike Turner, Jeff "Skunk" Baxter, Sir Jinx, Dirty Looks, Nancy Sinatra, Johnny "Guitar" Watson

┆ GENE PAGE

c/o IMC Entertainment Group, Inc.
1146 N. Central Ave., Suite 400
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*Does not accept unsolicited material.

┆ RICK PHILLIPS

6016 St. Claire
North Hollywood, CA 91606
310-657-1199
Contact: Kathy Anaya
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Beverly Hills, CA 90211
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Contact: Howard Kaufman
Specialties: Rock, techno

┆ WILL ROGERS

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┆ SOUNDSTATION/U.K. PRODUCTIONS

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818-753-6638 FAX 818-753-8526
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Contact: Peter A. Barker

┆ TYRELL MUSIC GROUP

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E-40	SIK WID IT
ICE CUBE	PRIORITY
EL MAESTRO	EXPLICIT
POOHMAN	IN-A-MINUTE
95 SOUTH	RIP IT
SIR MIX-A-LOT	AMERICAN
MR. X	BOSSMAN
TUPAC	INTERSCOPE
JUVENILE STYLE	PUMP
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SEVEN TOP PRODUCERS SOUND OFF ABOUT

We recently spoke with seven top producers and asked them questions pertaining to the art and business of recording. How they choose a studio, what's their favorite studio, how they get paid, how they hook up with an artist, how the industry has changed, who are the artists they would like to work with in the future and if they could change anything about a past recording, what would it be? What follows are their candid—and sometimes surprising—answers.

By Steven P. Wheeler



SYLVIA MASSY

Clients: Tool, Green Jelly

Contact: Steve Moir
Company 818-995-8707

STUDIO HUNTING:

"I try to find a studio that suits the project. Many things have to be considered. Sometimes it is appropriate to go out of town to a remote location to avoid distractions. In other instances, it is more convenient to work close to where the artist lives. This may limit my studio choices, especially if the band lives in, say, Norway. There are also budgetary limitations laid out by the label. I prefer a versatile recording space with a vintage Neve or API console and a good selection of mics. But I can make do with just about anything, as long as there's a decent set of monitors."

FAVORITE STUDIO:

"Sound City Studios in Van Nuys is the first that comes to mind—though Ocean Way is excellent and Grandmaster is funky and fun. My very favorite in the U.S. is Bearsville Studios in upstate New York. Bearsville has a great Neve and a massive room in the middle of a forest near Woodstock. But not every project can afford to put Bearsville in their budget."

PAYMENTS/BUDGETS:

"I used to write up the budgets myself, though now my manager, Frank McDonough at the Steve Moir Company, coordinates the budget with the label. Invoices are usually sent directly to the label. In most cases, my fee is paid half at the beginning of the project's pre-production and the balance paid when the record is completed."

WHERE WORK COMES FROM:

"Some A&R reps find me through my manager, though many bands that are active in the decision of their record's producer seek me out through my previous clients."

INDUSTRY CHANGES:

"Labels definitely don't throw money at record projects like they used to, and bands are savvy to how recording budgets must be paid back before they will see any royalties. This usually translates to more time in pre-production and less time in expensive studios. Some bands are even choosing to record all or part of their albums in a home studio setup. Besides saving money, a home recording environment may make the performers more comfortable—but sometimes too comfortable and no work gets done."

"Another downside to home recording is working with sonically inferior equipment. If a band starts renting professional gear and good mics to make up for what they lack, they may find themselves not saving any money at all. As a producer, I've prepared myself for these situations by having available my own gear and

vintage instruments to beef up a low-budget session. Some people say I can make a great sounding record for only a dollar. Well, that's not quite true, but it's close."

ARTISTS YOU'D LIKE TO WORK WITH:

"Wow. I think the Flaming Lips are about the coolest band on the planet—besides Tool, of course. I have the utmost respect for XTC. Also a great sense of humor and in-your-face grind puts L7 on my list. But there are so many more."



MIKE CLINK

Clients: Guns N' Roses,
Sammy Hagar

Contact: Lippman
Entertainment 310-657-1500

STUDIO HUNTING:

"I would say that more often than not, I pick the studio. I've never had an incident where the label chose the studio. I have had an artist pick the studio, and that was because they liked the sound of that studio's monitors, but that's only happened one time."

"The number one thing that's important to me when it comes to a studio is the support staff. I want to make sure that the second engineer that I'm working with knows the room and can help out and making sure that the people they have working there are courteous and able to help the artist with anything that they may need."

"The other thing I look for is a great sounding room. In the control room, I usually like English consoles—Neve or Trident consoles."

FAVORITE STUDIO:

"In terms of having a favorite studio, the answer is yes and no, because you have a budget that you have to deal with. If the sky's the limit in terms of the budget, you can work anywhere. When you have a smaller budget, you obviously have to work within the constraints of that budget. I always try to develop the sound that I think the band's trying to achieve by booking them into a particular studio. I like to work at A&M, Record Plant and I work at Rumbo a lot because it seems to work with most of the budgets that I have. They have a lot of great rooms, and each one is different from the other. They're not really super high-end rooms, like A&M or Record Plant, but they're great sounding rooms, and the staff is excellent."

PAYMENTS/BUDGETS:

"Each producer might have a different way of doing things, but in my case, I actually prepare the budget. Before I start a project, I prepare a budget for the label, and I'm responsible for it from that point on. I oversee the budget all the way through, and I have the label send me copies of the invoices and I approve them so I can see everything that comes through, and that's the only way I can know where I'm sitting as the project moves along. You have to realize that as the producer, you are held responsible for the budgets. The money comes

from the label, but they don't give me a lump sum of money. Personally, I get half of my fee upfront and half at the completion of the project."

WHERE WORK COMES FROM:

"I've been with Lippman Entertainment since 1986, so a majority of the projects come through them. They're a great funnel, which allows me to weed out projects that I don't have time to deal with. Even though I listen to every single project that comes through, I don't have time to deal with each person individually."

"Through the years, you develop a rapport with the different A&R people at the various labels. So a lot of work will come from the A&R people directly. When Tom Zutaut and John Kalodner were at Geffen, I did a lot of work for them. They would just call me directly and say that they had something that I might be interested in. Other times, it's through people that I meet—engineers or members of the studio staffs. In fact, I'm doing a project now with a girl who I heard singing at a studio when I was working on something else, and I've just finished doing a development deal with her."

INDUSTRY CHANGES:

"The biggest change that I've noticed is that artists really want to have a bigger part in the making of their records. I used to do records where the artist would tell me to just do it. Now I think they have a responsibility, and they want to have a big hand in the production of the record. That's good most of the time because artists can really have a lot of valuable ideas and input for the record. Other times, you get people who don't have a clue about making a record, and that can really bog down the process."

"Years ago, artists would come in the studio and have no idea what we were doing technically because it was so complicated, and they didn't have the means to learn at home. Now with all these companies coming out with these home consoles, which make it very affordable for artists to make demos in their bedroom, these people have already gone through the recording process, usually before you even enter the picture."

ARTISTS YOU'D LIKE TO WORK WITH:

"There are so many different people that I'd love to work with. I'd love to work with Tom Petty, I'd love to work with Joe Walsh and I always wanted to work with the Who, although I don't think they exist anymore as a band. Maybe Pete Townshend."

CHANGING PAST WORKS:

"I've been extremely happy with things I've done, and the artists have been extremely happy. I don't think I've had a dissatisfied customer."

"But there is one song that I've always wanted to go back and do again, and that was 'You're Crazy,' from the Guns N' Roses live EP, because there was a vocal sound that Axl [Rose] wanted to get and we never quite got it. We were mixing the song, it was five or six in the morning, and it just escaped us. Axl always says to me, 'I wish we would have gotten that vocal sound I always heard in my head on 'You're Crazy,' but that's about the only incident that comes to mind."

T THE ART & BUSINESS OF RECORDING



GLYN JOHNS

Clients: Eric Clapton, Bob Dylan, Belly, the Who

Contact: Steve Moir
Company 818-995-8707

STUDIO HUNTING:

"The location of the studio and the size of the studio have to do with the project, so you're limited by that. Basically I look for rooms that I know the band will sound good in and that also have a good monitoring system for me, as well as having the correct console for the job I'm doing. That's very important. You always have several aspects to balance out when you're looking for a studio, and very often you have to forego at least one of those considerations because it's difficult to get them all.

"I choose the studio, but I choose it by taking all the requirements of the artist and the label into consideration. I can't just go barging off and pick a studio that I want without consulting everyone else because it may not suit them and then I wouldn't be doing my job. The record company doesn't get involved very often. They're far more concerned with the financial aspect of things, and that has to be taken into consideration. Usually, you're given an overall amount of money to make the record and it's up to you to make it come within that budget."

FAVORITE STUDIO:

"I have several studios that I really like working in, like O'Henry's in Burbank. My favorite studio in recent years is Ocean Way Studios. I think that's one of the

finest studios in the world. It was built during a period when music was recorded en masse, so the rooms are all built for fairly large sections of musicians to play live in. They haven't really been altered very much, and since I like to record that way, it suits me very well. All of the rooms have very good sound, and the monitoring in all of the rooms is quite extraordinary, and there's also an incredible range of microphones there. There are other studios—in fact, I've got my own studio in England—but Ocean Way is my favorite studio at the moment."

PAYMENTS/BUDGETS:

"I am responsible for initially working out what the budget would be, which is then approved by the record label. That's standard procedure. Then it is my responsibility to make sure that the record is done within that budget. I am never given a large sum of money that I pay out to individuals or the studio. What I am required to do—and it's very much a producer's job, in my book, anyway—is I am responsible for negotiating the individual fees of the musicians and the studio. I am equally responsible for making sure that they get paid. I don't actually pay them myself, but I do expect to see copies of invoices that they send in to the record company, and I approve those payments. The same goes for the studio. I want to see all the studio invoices to make sure they are correct. Any expenditure that I'm involved in, I check over and approve."

WHERE WORK COMES FROM:

"For most of my career, which is fairly lengthy, I didn't have anyone representing me, and artists came to me through just about every possible avenue you can imagine. They might call me directly or their manager would call me directly. It may be the artist's idea, it may be the manager's idea and it may even be the record

company's idea. It really varies tremendously. Recently, I have taken a manager on, and things have changed slightly, although the business has changed tremendously and isn't quite the same anymore. Now a producer needs an individual representing you because without a manager fielding calls, you could easily miss out on some really good stuff."

INDUSTRY CHANGES:

"Changes in the industry? How long have you got [laughs]? I think the major difference is that years ago, one had very little interaction with the record label. In fact, there was actually none [laughs]. They really didn't get involved; they were grateful for what they got. For years, I never even saw anybody from a record company. They wouldn't ring me and bother me. Nowadays, the guy who puts the stamps on the envelopes has an opinion about the running order of the album."

ARTISTS YOU'D LIKE TO WORK WITH:

"I've got to work with most of the people that I've really wanted to. Although I'd love to get in the studio with Aerosmith because there aren't many good rock & roll bands left, and they're one of them. I would love to have a crack at making a record with them, but the fact is, they make very good records, so what the hell do they need me for? I would love to work with Sheryl Crow. I've always wanted to make a studio album with Dylan. I've worked with Dylan a couple of times in live situations, but I've never made a studio record. Probably if I did it now, it would be a disappointment [laughs]."

CHANGING PAST WORKS:

"No, I really don't have any regrets about anything I've done. I'm not saying that I haven't heard things that

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I would have done differently if I had spotted them at the time. I mean, I have certainly listened to older records that I made years ago and said, 'How did that get past me?'

"I've been unbelievably fortunate to work with the people I've been able to work with over the years, and I'm just grateful that I was around to do it. I don't have any regrets about any of that. I'm too busy going on to the next thing to worry about that."



MATT SERLETIC

Clients: Collective Soul

Contact: Matthew Freeman
of Lippman Entertainment
310-657-1500

STUDIO HUNTING:

"Usually the producer will pick the studio, in consultation with both the record company and the artist. In regard to the label, you have financial considerations, and with the artist, you're thinking of vibe, feeling and location. We did the bulk of Collective Soul's new record in Miami at Criteria Studios. That was my first choice, and then I checked with the band and asked if they wanted to hang in Miami and get some sunshine in winter time, and everybody was fine with that. It wasn't a real tough sell, believe me.

"As long as the studio fits within the budget, you're fine. The main thing is the acoustics of the room. I think the industry went through some periods when it really didn't matter. In the Seventies, everything was very close-mic'd, and it didn't matter that much. For me, I walk in the center of the room, clap my hands and I hear the feel of the room. No matter what you do, the sound of the room is going to come out on the tape, so that's the first consideration for me.

"The second consideration is the staff. With millions of dollars of equipment, you know something's going to mess up, so you have to have the technical staff that can come in and fix something in two hours instead of two days. The considerations for me are the room, the technical support staff and always the equipment. I like to use Neve equipment and boards in order to get that warm, fat sound."

FAVORITE STUDIO:

"One of the great things about Criteria is that it's a five-studio complex. So you can work in the big Neve room and get your great drum sounds, and then you can move into a smaller studio and do vocal overdubs for less money while changing the vibe at the same time. That's really important, because there's always that feeling after two weeks or so, where it starts becoming too much like home. It's nice to be able to keep everybody fresh just by having the ability to go to a different room down the hall. There are some drawbacks to working in big studios, but the big advantage is that you can move around but still be in the same place."

PAYMENTS/BUDGETS:

"You work out either a royalty advance or a royalty scheme. You agree on an amount that goes into the budget, that is payment for your services, and then you get half of that upfront and half of that upon completion. That is really just an advance that is recouped by the label. You don't start making money from album sales until after the record company has recouped the money they gave you during and right after the recording process.

"You set up a budget. You say, 'I think we can finish this album in two months or three months,' whatever the case may be. You pick the studio, and then you sign a contract with the label that states that if you go over budget, you as the producer lose out. It starts being recouped from your money. They'll usually work with you if you ask them for another day or something, but you are totally responsible for the budget, and they have clauses to protect themselves if you go over budget. It's a real juggling act sometimes. Like maybe the lead

guitarist gets sick or something when you were supposed to lay down some leads, then you better be able to figure out something else to do on that day."

WHERE WORK COMES FROM:

"I'm just getting into this so I hooked up with a manager. Collective Soul was something that I had been involved with since I was fifteen. I was in the band for a while, playing on the road, and before that I was working with them. Now I get a lot of tapes from A&R people and friends of bands, so it comes from all angles really."

INDUSTRY CHANGES:

"People are much more interested in hearing different elements, and the general listening audience seems to be more accepting of that. You can borrow and grab things from different musical styles now."

ARTISTS YOU'D LIKE TO WORK WITH:

"Everybody. For me, it comes down to the songs. It can be pop or hard rock, if I feel the songs relate to me and other people, then it makes my job very enjoyable. It can be a new artist or an older artist that's been around for twenty years, as long as they have great songs, I'd love to work with them."

CHANGING PAST WORKS:

"I've been really lucky in that I have a pretty limited discography. I'm pretty happy with everything so far. The first Collective Soul record was done as a demo; it was done in our basement studio with very minimal equipment. We worked on it and shopped it, but nobody seemed interested so we put it out ourselves. Sonically, we did it on a Peavey board, which probably wasn't the greatest, but it served the purpose, and I wouldn't want to change anything. It was certainly one of the best selling demos in the world."



TONY BERG

Clients: Michael Penn, X,
Ted Hawkins

Contact: Steve Moir
Company 818-995-8707

STUDIO HUNTING:

"I built my own home studio nine or ten years ago, and I've done 30 or 40 albums there. I think you will find an incredible number of home studios throughout this country, really great sounding home studios.

So, bearing in mind that the producer having access to the studio frequently determines where the album is made, you have a lot of other considerations, such as where the artist lives, where the producer lives, proximity to the label and whether or not the A&R person is involved heavily in the recording process. Rarely does the label say to the artist, 'This is where you should make your record.' That's very uncommon. The artist should have the final say."

FAVORITE STUDIO:

"It's in my backyard. I had been a session musician for fifteen years and a film composer and a musical director, and I knew that producing albums was what I wanted to do most of all. At the time I was ready to make the leap into production, Steve Moir was ready to start a management company for producers, and I became his first client. Coincidentally, I was building my studio in my backyard, and literally upon its completion, Steve got me my first production job, working with the band Broken Homes."

WHERE WORK COMES FROM:

"It is largely due to the position of the artist. Is he an indie artist? Is he pursuing a major label deal? Does he have disdain for major labels? If you go to Boston,

there's a great studio called Fort Apache, and there are a number of great producers who work there. That serves as a magnet for talent, and artists literally come to them with tapes. I have found that my greatest successes came when I found artists, made demos with them, shopped them deals and then made their albums. That's how my career and Michael Penn's career became almost inextricably linked, because we made demos together for years before we got him a deal."

INDUSTRY CHANGES:

"Ironically, in the last few years, you have seen a return to the technology of twenty years ago. That's quite a profound change, in the sense that people are embracing 16-track two-inch. That is one of the most profound changes.

"The other is the fact that among young artists, there seems to be a great fear of the word 'producer' and the concept of production. Fear in the sense that a young artist feels that a producer might try to redefine who he is. And I attribute that to two things: one, the almost innate protection that young artists feel for their music, and secondly, a big fear of overblown production that took place in the Eighties."

ARTISTS YOU'D LIKE TO WORK WITH:

"I became Director of A&R at Geffen Records a couple of years ago. After years of working in Peter Gabriel's studio, producing albums for his Real World label, the irony is that now I'm his A&R person. He is a guy who I have admired since I was eighteen years old. I would go so far as to say that I can play every note on every record he's ever made.

"While artists such as Gabriel mean a great deal to me, my favorite thing in the world is to meet a young artist like Beck or an artist like Ted Hawkins who had been playing on the streets for 30 years. That's what interests me, working with new artists. Since I became the Director of A&R, the truth is I produce one album a year now, but I am looking for an artist right now for that project."

CHANGING PAST WORKS:

"I had a very ill-fated, aborted experience at the beginning of the Replacements' album, *Don't Tell A Soul*. I would say that my greatest regret is not maintaining that relationship as it might have been maintained so as to finish that album.

"As for any one song, I would say Michael Penn's song, 'Bunker Hill,' from his second album. I honestly think it is among the best songs I've ever worked on, but for some reason—and I don't know what it is to this day—it didn't get to the place that I had hoped, and it kills me because it's such a superior song. I can't even articulate what it is that I think is missing, and in fact, Michael disagrees with me; he feels that it's fully realized. But I know that if we had spent one more day in the studio with that song, something would have occurred to each of us, and we would have looked at each other and said, 'That's it.'"



PHIL RAMONE

Clients: Billy Joel, Paul
Simon, Barbra Streisand

Contact: Peter Asher
Management 310-273-9433

STUDIO HUNTING:

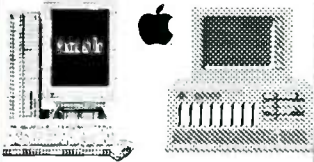
"It depends on the project. For instance, I'm doing the Brian Setzer Orchestra at the moment, and I wanted to do that in a large comfortable room where I could do something unusual like putting a PA system up and letting the band act like they're onstage, and yet have the element of the room work for me as well. With that in mind, we chose Ocean Way.

"I really prefer to find a place that has good service and is maintenance conscious. The L.A. area is very comfortable for that, but if you're talking about the rest ▶

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of the country, it varies. Some people are techies, other people go for atmosphere. If the walls are good, that's great, but if the equipment doesn't hold up, that's not going to help me. You don't want the artist standing there and saying, 'I can't hear myself.' That turns me off of any place.

"The other thing is, nowadays it's almost all independent engineering. Sometimes you'll go to a studio on the recommendation of an engineer who has a good relationship with a place, especially when you're working out of town. Artists are usually very flexible if they feel that the room is going to work and that their vocals or their instruments are gonna sound great.

"The big basis for choosing a studio is clearly that if you're going to make a good record, it should sound incredible. Sometimes you'll have the money to get the biggest room, and other times you'll take a lesser room but still make it sound good, because in today's world, you can bring in your own pre-amps or rent any microphone in the world."

FAVORITE STUDIO:

"What are you trying to do, get me killed [laughs]? There are quite a few studios that I've worked well in over the years. It's not about having the most modern gear sitting in the room, it's about having the most functional, warm sounding and technically efficient room.

"I don't think I can say what my favorite studio is because they all have something to offer. How's that for diplomacy [laughs]?"

PAYMENTS/BUDGETS:

"I have a company in L.A. called Humble Heart that I work with, and I work with a girl in New York, and they specialize in production coordination. The budget is agreed to by the label, myself and the manager of the artist, and we live very strictly by that budget. The luxuries and the lack of luxuries and the things you need have to be controlled. I find that studios that are well-run will bend and shape when you give them the project or

most of the project or split the project, because some projects aren't done on just one coast.

"I don't believe in going over-budget. You need to know if you're going to block-book a studio, but you can't be block-booking if the songs aren't ready. There is a sensibility clause built into the budget. You have to look long-range, and you have to understand who you're working with. Some people tire out a lot quicker than others, and I think that all goes into the consideration of how you budget yourself. You have to have people that can turn on a dime, and that's when studios really become your friends, because we are talking about art and people do get sore throats or have gloomy days, and you have to adapt accordingly. Artists are starting to understand what their managers are telling them, that it's their money, and the band shouldn't blow it."

WHERE WORK COMES FROM:

"It's definitely a combination of an A&R rep's recommendation or a manager and an artist who like what you've done in the past. Obviously, you have to be approved by everybody; you need a clean bill of health from the artist, the label and the manager. You are starting from ground zero with each project, and your reputation will not pay off on an album unless you make a great record."

INDUSTRY CHANGES:

"Things have become more costly. There are no more B-sides. People have to make a really, really strong and believable album. I think there was more room for growth, and in some cases, failure, so that you could grow again. It's much less forgiving now, and you have to be on target and you can't play ball in the arena unless you know what you're doing."

ARTISTS YOU'D LIKE TO WORK WITH:

"There are the Peter Gabriels and the Paul McCartneys, some that I've worked with for a day here and there. But

I think the inventiveness of several artists influence me all the time. I think that cutting-edge music becomes normal music after a while, so I don't think you can always say, 'I'm after this week's cutting-edge act.' For me it's all about enthusiasm. Music turns me on, and when somebody can perform it, and you can help bring life to it in the studio, that's what it's all about."

CHANGING PAST WORKS:

"That's a difficult question because there's a reason for having a deadline and having time constraints and financial constraints. You live every project many times over, in different ways. I'm not sure that I can comfortably say, 'Wow, I wish I had done this or that.' I did do an album with Karen Carpenter that never came out because of her untimely death. If she had lived, I'd certainly be back in the room fixing it."



PETE ANDERSON

Clients: Owight Yoakam, Michelle Shocked

Contact: Entertainment Management 818-567-0040

STUDIO HUNTING:

"In my experience, I generally pick the studio. I would think that if you liked what I did sonically, I don't think you'd come to me and tell me where to work. What I personally look for are Neve consoles and Studer machines for tracking. I'm not really into making clinical records. I like them to have a real organic, kind of analog quality to them. I like to have a lot of tube-stuff, warm outboard EQ and Studer machines."

FAVORITE STUDIO:

"My favorite room to work in is Capitol/Studio B in

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Hollywood. It's a big, live room and very musical sound-ing, and the engineering and technical staff that's there are the best that I've ever worked with. I've also worked a lot at Mad Dog Studios, which my partner, Dusty Wakeman, kind of patterned after Capitol/Studio C, so we have a little, newer Neve board, and yet it's still old Neve and Studer there. It's a smaller room, but it's got the same kind of tube-outboard gear and a real comfortable environment. I've also worked at Track Records in the Valley, which is another Neve and Studer room with a big live wood room."

PAYMENTS/BUDGETS:

"A producer is two things: he's the director of the film, and he's a contractor. Like a contractor that would build you a pool, I have to give the label a bid. I hire all the participants, and I try to give them as much of a picture of what the record's going to be before we start it, so that they're happy with the end result. A producer is also like the director of a film, responsible for all the technical things as well as the creative things that go on tape. Instead of a cameraman, we have an engineer, who understands the sound, instead of the look that we're after.

"A producer is hired on a royalty participation, which means that you would get somewhere around three percent of suggested retail, against the cost of the record. If it cost you a \$100,000 to make the record, when the record company makes a \$100,000 on the sales of the record, they go back and figure out three percent of those sales, minus the recording costs, and if that figure is greater than the sum they advanced you, they owe you money. If it's less than that, you've gotta wait for more cash. There is a fee involved, but it's actually just an advance against your royalty participation in the sale of the record."

WHERE WORK COMES FROM:

"More often than not, it's the artist who has heard something I've done and says, 'I like that sound, I like the way his records sound.' Now that's dangerous, because you don't want your records to sound like anything

because that starts to mean that your producing is getting in the way of the artisty.

"I don't really know how people pick producers because how the hell do they know what I really did. I might have taken a demo that was perfect and just re-created it, and on another record I might have taken a horrible demo and been like Houdini and made something terrific out of it. That's a mystifying part of the business to me. I think it's a lot to do with personality and overall presentation. I think what I bring is a sparseness and a simplicity of arrangement to a project. I love arranging, and I think that's one of my strong suits. I basically love working with songwriters, and it doesn't matter what genre of music it is, which is why I've been fortunate enough to have a diverse career."

INDUSTRY CHANGES:

"A lot of things have changed on a technical level. I think there's been a lot of technical advances that have enabled people who can't sing, write or play to make records, which is obviously a negative. Back in the Buddy Holly days, you had to be able to play because it was mono, or maybe you had two tracks. It's like taking a picture of somebody and they say, 'My nose is too big.' It used to be that there was nothing that you could do about it, now you put that picture on a computer and put in the nose you want. Same thing with music, and that's the downside of technology.

"We're seeing a collision of all styles of music today. It seems like every twenty years, the kids discover what was happening twenty years before. In the Eighties, they were doing the Sixties. In the Nineties, they're gonna be doing the Seventies. What happens in 2010, when you have the kids doing the Nineties, which was the kids of the Nineties doing the Seventies. That's frightening [laughs]. You need a strong foundation to build your musical future on, and hopefully, more of the young musicians will be doing that."

ARTISTS YOU'D LIKE TO WORK WITH:

"I think five or six years ago, when I was really fired

up to produce records for hire, my immediate answers would have been Aretha Franklin and Tony Bennett. I think I could make a great record with Buck Owens and Willie Nelson, but I'm not sure that these guys want to make great records.

"I read an interview with Bob Dylan that was a real eye-opener for me. Somebody asked him about his new record, and the interviewer was saying that some of the songs were really good but some of them were really bad. And Dylan said, 'Look man, if you expect me to make a great record at this stage of my career, you're nuts.' I thought that was a brilliant statement, because when you're 35, you're much more of a zealot than when you're 45, much less 55.

"It's kind of like the Rolling Stones new record. It's great they made one, but it's really a disappointment. It's like, 'Are you the same guys that wrote 'Jumping Jack Flash.' I don't care who the artist is, as a producer you have to say, 'Hey guys, you can fire me, but these songs suck. We need better songs, or I don't wanna make this record.' I don't wanna put my name on an album just to say I worked with the Rolling Stones. That's bullshit."

CHANGING PAST WORKS:

"I worked on a record with Steve Forbert, and he kept insisting that the record was done after eleven days. He just tortured us to no end because of that. When Steve came to me, he brought nine out of ten of the best songs anybody's ever brought into a room and said, 'Pete, here's my demos, I'd like you to do this album.' I'm telling ya, this guy had the goods. But he kind of had some extra baggage and personal problems that had nothing to do with music at the time. The record is a good record, and I'm proud of it, but that's only because the songs are so strong. But I didn't get a complete opportunity as a producer. It's kind of like I put out an uncompleted record. It was the first time in my entire career that I really just wanted to quit a recording project. During the making of the record, I was tortured, and I finally just relented and say, 'Yeah, fine, whatever you wanna do.'" MC

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Sway

Contact: Future Star Entertainment
310-553-0990

Seeking: Label Deal
Type of music: Contemporary Rock

Production 4
Songwriting 5
Vocals 4
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Mixing Sixties-styled pop and Seventies rock with traces of grunge thrown in for good measure, Sway has an appealing sound, although the various tracks mine entirely different musical territories. Kudos to the recording, but the mix leaves a little to be desired. It's our feeling that A&R reps would want to see more musical focus, but there's some potential here.



Kenny Tex

Contact: Artist Hotline
213-467-7710

Seeking: Lead Guitarist Role
Type of music: Hard Rock

Production 6
Songwriting 3
Vocals 4
Musicianship 6

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: This local musician is seeking a band to utilize his impressive six-string skills, and the demo clearly showcases Tex's prowess with an axe, yet the songwriting and bland vocals show his limitations as a solo artist, which is why he is intent on becoming an addition to an already existing hard rock outfit. At least this is one musician in L.A. who knows what he wants.



Ronnie Satterfield

Contact: Ed Klein
818-346-5536

Seeking: Label Deal
Type of music: Country

Production 6
Songwriting 4
Vocals 4
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: While it's hard to dislike a few of the cuts on this up-tempo collection of country/pop tunes, Satterfield's limited vocal style (that lives in the higher register) does not seem to possess the qualities of contemporary country radio. The songwriting shows promise, although it's a bit derivative. We recommend working on the songs and turning his attention toward a publishing deal.



Peter Torsiello

Contact: LITTLE Recording
602-247-3376

Seeking: Label Deal
Type of music: Alt. Folk

Production 7
Songwriting 6
Vocals 5
Musicianship 7

Average

1 2 3 4 5 ★ 7 8 9 10

Comments: This versatile singer-songwriter-guitarist has submitted a very interesting collection that moves from Al Di Meola acoustic stylings to Paul Simon's more interesting works. The up-tempo song "Telephone'll Have To Do (Latin Lady)" had our executive staff bouncing around the office looking for a limbo stick. Torsiello is definitely worth looking into.



Notes From The Underground

Contact: Jean Paul Sabbagh
213-656-5926

Seeking: Management/Label Deal
Type of music: Hard Rock

Production 5
Songwriting 4
Vocals 4
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: This band's philosophy of "Strong Songs + Strong Team = Success" shows that these guys have the right workman-like attitude, but the first ingredient in the equation is lacking. While the lead guitarists rip through some blistering leads, this tape doesn't give any indication of why this band has been selected for various "Battle Of The Bands" contests.



And I Am

Contact: Evil Empire Management
213-962-7890

Seeking: Label Deal
Type of music: Pop/Rock

Production 6
Songwriting 6
Vocals 6
Musicianship 6

Average

1 2 3 4 5 ★ 7 8 9 10

Comments: This intriguing band keeps the listener guessing within the context of each groove, which scores well for originality, but could hurt when it comes to finding commercial acceptance. Moody musical textures swirl around deep and dark lyrics, showing promise. Perhaps getting the band together with an experienced producer will help this group turn the corner to success.



Nalini

Contact: Joan Hopke
310-839-9125

Seeking: Label Deal
Type of music: Pop/Rock

Production 5
Songwriting 4
Vocals 3
Musicianship 5

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: This local musician sent in two songs that reflect the mood of "Have A Nice Day"-styled pop. We hear traces of artists such as Rick Springfield throughout, and that causes a slight concern, in that the former soap opera idol's time passed more than ten years ago, which is a lifetime in the music business. With that in mind, Nalini may want to reconsider his current direction.

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.

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- *Carol Ware, Vice Pres. Creative Services, MCA Music Publishing*

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ROCK



Siouxsie Sioux

The Dickies have released *Idjit Savant* for the Triple X label. The fourteen-track CD is full of the smart ass humor we've come to love and expect from the Dickies, and it's wrapped in memorable punk pop tunes, a la *Celebrity Skin*. Check out "Make It So," their humorous ode to *Star Trek: The Next Generation*, as well as their schematic for the Picard Pez dispenser!

My Wish, the debut disc by local band *Battery Acid* (which features ex-members of *Mary's Danish* and the *Three O'Clock*), is due out May 9 on the *Geffen* label.

Clawhammer has released *Thank The Holder Uppers*, their debut outing for the *Interscope* label. The band was previously signed to *Epitaph Records*, but the ties don't stop there. *Brett Gurewitz* produced the disc, and *Clawhammer* features the Gurewitz-penned "Blind Pig." The music is sort of a grunge-Black Crowes thang that hits like a Mack truck. Recommended. Look

for local dates soon.

Starting March 19, *Joey Sehee* and his new project, the *Wonderful World of Joey*, will be playing Sundays at the *Bokaos* nightclub (located at 8689 Wilshire just west of La Cienega). It's a pretty diverse sound—check it out for yourself. Also, check them out on *Living Lounge: The Fabulous Sounds Of Now* (available on *Continuum Records* March 28).

You've probably heard by now that *Dokken* has been signed to *Columbia Records* by A&R czar John Kalodner. Yes, it's the original lineup that was inked by Elektra Records back in 1982, with *Jeff Pilson* on bass, *Mick Brown* on drums and guitar wiz *George Lynch*. The band later split after internal differences, but *Pilson* explains, "We've worked out the bad blood and grown a lot."

So, how will *Dokken* fare in music's new world order of pierced noses, goatees and flannel shirts? *Dokken* answers, "We're aware of the trends, but we can't worry about them. We have no pretense about what we are."

Both *Dokken* and *Pilson* are extremely enthused about signing to *Columbia*. *Dokken* adds, "We've had lots of long-term vision from the label." *Dokken* is currently on tour in Japan and will play some Los Angeles dates around May when their record is released. Will they be doing old *Dokken* material? "Of course," answers *Pilson*. "We have no regrets about what we've done."

Siouxsie & the Banshees will play the *Wiltern* on April 13 in support of *The Rapture*, their current release for the *Geffen* label.

I'm looking for lounge, rockabilly and surf bands for my new club, *Swizzle Stick*, held Wednesdays at the *Crooked Bar* (formerly known as the 8121 Club). Interested parties should leave a message at 818-503-5517.

Fair City has changed its name to the *Mean Fiddler*. More on that in my next column.

By the way, you can reach me online at *TomFri @AOL.COM*.

—Tom Farrell

COUNTRY



Don McNatt & Craig Jensen

Southland Sundays are definitely happening in the country and roots music community. *Russell Scott & the Red Hots* have a regular gig at the *Derby* on every Sunday night that keeps them rockin' hard. *Ronnie Mack* and *Eddie Betos* have been known to show up at the *Derby* and sit in. Things start around 9:30 p.m.

Another Sunday hot spot is the *Hideaway* in *Kagel Canyon* where *Don McNatt* hosts a jam that gets underway at 3 p.m. *Jack's Cinnamon Cider* in *Burbank* also has a Sunday night jam, hosted by *Angie Monroe*. Guests have included *Toni Dodd*, *Mark Sellers* and *Reed Williams*, who recently blew everyone away with his interpretation of several *Hank, Sr.* tunes.

Troubadour manager *Lance Hubp* is guiding the career of *Montana* singer *Wade Montgomery*. *Montgomery*, who has a definitive western edge, and his band, the *Gypsy Cowboys*, played several successful dates at the *Palomino* this past month. Also, *Jim Lauderdale* wowed the crowd at the *Troubadour* on February 27 when he shared the bill with *Nick Lowe*. This was *Jimmy's* first stop at home in many a month.

Cajun fans should keep their ears open because the *Highland Grounds Coffee House* on *Highland Avenue* will soon be starting a Cajun music night on the first Tuesday of the month.

Another Cajun feast—featuring *Chris Gaffney*—is already underway at the *Alligator Lounge* in *Santa*

Monica. Call *Deb* or *Robbie Randall* at 310-449-1844 for information.

Muffin, the host of the songwriter circles at the *Pal*, is planning a special tribute to *Neil Young* for March 22nd. Expect special guests from all musical genres, as well as *Neil Young* aficionados *Barry Holdship* and partner *Steve Kobashigawa*. Call the *Muff Man* at 818-760-0470 to find out more.

Judy Toy and *Eddie Cunningham* have organized a show at the *Iguana Cafe* in *No Ho* for March 23rd. "The Best Of Unsigned L.A." begins at 7:30 p.m. and features not only *Toy* and *Cunningham* but also an array of talent from roots rock to cowboy blues. In addition, look for *Eddie* and *Rio Grande* lead *Tony Wagoner* to host the "Second Annual *Gram Parsons* Tribute" to benefit *Angel's Flight* at the *Pal* on September 17th.

Wendy Waldman and *Brad Parker* host a songwriter's night at *Le Cafe* in *Sherman Oaks*. This past month the reclusive *J.D. Souther* made a special appearance. On March 21, expect to see and hear the sweet harmonizing of the *Byron Brothers*, a.k.a. *Bare Bones* and the mesmerizing *Steve Cochran* at *Le Cafe* as well.

According to *FANFEST '95* organizer *Jim Grant*, the second West Coast country fan festival will top the first.

Look for *Nashville* talent and the very best from the local community to perform as well as cowboy poetry, dancing and many other attractions. *California's* own shuffle and twang king, *Buck Owens*, is slated to appear, and that's reason enough for any honky tonker to make it out to *FANFEST '95*.

The event is scheduled for early May. Call the *FANFEST '95* office at 310-358-0900 for more details.

Finally, *Becky Barksdale* is the first artist signed to the *House Of Blues* record label.

Becky is a phenomenal guitarist and singer who can best be described as a combination of *Janis Joplin* and *Stevie Ray Vaughan*. Her *President's Day* performance at the *House Of Blues* was beyond description. She is a must-see performer whose star is rising quickly.

—Jana Pendragon



Jeff Pilson & Don Dokken



Ronnie Mack joins Russell Scott at the Derby

JAZZ



Horace Silver

Catalina's recently hosted a rare Sunday afternoon concert, a four-hour-plus tribute to the late singer Carmen McRae that was successfully organized by **Barbara Brighton**. With most singers and groups restricted to two songs, there were many highlights. Among those who distinguished themselves were the **Bill Cunliffe Trio**, a sextet with pianist **Billy Childs**, singer **Angela Carroll Brown**, the **Kevin O'Neill Ensemble**, vocalist **Sweet Baby J'ai** (who did a close imitation of McRae's behind-the-beat phrasing on her original "Carmen's Blues"), singer **Kate McGarry**, the **B Sharp Quartet**, surprise guest **Carmen Lundy** (tearing the place apart with an exciting "There's Never Be Another You"), **Sandra Booker**, the **Stephanie Haynes/Dave Mackay** duo ("If You Could See Me Now" was touching), the always wonderful **Cathy Segal Garcia** (her "My One And Only Love" was beautiful) and altoist **Vi Redd**. For the conclusion, Garcia, Haynes, J'ai and Lundy all shared the spotlight (and challenged each other) on "I Got It Bad." A memorable afternoon that deserves to be repeated.

Also quite unusual was what was billed as the first annual **Los Angeles Jazz Day**. Put on by Jazz Celebrations at the **First Lutheran Church** in Glendale, this lengthy, free event honored the great veteran drummer **Billy Higgins** and had performances by **B Sharp**, **Black/Note**, **Phil Vieux**, an all-star group and a unit headed by Higgins. A bit too much chitchat and constant calls for contributions (why not charge admission instead?) slowed down the music's momentum, but it was still fun.

Although it does not take place until June 17-18 at the Hollywood Bowl, the lineup has been announced for the **Seventeenth Annual Playboy Jazz Festival**, and it is remarkably eclectic. On the definite plus side is pianist **Horace Silver** and the **Silver/Brass Ensemble**, **Benny Carter's Quartet** with **Doc Cheatham** (Carter is 87 and Doc will be 90 by then!), **Joe Sample's Trio**, a **Herbie Mann Reunion Band** with **Les McCann** and **David "Fathead" Newman**, **Ernestine Anderson**, **Herbie Hancock**, **Gerald Wilson's Orchestra**, **Gerri Allen**, **Kevin Mahogany**, the **Dirty Dozen Brass Band** and an all-star group with saxophonists **Stanley Turrentine**, **Charles McPherson**, **James Carter** and **Craig Handy**. Probably worth seeing for the jazz fans are the female big band **Diva**, **Grover Washington, Jr.**, **Hiroshima** and **Cachao's Orchestra**, but the jury is definitely out on the creativity of the **Brecker Brothers**, **Boney James**, **Al Jarreau**, **Los Lobos** and **Donald Byrd's New Black Byrds**. It promises to be a very interesting weekend, to say the least!

UPCOMING: **Catalina's** (213-466-2210) presents **Eastern Rebellion** (through March 19) and the **John Patitucci Quintet** (March 21-26), while the **Jazz Bakery** (310-271-9039) hosts **Joe Lovano** (March 23-25) and **Diana Krall** (March 28-30).
—**Scott Yanow**



Billy Higgins

URBAN



Freddie Jackson

People are talking about **Ice Cube's** upcoming new movie, **Friday**, which he co-wrote with **DJ Pooh**. It's a comedy about a day in the life of South Central L.A. characters and it's the first film from Cube's Ghetto Bird Productions. **Dr. Dre's** "Keep Their Head Ringin'" is the first single from the **Friday** soundtrack, which will be in stores April 11th. The soundtrack, available on **Priority**, will also include new material from **Cube**, **Cypress Hill**, **Bootsy Collins**, **Scarface** and many others.

In a related note, it was **Priority Records Night** at the **Whisky** not too long ago. It's rare to see such an impressive lineup of top rap acts—including **Da Lench Mob**, **Paris**, **Lil 1/2 Dead**, **the Bums**, **Rally Ral** and **Don Jagwarr**—performing on the same night.

Freddie Jackson is back with **Private Party**, his first album for **Scotti Bros.** after leaving **RCA**. **Private Party** boasts a multitude of producers, including **Jackson**, **Barry Eastmond**, **Kevin Evans**, **Beau Higgins** and **Gerald Levert**.

Anyone looking for a radical musical departure from **Freddie Jackson** won't find it here. He's still crooning those suave and sexy ballads in his trademark style. Hey, if it ain't broke,

then don't fix it.

New partners **Wild West Records** and **American Recordings** recently threw a party at **World On Wheels** in L.A. to celebrate the release of **World Ultimate**, the debut release by local rappers the **Nonce**. The **Nonce—Nouka Base Type** and **Yusef Afloat**—became an underground favorite through that time-honored hip-hop tradition of selling tapes at local record stores. Last year, the duo's "Mix Tapes" started gaining more attention by winning the nightly **Rap Attack** on **Power 106** and hitting the national radio charts. Unlike the G-Funk sound of many of today's SoCal rap artists, the **Nonce** concentrates on blending instruments such as keyboards with smoother-edged vocals. It's a sound that's been termed "now school"—a combination of the "old school" grooves of the past and the forward hip-hop style of the present.

The biggest story at the recent **National Association of Recording Merchandisers (NARM) Convention** in San Diego was that the **King of Pop** himself—**Michael Jackson**—made a rare industry convention appearance to hype his greatest hits compilation, **HIStory—Book 1**. There's no official release date yet, but it's expected to be a double-CD/cassette that will feature a few new songs, including "Scream," the long-awaited duet with Michael's sister, **Janet**.

The multi-talented **Des'ree** makes an exclusive L.A. appearance at the **House Of Blues** on March 29th. This stylish British songstress has been making a splash with her debut, **I Ain't Movin'**, a collection of songs that defies categorization with its unique blend of R&B, jazz and other genres.

If you haven't heard **Des'ree's** ultra-catchy "You Gotta Be" by now, you probably haven't been listening to the radio or watching **MTV**, **VH1** or **BET**. With a **Top Ten** hit, **Des'ree** has become the first major breakthrough artist for **Sony 550** since the label's formation in 1993.

—**Carla Hay**



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CLUB REVIEWS

The Cranes

The Whisky

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑧ ⑨ ⑩

Contact: Arista Records: 310-789-3900

The Players: Matt Cope, guitar; Mark Francombe, guitar; Alison Shaw, vocals, bass; Jim Shaw; drums, piano, guitar.

Material: The Cranes—one of Robert Smith's favorite bands—played before a sold-out crowd that couldn't get enough of this neo-Goth quartet. The show started with a powerful rendition of "Shining Road," the first cut from their latest album, *Loved*. Winding through songs such as "Everywhere" and "Adrift," they showed that a band can survive without the screeching guitars and manic rhythms that have become a trademark of success in the past few years. The band returned for three encores, which included "Lilies."

Musicianship: The most obvious distinction is Alison Shaw's eerie, child-like voice. Her voice lends a quality of innocence and foreboding that perfectly blends with the music. They delve heavily into effects and samples and add a unique drum-beat that gives their sound a tribal feel. The only problem with their Whisky performance was Alison's low vocal level, which was corrected by the fourth song.

Performance: A true show. The Cranes' wide range of songs, varying from slow and melancholy to grinding and energetic, cover the spectrum of emotions, and it showed in the mesmerized stares of many in the audience. And what they lack in spontaneity, they make up for in energy.

Summary: The Cranes are a great band, and their diversity offers something for everyone. —*Monica Seide*

NOFX

The Roxy

West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Contact: Gina Davis, Epitaph: 213-957-7555



NOFX: Party punk.



The Cranes: Something for everyone.

The Players: Fat Mike, bass and vocals; El Hefe, guitars, vocal and trumpet; Eric Melvin, guitars; Erik Ghint, drums.

Material: Party punk. On-the-loose thrash act NOFX stays true to classic punk tirades while mixing in tasteful dollops of pop and comedy. Their show (and perhaps their lives) is a strange ode to drunkenness, masturbation and inevitably, drunken masturbation. Relying on furious underground beats, NOFX also dabble in reggae, ska and calypso sounds. They seem hell-bent on challenging the norms—every norm. It's the kind of music that makes you want to either dance, laugh hysterically or kill someone.

Musicianship: Though they could probably carry off their shows on attitude alone, NOFX doesn't have to. Admitting they sucked for the first six years of their existence, at some point about four years ago Fat Mike came of age. His harsh, disturbing vocals and bass playing exhibit the polish and rawness necessary to give NOFX a unique edge. Drummer Erik Ghint carries his own, which is no small feat for a band that cranks out such rapid beats, and guitarist/trumpet player El Hefe, the band's newest addition, is probably the star

of the show, providing a polished intensity to the overall sound.

Performance: Like a lot of really hard, loud bands, NOFX has trouble reproducing studio sound in a live performance. Their musical subtlety was obscured in a throbbing drone of inarticulate rage. Fortunately, their stage performance more than compensated for the muddled sound. In front of a silk-screened caricature of an angry youth choking his chicken, NOFX put on a show to remember, inciting the crowd into sweaty mosh mayhem.

Summary: NOFX crank out hearty, raucous punk with glib style and a sense of humor.

—*June Casagrande*

Monster Voodoo Machine

The Whisky

West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Contact: Laura Morgan, A&M Records: 213-469-2411

The Players: Adam Sewell, vocals; Jason Cuddy, guitar; Darren Quinn, guitar; Terry Landry, bass; Stacey Hoskin, sampler; Dean Bentley, drums.

Material: Monster Voodoo Machines' material is more like a throbbing wall of sound effects than music. The use of the sampler turns what might have been tunes at one point into noise, but a good noise. With songs like "Bastard Is As Bastard Does" and "Fetal Position," from their current release, *Suffersystem*, Monster Voodoo Machine shows that even noise can have catchy lyrics.

Musicianship: The two mainmen here are Sewell and Hoskin. It is very unusual for a band to bring the person running the sampler machine onto the stage, but that is what Monster Voodoo Machine does, with Hoskin standing to the side thrashing out various squeaks, crashes and other cacophonous noises from



Monster Voodoo Machine: Throbbing sound effects.

his sampler. Sewell wails like a banshee and still makes the lyrics understandable enough for the audience to know what the song is about. The rest of the band is more like back-up noise to these performers. **Performance:** Sewell prowls the edge of the stage, encouraging, exhorting and provoking the audience in front of him. The rest of the band gets into the act, tossing different things into the audience and urging them to generally cause a fuss. In fact, at one point Hoskin got down off the stage and got into the mosh pit himself. All of this mayhem is accented by strobe lights, chemical smoke and flashing red lights, which add to the level of chaos surrounding the band.

Summary: Monster Voodoo Machine may not be the perfect band and may not have a lot to say to the youth of America, but they are fun to watch. Not everyone is going to appreciate their blend of industrial noise, loud guitar fuzz and ear piercing vocals, but for those who do enjoy this, they are definitely a band to see perform. —Jon Pepper

Zen Boy

FM Station
North Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Michelle Murphy, Zany Management: 310-289-6517

The Players: Rich Galderi, vocals, guitar; Matthew Bruck, guitar; Chris Lester, bass; Allen DeSilva, drums.

Material: Zen Boy plays a lyrical kind of hard metal that is typical of bands that are associated with the Van Halen school of metal. Guitar player Matthew Bruck was Eddie Van Halen's guitar tech for four and a half years, so it is inevitable that some of the phrasing and sound of Van Halen would be evident in Zen Boy's sound. What is nice is that Zen Boy is not just another Van Halen clone band; they leave an impression of having an identity of their own.

Musicianship: Bruck is a very good guitar player, and the group's sound is based around this exceptional dis-

play of guitar artistry. Bruck is very nimble fingered, firing off long runs with an economy of motion that would make many players very jealous. Rich Galderi is a competent vocalist, but does not really have the vocal chops to stand out on his own. Chris Lester on bass and Allen DeSilva on drums are a rocking rhythm section and provide magnificent support for the guitar pyrotechnics of Bruck.

Performance: One problem with Zen Boy is that they look like every other band and don't really have enough stage presence to make themselves stand out from the crowd. While their music is good and will carry them part of the way, they need to establish a concrete stage identity to break out of the pack.

Summary: Zen Boy is one of those bands to keep an eye on. They may just have what it takes to break out of the morass that surrounds many local hard acts. —Jon Pepper

Pizzicato 5

The Roxy
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Spencer Gates, Matador Records: 212-995-5882

The Players: Maki Nomiya, vocals; Yasuharu Konishi, programming, bass; K-Taro, guitars.

Material: The music of Japan's Pizzicato 5 consists of an affable blend of the quirky machinations of Yellow Magic Orchestra and Sigue Sigue Sputnik, the dance beats of Deee-Lite and the current rising trend of lounge music. The music is watery, and the hooks aren't strong enough to reel in the big one. Even their alternative radio hit, "Magic Carpet Ride," came off as a bit thin. Song titles included "Twiggy Twiggy," "Bossa Nova 2001" and "Adult Oriented Cha-Cha."

Musicianship: Basically, Pizzicato 5's (yeah I know, there are only three of them) music is on tape. Except for Konishi's and K-Taro's string riffs, it was all DAT city. The guitar riffs were more atmospheric than what you'd expect from a rock band, but then again, Pizzicato 5 are certainly no rock band. Taken at face value, displays of musical prowess were in the back seat, but Pizzicato 5 get the job done.

Performance: Their strong point. For a warm-up, Pizzicato 5 used a large projection screen which flashed images of late Fifties/early Sixties consumer kitsch (and the band's logo). Pizzicato 5 definitely held their audiences attention long before taking the stage and helped set the mood. Once onstage, Konishi reeled and posed like he should have been onstage at the Country Club opening for Motley Crue about a decade ago! Entertaining, but not as entertaining as K-Taro's almost spastic dance steps and antics, which looked like Ringo's dance moves during the party segment from *A Hard Day's Night*. As for Nomiya, the stage raps were trite and few.

Summary: For the first five songs, this performance was a great experience. But then the show began to wear thin as the next weak, sequenced dance beat was shot out of the tape machine. Bottom line: Pizzicato 5 are the Nineties answer to Sigue Sigue Sputnik. What was the question? —Tom Farrell



Zen Boy: Lyrical hard rock.

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CLUB REVIEWS



Bob Malone: Musical gumbo.

Bob Malone

The Mint
Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Artist Hotline: 310-798-0317

The Players: Bob Malone, vocals and piano; Lynn Keller, bass; Jake Jacobs, drums; Larry Goldman, tenor sax and clarinet; Steve Stassi, trumpet.

Material: Bob Malone's specialty is New Orleans-soaked piano rolls in the Dr. John vein. This show was billed as a Mardi Gras party, so the music had to be heavy on the bon temps, which is what he delivered from the opening "When You Go To New Orleans." Malone's tunes are loaded with Big Easy imagery, French Quarter mornings, Zulu Queens and sex—lots of sex. You know that by the song titles—"I Know That He's Your Husband, But He

Don't Know I'm Your Man," "It Took An Older Woman To Make A Man Outta Me," "Just 'Cause I Came In Here Alone Don't Mean I Wanna Go Home With You." But what would proper New Orleans-influenced music be without a little skin? "Drinkin' For A Living," an evocative ballad that recalled early Tom Waits, was a nice change of pace, and "Gold Rush Inn," about "crappy motels in Rosemead," had a pretty melody in the Hornsby style.

Musicianship: Funky and glorious, like the Second Line procession of a New Orleans jazz funeral. Bassist Keller supplied deep, farting bass riffs. Horn guys Goldman and Stassi cut loose wildly and often, but never upstaged Malone. When their brass collided with Malone's keys, it was easy to imagine a hopping Bourbon Street outside the Mint instead of a deserted Pico Blvd. But that just proves the transportive powers Malone's brand of music can have. If there were any slip-ups by the band, only they knew about them, since the crowd was too happy (or drunk) to care.

Performance: Malone sure knows how to play to the crowd. He's big on sing-alongs and sassy call-and-response chants. He also got some cheers by taking verbal potshots at easy targets such as Barry Manilow and Snoop Doggy Dogg. But Malone knew his way around the piano, and that made up for those indiscretions. This was a Mardi Gras bash, after all.

Summary: You really can't be too hard on someone who saves us the expense of a New Orleans plane ticket to hear quality piano boogie—a genre that's sorely under-represented in L.A. —*Rich Kane*



Issa Joone: An original sound.

Issa Joone

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Paul Hendison: 213-876-8496

The Players: Issa Joone, vocals,

percussion, guitar; Mark Blasquez, guitar; Joe Goff, drums; Joel Virgel, percussion; Toby Skard, bass.

Material: Issa Joone's sound can best be described as cyber groove with a tribal twist. The songs waver from hard-edged alternative dance to raw primal rock with an African/Middle Eastern influence that always keeps you moving.

Musicianship: A multi-talented musician, Issa Joone is the driving force behind the band. She possesses a deep and forceful voice, a la Grace Jones, and is the principal songwriter. It appears to me that this lineup is comprised of accomplished players that have yet to truly gel. The rhythm section could definitely be tighter. Blasquez and Skard were solid, but very straightforward. Playing to sequenced tracks can be restrictive, and in this case, the whole band suffered from trying too hard to be precise instead of really cutting loose. Sometimes feel and intensity are a better tradeoff for perfection. Additionally, the arrangements could be more varied and have better dynamics. These songs have some ambitious musical ideas which didn't always come across effectively.

Performance: Issa Joone is a captivating personality. The rest of the band was pretty reserved except for Virgel who would occasionally stand and dance while playing. Overall, the energy was good, with the highlight being a song called "Welcome To Me," which, with its driving rhythm and heavy guitars, would give Trent Reznor a woody. "Angela" was another strong song with a trance-like quality that leaves the melody roaming in your head.

Summary: An original sound which keeps you moving along with a great stage personality make Issa Joone worth seeing. With some work, she could find herself rising to the next level and gracing stages internationally; she has that kind of appeal. In the hands of a good producer, this material could make for a breakthrough record. For a cool change from the norm, check her out at a show near you.

—*Christopher Horvath*

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PA: Yes
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Piano: Yes
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322W. Sierra Madre Blvd., Sierra Madre, CA 91024
Contact: Bob; 818-355-3469

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Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address
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ORANGE COUNTY

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PA: Yes
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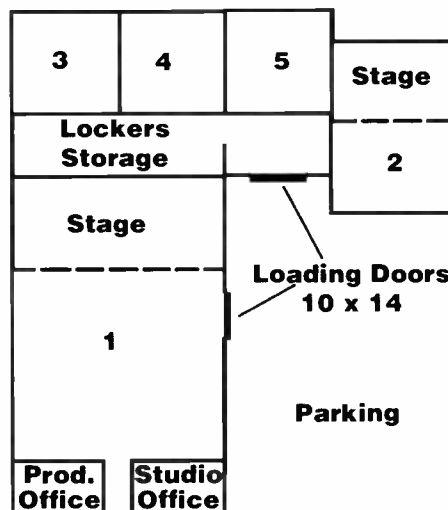
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JAZZ
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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/VIDEOS	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
CONLEY ABRAMS - Engineer/Prod. 24-track ADAT Mackie 8 bus 24-48-track analog, MPC 60, SQI, Proteus FZI, large sample library	818-382-4756	✓	✓	✓	✓	✓	Worked with some of the biggest names in R&B/hip hop today including: Silk, Jade En Vogue, Heavy D, Queen Latifah, Keith Sweat, Angela Winbush, Isley Bros, Gold & Platinum album credits. Expert MPC programmer, play keyboards, bass, lead & background vocal arrangements	Can help build your project from ground up through completion. Specialize in mixing finished album & single remixes. Budgeted projects only	✓	✓	✓	✓	✓
CONRAD ASKLAND - Orchestrator MIDI synth orchestrations or custom printed scores. Specialize in "John Williams" style	619-241-7625	✓	✓	✓	✓	✓	Staff writer for Central GTE. Numerous soundtracks. UCLA School of Film Scoring. Musical director. 1992 San Bernadino summer music festival. Heavy sight reader	I specialize in the avant-garde. You might call it classical grunge. Germanic orchestrations inserted into your modern material.	✓	✓	✓	✓	✓
TOMMY (MUGS) CAIN- Drums/Perc. 2 acoustic kits, large variety of snare drums, AKAI S-1000 sampler, Alesis D-4, SPX-90, DrumKat, Acupads, L.P. Spikes & Boss 550 drum machine.	805-287-4781	✓	✓	✓	✓	✓	Extensive touring & recording experience. Numerous T.V. and video appearances. Performed &/or recorded with Jonathan Cain, Eric Martin, The Divynyls, David Foster, & 8 years with Michael Bolton.	Pro drumming for the singer and the song. Hard-hitting, great groove, meter and click playing. Pro situations only please.	✓	✓	✓	✓	✓
FRANCESCA CAPASSO - Vocalist Female vocalist with wide vocal range. Lead & background. Light percussion. Dynamic voice & exotic looks.	805-268-1022	✓	✓	✓	✓	✓	10 years of studio, stage & songwriting experience in U.S. & Europe. Worked for JVC, Sony & BMG. Worked with Carmine Appice, Randy Jackson & Bobby Taylor. Various album, jingle & commercial credits & demos for songwriters. Numerous T.V. & radio appearances.	Unique, extremely versatile powerhouse soulful, bluesy & alternative from Enya to Jans, Joplin with Tari, Whitney En Vogue, Etta & Bonnie along the way. Youthful & modern image.	✓	✓	✓	✓	✓
ROBERT COPELAND - Producer/Arr. 16 - 48 track, Mac Performer, Vision, Cubase, Finale, K-2000, Ensoniq, Proteus, RM-50, Roland JV 80, R-8, EFX	213-217-8469	✓	✓	✓	✓	✓	Recent credits include: Danny James, Billy Preston, Dion Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO. 20 years experience. Musician, producer, arranger, composer, programmer. Lead back yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	✓	✓	✓	✓	✓
CATHLEEN CRONE - Voc./Orch/Arrngr Complete MIDI studio, Mac, Performer 42, orchestrations, arrangements, MIDI synth score, also original score, vocal arrangements	310-453-4692	✓	✓	✓	✓	✓	Film/TV sessions, live performance, demos, showcases, musical theatre, casuals, extensive education - reasonable rates.	Ultimate quality, preparation, positive & professional results. Energetic & pro attitude dedicated to making you sound your best. Pager #310-888-7318	✓	✓	✓	✓	✓
DELUXE RHYTHM MASTERS Top notch, time-tested, four-piece rhythm & blues rhythm section	818-761-3000	✓	✓	✓	✓	✓	110 years combined, rock-solid, professional experience playing music that sounds great & locks in the pocket. Extensive studio & live experience playing, singing, songwriting & producing. Full credits on request. Great sounding gear.	Easy to work with. Positive, creative, inspired input. Additional players available on request.	✓	✓	✓	✓	✓
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
PETER G. - Drummer/Vocals School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion & vocals.	818-761-9081	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
MAURICE GAINEN - Producer Fostex 16-trk, 40 ch mtr, Mac w/Logic Audio, DAT w/editing, sax, flute, Ensoniq EPS16+ samp, Alesis D4, Korg M-1, FX, Acc. piano, Atari comp.	213-662-3642	✓	✓	✓	✓	✓	Read music, Berkeley College of Music, National Endowment for the Arts Scholarship, Discovery Records solo artist, LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record.	Complete demo & master production. Live sounding tracks. Keyboards, arranging, composing & woodwinds. MIDI & studio consultation. No spec deals. Pro situations only.	✓	✓	✓	✓	✓
PAUL GERVASI-Producer/Musician MPC-60, AKAI, Technic's DAT, TSR-8, Tascam Board, D-50, acoustic & electric Fender guitar, bass, GP8-Roland Sennheiser mics.	213-655-4346	✓	✓	✓	✓	✓	20 years studio & live experience. Many album credits, including Sting, Ernie Isley, Sergio Mendez & Blood on the Saddle. Studied voice & songwriting at Pasadena University, NAS, ASCAP member. I'm hip to what's happening now.	I love producing & arranging songs & bringing out the best in an artist. Specializing in vocals. Resume on request. Beeper: 213-812-0863.	✓	✓	✓	✓	✓
DAVID GOLDMAN - Guitarist Strat, 335, Fender, Boogie, Bradshaw Board, Boss FX.	310-398-1221	✓	✓	✓	✓	✓	Best players - delight to listen to. Music Connection. Many years experience in all situations. Versatile styles. Read, charts or improvise.	Quick study, good ears, easy to work with. Professional all the way.	✓	✓	✓	✓	✓
DENNIS GURWELL - Accordion/Keys. Sonola 3-reed piano accordion w/ musette, Hohner 4-reed piano accordion w/ musette, Hohner 3-reed button accordion w/ musette, Ensoniq EPS.	818-843-0514	✓	✓	✓	✓	✓	Many years experience club & casual work. Good ear. Sight read charts. Recent work with Fox Television's Culture Clash comedy group. Session work for the Disney channel.	It sounds OK, but it would sound a lot better with an accordion.	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/Drums Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.	213-874-5823	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
HISPANIC MEDIA ENTERPRISES Estudio MIDI de preproduction, estudio de grabacion disponible.	818-458-5731	✓	✓	✓	✓	✓	Experiencia en producciones y grabacion de discos, conexiones con companias.	Compania dedicada en desarrollar al maximo la calidad creativa e interpretativa del artista. Todos los estilos bienvenidos. Los mas profesionales resultados. Precios accesibles.	✓	✓	✓	✓	✓
JOHNZELMAN HOLMES - Drummer Percussion & drum set.	213-731-6524	✓	✓	✓	✓	✓	Over 27 years experience. Played with big bands, combos & musical plays. Excellent reader.	Also write & arrange, sing & play keyboards.	✓	✓	✓	✓	✓
JIM HOYT - Producer 24-track MIDI studio, Neve & Manley pre-amps, tube mics, Lexicon 300, Tannoy, Mac sequencing, Fender & Martin guitars, Korg O1W, & more.	213-466-9011	✓	✓	✓	✓	✓	CD quality production. Proven record of success. Excellent songwriting & 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.	✓	✓	✓	✓	✓
TOMAS JANZON - Guitarist Fender Stratocaster, Gibson L-7, electric classical, Korg MIDI converter.	213-850-1215	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
CHRIS JULIAN - Producer/Writer/Eng Real cool Automated 48-track studio overlooks Pacific from Malibu hills, MTR90II, drums, piano, top mics, heavy MIDI/samples, history of hits!	310-589-9729	✓	✓	✓	✓	✓	Young, skilled, fair \$\$. Dig 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 Art Garfunkel & looking!	✓	✓	✓	✓	✓
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 \$1.2 million record deal.	I'm a producer/player that spotlights the artist, not myself.	✓	✓	✓	✓	✓
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!	Extremely versatile, proficient & creative. From melodic harmony to screaming leads. Professional in attitude & ability.	✓	✓	✓	✓	✓
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.	Songwriters. Song development through finished masters. Band members. Show your band exactly what you're hearing, not just a sketch to be butchered by a committee!	✓	✓	✓	✓	✓
ANDY KOTZ - R&B Guitar - Producer Various electric guitars, Mesa Boogie powered 18-space rack.	818-846-6758	✓	✓	✓	✓	✓	11 years of album, soundtrack & live experience. Originally from Detroit. Recorded &/or toured with Gerardo (Interscope), Louie Louie (Warner Brothers), Chante Moore (Sias Records).	Read music, accomplished soloist & rhythm player. Good feel, inventive with a good versatile sound. Prefer funk/R&B. Reads/writes/produces music, etc.	✓	✓	✓	✓	✓
BART KUHLMAN Lead & rhythm guitar, bass, keyboards, vocals, songwriter, lyricist.	818-885-5506	✓	✓	✓	✓	✓	Over 12 years, plays by ear, experienced live performer, team player, reliable equipment & transportation.	Strong personality, very creative, easy going. Give me a call.	✓	✓	✓	✓	✓
MICHAEL LIGHT - Vocals Bartitone 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 play keys, bass & percussion.	Natural feel. Big sound-small ego. Excellent ear. Call me for your next demo, jingle, or album project.	✓	✓	✓	✓	✓
MIKE MANCHESTER - Prod./Composer Trident recording console, 16-track, also MIDI, DATs. Great microphones & outboard gear. Many synths, samplers, guitar & bass stuff. Acoustic piano.	310-450-8100	✓	✓	✓	✓	✓	Lots of pro experience as player & writer/producer. Film scores, master & demo recordings. Excellent programmer. Multi-instrumentalist guitar, bass, keyboards, etc.	Quick, competent & confident with all styles & levels of production. Reasonable rates.	✓	✓	✓	✓	✓
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, Larry Carlton, Jeff Lorber, Alvin Seay, Tom Grant, Robert Gray, Esther Phillips, Tony Williams, Eddie Herlierson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitin & Chitin alumni.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in Downbeat & Bass Player. Aka The Funkmaster.	✓	✓	✓	✓	✓

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TI/VIDEOS	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
LISA ANNE MILLER - Orchestrator	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, & Pacific Composers Forum	Very professional results. Access to best studio musicians. Will work with any style of music. Dedicated to making your music stand out from the rest!	✓	✓	✓	✓	✓
GARY MYRICK - Guitar/Vocals/Slide	818-761-4062	✓	✓	✓	✓	✓	Credits include Jackson Browne, Queen Ida, Wilson Pickett, Stevie Wonder, John Waite, Havana 3 AM, & much more	Also writer/producer	✓	✓	✓	✓	✓
MARK NORTHAM - Pianist/Keybrds.	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/ad music & albums. Also live performances. Pager # 310-917-1616	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time	✓	✓	✓	✓	✓
GEORGE PATRONO-Producer/Drums	310-314-9664	✓	✓	✓	✓	✓	Two time Grammy nominated Artist/Producer 90/92. Worked with Misha Segal, Chie Corea, Mark Isham, Randy Crawford, Micheal Dunlop, Commercialia Tylenol, ABC, KNBC, ESSD, Tic Tac, Nissan, Ethnic scoring, Heart of Darkness, Ice Runner, African Lions (CNN). Languages: English & Spanish	Drum lessons. MIDI studio available for programming, preproduction, great demos. Best ethnic grooves (African, Latin, Brazilian), alternative & beyond	✓	✓	✓	✓	✓
EAST BAY RAY -Guitarist	510-652-8176	✓	✓	✓	✓	✓	The guitarist from Dead Kennedys. Creative and unique. Studio sessions with Robert Fripp, Flea, Geza-X, Pearl Harbor, toured worldwide (North America, Europe, Australia), in TV appearances, videos. Gold record in UK. Song-oriented, listens dependable	Aggressive, psychedelic sound that's not for everyone, but can come up with unexpected choices that work. Interested in playing with or for alternative artists	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Helicasters. Friendly, professional, affordable	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music. Both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk	✓	✓	✓	✓	✓
CARL RYDLUND - Guitarist/Comp.	818-440-0624	✓	✓	✓	✓	✓	12 years experience. TV/film sessions, shows (Cats, Westside Story etc) great ears. Clubs, casuals, excellent reader, composer, orchestrator, arranger, copyist, conductor. TV commercials (Taco Bell, Chevy, etc), teacher. Bio/resume/tape upon request. Lessons available	Top quality, professional attitude & experience. B.A. in Composition. Univ. of Colorado. Composing/Arranging Program & Film Composition - Grove School of Music.	✓	✓	✓	✓	✓
DAVE SCHEFFLER - Producer/Prog	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, Mallia Franklin (Clinton/Parliament), Volume Ten, Steve Reid (The Rippingtons), TV, Paradise Beach	Urban/R&B/hunk/r&pd/dance tracks are my specialty. Creative, fast & consistent. Album quality	✓	✓	✓	✓	✓
SISTER TRIO - Vocalist	213-656-4531	✓	✓	✓	✓	✓	Pro musician with over 10 years experience in recording & touring. Top 10 hits as featured artist. Grammy nomination. American Music Award, 1993.	Passionate & creative. Will arrange vocals if desired. Fast, consistent, instant blend	✓	✓	✓	✓	✓
MERRY STEWART-Keybrds/Prod/Voc	818-788-7009	✓	✓	✓	✓	✓	10 years piano Royal Conservatory of Canada, toured for Nina Hagen, Zephyr, Etta James, opened for PL, Quincy Jones, John Lee Hooker, Ike & Tina Turner, wrote CBS single "Only In My Dreams" and Cheech & Chong "Still Smokin'" soundtrack	Cutting edge artist, player, vocalist, writer, arranger, co-producer, huge swirling modern sound, hot stage look. HIRE me! REPRESENT me! SIGN me! (Warning, I shred)	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist	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, Randy Shanker School of Music, L.A. City College. Demo/bio available	Easy-going, but fast in the studio, State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits	Producing, arranging, playing keyboards, lessons, good ears & good business. Give power to music in any style	✓	✓	✓	✓	✓
GARY TAYLOR - Drummer	213-883-1837	✓	✓	✓	✓	✓	Formerly played drums with punk metal band Tank. Tours include Ride, The Lightning, Metallica, Motorhead. After fifth album moved to New York, in England played drums with John Sykes. Recorded three CD's with punk alternative band including members of the Replacements, Dead Boys, Huskerdu	Very hard hitter, solid, straight-ahead. Double bass or single style. Totally professional. Serious situations only	✓	✓	✓	✓	✓
TREVOR THORNTON-Drums & Percus.	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 clinician including P.I.T. London.	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very attentive image. Resume & demo available. Fresh attitude from England!	✓	✓	✓	✓	✓
TOM TORRE - Violin/Fiddle, Guitar	818-340-6548	✓	✓	✓	✓	✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request	Quick ear & quick study. Good stage presence can read. Tasty melodic improviser, creator and arranger	✓	✓	✓	✓	✓
KARINA VAN RON - Vocalist	213-876-5144	✓	✓	✓	✓	✓	5 years studio work - 6 years lead singer live bands. Album released in South America. Music video & TV. Touring experience. MI-VIT grad 1 year. Acting & song dance, too. Sing in Spanish, French, & English. Additional bass & keys.	Lots of passion, great attitude & a blues-rock lover. Music is my life!	✓	✓	✓	✓	✓
SUSANNE WIGFORS - Writer/Lyrics	310-826-1908	✓	✓	✓	✓	✓	Awarded lyricist with over 35 songs published or recorded in Europe. Have written on commission for artists on stage & for film/TV. Experienced in rock, pop, R&B, jazz, country & gospel. References/samples available	Writes the "hard way" i.e. from the music. Looking for new collaborators with strong sense of melody	✓	✓	✓	✓	✓



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2. PA'S AND AMPS

- 1965 Dan Electro, D550, 2 chnl tube hd, reverb & vibrato xint cond, gone thru, sounds sweet. \$185. 818-709-6068
- 1976 Marshall 50 wtt hd w/ genuine mod xint cond. \$400. Ron or L msg. 310-516-8133
- 1978 Peavey XR600 PA. includes 6 chnl mixer & 2 spkr columns w/ two 12", two 10" & twreter, \$300 obo. 310-372-7921

- Acous bs amp 125 RMS pwr cab w/one 15" JBL, used w/Frank Sinatra, \$400. 818-990-2326
- Akai MPX820 programmbl automated 8 chnl mixer, 12 chnl mnt, 100 midi presets, xint cond, \$1000. Roger, 310-320-2477. pager 213-368-4731
- Carven Quad X amp & 450 wtt pwr amp w/portable case, \$750 obo or ea sold separately. Mint cond. Mark 213-851-5841
- Dynamic Audio Propoly series 1901 12-4-3" spkrs, Ferrofluid cooled, polypropylene cone, 125 wts, lists 1200.

- your new, \$450 obo. Must sell. Robert msg, 818-905-6337
- Electrovoice 18" pro line 400 wtt spkr, 2 y/o, Peavey 4x2x2 horn cab. \$195. Brian 310-390-4348
- Fender 1972 super reverb, silver face, non master volume model. \$450 obo. Darryl 213-874-4501
- Custom style tuck & roll 4x10 empty spkr cab, combo shell, black. \$45. Old Fender tweed pr. \$825. Old blonde reverb unit. \$720. 818-780-4347
- Marshall 50 wtt hd 1976 xint cond, asking \$400. Ron pager 213-707-5939
- Marshall half stack, 1969 super id. 100 wtt w/tweed grill metal handles, small gold logo, alt vintage wrong RCA EL34. \$1700 or hd. \$1000. 310-479-6558
- Mesa Boogie Strategy 400 stereo pwr amp, xint cond, brnd new tubes. \$550 obo. Dave 818-985-4719
- Roland CP-1201 pwr d mixer, 50 wts per sidr, 8 chnl new in box, gd for ltr keys, small PA, stereo, gut. \$1200 list self. \$425. 818-902-1084
- Samson vee wireless, true diversity VHF. TD concert series includes EV 757 mic, paid \$2,500 new, must sell will sacrifice. \$1000 obo. 818-782-0763
- SWR basic 352 & solid state amp, 350 wts, mnt cond w manual & box. \$425. 213-427-5816
- Two Carvin 2x12 gut cab, 6 months old, mint cond, hvy covers, convenient, rugged. xint spkrs \$375/pair. John 310-205-5795, 213-931-0456

3. RECORDING EQUIPMENT

- Audio arts recrdng console, 22 inputs, 3 buss, 36 chnl xint cond, includes 288 point patch bay, very clean & punchy, \$18,500 new, will sacrifice. \$7,500 obo. 818-782-0763
- DAT recdr, Sony model DTC-75ES, 2 speeds, has digital ins & outs & remote control. Perf cond. \$590. 818-774-0352
- Korg 05RVR sound mod, \$350. P/c call 310-693-3277
- Tascam 644 recdr, includes 16 chnl mixer & DBX noise reduction, perfect cond. \$690. 310-289-5613
- Tascam 688 w/manual, mnt cond, asking \$1700 obo. Call 818-382-4752
- Tascam P5R8 8 trk synth, \$1490. E-Max 2R sampler & sounds. \$1090. Roland M240R 24 lne mixer, \$690. Seqncr,

- gold & computer, \$290. Sing, 415-992-8463
- Teac A3440S reel to reel 4 trk, xint cond, foot recd include. \$650 obo. 310-372-7921
- Tiac A-3440 reel to reel, 4 chnl, xint cond. Zac. 213-650-9571 x12

4. MUSIC ACCESSORIES

- ADA MP1 w midi foot contrlr & manual, \$300 firm. cash only. Scott 818-762-9880
- Akai DR40 hrd disk, new. Conner, CT30340-340M. \$200. 310-693-3277
- Alesis M1MT-8 seqncr, new. \$150. Yamaha RX21 dm machine, \$75 obo. 310-394-3995
- Alesis Quadrawer GT, \$275. Roland GM 20 midi converter w/GK-2 p/u, \$350. Tascam Portu 2 4 trk cassette recdr, 6 inputs. \$300. Johnny 213 878-2359
- Anvil style road case for small box, 60 s style Marshall hd or similar size hd. \$100. 818-902-1084
- B&C 822A sonic max/mize, xint cond, \$150. Kevin 310 591-9839
- Boss guit wireless, true diversity, 1x loop 3 trk mnt d includes 2 transmitters, paid \$1200 new, must sell, will sacrifice. \$600 obo. 818-782-0763
- Boss OD 1 overdrive pedal, very gd org, \$80. Steve, 310 479-6558
- Encore softwr notation, \$90. Receiver, \$90. CD plyr, \$190. Sharp recdr w/reverse. \$90. Sing 415-992-8463
- Large Anvil type flight case, 21" shock mnt d front rck 17" top rck on casters, hvy duty, xint cond, \$400. Roger 310-320-2744, xint cond, 213-368-4731
- Macintosh SE30 w/40MB hrd disk & 5MB RAM, includes monitor, keybd & mouse, very fast, perf cond, \$590. 310-289-5613
- Mackey 1604 16 chnl mixing board w/3 band EQ, very clean sound, xint cond, \$690. 818-774-0352
- Peavey cyber bs, complete bs to midi system including 4 singing bs guit, midi contrlr & vox mod, 10MB RAM, 16 vox, 24 bit fx, not yet avail. Srs calls only. \$2400. John, 310-421-5064
- Seqncr, model by Brother MD140 disk compsr, seqncr w disk drive, perf cond, in box, \$150. 818-709-6068
- Stereo pwr amp, Carvin DC8300, 300 wts, grt for gut



rcks or PA's, \$250 obo. 805-250-9433
Two 6 spc rck cases, 1 carpeted, very strong, \$100. Other n/w w/strake pouch & shoulder strap, \$80. Both mint cond. Barry, 818-766-7545

5. GUITARS

- 12 string acoustic guitar w/case, xint cond, \$275. Call 310-479-6558
1982 Charvel star body w/custom metallic gold paint w/custom graphics, routed for 2 hmbckng pu's & F. Rose tremolo, xint cond, \$100. Ron, 310-516-8133
1993 Gibson ES335, custom shop edition, white, gold hrdwr, dot neck, mint unply'd cond w/new Gibson hrd case, \$1450 obo. 818-902-1084
Classical guitar, handmade for 6-7 strings, Brazilian rosewood sides & bck, made by Ron Carnevea in 1969, w/case, \$400. Jim, 310-390-4978
Dol neck, 6-12 string, Ibanez copy of Gibson SG, white w/gold hrdwr, custom HSC, xint cond, plys grt, \$700. John, 213-466-2314
Epiphone coronet, 1965, dbl cutaway, solid body, single P90 pu, gd cond, \$650 obo. Darryl, 213-874-4501
Epiphone Emperor, 1943, superb cond, old pro finish, blonde w/orig HSC & cover, grt tone & action, \$3,500. 213-735-6221
Fender Pbs, 1983, maple neck, cream colored, perfect cond, just shop calibrated, w/Fender hrd case, \$600. Roger, 310-320-2477; pager, 213-368-4731
Fernandez vintage style strat, lks & feels like vintage strat, Jackson pu, Kahler tremolo, \$250 obo. Tim, 310-690-8585
Fiddle, made in America, turn of century, plys & sound grt, lks rough, w/case, \$750. 818-780-4347
Gibson Les Paul custom, Alpine white w/HSC, \$950 firm, cash only. Scott, 818-762-9980
Gibson SG90 1988 w/HSC, paid \$1000, sell \$500. Fender P bs, 1974, new frets w/HSC, \$800 firm. Brian, 310-390-4348
Ibanez Destroyer 2 bs, Explorer body, Badd-Ariss Bridge DeMarzio pu, coral red, perfect cond, killer lks, \$250 obo. W/ hsc, 818-980-9987

- Left handed Explorer, custom built, mahogany, maple neck, PRS pu's, Schaller hrdwr, \$450 Greg, 818-781-4973
Ovation custom legend, acous/elec cutaway, mint, must see, chase included, mega inlaid, \$650. Chuck, 818-753-4321
Tobias 5 string signature bs, made by Michael Tobias, pre Gibson, top of line, \$2500 firm. Worth much more. 213-427-5816
Yamaha elec bs, black lightweight body, plys grt, \$350 w/ gig bag. 818-990-2328

6. KEYBOARDS

- Korg M1R, rck mnt version of M1, onboard 8 trk seqncr & fx, \$500. Johnny, 213-878-2359
Tascam MSR16 Analog 16TK tape machine, \$2250. Roland U220, \$400. Ensoniq EPS sampling keyboard w/kslation w/2 mem expansion, output expander, \$650. 213-463-4046

7. HORNS

- French horn, Conn 2V 1918, silver plated w/D&E attachments, has 3 piston valves, xint cond, \$250. Brian, 310-390-4348

8. PERCUSSION

- Sabian HH raw crash, barely used, \$85. Jack, 310-649-5271
Ludwig pwr kit, 14x26", 15", 16", 18" toms, arctic white w/long lugs, drms only, still in box, absolutely perfect, \$1000. 909-595-9737
Pearl 24" MLX bs drm, \$300 obo. Pasty 2002 18" medium, new cond, \$120. Rude 3000 14" hi hat, \$150. 213-883-9578
Pearl 4 pc maple shell, black diamond finish, 24", 16", 12", 6-1/2x14 snare, complete w/stands & cases, \$975 obo. Rick, 818-909-9147

9. GUITARISTS AVAILABLE

- 22 y/o blues rock gnt plyr w/ons of feel from TX. Infl S/Garden, Allman Brothers, Sabbath, Zep. Skg band w/grt sngs, att & drive. Lee, 818-755-9161
A dedicated gnt, sngwrtr to join/form diverse, melodic, blues infl rock band. Hvy to acous. Strong sngs, feel, creatv. Infl Page, Gilmour. 310-837-2533

- Aero freak Id gnt sks others for tribute band. Srs side giggers only. Pete, 213-605-7257
Allrntv gnt, voc for estab band. Gut, Allman Brothers mts Helmet, Vox, strong, melodic, for co-ld vocs. Demo tape rec'd. Sense of humor helpful. 213-969-4093
Allrntv HR, pro abl. Are there any bands out there that nd sngr, sngwrtr, Id gnt? Studio, label intrst, financil bckng. Pete, 818-782-8762
Ambitious gnt, voc sks studio wrk & pro band. Uniq style, very versitl, 90's sound, xint equip, pay neg. Pros only pls, Keith, 310-397-2212
Buck funky rock gnt avail to join/form band. Shred, but believe sngs comes first. Have lutes, tools, trans., 'tud. 213-342-9323
Blues gnt plyr avail. Nobl, 310-477-3525
Creatv Asian gnt, sngwrtr sks musicians or team to estab new progrsv, melodic HR band. Infl O'Ryche, early Priest. Pros only. Howe, 213-353-4773
Exp pro Id rhythm gnt sks wrking stl. Rock, blues, R&B, cntry, Cover & orig, xint gr, ckps & att. Brian Keith, 213-665-3535
Fem Id or rhythm gnt, voc, sngwrtr avail for wrking or signed rock band. LynZe, PO Box 592324, Orlando, FL, 32859. 407-293-6144
Fusion gnt sks to join/form fusion, jazz band. Pro equip. Infl Stem, Carrion, Tribal Tech, John, 310-540-1858
Guit & drmr to join possessed Zep, Sabbath, Beatles, ritualistic vibe stil, 50+ tunes, dedicth, 310-931-0328
Guit & sngr lead w/Hollywood rehrs sks & drmr for hrd edge, groove orientd matri. Infl Zombie, Alice, Love Bone. 213-962-8981
Guit, 20 yrs exp, sks band or individual doing covers or orig. Infl 70's HR. W msg, 818-382-1920
Guit avail for studio wrk, demos, TV & records. Acous, elec, killer chops, grt feel plyr. All styles, affordable rates. Marona, 310-374-3281
Guit avail for live & studio gigs. Album credits, int'l mag appearacs & airply. 818-985-8601
Guit avail to join/form band. Infl GNR, Pistols, Aero. Winston, 213-876-9656
Guit, infl folk, blues, etc. Mark, 818-762-2084
Guit, exp, sks band or people. Sonic Youth, Velvet Underground, Big Star. 818-752-0885
Guit, no boundaries or limitation. Music is your destiny, lk no further, I'm here. Infl Randy Rhoads, Hendrx, UFO. 818-968-8770
Guit plyr avail. Infl Guy Thunder, Keith Richards, Brian James. W msg, 310-842-6104
Guit plyr avail. Gary, 818-343-9410
Guit sks complete hvy rockin band. Sng orientd & musical. Competent, motivated musicians only. No grunge, thrash, punk, infl Page/Machine, Kings X. 818-783-3953
Guit sks to join/form hvy eclectic, progrsv soufl band w/ infl Zep, VH, Hendrx, Kings X, Rush, A/Chains. Pro sit w/ commitment to success. No drugs. Ron, 310-516-8133
Guit, sngwrtr avail to join/form or totally turn any proj upside down. It's Pearl Jam's world, we just live in it. 213-969-9072
Guit, sngwrtr lkg to join/form hvy rock band. Infl Yngwie, Sykes. New in area from E.coast. Howie, 818-766-0402
Guit, sngwrtr sks musicians or bands w/progrsv infls to collab w/on sng ideas. Infl Rush, Kansas, Fate's, Dream Theater. 818-385-1307
Guit, sngwrtr w/sngs sks lyncst, sngtr to form band. Style over techniq. Jymm, days, 818-962-8707; lv msg, 213-

- 262-2926
Guit w/cntry & pop bckgmd sks affiliation w/band or other muscial components. Paul, 818-358-6863
Guit w/demo, Infl Zep, Tesla, STP, Rush, Skg voc, sngwrtr, bs, drmr, keybdst to collab on proj. Srs & committed, no drugs. Michael, 310-316-1359
Guit w/verstl stnd avail for demos & sessions. No jazz or cntry gigs. Easy going & quick learner. Dave, 818-985-4719
K/A gnt avail w/grt feel for HR or hrd blues rock K/A band w/mnt or signed. Brad, 818-980-4605
Ld gnt avail for hvy, progrsv & modern band stl. Tmspo, gr, image. Miles, 818-752-0535
Ld gnt avail for HM band. Has gd equip, Tmspo, image. Infl Pantera, Metallica, Megadeth, Slayer, Mike, 818-783-5541, 818-865-9550
Ld gnt plyr, 27 yrs exp. lkg for Id bs plyr. Id sngr, drmr to form rock band to do parties & gigs. Infl early British rock, Beatles, Who, Robert, 818-797-4356
Ld gnt, sngwrtr w/orig matri sks to join/form band mixing boogie, rock, blues, soul, etc. Jeff, 818-348-6671
Ld rhythm gnt avail. Infl HM, no BS bands. Nd band into writing sngs, no flakes or wriables. Steve, 213-525-1558
Lefty gnt, raw, aggrsv, prog, visual, ong, lkg to join 2 gnt band w/aggrsv, exciting sound. Hvy gnt, groovin rhythm. Greg, 818-781-1973
Melodic, dedicth pro gnt w/strong bckng vocs & Marshall sound sks hrd htng HR band w/ulps. No thrash or drugs. Joe, 818-787-9220
Melodia-groove gnt, sngwrtr sks audio artists for emotionally, spiritually expressive dance HR w/integrty. Pumpkins, Cure, Kings X, U2. Image is nothing, obey your heart. Tony, 213-413-2377
Open minded gnt, 21, will form/join w/male, fem musicians. Guar, Crash Worshp, various jazz, U2, Parliament, anything catchy, peculiar. 80's joint-87-5656
Pro gnt from NY w/posiive att wtg to join estab hrd, altm/v band. Infl Jellyfish, Kings X, Costello, Zep. Brian, 310-636-1954
Pro HR gnt sks band w/things happening. Hendrx, VH, Sykes, Candlebox, S'Garden, Equip, image. Pros only. Mike, 310-370-9835
Pro rock gnt sks signed, nearly signed or managed band. Extensive live & studio exp. Pro gr, image, att, bckng vocs. Fred, 213-876-9647
Pro rock gnt avail. Lots of maj label albums, 10 yrs tour & recrdng exp, pro gr, xint lks. Pros only, 213-969-4752
Pro session gnt avail for your demo wrk. Jade Perry, 818-281-7574
Pro sng minded, melodic gnt avail for paid tours & records. Infl Danny Coolth, JR, 310-281-6551
Pro world class gnt, sngwrtr w/ox sks signed, nearly signed band. Album credits, nat'l/world tour, versed in all styles & able to learn matri quick. 818-989-0118
Reggae, soca, jazz, rock, gnt, 35, album, tour credits. Expressive, flowing improv. Pros only. Dale Hauskins, 310-696-7120
Scorching 6 string, solid body, flying V viola avail. Nothing on earth sounds like it. Sks srs musicians. All styles except heehaw. Mack, 310-822-7550
Stammim soufl pro gnt w/Les Pauls, Marshalls, vocs, slide, grt lks, grt chops, maj credits & connex sks rock band w/things going on. Doug, 310-799-0782
Townsend, Page, The Edge, etc. 50's to 90's, deep roots, but not retro. Steve, 310-470-7167
Versitl, expressive rock gnt w/sngs, vocs, stage, chops, contemporary lks, sks enterprising sil w/grt plyrs. Michael, 818-993-7002
Versitl plyr avail for paid sts. Appears in Guitar Player & Guitar World mags. Extensive pro exp & credentials. 818-716-0122
Voc & gnt lkg to join/form band. We have groovy sngs.

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9. GUITARISTS WANTED

- 90's rock band sks ld guit w/diversity abil We have mgmt, album, grt sngs & are grt rhythm section Guit plyrs dream - Reed, 818-386-5808
- Acous, elec band sks ld guit to complete band Srs musicians: Infi C Crowes, Toad, Cheryl Crow, STP Jeff, 818-249-8853
- Acous, elec guit wtd by voc, percussnt sngrwtr to form pro, David Burn, k d Lang Patnck 310-395-3822
- Acous, elec guit wtd for org rock band Voc abt a plus Must have knowledge of dynamics Plyr w/feelng 818-842-5119
- Acous, elec, verst, wld soullf guit sought to collab w/ sngr & percussnt based band Infi DCD, Malenal, Mouse Music, Sundays, Nusratullah Suzanne 310-450-8871
- Acous guit wtd/bckgrnd vocs for acous, classic rock trio in SFV Pro only Paid ggs 818-703 7004
- Acous guit wtd for something a little different Vocs a plus Mark 213-656-0480
- Aggrsv guit lead a S Garden STP Peppers Helmet grooving type band Ready to play out now Pro only John, 818-981-6220
- Altrn HR voc w/24 tk studio sks next Slash Page, for sngrwtr, recrdng, touring roadshows xperntl band 818-843-3711
- Black rhythym guit a la Prince wtd for srs funk mob Parliament, funkadic, Hendrix, early Prince 310-372-3208
- As plyr, sngrwtr w/groovy funky, psychid, moody sngs sks soullf rhythym, mature, eclectic guit w/warm vintage sound for org R&R 818-761-2881
- CANDY ASS, LA drag deviant sks ld guit for pro glam rock alrtnv band Must be exp w/active fem Srs only Call 310-652-1152
- Cntry, alrtnv grp ssk attractive fem musicians only Maj industry connex S rvals for rehrls, Mike, 213-960 4378
- Conspicuous drmm who's actually an exp guit who sks mediocre musicians srs abt jmmngn & partying to classic & dancable rock funk metal blues Tony 213-413-2377
- Drmmr sks modern, hvy tuned down chunk monster into semi glam gothic image to form glam thrash industrial grunge h bred 25+ no drugs 213 883 9578
- EIGHT sks guit immed Joe Perry Jimmy Page Estab band w studio time & shows Pro snl Nick 818-508 6820
- FEAR NO EVIL now holding audins for 2nd guit plyr & bst Intense hvy music for 90's Lee 213-882-8169
- Fem guit wtd for dark, hypnic driving alrtnv band No 70's mentality no beginners Call 818 557-7306
- Fem sngr, sngrwtr ssk guit plyr compsr F... ck for immed collab & performace Call 818 377-9914
- GRUM FURRY TONICIE ssk guit for studio demo pro Sound between Pumpkins & R1 M There is pay Srs musicians only Terry 310-285-7774
- Guit, bckup voc wtd for sweet onerit pop folk rock band Must be srs Infi Matthew Sweet Big Star REM Neil Young Tom 818-594-0911
- Guit ntd for textural atmospheric meidc rock to join lem voc, Recrdng, ggs 310-828 3369
- Guit plyr & drmm to join organist, sng & bst Infi Raging Siab Deep Purple Rollins Alex '13-462-0752
- Guit plyr w/vocs wtd for mainstream progrrs rock funk popband Tini exp gd att pro essmental Meidc rhythmic tight intense sounds J V 310-455-4304
- Guit plyr wtd for alrtnv pop rock band w mgmt Pro att & easy to wrk w Call 310-202-0788
- Guit plyr wtd for groove orientd HR band w mgmt Call 818-380-1260
- Guit w/open mind wtd to complete groovin bluesy HR pro w/tnt, image desire & connex Rick, 310-596 1846
- Guit w/sngwtrng abil wtd to form band Infi Pearl Jam Live Zep 23-26 pls Team plyr Jack 310-649-5271
- Guit wtd by sngr sngrwtr to form band Infi Rollins Nick Cave 310-659-3884
- Guit wtd by fem voc, lyrict Infi Pretenders, Police to C Crowes, Cranberries Formng plugged unplugged band No chickens, no babies 818-584 0463
- Guit wtd by hvy rock alrtnv band w pro mgmt to shows for labels immed Lockout rehrls w/Marshall provided Call msg for info 818-407-7909
- Guit wtd, fem Alrtnv, inlf Zep Fleetwood Mac, Tori Amos, Indigo Girls Recrdng & gigging now Dave, 714-589-0595
- Guit wtd for demos & upcoming album pro HR to acous Send tape to 8205 Santa Monica Blvd #1-184 W Hilyud 90046
- Guit wtd for Christian pop rock sngr sngrwtr to gig or collab w/m LA Must have gd morals & grt melody hooks Andrea 619-223-4875
- Guit wtd for alrtnv band w/tm sngr Infi Nirvana Blossoms Breeders Ben or Sylvia 310-455-7000

- Guit wtd for non trendy, non cmrc, punk, funk band Retro glitzer image No demo, new band Grunge, alrtnv freaks nd not apply Call, pager, 310-418-0413, 312-736-6368
- Guit wtd for Suede, Catherine Wheel ngrl Guit Must be dedict & young, under 25 John, 714-846-2912
- Guit wtd for underground pop band w/fem voc Have grt sngs Band located in Santa Barbara Don, 805-685-5090
- Guit wtd, some vocs for haunting sound Infi PJ Harvey, Mazzy Star Srs only Jill, 213-933-4915
- Guit wtd for complete twisted touring act Infi Nick Cave to Rev Horton Heat Steve, 818-994-9325
- Guit wtd, S Garden mts Beatles Indie album, Euro tour No yo cats Scott, 310-397-0589
- Highly evolved drmm & voc mid 20's, frustrated w/ average plyrs ssk guit Stage presence, bckng vocs a plus Rick, 909-595-4354
- Hvy, aggrsv groove band ssk guit w/musicy styles a la Korn, Deaf Tones Huntington Beach area 714-840-2599
- Instrmntl band sks ld rhythym guit (acous emphasis) for 2nd C proj Classical ethnic exp a plus John, 310-837-8467
- Is it fun? If you like plyng gd music & like pizza & inlf by John Spenser, Sonic Youth Velvet Underground Pavement & Superchunk then give Sash a call 714-229-0885
- Japanese guit for nat'l touring prod Org, rock onentd world beat music traditional cultural performces Verst, pro lead wtrn S rvals gd only Pamela 213-467-7249
- Guit wtd, keybrd plyr wtd for cover org band going on tour Vocs a must Dan 818-761-4515
- Ld guit plyr w/strong ld vocs, different style & sound wtd for alrtnv trio w/strong political vices & meidc org matrr, over 25 818-717-9315 805-269-2706
- Ld guit wtd to form new band Infi Tom Petty mts B Crowes No GITS Must be srs 213 463-8963
- Ld guit wtd for theatrical rd rock metal band KISS mts Metallica Willing to do anything to make it 818-508-1205
- Ld sngr, sngrwtr forming org pop, rock band Infi Elmerdeg Blossoms BlowFish U2 100's dedict focs ssk soullf rhythym, mature, eclectic guit w/warm vintage sound for org R&R 818-761-2881
- Meldc & textural guit sought for sng onerit grp Must be skilled w/ fx Infi Lush Sundays Cocteau Twins Judy 805-522-6447
- Naama lkg for guit & other musicians to form new urban dance sound 66 part of uson 310-936-6206
- Nd another guit to share rhythym ld & harmonizing licks in MSG inbiter Chance to join my org pro Dennis 818-761-7173
- New proj nds ld plyr that recognizes rhythym Sng is what's important Infi Alice Zep Cole 818-592-6186
- Pop guit wtd S rvals gd only Steve 310-925-6752
- Pro fem bs & drmm team exp verst guit for upcoming book ngs & recrdng 818 343-3873
- Progrsv HR band nds ld guit Have 2 grt sngrwtrs nd concise, meidc, imrtrcate pwrlf ld guit Live ggs & recrdng Flmzn 818 769-1258
- R&B blues guit w/ urmq style Chops inlf by Albert BB King Jimi Steve Cropper for wrking band wrong & classic sngs Fuzzy 818-881 9888
- Recrdng artist Leigh Cates ssk 2nd guit plyr for blues southern rock band 818 767-2424
- Remember R&R? Aero, Beatles, Bowie Cooper KISS org Post alrtnv HR band ssk guit Shows pending pro #1 Scott 818-506-7130
- SOUL HARVEST, symphonic Christian folk rock pro sks acous elec guit to complete band ELP Elton Zep and Jesus mentality Dedict Christians jn Jonathan 818-349-5463
- U2 Killin' Joeke Jokes Jusnes Alrtnv modern rock band w CD lkg for guit plyr Gd level 310-208-3772 818-919 5967
- Unsigned veteran voc has written rock shows Lkg for skilled spiritual musicians to form band, showcas tour Call for demo Nalim 310-939-9125
- Very HR band ssk 2nd guit for strong pwr pro Sabbath Saints old Chains Chops crunch pro gr trnspos inupt Robert 310-823 3630
- Young, lng hr guit wtd for form progrrs, jagged complex goth metal band Must read music & love spandex Jeff before 7pm, 404-636-1147

10. BASSISTS AVAILABLE

- #1 pro bs stick & upright, w/vocs avail for paid recrdng & live wrk Meldc & driving pop Totally pro Joel 213-851-9036
- Ld class bs plyr Infi Bonnie Raitt Robin Ford 101 9FM Sting 818-344-8306

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We've worked for labels & managed over 20 years. We'll review your demo kit, any offers & give you the career direction you need now. We'll explain the deals: pub, production, demo, indies vs. majors, management & who's best for you.

"Should you sign a pub or label deal first? Can studio spec demo deals hurt you? Should you give up your publishing? How do labels really work? The A&R guy loves you, but is his label best for your music?" We provide full consultation, explain everything, know who you're talking to (or should be) & all the pitfalls before you sign.

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SAS (213) 874-4973

- 20 yrs exp bs plyr, ld vocs avail for paid sits, studio, live, current & classic rock, 140 6 string, SWR gr Brian 818-715-0423
- 28 y/o bst, bad voc & scfl, geek lyrict, lkg to destroy the world by trying to save it, Intrst? Mike, 805-581-2025
- Aggrsv bst, sngr, sngrwtr, 29, with energy stage performance & sound silver business practices sks career minded band offering roommate sit Greg, 619-471-8697
- Alrtnv bst avail to join/form dark, alrtnv pop band Will sit on shows s' if infs are same Smiths, Cure, Echo, U2 Srs call Louie, 310-768-8223
- Avail bst, very verst, imoz jazz, rock, funk & R&B Fretless, fretted Writes, reads, charts, learns fast image, chops, solid grooves. For recrdng & ggs. Joseph, 818-763-8078
- Bs plyr avail Pls fretless, fretless, keybrd & upright bs, all styles Paid ggs pref Mark, 310-391-5223
- Bs plyr lkg for very hvy, 2 guit, sludge band Not always fast Have dedictn, gr, trnspos Infi Helmet, Eyehategod Rick, 310-823-1770
- Bs plyr, rock star, 15+ yrs exp recrdng & MTV credits, grt image, total pop Infi Zep thru Peppers, Sks estab band w/ colseum act Scott, 818-905-8935
- Bs plyr, studio recrdng & live credits 714-543-2691
- Bst avail, Pro, gr team plyr cool image reliable Pay neg Bily, 213-891-3881
- Bst, drmm team avail for live, studio sits All rock styles We have gd, gr trnspos gd alts Chrs, 818-848-4342
- Bst skg to join/form band w/career minded musicians Infi Morphine, Grantly Buffalo, Pearl Jam Keith, 818-995-7947
- Fem bs plyr sks contemporary jazz band or to form band Infi Markus Miller, Crusaders, Miles Davis 213-427-5816
- Fretted, fretless & upright bs, groove orientd, strong bckng vocs mature 30 y or No metal, no HR, no grunge Jeff, 818-292-1514
- Meldc, aggrsv HR bst ssk band a la Rush Dream Theater Lkg for top notch plyrs Jeff 818-985-4002
- Pro bs plyr, short hr, w/prop, exp & trnspos sks complete band w/ grt vocs & sngs Style of Tool Dwayne 818-249 9853
- Pro bs plyr lkg for wrking sit cntry or rock Bobby 909-887-7901
- Pro fem bs & drmm team avail No HM or grunge 818-345 3873
- Pro rock bst avail for session & showcas wrk Maj recrdng credits & tall, young lng hr image Srs pro only pls 818-382-2805
- Seasoned pro bst for hire Pop, jazz R&B, cntry blues Always in pocket & grooving Steve 310-205 0857
- Verst bs plyr jazz reggae groove R&B soft rock dbls on flute & percussn lkg for wrking band or sngr who can plyr guit or keybrds, Hble 818-366-0777
- World class hist, mi touring & recrdng credits strong vocs gd att image sks paid sits or signed band Steve 310-543-6093

10. BASSISTS WANTED

- #1 bst ntd to complete progrrs meidc HR band a la Sabbath Q/Ryche Dream Theater We have mgmt CD & summer tour Mike 818-848-9202
- #1 bst wtd for extremely aggrsv band Pro w/quick style of plyr required for fast technical matrr Demo pending Mike Jim Robert 310-430-3829
- #1A bs plyr laid bck att wtd for HR org band Call 818-716-9060 310 379-9551
- 3c outfit nds bst w/ strong bckng voc abil Nirvana mts Animals mts Kings X mts Alice & Peppers style Uniq different 818 762-8759
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- to your craft Paul, 310-459-5056
- #1 bs plyr wtd for alrtnv band w/CD U2, Killing Joke, Jesus Jones, Gd level 310-208-3772
- A swirling vortex of sludgy hyness in an ugly sonic nightmare Miles Davis, Sabbath, Slooges, Sonic Youth sleep uneasily Edward, 213-469-3044
- #1 bs plyr wtd for org pro Infi Police, Mr Mr, Seal Srs only nd apply 310-306-0648
- #1 bst wtd for estab band shopping for deal w/gigs Infi Stones T Rex, Bowie, James Brown Must have less is more att 213-469-3459
- #1 absolutely must have grt bst Do or die Sngs are too gd to waste If you wnt success, call Tom Morrow's classic rock, Dave, 818-700-8623
- Actions count, If you plyr w/pick, are inspired, not inlf'd, wnt to tour world w/ music for life, call Mike, 213-848-8754
- Aggrsv HR band w/lockout, label intrst & ggs pending sks bs plyr w/prop, gr, chops, trnspos, ec Bob, 818-760-4425
- Aggrsv HR trio w/label intrst & many connex sks hvy, solid male or fem bst a la Chns Novoseic, Michael Star 818-348-5772
- All org band w/xlnt matrr & intrst from several maj labels sks bst a la Petty, C Crowes Rock, 310-371-3232
- Alrtnv hvy org band sks groove orientd bst Have sngs, lockout, ggs pending Dan, 310-301-0305
- Alrtnv org band w/mgmt sks grt & easy to wrk w Infi Pretenders, Janice Jagan, Etheridge Pro att & pls to call 311-202-0788
- Attn bs mising, age 20-30, xlnt chops, pro gr, att, trnspos Trend setter, late 70's inlf'd I found, pls call Dave, 818-363-4954
- Attn bst wtd Hyness created by music, not volume & intence JFU Jeff Buckley, KCRW89 9 Derek 213-662-4677
- BACK ALLEY SALLY, have record deal Must have equip, image dedict, ready to tour Old school sound Nazareth, AC/DC, CCR No flakes 213-460-2825
- Band ssk bs plyr Infi Dylan Beatles REM Miles Davis We have demo, connex etc Chrs, 818-349-2517
- Band sks bs plyr Styles U2 acous, Zep Craig 818-753-0278
- Black & blue sngr sngrwtr sks upright bs & drms for recrdng & showcas Tom Wates, early Billy Joel 213-461-4468
- Black bst a la Bootsy, Larry Graham wtd for srs funk mob Parliament funkadic, Hendrix early Prince 310-372-3208
- BMI publishd pop roc', band w/strong meldc sngs, grt vocs a la Lenox Mariccas industry intrst sks pro pocket bst for ggs, recrdng Cash neg Chrs, 818-348-3733
- Bottom heavy dance inspreidc energye groove merchant required for gifted rock ensemble Punk grt nasty pocket no pick Darryl Jones Tony Levin, Osis 818-510-0118
- Bs plyr ntd for showcasng org rock band w/lem id sngr Mntor bluesy sound Should be soullf & solid At 818-772-2280
- Bs plyr, voc wtd for upcoming tour & club dates Vocs a must Must be solid & dependbl 818 761-4515 818-845-0355
- Bs plyr w/vocs wtd for mainstream progrrs rock funk popband Talen, exp, gd att, present, inlf Meldc, rhythmic, tight, intense sounds J V 310-455-4304

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- Bs plyr wtd for something a little different. Stand up &/or fretless pref. Vocs a plus. Mark, 213-656-0480
- Bs plyr wtd for metallic punk band. Infi Damned, Camps, Mishis. Andy, 213-931-9505
- Bs plyr wtd for atmospheric groove band. Ready to record CD & do upcoming shows. Srs inquires only. Shawn, 213-461-9501; 213-966-6504
- Bs plyr wtd by blues grp. GASOLINE ALLEY. No booze, no drugs. Infi early Beck. Bad Company. Pros only. 213-654-5416
- Bs plyr wtd for orig prp. Infi Tears/Fears, Police, Big Country. Srs only. 310-358-6126
- Bs plyr wtd for org band. Infi Eagles, Big Country, Mr Mr. No liakes. 310-821-7100
- Bs plyr wtd by singr forming org new style cntry band. Andy, 714-840-4821
- Bs plyr wtd for sonically hvy jam band that does more than jam. Must have exp, dedcin, equip, soul. Open to everything from jazz to punk. Jm, 818-782-7746
- Bs plyr wtd for hvy, meldc, aggrsv band. Must be dedcid & able. Infi Crmson, Floyd, Helmet. Brian or Duncan, 818-752-0266
- Bs plyr wtd by estab band for pro sit. Infi S'Garden, Sabbath, Pearl Jam, Hendrix. Jason, 818-840-2768; Sheldon, 818-786-3366
- Bs plyr. Pwr, pop, punk. Wild, freakish youth. 818-972-9710
- Bst &/or drmr for estab music act. Must have pro gr & trnspo. No actors pls. Jeff, 805-520-0943
- Bst ndd for progrsv metal band. Style Sabbath, O' Ryche, Dream Theater. Album in production w/release & tour in early summer. Determination a must. 213-896-1756
- Bst ndd. If you're into music, jn band. No pay, no record deal yet. Newly forming. Infi Badlands, Journey, Aero, Boston. Russ, 213-654-7976
- Bst, sngwtr, singr sks estab pro sit. Steve, 818-994-8928
- Bst sought for meldc rock band. Must be U2, REM, Jane's Russ, 213-654-3191
- Bst w/vocs wtd for rock, funk band w/srs groove. We

- have rehrl spc. Can you dig it? Howard, 310-578-7661
- Bst wtd by fem voc, lyncst. Infi Pretenders, Police to C.Crowes, Cranberries. Forming plugged, unplugged band. No chickens, no babies. 818-584-0463
- Bst wtd for hvy duty R&R extravaganza. New sound w/ energy of AC/DC. Call 212-688-3230; 213-874-0934
- Bst wtd for creatv music, open to interpretation. T40, AC, Noel, 818-780-4524
- Bst wtd for down home blues band. The Delta to Chicago to Texas & beyond. No metal or pinhds. Bubba, lv msg, 818-341-5050
- Bst wtd for cover band. Creatv interpretation of 70's rock, funk to current. Vocs a plus. Funkier the better. Gigs soon. Anthony, 818-587-0575
- Bst wtd to join org meldc trp. Must be srs. Infi Big Star, Sugar, Pavement, Pumpkins, John, 213-650-0825
- Bst wtd to complete aggrsv 4pc HR band. Hvy, meldc a la Pantera, Zombie, Fight, etc. Must lk cool, ply cool, & be cool. We're estab w/indie deal & tour pending. 310-659-0638
- Bst wtd to complete org rock band w/srs label intrst. Must have stage & studio exp & voc abil pref. Gene, 310-376-0915
- CAROLINE'S FIND sks tour ready, srs bs plyr, ready to hit road. HR, altrntv, Jason, 818-906-8920
- Cntry, altrntv grp skg attractive lem musicians only. Maj industry connex. \$ avail for rehrls. Mike, 213-960-4378
- Conspicuous drmr who's actually an exp guit sks medicore musicians, srs about jamming & partving to classic & danceable rock, funk, metal, blues. Tony, 213-413-2377
- CRUELLA D'VILLE sks pr bst a la S'Garden, STP, Helmet, John, 818-981-6220
- Dark, hvy show band, all orig. Dan, 310-459-6951
- Down to earth lntd bst wtd for ambitious org proj. Infi Raitt, Mark Cohn, Van Morrison. Pls no egos or amateurs Derek, 818-766-6075
- Drmr sks dyed hr, semi glam, gothic, theatrcal image plyr for modern sounding, hvy. NIN mts Crew mts Rage. 24+, no drugs. 213-883-9578
- Electrified, hrd rockin, funky, blues, mystical, meldc, earthy, accus, sort of music Joe into endless jams, ongs, covers, bars, cash, fun, pzes. Mike, 310-377-3172
- Estab HR band lkg for young, lntd bst. We have it together, do you have it? If so, call. Eric, 818-566-7117; Yuni, 818-846-8057
- Exp solid grooving bs plyr wtd by American R&R band. Infi Elvis, Mellencamp, etc. Maj connex, lookout studio, etc. 310-828-0979

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- FEAR NO EVIL now holding auditions for 2nd guit plyr & bst. Intense & hvy music for 90's. Lee, 213-882-8169
- Fem bs plyr wtd a la Non Blondes, Zep, Beatles w/srong vocs. No smoking or drugs. N.Hillyard, 818-985-3617
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- Fem bst, voc wtd for hotel, casino & club band. R&B, dance, classic rock. Male, fem members share vocs 310-372-7921
- Fem bst wtd for dark, hypnoic, drving altrntv band. No 70's mentality, no beginners. Call 818-557-7306
- Fem fronted blues rock band sks bs plyr. Have mgmt & label intrst. Call 818-700-3356
- Fem pop, rock duo sks bs plyr for paid gigs. No vocs. Must have trnspo & equip. Margot, 818-793-2262
- Fem mgmt, lemte bst wtd. Bckng vocs, melody minded. Charlatans, Stones, My Valentine, 60/70's groove. Hillyard Jeff, 213-525-1613
- Finger pickin bs plyr w/vocs for org 4 pc rock band. Darryl, 818-543-0926
- Funky fem bs plyr w/voc up to date, contemporary, funky sound, up to date equip. Infi Marcus Miller. For all gtr prp, 213-656-7338
- GRUM FURRY TONGUE sks bs plyr for studio demo prp. Sound between Pumpkins & REM. There is pay. Srs musicians only. Terry, 310-285-7774
- Guit, singr sks bst. Intense adult music, both hvy & serene. Mazzy Star, Church, Doors, Jay, 714-635-5323
- Guit, sngwtr, singr, 26, sks amazing bst, bckng voc to form dynamic, meldc, intellgnt, versil rock band. Have plenty of sngs. No flakes, I'm srs. Scott, 818-848-8853
- Hillyard HR grp w/24 hr rehrl & deal pending sks bst. Infi Zep, Zombie, Love Bone, 213-876-6805
- HR/HM band w/mrny mltis & steady place to rehrls sks bs plyr immed. Brad, 310-672-4544
- Hrd edge, groove onic band w/Hillyard rehrl, sks bst/w/ drive & dedcin. Infi Alan, Zombie, Love Bone, 213-962-8981
- If you dream of UFOs, strange new worlds & HM music, then you & the bs plyr we're lkg for. Ryan, 310-459-0763
- Interstellar bs plyr w/exp nnd for org recrdng, toung artist into Floyd, Hendrix, production, gtr, gtr sngs. Vocs a plus. 213-883-1953
- MAN;S RUIN lkg for bs plyr in altrntv, cntry western swing, rockabilly style band. Must be able to ply upnrght & elec bs & have both. No lng hr. 1940's type image 213-650-2779
- Mature bst wtd for hvy band w/funk feel. Harry, 818-986-4513
- Signed band sks bs plyr w/bckng vocs. Infi Stones, Petty, Crowes, R&R, very 90's. Jason, 310-854-3086; Danny, 818-754-4436
- SOUL HARVEST, symphonic Christian folk rock prp, sks bst to complete band. ELP, Elton, Zep, but Jesus mentality. Dedcid Christians pls. Jonathan, 818-349-5463
- Unlq sounding org band sks spiritually, socially aware, open minded, versil & creatv team plyr. Have demo avail 310-392-0913
- Unsigned veteran voc has written rock opera. Lkg for skilled, spiritual musicians to form band, shows, tour. Call for demo Nalini, 310-839-9125
- Uprgnt & elec bs plyr wtd for 50/60's rockabilly & org music grp. Summer concerts in park. Billy Lemon, 310-643-9892
- Verstl bst w/voc abil nnd for uniq, post altrntv band w/grt sngs. Matt, 818-985-3380
- Very srs metal thrash band nds srs bs plyr w/grt all, trnspo & equip. Metallica, Slayer, Sepultura. No drugs, call now. Dean, 818-990-1332
- We're heading into studio soon & we nd bs plyr w/grt feel, really laying bak or pushing hrd. Vocs plus 818-901-7102

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11. KEYBOARDISTS AVAILABLE

- A tastefully crafty keyboardist, AC & street R&B, pop, R&R oldies, rap. Strong act & showy image. Infi Babyface. Paid gigs only. 909-469-4282
- Keyboardist & bs plyr lkg for plyrs for org band. Infi Police, Mr M & Seal. Srs only. 310-658-6126
- Keyboardist, pianist for hire. Quick reader for studio sits, paying gigs only. Can travel. Lots of pro, 18 yrs plyr mgmt styles. Barry, 818-766-7545
- Keyboardist, programmr avail for studio, demo, arrangmnts. Korg M1, Alan Cubase, R&M Roland, U2, etc. Extensive exp. Etc. 310-208-3772
- Pianist, keyboard plyr avail for all pro sits, large repertoire, xlnt sight reader, equip. Will travel. David Green, 310-399-8584
- Pro accompanist, formerly w/Sarah Vaughan & Joe Williams, avail for singrs prps. Herb Mickman, 818-990-2328
- Totally pro keyboardist. Just bck from Euro tour skg prp touring. T40, dance, jazz, cntry, etc. Soon to be touring bands only. 818-773-9943
- World class keyboardist, sngwtr lkg for pro sits only. Have gtr chops, equip, sngs, image & production skills. Also arrange & program all styles. 909-396-9908

11. KEYBOARDISTS WANTED

- 3rd ear nds keyboardist. Multi faceted progrsv jazz rock. Srsly minded band. Improv, gd ears, passion, groove & dedcin to your craft. Paid. 310-459-5056
- American Indian keyboardist for nat'l toumg prod. Org rock onentid world beat music, traditional cultural perfrmces. Versil. Pro, acting exp. Avail to tour. Pamela Whitman 213-467-7249
- Bckgrnd voc w/keyboard abil for band w/CD released. Team plyr a must w/rehrl time avail. 818-905-1622
- BMMI published pop, rock band w/srong meldc sngs, gtr vocs a la Lennox, Maniacs, industry intrst, sks keyboardist, rhytm gtr for gigs, recrdng. Cash neg. Chns, 818-348-3733
- Cntry, altrntv grp skg attractive fem musicians only. Maj industry connex. 310-392-0913
- Does your music create a mood? Voc, visionary sks keyboardist, sngwtr to coliab for perfrmng altrntv band. Infi DM, new U2, etc. 818-382-7064
- Elec 6 string viola plyr sks keybd, synth plyr for gutless rock band. 310-822-7550
- Funky fem keyboardist of color wtd for all fem band. Nat'l tour w/conscious fem hip hop R&B artist. Prodr on indie label. 213-656-7338
- Keyboardist wtd for dow home blues band. The Delta to Chicago to Texas & beyond. No metal or pinhds. Bubba, lv msg, 818-341-5050
- Keyboardist wtd for creatv music, open to interpretation. T40, AC, Noel, 818-780-4524
- Keyboard plyr w/vocs wtd for mainstream progrsv rock, funk, pop band. Talen, exp, gd alt, pro essential. Meldc, rhythmic, tight, intense sounds. J.V., 310-455-4304
- Keyboard sought by fem grp to form band. Early & psychdc 60's, altrntv 80's. L, 213-656-0787
- Keyboardist wtd for org altrntv pop band a la REM, Sting, Blossoms. Must sing upper range harmonies, be exp & pro. Tom, 310-394-4890
- Keyboardist wtd, some vocs, for haunting sound. Infi PJ Harvey, Mazzy Star, Jill, 213-933-4915
- Ld singr, sngwtr forming org pop rock band skg keyboardist w/100% dedcin, focused, drug free. Infi old Billy Joel, Blossoms, Bryan Adams, Mark, 213-469-7185
- Must have knowledge of gospel & rhythmic & soul. Old school 60/70's feel w/modern, percussive sampling abils. Fem prof. Rick Dunbar, 213-738-7167
- Nalma lkg for fem keyboardist & other musicians to form new urban dance sound. Be part of vision. 310-936-6206
- Singer, sngwtr sks keyboardist to form srs new jazz band. Infi Sade, Miles Davis, Harry Connick Jr, David, 213-565-3793
- Sk exp fem keyboardist. Singing abl a plus. I'm superb lyricist, mldly strong, pop, soft rock, etc. Sk commerted partnership for demo. Sean, 213-653-8782
- Synth nnd to form electrnc music band for live ply. Styles Tangerine Dream, the Orb, etc. Pros only. Dean, 310-829-7293

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12. VOCALISTS AVAILABLE

*20 y/o fem voc sks to front all fem band No exp, but a lot of guts & integrity. Relocating in May from Illinois 618-564-3006

*24 y/o aggrsv singr, guit plyr lkg to join/form band Infil C Trick, S'P, Pumpkins, Police, B'naz 213-728-6953

*AA fem voc avail for classic rock ggging band 818-771-7733

*Aggrsv voc w/sane vocs & image sks aggression & sound of A/Chains, Nirvana, S'Garden to Metallica type act 818-380-3401

*Altrntv & pop male singr avail for recrdngs & demos. Verstl, exp a last joun, 818-345-4423

*Are you a song orientd band that can actually write? Nd verstl, emolve singr w/something to say? Have all other ingredients? Paul, 213-467-5413

*Attn platinum, HR male voc, 13 yrs exp, sks top tint only to form/join band. Old GNR, Skynyrd Zep, Humble No 80's 818-843-3711

*Black fem & male w/pwrl bkgrnd vocs, xint blends, depend. pref R&R, but open to all. Srs callers only 818-506-4799

*Exp fem ld & bkcup singr, also trumpet plyr, sks wrking ssts. Rock pop funk, T40, etc Pro only 310-281 8630

*Exp fem ld singr lkg for estab HR band Lisa, 805-257-7997

*Exp fem singr, sngwrtr lkg for musicians in folk, rock ven for immed collab & perfomce 818 377-9914

*Exp male voc, Jarreau, Benson type, avail for recrdng proj. Skg musicians to form pop R&B or jazz band w/cover tunes. Philip, 310-397-4799

*Exp voc lkg to form/join aggrsv blues rock band Jeff, 310-214-9878

*Fem singr, dancer sks prodr w/studio access Funky dance style & ballads Maj recrd labels intrsd 310-281-7174

*Fem singr w/strong vox avail for session wrk Amber, 310-457-8389

*Fem voc avail for sessions, demos & showcs Lds & bkgrnds. Tape avail, Jennifer, 818-769-7198

*Fem voc, lyrncst avail. Infil Pretenders, Polco to C Crowses, Cranberries. Forming plugged, unplugged band No chickens, no babies Pasadena Blue 818-584-0463

*Fem w/cntry vox sks lem altrntv musicians to form cntry, pop, altrntv, techno band 818-380-3482

*Frontm wistar pwr lkg for band w/brains, brawn & brilliance Infil Hendrix, Zep, Beatles Must be grt tint Joe, PO Box 1272, Hilywd, CA, 90078

*HB, Hilywd area lkg for bst & drmr for Nirvana type band. Self multigenr Must be willing to ply 3-5 times per wk, dedictd. Scott, 714-969-6691

*HR blues singr, lyrncst sng to join/form gnt orientd rock band. No projg spts. Zep, SRV, Paul Rogers, B Crowses, 818-763-1556

*Hypnotic young frontm w/cnnext sks dynamic pwr generator that can catress a face or crush a skull depending on mood. Reality only, Infil C Crowses, Tool Alex, 310-477-0917

*Incredble fem ld voc, singr all types of music, avail to do studio wrk, demo wrk Very neat, pwrl voc. Ginger, 310-275-6372

*Jazz, soul, R&B, funk I do it all & do it well! If you re on srs tip of music, call, Nacia, 310-478-4312

*Ld or bkgrnd vocs avail. Altrntv or blues Steve, 310-281-1856

*Linda Benson, 5717 Corsa Avenue, Westlake, CA, 91362. Grt vocs avail for blend of R&B & cntry tunes a la Bonnie Raitt. Send tape

*Male baritone, tenor avail for club wrk, jingles or sessions. Ron Love, 213-504-3700

*Male pop singr avail for demos, jngles & session wrk. Exp tint, most styles covered. When you nd real singr, call me, Steven, 213-876-3703

*Male tenor voc, pop exp, most style, avail for lds, bkups.

sessions, demos, gigs JR, 818-884-2146

*Male voc, strong raspy tone, quality on tune, Rock, cntry or blues. Avail for all ssts Neil, 818-766-7209

*Plucky fem voc sks altrntv band, Infil Zuesse, Blondie, Psychedelic Furs, B52s, Missing Persons 310-471-1827

*Singr, lyrncst, no gigs, sks compsr for completed lyrics Cntry R&R etc Will write for your melodies & help promote Cara, 818-785-5691

*Singr, sngwrtr, guit plyr, been sheltered for 2 yrs writing sngs, time to interact Drrms, bsts apply Pts call the twilight phone. Randy, 310-815-9892

*Tintd fem voc sks bluesy, folk, rock, cntry a la C Crowses Neil Young. Dead, 310-201-9204

*Voc avail, 29yrs, to join/form band w/authentic absolute, unflinching, steadfast, spiritual conviction No pros U2, Pearl Jam Dan 213-462-3583

*Voc avail to form/join metallic, hilbily, punk band w/pop sensibilities Infil Cash Williams, Misfits Damned 213-463-5735

*Voc, frontm, strong vox w/stamina, stage energy a la Tool, Helmet, Quicksand, Pumpkins Start or join band No waste cases Srs only David, 818-761-7795

*Voc lkg for eclectic band Very Euro sound Infil David Eurn, Gabriel, Jack Bruce Dbl on percusson Pro only Patrick, 310-395-3822

*Voc sks modern trio for showscng You provide 2 rehrls plus spc per gig I provide S150 Intrsd? 818-451-4304

*Young, black fem singr, lyrncst sks mgr, prodr w/strong music connx for recrd deal Pts no B/S Tamiko 213-845-9036, 213-845-9974

*Young frontm sks visionary, spiritual musicians to translate psychdc emotions, sex, love, hate, wonder to create outlandishly creatv music Devon, 310-476-5328

12. VOCALISTS WANTED

*#1 pro male voc wtd to complete altrntv rock band. Label intrst protream Rehrls & indie album in wrks Infil U2, NIN, Depeche, 213-461-1753

*A voc ndd now for orgn HR band w/killer matr, PA, studio & exp. Call for more info Srs only 714-850-9944

*A1 pwrl, emotional male voc for melcd, diverse blues infl rock band. Hvy to acous. Gd range & creatv. Infil Zep, Floyd 310-837-2533

*Abominable guit sks voc for collab on orig 4 pc HR band 818-905-4506

*All gnt pop rock band forming now Prodr, BMJ pubshr w/Long Beach studio sks multi tintd fem singrs & musicians Chan Van, 213-739-4824

*ALTERNATE FAITH nds strong bkng voc Urgent! Pref dbls on something Upcoming gigs CD, rehrls spc. Very happening proj, Reliable & cool voc only. Faith, 818-840-0650

*Altrntv rock singr for band w/melcd intrst, No screamers or weak vox wimps Can you belt w/passion, nuance & commit to grness? 213-969-4093

*American Indian voc for nat'l touring proj. Org rock orientd world beat music, traditional cultural performances

Verstl, Pro, acting exp. Avail to tour Pamela Whitman 213-467-7249

*Are you a star? Verstl, dynamic, growing & aggrsv ensemble style band w/grt sngs sks melcd sngr a la Glen from Toad 310-636-1108

*Are you a fem singr lkg for R&B, pop tunes? BMI sngwrtr, Larry, 818-700-0677

*Attr black vocs, 20-30, wtd by male voc grp w/maj recrd deal Director, Boys/Men, Babyface Srs only Steve 818-716-1288

*Attractive fem voc for hire Demos, recrdngs, sessions, album proj, etc. Music styles pop, R&B, T40, gospel, funk, jazz Bckup & lid Tara Word, 213-756-8416

*Bkgrnd voc ndd, fem/male, for studio proj. 310-302-1152

*Bkgrnd voc w/keybrd abtl for band w/CD released Team plyr a must w/rehrls time avail 818-905-1622

*Black fem singr wtd for melow show Diana Ross sound alike fem singr 213-658-9670

*Blonde Hawaiian male voc, Chuck, State of Mind, wtd for extended gig Kim Geraci, 808-737-6376

*Chinese language fem voc & or lyrncst for collab on altrntv rock sng for film soundtrack Infil Inigma, Paul, 818-893-1346

*Creatv Asian guit, sngwrtr sks pwrl voc to estab new proj/wr melcd HR band Infil Q'Ryche, early Pnest Pro only Howe, 213-353-4773

*DAMONCAIN, voc wtd DTK, melcd metal Pro sil 213-891-3881

*Dark, hvy modern rock band w/noisy, psychdc edge & rd sngs sks voc for gigs, recrdng & video 818-769-9327

*Extremely tight trio sk pwrl dynamic ld voc, guit plyr for HM band Infil Pantera Megadeath, Zig, 310-214-3313

*Fem lyrncst wtd to join guit & bs inpaint artistic expression Cane, liv msg, 310-399-7329

*Fem Marr skg lem Morrissey Terry, 310-474-6072

*Fem singr ndd for recrdng We have gigs & may label intrst Infil Cocteau Twins, Cranberries, Veruka Salt, Breeders Chadwick, 310-306-6160

*Fem singr wtd for OC altrntv band, under 30 y/o Infil Cranberries, Sarah McLoughlin, PJ Harvey Srs only Call between 6-10pm, Chris, 714-630-1173

*Fem voc, under 25, lng hr, attractive image, wtd for org

70's infl'd funk rock proj Early Prince, Parliament, funk/dc, Zep 310-372-3208

*Fem voc w/soul, blues, gospel, R&B style & rock roots wtd. Orig matr Have mgmt, studio time, demo avail. Poished pros only Dan, 310-273-8882

*Fem voc wtd by pop punk band a la Avengers, Elastica, Patti Smith Must be recrdng & dedictd Pts call 213-303-0158

*Fem voc wtd for recrdng session HR style Paid sil Anthony, 818-786-1280

*Fem voc wtd Org, creatv, sexy & verstl R&B, jazz, gospel, blues & rock styles. Pro recrdng & ggging 213-735-6221

*Fem voc wtd Young, blonde, glam rocker to front hot T40, org band Infil Benatar, Madonna, Cindy Lauper Video & movie proj for lun & S Shawn, 818-776-0031

*Forming 4 man acappella grp, 18-24 Perfom cover sngs, ie Boys/Men & songs for fun & S Shawn, 818-776-0031

*Guit, sngwrtr w/sngs sks lyrncst, sngtr to form band Style over techniq Jymm, days, 818-962-8707, lv msg, 213-962-2926

*Guit w/sngs sks to form partnership w/male voc, lyrncst Infil Stones, Petty, Ethendge, Steve Earl, Arc Angels Row, bluesy vox ndd Mike, 213-939-7761

*Harmony, bckup voc ndd Creatv entertainer for maj league recrdng & touring. Sky hangs w/Sade on Gabriel's yacht David, 310-441-1363

*HR, Estab proj sks ld singr Infil Pantera, Rage/Machine, S'Garden Recrdng plans & upcoming shows. Valley area Brian, 818-383-1909

*Ld guit sks rassy edgwd voc & musicians for HR, blues infl'd band Pros only Pola, 213-650-7257

*Ld guit, sngwrtr w/orig matr sks voc to join/form band mixing boogie, rock, blues, soul, etc. Jeff, 818-348-6671

*Ld voc wtd for groove orientd HR band w/mgmt. Call 818-300-1260

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 •32/y/o drmr & voc lkg for grt cover band w/paying gigs If it don't pay, don't call. Jim, 714-897-4698
 •All pro drmr avail. Hrd hgtg, in the pocket & verst! Toured the world, recorded several maj albums Sks band w feet Paid sats only pls. 805-525-4126
 •Articulate drmr sks paid sit w/currently gigging dance, T40, rock, blues, R&B, funk or disco band 14 yrs exp Dave, 310-224-1191
 •Conspicuous drmr who's actually an exp gut sks mediocre musicians, srs about gaming & partying in classic & dancible rock, funk, metal, blues Tony, 213-413-2377
 •Drmr & gut to form possessed Zep, Sabbath, Beatles, nuaistic vibe sit 50+ tunes, deditcn 310-931-0328
 •Drmr, 25, sks musicians or proj Infl Drowned Dead/Dance Industrial w/percussn infls Travis, 818-796-4273
 •Drmr, 27, w/vocs, sks 2 for linc, org variety band w/sngs & house Firehouse, Meat Puppets, Violent Femmes, Sonic Youth Tom Kemper, 619-433-4831
 •Drmr avail for recrdng, touring, shows s all styles Pro

equip, image & att Pay prof & totally neg Dan Dodd, 213-968-2588
 •Drmr avail for blues, classic rock, T40 or csl wrk. 18 yrs exp, quick study Pro only Phil, 310-925-3446
 •Drmr avail for demo, gigs, proj, any sit, 18 yrs of plyg exp Infl funk, jazz, fusion, Latin, classc 310-839-2702
 •Drmr avail for wrking cover band Energetic, anything but cntry Jason, 818-907-0847
 •Drmr avail: Fusion, funk, Latin, jazz, R&B, rock Infl many Touring, recrdng exp Avail for recrdng session, tours & club wrk 818-789-8342
 •Drmr lkg to join 3 or 4 pc band Infl Breeders, Catherine Wheel, Cranberries, Suede, Pixies, Sonic Youth Under 28 pls 818-856-1001
 •Drmr sks anything goes band a la funk, jazz, Alcan Inbal rhythmic, rhythms w/psycotic edge. Must have open mnds Jay, 818-997-8158
 •Drmr sks gut into blues, Hound Dog Taylor, Elmore James, to form wrking sit 213-463-1922
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•Exp drmr, ld voc, sks orig proj Hvy on musiclity, mldy, vocs a la Journey, Toy Matinee, Steely, 1st tenor, responsible, reliable, pro Jay, 805-254-4546
 •Exp drmr, solid, reliable, sks wrking sit Blues, rock, R&B, oldies or cntry Travel or relocation ok 213-427-8298
 •Fast drmr lkg for full band only Into HM or HR No punk, no altmrv Bill, 818-352-2365
 •Fresh magical drmr, magical sound, open minded, Classic rock roots modernized, Tour & studio exp Sks magical, gd business orientd band 310-416-1036
 •Groove drmr lkg for adult contemporary proj Dave, 818-763-7608
 •Hrd hgtg drmr sks hvy aggrsv band Infl Zep, S'Garden, COC Jimmy, 818-763-1556

•Jazz fusion drmr lkg for jazz fusion plyrs Marty, 818-566-4940
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•Noisy punk rock drmr for band set to tour w/indie deal. Surfer or snowboarder only. 818-557-1365

•One drmr sks grp or musicians to make one sound w/ Infi Aero, Beatles, Mr Big, Metallica. Let's push the envelope. Andrew, 818-445-5134

•Percussant, East mts West, pro tabla plyr, dbls on congas, bs, flute. Lxg for band w/altmvt sound. Srs only. Hubsie, 818-368-0777

•Pro drmr, percussant avail for recrdng, touring. Paid only. Paul, 818-786-4468

•Pro male drmr, 27 y/o, 20 yrs exp, Sonar dbl bs, ing hr image. Infi Peart, Portnoi, Copeland, Smith, For pro sists. Andy, 818-772-6907

•Studio drmr building resume. Will do you recrdng prjcs for gas \$, All styles, proficient w/ckit trks. Xint equip. Brian, 818-919-5967

•Well seasoned, ld vocs, sks steady wrking stl, 2-4 nights. Orig prj, csts, 240 prf, 1st tenor. Dedicid, reliable, responsible pro. Jay, 818-764-0229

13. DRUMMERS WANTED

•#0 drmr wtd for hi energy altmvt grp. Hrd wrking, team plyr. Development deal w/A&M, gigs, rehsl. 213-655-4346

•#1 aggrv drmr wtd for loud, hvyr rock band. Must have dbl bs, pro att, ing hr image. 714-841-6468

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•#1 funk world beat ldr w/wrnt drmr for creatv trio w/tones, studio & gigs. Under 30 & willing to ply hrd. Jonathan, 213-994-9133

•#1 time keeping madman ndd for estab local band w/ indie 12 sng LPs. Must be thnd, glam, straight ing hr required. 213-960-5184

•#2 Ace drmr, lncst wtd by sngwrtr for collab. Lv msg, 310-288-6500

•Acous, elec band sks drmr to complete band. Srs musicians. Infi C.Crowes, Toad, Cheryl Crow, STP, Jeff, 818-249-8853

•Altmtv HR fusion style drmr ndd for band recrdng CD. Pro abl only. Must wrnt recrdng contrct & be able to ply out. Pete, 818-782-8762

•Are there any funky fem drmr out there? If so, call. Pete, 213-665-2072

•Are you David Grohl's brother or sister? Altmtv band w/ grt sngs, lockout, gigs, tint. Pro att a la Breeders, Nirvana, Green Day, Veruka, only different. 213-663-0779; 310-531-4795

•BACK ALLEY SALLY, have record deal. Must have equip, image, dedicid, ready to tour. Old school sound. Nazareth, AC/DC, CCR. No flakes. 213-460-2825

•Beginning band skg drmr. Infi Doors, Sabbath, U2, Hendrix. Beginning drms ok, but all welcome. No flakes. Tony, 310-575-4012

•Brush plyr wtd for altmvt trno. Grt sngs for gigs, recrdng. John, 213-385-8553

•Bst & guit lkg for drmr for beginning band. Infi Doors, Zep, Hendrix. 818-377-9714

•Bst, singr, sngwrtr w/groovy, funky, psychdc, moody sngs sks soufl, rhythmic, mature, eclectic drmr for orig rock band. 818-761-2881

•Cntry drmr only nnd apply for pro cntry band. Must have

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•Complete w/rt sngs, jst nnd us a drmr. Swampy blues w/ouch of cntry. Raging Slab mts Marian Faithful. Ben, 818-965-7827

•Drmr &/or bs plyr for estab rock grp. Siamese twins prf, small petok. Must have prgr. Srs inquires only. Jeff, 805-520-0943

•Drmr desired. Orig pop rock. Infi Tears/Fears, Copeland, Phil Collins. Srs only. 310-358-6128

•Drmr for altmvt, college radio rock band. Must be eclectic, but a rocker at heart. Team plyrs only, no egos or kid att. Sayne, 818-794-8143

•Drmr for pop punk band w/label deal & mgmt. 1st CD out. Must be ready to tour immed. Chris Wilson, 805-453-2354

•Drmr for punk band. Infi Fugazi. Glendale area. Phil, 818-951-1429

•Drmr, image unimprnt, bud groove w/allong HR, bluesy, altmvt band is. No drug addicts, flakes. Commitment a must. 818-985-7010

•Drmr nnd for showcvs sng orig R&R band w/fem singr. Pwrl & tastef, hrd wrk. Mldc music w/bluesy feel. 310-283-3384

•Drmr nnd for folk based rock band. Paying cover gigs & orig showcs's. Let's enjoy jamming. Infi Dead, Fish, Van Morrison. Scott, 310-837-6206

•Drmr nnd for estab, hvyr altmvt rock band. Must know odd time & be able to groove. Ndd for gigs & recrdng. Exp only. Enc, 818-380-7185

•Drmr nnd for record to be released on indie label. Infi Bad Religion, Rage/Machine, Clash. Tool. 818-894-7599

•Drmr wtd by hvyr aggrsv groove band in HB. Music styles of Korn, Downset, Def Tones. 714-840-2599

•Drmr wtd by hvyr rock, altmvt band w/pro mgmt to showcs for labels immed. Lockout rehsl w/drm kit provided. Call msg for info. 810-407-7909

•Drmr wtd by guit plyr to form hvyr aggrsv rock band. Around 24 y/o, Louis, 818-752-2769

•Drmr wtd by estab band for pro sit. Infi S'Garden, Sabbath, Pearl Jam, Hendrix, Jason, 818-840-2768; Sheldon, 818-786-3366

•Drmr wtd for mldc rock band a la REM, U2, Jane's, Russ. 213-654-3191

•Drmr wtd for altmvt pop rock band w/mgmt. Pro att & easy to wrk w/. Call 310-202-0769

•Drmr wtd for estab band, THE BIG PICTURE, w/Keith Richards lawyer, gigs, intrst & recrdng. Solid, exp plyrs only. Crowley, Kraziv, James Brown. 213-469-3459

•Drmr wtd for orig, hrdcore band. Must be exp, have equip. Jason, 310-271-0658; Anna, 213-874-8054

•Drmr wtd for demcs & upcoming album prj, HR to acous. Send tape to 8205 Santa Monica Blvd, #1-184, W.Hillywd, 90046

•Drmr wtd for org pr. Infi Big Country, Eagles, Phil Collins. 310-306-0648

•Drmr wtd for altmvt band w/fem singr. Infi Nirvana, Blossoms, Breeders, Ben or Sylvia, 310-455-7000

•Drmr wtd for non trendy, non cmrcl, punk, funk band. Retro glitzer image. No demo, new band. Grunge, altmvt

freaks nnd not apply. Call, pager, 310-418-0413; 312-736-6368

•Drmr wtd for estab band. Infi Pumpkins, Veruka Salt, Hole. Equip & impsd a must. 21-30, srs only. Minnie, 818-966-7288

•Drmr wtd immed for southern blues rock band. Solid single kck. We have shows, label possibilities & mgmt. Kevin, 310-454-3883

•Drmr wtd, male/fem, a la Lush, Blur, Echobelly, Elastica, Pale Saints, Patric, 213-255-9220

•Drmr wtd to join org mldc trio. Must be srs. Infi Big Star, Sugar, Pavement, Pumpkins, John, 213-650-0825

•Drmr wtd, Must sing. Infi Record & Euro summer tour. No yo cats. Wrntsr intrsd in life long collab. Scott, 310-397-0589

•Drmr wtd. Nnd studio time keeper, dbl kck, for MSG tribute. Dennis, 818-761-7173

•Drmr wtd. Orig music. Infi Santana, Peppers, War, Tower/Power. Must be committed, studio in W.L.A. Ernest, for demo, 818-429-0604; Mike, 310-308-7146

•Drmr wtd. Srs & reliable, artistic pocket plyr for hrd edge folk rock. All orig, sng orientd tunes. Barbara Tanner, 818-776-0319

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•Hdtd trio nnd unq, solid tempo drmr. Dark, mldc, altmvt pop w/soul. No infts. Connected & srs. Jennifer, 213-463-8434

•Fem drmr wtd by poppish punk band a la Elastica, Patty Smith, Avengers. 213-303-0158

•Fem pop, rock duo sks drmr for paid gigs. No vocs. Must have imps & equip. Margot, 818-792-2262

•Funk drmr wtd to get w/funk, hip hop, Zep style w/ psychdc, trbal & industrial overtones. 310-358-6497

•Groove orientd drmr nnd for showcs's for artist w/ finished CD. Infi Steely, Dead, Allman Brothers. Lee, 818-712-0838

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•HR/HM band w/many infts & steady place to rehrls sks drmr into same. Brad, 310-672-4544

•Hrd edge, groove orientd band w/Hillywd rehrls, sks drmr w/drive & dedicin. Infi Alice, Zombie, Love Bone. 213-962-8981

•Light & hvyr. Bonham & Bruford. Gentle foreply & hrd sex. If you ply drms like this, call. 818-536-5372

•Melod-groove guit, sngwrtr sks audio artists for emotionally, spiritually expressive dance HR w/integnty. Pumpkins, Cure, Kings X, U2. Image is nothing, obey your heart. Tony, 213-413-2377

•Metal band sks hvyr, solid, dbl bs drmr. Sabbath to Slayer. Steve, 818-352-7333

•Naime lkg for fem percussant & other musicians to form new urban dance sound. Be part of vision. 310-936-6206

•New prj nnd aggrsv time keeper w/aid bck att. No egos, no drugs, no B/S. It's time to ply. Cole, 818-592-6186

•Orig sngs sks drms. Srs prj, timing, gr, exp, versatilty, gd feel for sngs. Infi melody, personality, presence, gd sngs, not too hvyr. Anthony, 818-792-5124

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- Pop dmr wtd. Srs for gd only. Steve, 310-925-6752
- Pro dmr & bst wtd by gnt to join/form creatv orig HR band Kings X, Theater, Aero Your sngs, my sngs Joe, 818-787-9220
- Pro plys, majcredits, forming HR, altnrtnv bnd Skg dmr to be band member. Creatv, dynamic soul, some odd times. Jay, 310-414-8897
- Progrsv gnt, bs, keybrd tno sks Pearl, Buford, Porfnoc nmr dmr. We blend conceptual, cmrcrl, strng, funky prognt. srs Pro at pis. 818-761-0195
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- Rhythm machine, dmr, percussnst wtd. Light, in the pocket, w/loose w/sls & sngls. No hrd httrs, soufl & funky only. Rick Dunbar, 213-738-7167
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- Unit, orig rock band immed required srs, detail orient musician. Audit info, call. Todd, lv msg, 310-368-2921
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- Sax, 50 y/o, avail for jazz jammin' or gigs. Jazz only. Call for demo. Hector, 818-339-6571
- Sax, flute plyr avail for studio & pro wrk of any kind. All styles, No unpaid showcs's. Maurice, 213-662-3642

14. HORNS WANTED

- CD proj sks pro horn section, paid sit. Send demo to Devon Glenn, 1423 14th St., Unit D Santa Monica CA, 90404
- Sng, sngwrtr sks sax, trumpet to form srs new jazz band. Infl Sade, Miles Davis, Harry Connick Jr. David, 213-565-3783

15. SPECIALTIES

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- Attn sngs & sngwrtrs. Verstl pro gnt avail for your demos. Wrk fast, easy going & vry verstl sound. Dave, 818-985-4719
- Attn sngwrtrs. Pro gnt, bst, collab, willing to ply all instrmnts including seqncd drms on your sngwrtr demos. Jade Perry, 818-281-7574
- BMI wrtr, keybrst w/recrdng studio nds brilliant lyrics, sngs. Rock, pop. Infl Sting, Crowded House, Seal, R&B, funk. Infl Janet Jackson, Babyface, David, 818-883-2924
- Electronically minded sngwrtr, keybrst sought by voc, visionary to collab for forming altnrtnv band. Infl DM, new U2, etc. 818-382-7064
- Exp ld voc, BMI sngwrtr w/film & TV credits, sks gnt, voc for collab & perfmg. 818-352-2513
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