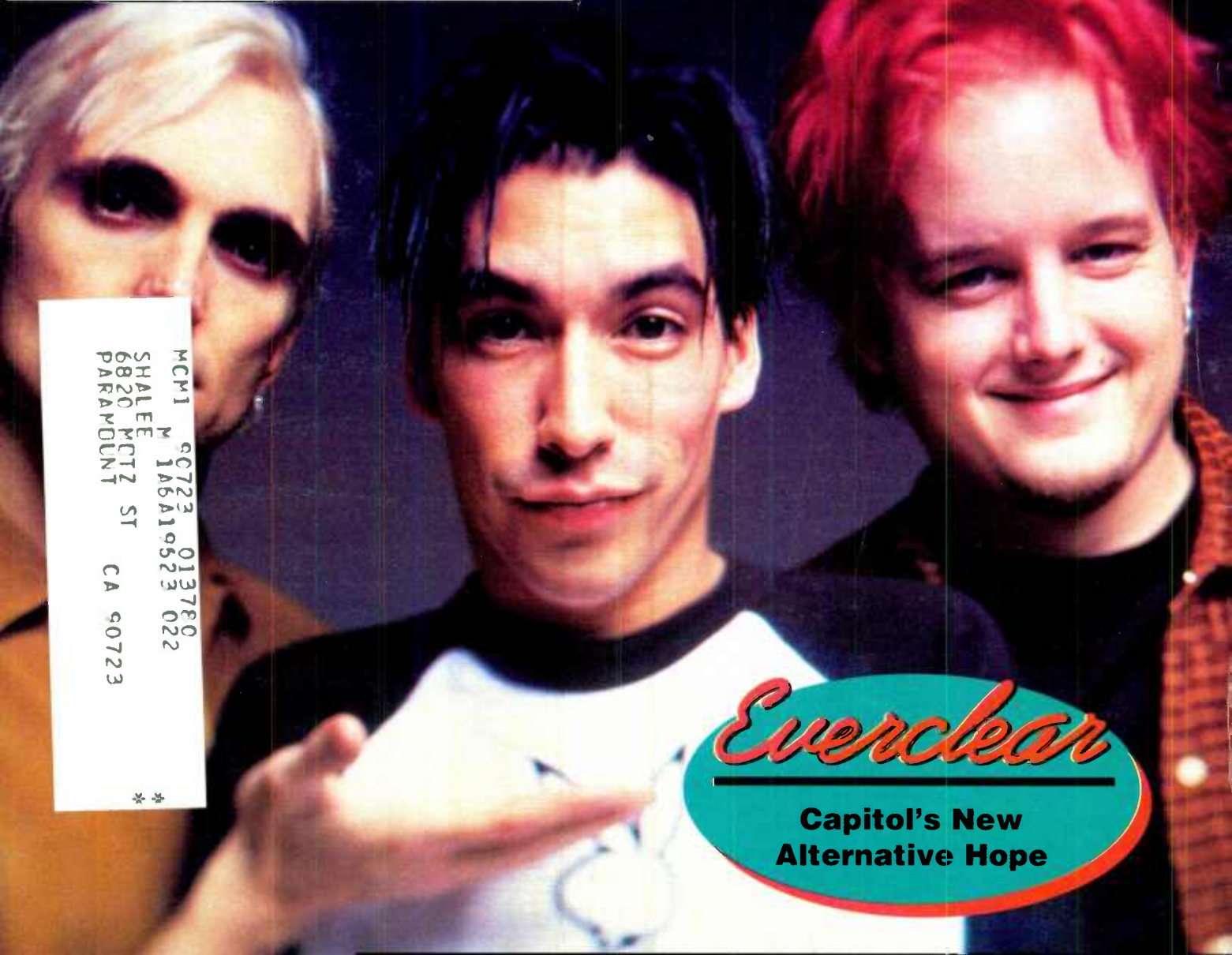


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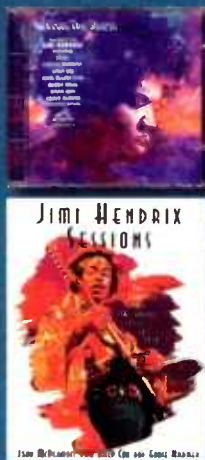
# INSTEAD OF BRAGGING ABOUT OUR 8•BUS CONSOLE AGAIN, WE THOUGHT WE'D BRAG ABOUT EDDIE KRAMER BRAGGING ABOUT OUR 8•BUS.

Okay, bragging is too strong a word. But we are very proud when one of the most important, rule-breaking, producers in recording history has become a Mackie 8•Bus fan.

After all, Eddie Kramer's role in the making of popular music has changed its sound forever<sup>1</sup>. His recipe? "Make a record unlike anything that's ever been heard." So, while other engineers in London were churning out England's formula Pop of the Day, Eddie Kramer was across the console from a strangely-dressed young man from Seattle named Jimi Hendrix. Together, they broke practically every

sonic and musical rule in sight. The result was an aural legacy of such originality that it still sounds amazing — even revolutionary — a quarter century later.

Eddie hasn't gotten any more conservative over the years. So it's not surprising that a man with Kramer's receptiveness to change would add a 32•8 to his creative arsenal. A mixing console that costs hundreds of thousands less than those he's worked on for most of his awe-inspiring career.



Sample Eddie's latest work on "In From The Storm."

**REACTION**  
a brilliant orchestral homage to Hendrix with an astonishing array of some of the best players in the world. Leave it to Eddie to break more rules. (Net surfers should check out the **RCA VICTOR** Web Page @ <http://rcavictor.com>.) For a great read, pick up the *Jimi Hendrix Sessions* book by John McDermott with Billy Cox and Eddie Kramer (Little Brown), and on video, *Adventures In Modern Recording* (available from Mix Bookshelf, 510-653-3307).



1. Including Hendrix, Led Zeppelin, Kiss, Buddy Guy, and more recently, his work with other Mackie mixer owners: Sting, David Abbruzzese, Vinnie Colaiuta, Stanley Clarke, Tony Williams, Steve Vai, and Carlos Santana.
2. He hates the location of the 8•Bus talkback button.
3. According to Eddie, Eric Shenkman (Spin Doctors), Little Red Wagon Mobile Recording Studio, Bootsy Collins and John McEnroe have purchased 8•Bus consoles at his urging.

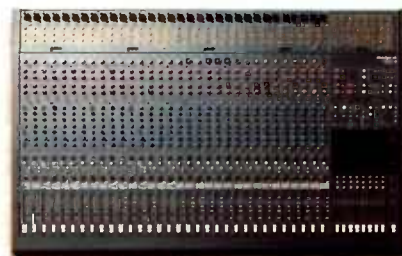


A console he says he likes for its "...sweet EQ, dynamic range, and cleanness."

Eddie wanted to do more than just take advantage of the creative and lifestyle options afforded by the project studio revolution. He also wanted to help DRIVE it. So a year ago, we agreed to lend Eddie a 32•8 in return for his feedback. Since then, we've learned Eddie is not shy about expressing his opinions. Luckily they're mostly good<sup>2</sup>.

And Eddie Kramer recommends Mackie consoles to his associates, too<sup>3</sup>. In these cynical times (when pop stars accept millions to "endorse" products they admit later to having never tried), we at Mackie Designs think that's the only kind of "endorsement" worth having.

If you're in the market for a serious but affordable mixer, we hope you'll take a close look at the only 8•bus console Eddie Kramer says is worth having.



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Member



# FEATURES



## 22 EVERCLEAR

This alternative Capitol act is making waves on the mainstream charts on the strength of their latest opus, *Sparkle And Fade*, and its alternative hit, "Santa Monica." We speak with leader Art Alexakis about the band's indie road to success and (in our A&R Report section) the band's A&R man, Perry Watts-Russell.

By Traci E



## 24 PRODUCERS ROUNDTABLE

As another installment in our Roundtable series, *Music Connection* asked five leading producers questions regarding the craft of producing records, including the pros and cons of recent technological advancements, their favorite pieces of equipment, their favorite project and artists they'd like to work with.

By Pat Kramer

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## FEEDBACK

### King Mancini

Dear MC:

We're writing to let your readers know about a couple of experiences we've had recently with two area rock clubs, one of which was very disappointing while the other was wonderful.

We are a local country rock group in the process of putting together a polished and professional promo package for record industry review.

First, the bad. On December 3rd, we were scheduled to shoot a video at a premier rock club in the San Fernando Valley, i.e. as advertised, "The Club of Choice..."

We spoke with the owner on four separate occasions to confirm the date and time. It was important to us to verify this since we had made arrangements with over sixty people, including a choreographer, an award-winning videographer, lighting/sound personnel and a line dancing troupe. Much expense was incurred. The choreographer was flown in from Seattle and videographer was paid in advance.

In addition, over forty people gave up their Sunday to help us by being a part of the video. We arrived early and waited...and waited...and waited some more for a total of over two hours past the agreed upon time. We made several calls trying to locate the owner, i.e. the "musician's friend," but to no avail.

Finally, when it became painfully obvious that he had no intention of showing up, we took a snapshot of the group, thanked them for their support and sent them home. The next morning, we contacted said "musician's friend" and he admitted that he just plain forgot!

Hard to imagine a businessman like myself would forget about the substantial rental fee he was charg-

ing us that could have been in his pocket. All told, it cost us several hundred dollars for the choreographer, videographer, etc. He first offered to reschedule at half the original price, which we rejected. We felt he owed us a free one in lieu of all monies already incurred. He agreed and we said we would contact him within a week.

In parting, we asked if we had his word and his reply was "yes." One week later, we made over ten phone calls in an attempt to reschedule. Not only were we not take our calls, but none were returned. We soon realized he had no intention of making good on his word, and began looking for another club.

Now for the good. Fortunately, we found that club in Mancini's in Canoga Park, which recently underwent a complete remodeling. What a joyous experience!

The owner of the club, Dennis Mancini, and our contacts at the club, Paul Chase and Matt Smyrnos, bent over backwards to make sure our video shoot went off without a hitch. They completely reorganized the main room to accommodate our line dancers, hired a bartender for the afternoon and opened up their kitchen for us, all at a very reasonable price.

The stage, lights and sound were excellent and the attitudes of all Mancini's personnel were wonderful. These people truly know how to run a business and treat musicians with respect, and because of this, we now have an amazing video.

If you haven't been to Mancini's recently, you owe it to yourself to check it out...it's a great club! And so, in closing, we crown Dennis Mancini the new "musician's friend" and Mancini's the new "Club of Choice." All hail the King!

Sincerely,  
Kacy Lee and Trouble Train

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By Carrie Colombo

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

Music Connection Publisher J. Michael Dolan will lead a three-hour seminar, "How To Produce Extraordinary Results In Your Music Career," as part of Canada's Music West '96, a conference focusing on how to manipulate the media environment and get noticed, which will be held in Vancouver, B.C. (May 2-5). Get the lowdown from established industry authorities, leaders and visionaries. Programs include songwriting and master producer workshops, techniques, publishing and copyright deals, breaking into film and TV, management, booking and promoting—every facet of conducting business within the industry. Also featured will be a festival showcasing 200 of the world's best unsigned bands, and much, much more! Early bird pricing is \$169. For more information, call 604-684-9338, or check their website at http://www.musicwest.com.

Come and enjoy a Flamenco concert by the Los Angeles Dance Ensemble on Sunday, March 24, 5-7 p.m., at the Philosophical Research Society, 3910 Los Feliz Blvd. in Los Angeles. Admission is \$10; admission for seniors or students is \$7. For more info, call 213-663-2167.

Don't quit your day job! At least not until you've had a chance to check out the "Career Success Weekend For Musicians, Composers, Songwriters and Singers." The focus is on helping artists get work in the industry, with workshops and seminars conducted by successful professionals who you will clue you in to the secrets that helped them obtain the respected positions they hold today. Participating professionals include bassist Billy Sheehan of Mr. Big, who will be a guest speaker at the "Success in Music Workshop" given by John Novello, keyboardist, composer and author of *The Contemporary Keyboardist*. Also offered is "Breaking In Session Singing," with

Raven Kane, whose credits include Diana Ross, Cher and Neil Diamond. This event will take place at the Church of Scientology Celebrity Center International, 5930 Franklin Avenue in Hollywood on Saturday and Sunday, March 30 & 31, from 11 a.m. to 5 p.m. The \$25 admission entitles you to attend all workshops and seminars. Seating is limited, so call 213-960-3100 to reserve your seat. See ad on page 47.

Also of interest to struggling artists, the Songwriters Guild Foundation is offering the following: On Wednesday, March 20, from 7-8:30 p.m., "Ask-A-Pro Song Critique," with Daniel Hayes, Esq., who will be listening to all styles of songs and discussing shopping record deals; and on Wednesday, March 27, from 7-8:30 p.m., SGA and the American Latin Music Association will present their next bilingual seminar, "The Legalities Of Your Music Career." Call 213-462-1108 for reservations and more information.

UCLA has their usual plethora of music industry courses, including "Blues And Rock Improvisation On Electric Guitar," set for Mondays (April 1 through June 17), 7:00-10:00 p.m., which offers insights into the art of blues and rock improvisation, performance skills and practical music theory. "Putting An Act Together: Showcasing Your Talent As A Live Performer" will help you develop skills necessary to build a powerful professional act, spotlighting your strongest assets as a singer and well-rounded performer. Each student performs extensively in class, which runs on Mondays (April 1-May 20) from 7-10 p.m. "A&R And The Unsigned Artist: From Clubs To Contracts" features Kenny Kerner, President of Kerner Entertainment, former Senior Editor of *Music Connection*, record producer and former A&R manager at Casablanca Records, who will give you all the ins and outs of A&R. The class runs on Thursdays (April 11-May 16) from 7-10 p.m. "Producing Professional Demos" showcases musical and engineering techniques that apply to any recording—at home or in a professional studio—and runs on Thursdays (April 11-June 13) from 7-10 p.m. For further information on these and other courses, call 213-825-9064.

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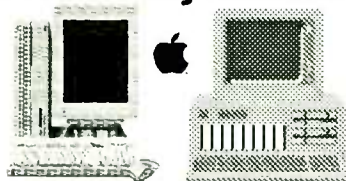




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# Digital Atomics

By Karen Orsi

Roger Nichols is a legendary studio engineer, primarily known for his work with Steely Dan and the albums that put them on the map—*The Royal Scam*, *Pretzel Logic*, *Can't Buy A Thrill*, *Katy Lied*, *Countdown To Ecstasy*, *Aja* and *Gaucho*.

Like George Martin, he became a master at pressing the envelope of recording techniques. Beyond the legendary tracks he helped create, engineering and technological wizardry have always been a personal passion for the man, who personally possesses every conceivable type of player for all recorded medium—everything from acetates to turn-of-the-century wire recordings.

Nichols has turned this passion into a mission, and this is the theory behind Digital Atomics, the company he founded with Milan Bogdan and Lisa Roy. Digital Atomics will take any tape, acetate, wire recording, disc, film stock, etc., clarify and enhance the sound to the fullest extent possible, and record it digitally and properly forever.

"I formed Digital Atomics about a year ago. Its primary purpose is archiving old tapes and resurrecting them. We take tape that won't play back anymore, run it through our stuff and transfer it to something that will last 100 years."

He is currently saving the badly stored taped legacy of the Roy Orbison Estate. "We're just finishing up the whole collection," Nichols reports. "Everything that Roy ever did. Tapes have come from studios that were left behind and from record companies that still had the tapes in their possession long after he'd left the company. We've come up with some songs that nobody even remembered that he recorded."

"Studios had a habit of taking extra tapes from recording sessions with songs that didn't make it on the album and recording over them. So we found some tapes that had been partially recorded over, but if you let the tape keep going, songs appeared that had been recorded a year or two earlier and had been forgotten."

Sometimes even playing an old, poorly kept or damaged tape can ruin it forever. "If you take an old analog two-track tape, you have to play it back and make it sound as close to how it originally sounded as possible when you make the transfer to whatever medium you're going to use," Nichols says. "Some of the tapes from the mid-Seventies to the mid-Eighties had problems in the way they were manufactured, and the tape gets really sticky."

Some Ampex and 3M tapes had this problem, and the standard method of getting one last hurrah out of these tapes used to be by baking the tape in a kitchen oven at around 100 degrees for six to eight hours. This method took a lot of trial and error, and inevitably, it left the home environment smelling like the set of *Apocalypse Now*.

But Nichols found a better way. "Even though baking will let you play back the tapes, it's bad for them," Nichols says. "You have to keep baking them over and over, and you get more and more deterioration and loss of material. So we retained a chemist who holds the patent for Mylar. He said that according to his research, the best way to keep the polymers intact, etc., was to send the tapes up on the space shuttle—a high-powered vacuum, in essence—and they should be permanently fixed and able to play back perfectly. But we

thought that would be kind of expensive."

In the end, it was a combination of modified vacuum motors, huge kitchen pots from a restaurant supply store and scuba equipment rigged together to create a sufficient vacuum. The result was that the tapes played back perfectly. (In comparison tests, "vacuumed" tapes sound better and brighter than the baked ones.) Nichols and the others are working on new inventions for resurrecting lost music, including a laser machine that doesn't even touch the tape, because they have found that some old tapes have deteriorated so badly, they cannot be baked or vacuumed. Nichols, who has a degree in Nuclear Engi-



Roger Nichols, Lisa Roy and Milan Bogdan

neering (partner Milan Bogdan has a strong background in electronics and science), says, "With the Steely Dan records, there'd be problems in the studio, and they'd say, 'Why can't we do this?' The first sampling drum machine was used on *Gaucho*. So we'd invent things to make things work."

And for all you die-hard Dan fans, Nichols informs us that Steely Dan will soon be making their first studio album since 1980, and once again, Roger Nichols will be at the boards.

Digital Atomics Corp. is located at 1719 West End Ave. 800 East Penthouse, Nashville, TN 37203. The phone number is 615-320-9394.

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# Digital Atomics

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The instructors are **Arlene Matza** and **Barry Kaye**. Ms. Matza is a songwriter, A&R consultant, publisher, and music supervisor. Her songwriting credits include music for the television series *Fame* and the film *It's My Party*. Mr. Kaye is a Grammy Award-nominated songwriter, producer, and performer.

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The instructor is **David "Cat" Cohen**, whose songs have been recorded by such artists as Cheryl Lynn, Syreeta, Freddie Hubbard, and Bo Diddley.

Tuesday, 7-10 pm, April 2-June 4,

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Entertainment Studies

HL B98





## Anti-Piracy Technology Introduced

By Charlie Ray

*New technology could also impact the music industry's other pressing problems*

**North Chelmsford**—Aris Technologies recently introduced MusiCode, an encoding process which the company hopes will become an anti-piracy standard in the recording industry.


In essence, the new technology will "fingerprint" the music with copyright information, allowing record labels to validate all legitimate products with inaudible data, such as the name of the song, artist, album and record company.

But the Massachusetts-based company is equally excited about other possible uses for MusiCode, such as the monitoring of music that is digitally transferred over the Internet. MusiCode would act similarly to software registration, as a deterrent to the spreading of copyright infringement.

In addition, Aris Technologies hopes that MusiCode will have a significant impact on radio listeners, in that the inaudible messages would also be broadcast along with the music, and future radio listeners would be able to read the name of the song and the artist by viewing a display on future generations of radio receivers.

There are several such receivers currently on the market, which are capable of displaying the MusiCode text, and stereo equipment manufacturers are expected to incorporate MusiCode deciphering technology with future products.

MusiCode could also change the industry's current monitoring of radio and video airplay, which influence industry charts. The real-time nature of the decoding process would also allow performance rights organizations ASCAP, BMI and SESAC to better compile playlist statistics for royalty collection.

Aris Technologies is hoping that MusiCode will be adopted by the music community to solve many of the industry's pressing problems. The company can be reached at 508-251-4844. 

## SoundScan Nabs Canadian Music Market

By Ernie Dean

*Point-of-sale technology is now utilized in U.S., Japan and Canada*


**Los Angeles**—SoundScan, who first revolutionized the American music industry in 1991 when it introduced its point-of-purchase tabulation process, has now made another significant step towards building up its international subscriber base.

Only last year, the company moved into the international market when its services were utilized in the Japanese marketplace, and now they have done the same within the boundaries of the United States' northern neighbor, as the Retail Music Association of Canada (RMAC) has retained SoundScan's International on-line data information system to track retail sales of recorded music and home video product.

The addition of the Japanese and Canadian music market brings SoundScan's base up to approximately 55 percent of the worldwide music retail market.

"We're pleased to be recognized by the RMAC as the unequivocal source for the tracking of industry sales data," stated SoundScan COO Mike Shalett and CEO Mike Fine, in a prepared statement. "We look forward to bringing our informational system into the Commonwealth, enabling manufacturers and retailers to work toward greater success."

RMAC President Leonard Kennedy echoed those sentiments, adding, "Members of the association are proud that the preeminent company in retail music product and home video release sales will now be tracking sales in Canada. For the first time ever, we look forward to a national sales tracking system based directly on point-of-sale data.

SoundScan's weekly information is accrued by sales information made up of more than 80 percent of retail music product sold in the U.S. and is utilized by the *Billboard* music charts. 



By Steven P. Wheeler



**Daniel Glass**

**Daniel Glass** has been named President of **Universal Records**. Prior to the appointment, Glass served as Executive VP/General Manager of the new MCA subsidiary started by MCA Music Entertainment Chairman/CEO Doug Morris. Glass will be based in New York (212-373-0600).

**MCA Records** has named **Abbey Konowitch** as Executive Vice President, and **Jayne Simon** as Senior Vice President, Marketing & Sales. Most recently, Konowitch was General Manager of Maverick Records, and Simon comes to MCA from Geffen/DGC Records. Both Konowitch and Simon will work out of MCA's Universal City offices (818-777-4000).



**Kevin Conroy**

**Kevin Conroy** has been promoted to the post of Senior Vice President of Marketing for **BMG Entertainment North America**, where he will oversee marketing duties for BMG's North American operations. **LaVerne Evans** has also been promoted to the post of Vice President, Legal and Business Affairs, North America and Associate General Counsel, BMG Entertainment. BMG's New York offices can be reached at 212-930-4961.

**David Frederick** has been named Director of Product Marketing at **Timeline, Inc.**, the worldwide manufacturer of Studioframe DAW-80 workstations and software, DSC-100 edit controllers, MMR-8 Modular Multitrack Recorder, Lynx-2 and Micro Lynx machine control systems. The company is based in Vista, California (619-727-3300).

**Mark IV Audio** has announced the appointment of **David McNutt** to the post of Managing Director of Communications, where he will be responsible for the direction, coordination and implementation of the company's marketing communications around the world. He will work out of the Michigan-based head-

quarters (616-695-4708).

**Michael Greenspan** has been named Chief Financial Officer of **H.O.L.A. Recordings**, while **Mimi Valdés** was named Creative Director and **Leslie Greene** has been appointed as the label's Director of Business and Legal Affairs. The New York-based label (212-777-5678) is a joint venture between producer Jellybean Benitez, Wasserstein Perella Entertainment L.P. and PolyGram.

**VH1** has appointed **Michael Benson** to the post of Vice President, Promotion & Program Planning, where he will be responsible for the cable channel's strategic program planning and scheduling. He works out of VH1's New York offices (212-258-8000).



**Beth Jacobson**

**Beth Jacobson** has been appointed Vice President, Press and Artist Development for the **Elektra Entertainment Group**. Based in New York (212-275-4100), Jacobson was previously Senior Director of Press and Artist Development.

**Richard Marquardt, Sr.** will step down as CEO of **WEA Manufacturing** to become Senior Advisor to Warner Music Group as of June 30th of this year. Upon Marquardt's departure, **Ellis Kern**, President and Co-CEO of WEA, Inc. will assume responsibility of all WEA Inc.'s manufacturing and replication operations. The Warner Music Group in New York can be reached at 212-484-6108.

**Arista Records** has appointed **Carol Fenelon** as the label's Senior Vice President of Business and Legal Affairs, and **Lionel Ridenour** as Vice President of R&B Promotion. Both Fenelon and Ridenour are based in New York (212-489-7400).



**Steve Karas**

**Steve Karas** has been promoted to the position of Senior Director, Publicity/East Coast for **A&M Records**. Based in New York (212-333-1328), Karas was most recently National Director, Publicity/East Coast. 





**Perry Watts-Russell**

**Title:** VP, A&R  
**Duties:** Talent Acquisitions  
**Years With Company:** 2 1/2 years  
**Company:** Capitol Records  
**Mailing Address:** 1750 North Vine Street, Hollywood, CA 90028  
**Phone:** 213-462-6252  
**FAX:** 213-469-4542

**Dialogue**

**Background:** Arriving in the U.S. in the late Seventies, where he attended UCLA (hosting his own campus radio program, entitled *London's Burning*), the English-born Watts-Russell turned to management in the Eighties, directing the careers of Berlin, Toni Childs, David & David, Marc Cohn and Grant Lee Buffalo.

In 1993, new Capitol President Gary Gersh wooed the veteran manager into coming over to the Capitol Tower, and Watts-Russell has responded by bringing in such cutting-edge acts as this issue's cover boys, Everclear, to complement Capitol's well-established roster of veterans.

**Everclear Signing:** "I signed Everclear in the early summer of '94. Before I came to Capitol I was a manager, and a friend of mine named John Wells was the attorney for one of my management clients, Grant Lee Buffalo. John and I were driving to a music festival in North Hampton, Massachusetts, and during that drive, he played me a demo tape by Everclear. I liked what I heard, got the tape from him and then pursued them. I got in touch with their manager, got in touch with Tim/Kerr Records [a Portland-based indie label run by Thor Lindsay] and took it from there. They had released their debut album, *World Of Noise*, on Tim/Kerr Records, but I didn't hear that album until after I heard the demos."

**A Slow Build:** "Everclear was my first signing when I came to Capitol, and this album is the first one made at Capitol that was made under my A&R authority. Their first album had already been made and the Dink record we released had also been made before we signed that band.



"With Everclear, it's been a long haul in the sense that *Sparkle And Fade* came out last May 23rd, and we started working the first single at the beginning of May. So it's been exactly ten months since we started working this record.

"I set my initial sales goal of 100,000 copies, and I would be quite happy with that because it would be a good starting base for the band. *Sparkle And Fade* was not released as a high-profile album—intentionally so—because it was always felt that, little by little, the quality of the songs on this album would become apparent to people. And whether we ending up having big hit singles or not, we felt that word of mouth would sell it.

"Now we're over 600,000 with a long way to go. This will definitely be a platinum record, and it could go two-times platinum. So, from the point of view of sales, we have exceeded my expectations."

**Hardworking Band:** "If we had any sense that Everclear was not a hard-working band, it would have altered the way in which we worked the record, and it would have altered our commitment to the band, since a record deal is really a partnership between a band and a record label.

"But over the past eighteen months, the band has worked incredibly hard, and all the people at Capitol have done the same thing. Once we decided to sign them, we did pick up the first album, *World Of Noise*, and re-released it and took it higher on the college charts. Then we put out an EP of other songs, in-between that album and *Sparkle And Fade*, so it's not like this album just came out in May of '95 and we've been working the band for ten months.

"We've been virtually working them continuously since we signed them in the summer of '94, and they've been continuously touring since then. So it's really been about a two-year process to break them."

**Hit Single Tale:** "I signed the band off a six-song demo, so I then flew up to Portland to hear the rest of the songs that were being considered for [*Sparkle And Fade*]. I went to their rehearsal in the basement of [lead singer] Art Alexakis' house, and they played me fifteen songs, including the six from the demo tape. I immediately honed in on 'Santa Monica' and said, 'That song is a potential radio song, but it's too short. It's a beautiful song, but you need to add more to it.'

"They refused. They recorded the whole album, and I heard the entire album, and it confirmed my initial impression that 'Santa Monica' was going to be their way onto radio. I spoke to the band's leader, Art, on

the phone, and I said again, 'It's too short. The choruses just come and go too quickly. You need to extend those choruses, and it would be a good idea to have some harmonies on the vocals.' Art's initial reaction was, 'Screw you. No A&R guy is going to tell me what to do with my songs. This is the way I write them and I have creative control,' and then he hung up on me.

"We spoke again the following day, and he said, 'I was so pissed off at you that I wrote a song last night, it's called, 'You Make Me Feel Like A Whore.' So they went in and recorded it, and that's how that song came about.

"But he also agreed to try my suggestions for 'Santa Monica,' and they went back in the studio—doubled the choruses, did the background vocals and then he decided that this was a more commercial version of the song and they ended up putting it on the album. Art also told me recently that there's no doubt in his mind that it was the lengthening of the song that turned it into such a big hit."

**Art Vs. Commerce:** "The thing that I say to all the artists and bands that I work with is, the artistry of your album and your music is you. I have nothing to do with that. I'm not a musician, I'm not an artist, that's who you are. But the place where I can play a role, and indeed, should play a role, is where art meets commerce—which for the most part, and in most simplistic terms, means hit singles, the songs that go to radio, the engines that pull the train.

"In those areas, I will be very vocal in expressing my opinion. Especially if I think that I can help you have success. With that said, if Art had stuck to his guns and said, 'No way, I will never lengthen ['Santa Monica'],' then the song would have remained the same.

"I never force an artist to do anything. I speak my mind loudly and clearly, and it's up to the artist to act upon it if they want to. But I would rather have them accuse me of be-

ing very opinionated than to have me say at a later date, 'I wish I had been more forceful,' or to have them say to me, 'I wish you had been more forceful.'"

**Terms Of Success:** "You can't say that success for one act is defined in the same way as success for another act. You might sell 50,000 copies of an album, but have great critical acclaim, artistic recognition and the laying of a solid career foundation that could make that album a success.

"On the other hand, you could sell half-a-million records that would seem to be a commercial success, but at the same time, you may have done very little to lay the groundwork for the career of the band. I think Radiohead is an example of that. Their first album was released prior to the new regime coming in here, and there was one huge hit, 'Creep,' that sort of became an alternative anthem for the blank-generation, and ultimately that album went platinum.

"But essentially, a band had not been broken—a song had been broken. So the process we've been engaged in over the past year or so has been to get people past the sense that Radiohead might be some sort of one-hit wonder and get people to understand and acknowledge that they are a really talented band.

"So, while we may sell fewer copies of Radiohead's second album, by my terms, it is a greater success because we have now created the possibility of a long-term career, which I don't think was the case after the first album. Radiohead came out around the time of EMF and Jesus Jones, and both of those two bands have disappeared while Radiohead is still here."

**Capitol's Cutting-Edge:** "I think any time you have a new regime, like Capitol had when Gary Gersh started as President two-and-a-half years ago, a lot of changes are made. And that's what happened here because Gary's directive was to bring Capitol back to the glory days, which in-

**WORDS PERFECT**



**LaFace recording artist Tony Rich and label co-president Antonio "L.A." Reid are pictured following Rich's recent inaugural New York City performance, during which he showcased tunes from his smash hit album, *Words*, for an impressive array of celebrities and LaFace executives.**





**Kansas-based Intersound Records has signed the group BETTY to an exclusive recording contract. The New York-based trio—sisters Amy and Elizabeth Ziff and Alyson Palmer—sold more than 40,000 copies of their debut album, *Hello, BETTY!*, without a distribution deal! Their Intersound debut, *Limboland*, which is also an enhanced CD, is set for a late March release.**

volving letting a lot of artists go and signing new acts.

"But that's not a process where you sign an act one day and tomorrow that act is huge. It's a long process. The process that happened with Everclear is absolutely the ideal process that could have taken place. What you have is a band that essentially broke themselves over a two-year period, and that's exactly what you want.

"Mazzy Star was the first sign that the new regime at Capitol could take an artist that had not made a conventionally commercial album to a platinum sales level. Now we're in the process of doing that with three alternative acts: Foo Fighters, Everclear and Radiohead.

"So I think Capitol is establishing more of an identity, as Geffen had initially, where Gersh's signings were more of the alternative acts, while John Kalodner's were more of the rock acts and Tom Zutaut's were a mixture of both. But they didn't engage in black music or country music, they just focused on one area, and I think more and more, that's what Capitol is doing now."

**Vindication:** "I've been around the music business as a manager for a long time, so I've seen how long it takes to break bands and artists. I managed Marc Cohn, and a lot of people seem to think that he came out of nowhere, but in fact it took a long, long time to break 'Walking In Memphis.'

"So I always thought it would take Capitol a while to start breaking all these new artists. Coming into Capitol, my best guess was that it would take about three years, so we're about on schedule for that. Just recently we've been engaged in some situations where Capitol was really seriously going after some acts that a number of other labels really wanted to get. Two and a half years ago, Capitol would not have signed those artists. Now we've been able to sign both of them.

"If I were a betting man, I think

over the course of the next year, you're going to see Capitol considered very highly by all the artists we go after. Simply because I think we're going to break some acts to a very high sales level, and at the same time we're developing a reputation as a label that will stick with things for a long period of time. And those are the two things that artists want: A label that will stay with them, and a label that has the capability of getting the kind of sales numbers of Atlantic or the Sony group."

**New Signings:** "I just closed a deal yesterday for an act. Unfortunately I can't give you the name, because the deal hasn't been officially signed. It's a band that I have the highest of hopes for, and it's a band that I've gone after as aggressively as anything I've ever gone after in my life. The album was made independently, and it's an absolutely brilliant record—one that I perceive as having the potential to sell anywhere from one to ten million copies.

"Over the last six months, I've also signed the Dandy Warhols, who, like Everclear, are from Portland, and I've signed a girl by the name of Meredith Brooks. Both of them are in the studio making their albums. Prior to that, I signed Dink and Supergrass."

**Artist Stable:** "Your plate can get too full, and what happens when record companies take on too much stuff is that things fall through the cracks. That's why I am not going to sign another act to Capitol until this band that I just signed has sold a million copies.

"I made a pledge to the band that I would not sign another act until they have sold a million albums. That tells them that I will be committed to them, it tells them that I do believe we can sell a million copies and it also tells the record company those same two things, and finally it permits me to focus on them and the other acts I've signed without being distracted by the talent search."

## News

**Mariah Carey and Boyz II Men** have set a new record for the longest running Number One single in the history of the *Billboard* charts when their collaboration, "One Sweet Day," logged its fifteenth consecutive week at the top of *Billboard*'s Hot 100 (as of presstime, it has spent sixteen weeks atop that chart).

Released last November, the single debuted in the Number One post and has held that spot ever since. "One Sweet Day" beats the previous all-time record, fourteen weeks, which was held jointly by **Whitney Houston**, for her bombastic performance of "I Will Always Love You," and **Boyz II Men**, for their single, "On Bended Knee."

Though it's certainly an impressive commercial feat, the success of "One Sweet Day," a mediocre ballad which fails to sustain the weight of Carey's and Boyz II Men's vocal gymnastics, proves that, for a large section of the record-buying public, Carey, and especially Boyz II Men, can do no wrong.

**Blues legend Walter "Brownie" McGhee** died of cancer on Friday, February 16th. He was 80.

Born in Knoxville, TN, McGhee was one of the seminal figures in what became known as the Piedmont blues. Those listeners who would like to hear some of this elder blues statesman's body of work, **Capitol Records** recently released *Rediscovered Blues*, containing sessions McGhee recorded with **Big Joe Williams**, **Sonny Terry** and **Lightnin' Hopkins**.

## On The Road

Several acts have been confirmed for this year's **Lollapalooza** music festival, and it's shaping up to be more mainstream, and less interesting, than previous lineups. **Metallica** will headline, and **Soundgarden**, the **Ramones** (who will bid good-bye to their fans and retire after this tour) and **Rancid** will also perform. Not exactly the most exciting lineup. No

wonder originator/ex-**Jane's Addiction** frontman **Perry Farrell** wants to distance himself from the show.

The running feud between English outfits **Oasis** and **Blur** will receive more fuel for the fire as **Oasis** takes to the road stateside. With their latest album clearly outdistancing **Blur**'s latest offering, **Oasis** appears to be the winner in the "who will bigger in the U.S." sweepstakes.

**Blue-hair favorite Neil Diamond**—whose recording career appears to be back on the right commercial track following a period of writer's block and record-buying public apathy—will test his Southland concert muscle again this year. The man who has on previous occasions turned the Great Western Forum and the Greek Theatre into nightclubs, performing week-long residencies at both venues, will perform (as of presstime) one show at the **Arrowhead Pond** in Anaheim.

It remains to be seen how many more shows **Diamond** will add to accommodate his fans, who usually come out in droves to see this all-around fine live performer.

## Deals

The King of the Surf Guitar, **Dick Dale**, has signed with leading alternative label, **Beggars Banquet Records**. The U.K.-based recording label, which recently celebrated the opening of their New York-based headquarters, has expanded their services in the U.S.

The band **Sky Cries Mary** has inked a five-album deal with **Warner Bros. Records**, it was announced by the band's former record company, leading indie **World Domination Recordings**. As part of the new deal, **World Domination Recordings** will maintain ownership of the band's first EP and two full-length albums.

Urban quintet **Men Of Vizion** has been signed to a recording contract with **Michael Jackson's** label, **MJJ Music**. The group was discovered and nurtured by the King of New Jack Swing, **Teddy Riley**, and co-manager **Sidney Joseph, Jr.** **MC**

## FOR THE BIRDS



**Singer-songwriter Brett Walker** has formed a band, the **Railbirds**, with former **Divinyls**/**Michael Bolton** drummer **Mugs Cain**. After playing a showcase at the **Roxy**, the band inked a deal with **Kansas-based Intersound Records**. Their debut will be released on May 12th. Shown: **Brad Zapper**, **Journey's Jonathan Cain**, **Brett Walker** and **Tommy "Mugs" Cain**.





YOU OUGHTA KNOW ALANIS



BMI and MCA Music Publishing's Grammy Queen, Alanis Morissette, recently performed a well-received stint at New York's Roseland Ballroom. Pictured mingling backstage with the four-time Grammy winner after one of her sold-out shows are (L-R): John Alexander, Executive Vice President, Creative, MCA Music Publishing; Del Bryant, Sr. VP, Performing Rights, BMI; Charlie Feldman, VP, Writer/Publisher Relations, BMI; and Jeff Cohen, Sr. Director, Writer/Publisher Relations, BMI.

SESAC Signs Schaffer

Paul Schaffer, musical director for The Late Show With David Letterman, has ended his longtime affiliation with ASCAP and signed a deal with performing rights organization SESAC.

Under the terms of the agreement, SESAC will represent world-wide performances for all Schaffer music used on each edition of the show. Schaffer is the composer of the Late Show theme and writes much of the program's background music.

The Late Show With David Letterman currently airs on CBS. Reruns of the show's previous NBC incarnation, Late Night With David Letterman, can be seen on E! Entertainment Television.

In addition to the Letterman show, Schaffer has composed music for

Saturday Night Live, where he was also a keyboard player in the SNL band. Schaffer also served as musical director for the Blues Brothers (featuring Dan Aykroyd and the late John Belushi) on two albums and a national tour.

SESAC President/COO Bill Velez commented, "We're delighted to have a composer as talented and popular as Paul join us. His affiliation marks an important step for SESAC as we expand our presence in film and television music."

Although ASCAP and BMI dominate the performing rights business in the United States, SESAC is often considered a viable alternative to its two larger competitors. SESAC's recent aggressive acquisition program first made news in February of 1995 when legendary singer-songwriters Bob Dylan and Neil Diamond both left ASCAP for

TOP OF THE HILL



Songwriter Ed Hill and singer Faith Hill, who teamed up for the hit "It Matters To Me," recently celebrated the song's three-week reign at the top of the country charts. Pictured congratulating the two Hills at a BMI-hosted party in Nashville are (L-R): Karen Conrad of New Haven Music, Ed Hill, Joyce Rice of BMI, Faith Hill and producer Scott Hendricks.

SESAC.

Founded in 1930, SESAC was purchased in 1992 by music industry entrepreneurs Freddie Gershon, Ira Smith and Stephen Swid, along with the merchant banking house Allen & Company. SESAC's headquarters are in Nashville and the company has a satellite office in New York.

Hot Rumor

Ever since Jay Boberg stepped down as President of MCA Music Publishing last December to become President of MCA Records, there's been quite a buzz on who would replace him. Now comes word that David Renzer, President of Zomba Music Publishing, is on the inside track to being named Boberg's successor at MCA Music Publishing. Be sure to stay tuned.

Assistant Vice President, Writer/Publisher Relations. They both can be reached at 310-659-9109.

SESAC has announced three new appointments to its organization: Henry R. Kaufman has been named Senior Vice President, General Counsel; Rolando Infante has been appointed Regional Manager, Broadcast Music Licensing for SESAC Latina; and Wayne Bickerton has been named Consultant. Formerly General Counsel for the Libel Defense Resource Center, Kaufman can now be reached at SESAC's New York office (212-586-3450). Infante, previously a licensing executive at BMI, is based in Miami where he will oversee music licensing for Spanish-language radio and TV. Bickerton is a former CEO of Great Britain's Performing Rights Society (PRS). Based in London, he will

BMI DOUBLE HEADER



Jessica Young, Director, Writer/Publisher Relations, West Coast, BMI, and Elisa Randazzo, Associate Director, Writer/Publisher Relations, West Coast, BMI.

Grapevine

Simon Potts has been named head of Island Entertainment Music Publishing. A former VP of A&R at Capitol Records, Potts will be based out of Island's L.A. offices (310-276-4500).

Joseph S. Puzio has been promoted to Senior VP, Corporate Finance and Strategic Planning at EMI Music Publishing. Puzio, previously Vice President of Corporate Finance and Strategic Planning, can be reached at EMI's New York offices (212-830-2000).

BMI has promoted Jessica Young to Director, Writer/Publisher Relations, West Coast, and Elisa Randazzo to Associate Director, Writer/Publisher Relations, West Coast. Young was previously Associate Director, Writer/Publisher Relations, West Coast. Randazzo was previously Executive Assistant to the

RONDOR PROMOTION



Derek Alpert, VP, Motion Picture Music, Rondor Music International.



# AL KASHA AND RICHARD SCHULENBERG,

MTM Music Division

By Pat Kramer



**M**TM Enterprises, Inc., the indie production company that built its reputation on such TV sitcoms as *Mary Tyler Moore* and *Bob Newhart* and acclaimed dramas *Hill Street Blues* and *The Lou Grant Show*, has now formed a music division which will be responsible for providing music for all MTM and Family Channel programming.

Chosen as consultants for the music division are composer Al Kasha and prominent L.A. entertainment attorney Richard A. Schulenberg.

Kasha got his start as a songwriter, penning six hits for R&B legend Jackie Wilson before moving to the other side of the desk as head of A&R at CBS Records Music Publishing, where he signed Janis Joplin, the Grateful Dead, Aretha Franklin and Neil Diamond. Kasha also earned the moniker of the "Master of Disasters" after he won two Academy Awards and a Grammy nomination for composing the songs "The Morning After" and "We May Never Love Like This Again" (for Irwin Allen's infamous disaster epics, *The Poseidon Adventure* and *The Towering Inferno*).

Richard Schulenberg has enjoyed an illustrious background in entertainment business and legal affairs. Over the past 30 years, he has represented record companies, artists, producers, managers, agencies, songwriters, publishers, composers, film and TV clients, as well as serving as a personal manager, film and TV producer and president of several independent record labels and president of the diversified entertainment company Marquee Entertainment Group (MEG).

Schulenberg has also worked for the legal department of Capitol Records, Paramount Pictures' Music Division (as General Legal Counsel) and CBS Records Music Publishing as Director of Business Affairs. A senior instructor at UCLA Extension, Schulenberg is the author of *Living In The Material World* (a.k.a. the musical "woodchuck manual"), which explores the legal and practical aspects of songwriting.

Initially, Kasha says the music division's focus will be on creating publishing revenues through the licensing of both old and new music for commercial use and merchandising purposes. From that base, they plan to create and exploit other opportunities through merchandising, music publishing and a record company.

"Think of us as a major publisher," says Kasha. "We're interested in making acquisitions of publishing firms if they're available and at the right price. We want to be a full-service music company, eventually building our old catalog and adding new ones, as well as soundtracks and making acquisitions in country, pop and R&B."

Though they've only been on the job for a little while, Kasha and Schulenberg are already knee-deep in the process of finding music for a variety of projects. Kasha explains, "There's not a day that goes by that we're not in meetings with producers and people, presenting projects to them to look at adding music aspects to them."

The two veterans say they will bring in experienced artists, songwriters and composers, as well as newer, less experienced talent. Schulenberg notes, "We want to provide the opportunity for a lot of composers and musicians to work in the industry. We'd like to build a stable of talented people, young and old."

Kasha and Schulenberg will have an open door policy in which composers will be invited to submit their work through agents or managers to help build a vault of original music for the network. As Schulenberg says, "We would like it to be a place where the new artists, the person out of school who wants to do soundtracks or the composer can strut their stuff and get a shot at making it in the music industry."

Within the year, Kasha and Schulenberg will also be orchestrating MTM's record company and using music for licensing and merchandising. As far as the musical direction they might pursue for the catalog, Schulenberg says it's still too soon to say. "How it grows up through its babyhood and adolescence into its adulthood remains to be seen. At the moment, we are totally open and totally flexible for where we as a corporation want to go."

Both men see their position with MTM as the opportunity of a lifetime. Calling it a "user-friendly company," Schulenberg adds, "I've been out of corporations for a long time because my early experience was with three major corporations, and one of the reasons I went out on my own was that feeling of constriction one gets from a large company. Being here is like being let loose in a toy store. We're having a wonderful time!"

MTM Music can be reached at 818-755-2400.

MC



**Mark Hudson, producer and songwriter for the likes of Aerosmith ("Living On The Edge"), Ozzy Osbourne, Alice Cooper, Cher and Meatloaf, is just one of those who will be featured in the Songwriter Series and Master Producer Workshops at Vancouver's Music West '96 Conference and Festival on May 2nd through the 5th. Plenty of do-it-yourself panels dealing with publishing, management, booking, recording and promotions. Call 604-684-9338 for further information.**

act as a consultant and help direct SESAC's expansion overseas.

**Rondor Music International** has promoted **Derek Alpert** to VP. Motion Picture Music. Previously Rondor's Senior Director of Music Development, Alpert will continue to work out of the publishing firm's L.A. offices (310-289-3500).

**Peermusic** in New York has promoted **Manuel Mosquera** to VP of Finance and **Brooke Watson** to the position of Controller. Mosquera and Watson were previously Controller and Asst. Controller, respectively. They can be reached at 212-265-3910.

## Hamstein Signing

Indie music publisher **Hamstein Music** has signed husband-and-wife songwriting team **Scott Parker** and **Caryl Mack Parker**.

The Portland, Oregon-based duo has a varied background in the music industry that dates back several years. Scott has won songwriting awards from *Billboard* and the **Portland Music Association**, while Caryl has been featured as a session vocalist in national radio and TV ads. Both songwriters have also released independent solo recordings. For more information, contact Hamstein Music at 615-329-9653.

## Jam & Lewis Project

Celebrated songwriters-producers **Jimmy Jam** and **Terry Lewis** have launched the **ASCAP/IAAAM Literacy Lyric Project**, a series of educational symposiums conducted at high schools around the country.

Jam and Lewis, best known for their work with **Janet Jackson**, kicked off the Literacy Project last month by visiting their alma mater, **North Community High School** in Minneapolis, and speaking about

how reading and writing play important roles in music.

Besides producing artists, the duo also has a jointly owned production company (**Flyte Tyme Productions**) and a record label (**Perspective Records**). Other artists from Perspective are expected to participate in the literacy project. The Grammy-winning Jam and Lewis have also been named ASCAP Songwriters of the Year seven times.

**Dyana Williams** of IAAAM (International Association of African-American Music) says, "Because music is one of the modes of expression young people use to communicate, we want them to fully understand that reading and writing is the underpinning for the success of [people] in the music industry."

Upcoming Literacy Lyric Project symposiums are set to take place in high schools in L.A., Atlanta and New York. **MC**

## EMI APPOINTMENT



**Joseph S. Puzio, Senior VP, Corporate Finance and Strategic Planning, EMI Music Publishing.**





**EUPHONIX LANDS ON SATURN:** Saturn Sound owner Stephen Bray has installed a Euphonix CS2000 console in his recently remodeled studios in Los Angeles. The new 56-fader CD2000D includes the DSC Digital Studio Controller and Euphonix's automated Dynamics Processing. Saturn's chief engineer Tony Shepperd says, "We are attracting producers and engineers who appreciate a console system that offers infinite flexibility. With the Euphonix automation we can go from mixing several TV shows in one session to a compilation album with fifteen different artists in the next." Saturn Sound can be reached at 818-841-2001 and Euphonix at 415-855-0400.

**SOLID STATE LOGIC NEWS:** Larrabee North has installed a second SL 9000 J Series console. The first console is located in Studio 2, while the second 80-input SL 9000 J was installed in Studio 1 last month. In addition, Allen Sides, owner of Ocean Way Recording in Los Angeles, and Gary Belz, owner of House


**PETTING THE SOUNDS**



**Veteran producer Tony Asher and Beach Boy chieftain Brian Wilson are pictured in the studio working on an upcoming four-CD box set for Capitol Records. Entitled *The Pet Sounds Sessions: A 30th Anniversary Collection*, the project will trace the development of the legendary Beach Boy opus and contain many rare, unreleased tracks. The package is due out on May 15, along with the release of the original mono version of the influential album, remastered with state-of-the-art technology.**

of Blues Studio in Memphis, recently purchased an SL 9080 J Series console for their new joint venture—Ocean Way Nashville. The studio is due to open this spring.

**MORE ADVANCEMENTS:** Tactile Technology has announced their new M4000 mk. III automated console. Tactile is now shipping new hardware and software for the M4000 fully automated mixing system. With this advancement, the engineer may take the dynamic moves of a fader from one mix pass and paste its values into a fader on another mix pass. The Stereo Link function has been expanded to include fader levels, mutes, solos, EQ and mirror pan (panning a channel to the left automatically pans the linked channel to the right). Contact 310-802-1500.

**ACDC:** Audio Cassette Duplicator Co. in Studio City has expanded their state-of-the-art facility. They are now equipped with a CD duplication room, and are also set up for printing directly on the CD and will soon offer Digital Editing. Contact 818-762-2232. 

**WAITING ON THE RENTALS**



**Maverick artists the Rentals recently completed the video for "Waiting" in the City of Angels. Directed by Roman Coppola, the production featured helicopter, automobile and bicycle stunts. Pictured are head Rental Matt Sharp and keyboardist Jim Richards. Director of Photography Scott Henrikson can be seen in the foreground.**

**SIR PALMER & GODS CHILD**



**Veteran producer Tim Palmer was in the studio, working with Qwest artists gods child on their sophomore album, *Aluminum*, slated for an April release. Pictured (L-R) (standing) band manager Steve Barrett, engineer Mark D'Donough, band members Craig Ruda and Gary DeRosa, (seated) band member Chris Seefried, producer Tim Palmer and Qwest A&R Senior Director Hugo Burnham.**

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## DAVID HOLMAN

**Veteran has scored with slick pop (Olivia Newton-John) and cutting-edge rock (Bush)**

By Jonathan Widran

**T**hese days, most top mixer/producers are content to carve out a niche in a specific genre and build a career catering to artists who match their style, yet David Holman is the happily schizophrenic exception to the accepted norm.

Beginning his high profile career recording and mixing the *Grease* soundtrack in 1978, followed by a string of hits for Olivia Newton-John, Holman is still in-demand these days with rock acts like Bush and No Doubt.

In between Newton-John's 1981 chart-topping hit "Physical" and Bush's Number One alternative single "Comedown," the former rock keyboardist produced everyone from Laura Branigan and the King Bees to Bourgeois-Tagg and Money Talks. Having recently formed his own production company, he is also dedicated to bringing along young innovative bands, such as his most recent discovery, Moonwash.

"The whole reasoning behind taking on such a wide array of artists is that I always like to keep my production chops up," says the classically trained Holman, who also worked with composer Elmer Bernstein, engineering the score for the Jack Nicholson movie *Wolf*. "I always treat every project like it's the first time I'm doing an album. It's important to produce everyone differently. Most people tell me that it's a negative to work with so many different styles, but I've found that the diversity has helped my career."

Holman, who founded California Recording Studio and built it into a million dollar enterprise while still in his early twenties, has witnessed many changes in the recording process over the years. While synthesizer tricks and drum loops, which he and John Farrar used on projects like *Physical* in the early Eighties, helped replace musicians, he is happy to see that bands in the Nineties are trying to recapture the energy and camaraderie which produced such groundbreaking ideas in the Sixties and Seventies.

"Everyone seems to want that intensity again. The ironic part is that I was actually there, helping change things for what turns out to be the worse—experimenting with drum machines and overdubbing until they became accepted practice. But I learned that having the Kingbees laying down a practically live to two-track recording actually sounded just as good if not better than something more layered, textured and slickly produced."

"The whole 'unplugged' phenomenon reminded folks that without good songs, lyrics and the right attitude, there's not much there," he adds. "It's all about making an artist want to reach into their heart and give everything they've got. Machines aren't always necessary for that to happen."

When it comes to the vast amount of re-mixing that Holman does, the key elements are enhancing positive attitudes while correcting minor recording flaws. Holman gives his work on the Meat Puppets' "Taste Of The Sun" as an example of how crucial the job of a re-mixer can be.

"I noticed that the lead singer's voice was just flat-out out of tune," he says. "I called [London Records] and asked if that was the intended effect. They said I was the third mixer they sent it to, and the first to notice the problem. I took the vocal out and toyed around with its pitch digitally. I raised it to match the melody better. But, while technically I can make a singer sound better or help a guitarist hit better chords, you still have to have an overall vibe and attitude in that voice and in the song to make what I do worth anything."

While Holman generally finds that remixing is a lot simpler process than producing a whole record from scratch (three-to-five days as opposed to a year sometimes), he does face certain frustrations when he is sent a project from a record company and they can't pinpoint exactly what they want changed. "Usually a company will call me if they don't feel the cut has the right amount of traction to make it radio-ready," he explains. "They'll say they want it less draggy or the vocal more in your face. They trust my years of experience, and often it's a matter of, 'I have no idea what you do, but just do it.' Usually, they respond positively, but I'll only do it again if they can guide me a little. Similarly, if someone responds positively, I want to know why. It helps me understand people better, and that's what this business is about."

Holman plans to continue working with established artists while building his own company on the strength of groups like Moonwash. "I love dealing with popular artists, but it's equally important to develop new talent. Not only to keep the business creative, but also on a personal level to teach me new things and keep me current. I pride myself on being able to bring a younger energy and excitement to my projects than most younger producers. It all helps me keep things in perspective."

Contact Moir-Marie Entertainment at 818-995-8707.



### Hughes & Kettner's TriAmp

The TriAmp incorporates three separate amplifier sections with a switchable output section that changes the actual operational characteristics of the power amplifier section to closely match or emulate various popular guitar amps. There are two footswitchable channels per amplifier section, a Red Box cabinet simulator output, reverb and a buffered effects loop. The TriAmp comes with the Hughes & Kettner optional MSM-



1 MIDI module which allows all switching via a MIDI controller.

The TriAmp sells for \$2,399 retail. So if you are interested in a tube guitar amp that is capable of duplicating the sounds of classic amps with complete MIDI switching, feel free to contact Hughes & Kettner, Inc., at 1848 S. Elmhurst Rd., Mt. Prospect, IL 60056. Or you can phone them at 800-452-6771 or FAX 708-439-6781.

### Electro-Voice's New RE200 Condenser

The RE200 is called a "true" condenser microphone because it has an externally biased, high-voltage condenser capsule (this is opposed to the commonly used electret elements). The RE200 has a continuous, well-controlled presence rise for a more forward sound on instruments or vocals. The transient response is said to be excellent and that fact would contribute to an overall transparent sound. The mic comes with a

special windscreen and a low profile, neutral beige color. For more about it, contact Electro-Voice at 600 Cecil Street, Buchanan, Michigan 49107. Call them at 616-695-6831.



### Drum Doctor's Drums 2

Ross Garfield and Big Fish Audio follow up their successful original *The Drum Doctors Does Drums* CD with *The Drum Doctor's Drums 2*. *Drums 2* has over 1,500 new samples from the top L.A. studio drum tech's collection of vintage and contemporary drum and percussion instruments. There are 350 bass drum and 800 snare drum samples recorded at different dynamic levels and articulation with and without filters. All sounds were recorded using the best rooms, equipment and engineers. The audio-CD sells for \$99.95 and the CD-ROM is available in Akai, Sample Cell and Kurzweil formats for \$299.95. For more information you can contact Big Fish Audio at 800-717-3474, while Drum Doctors is located at 11049 Weddington Street, North Hollywood, CA 91601. You can phone them at 818-506-8123 or FAX 818-506-6805.



### Sunset Series from Schecter

Designed as a hybrid of their popular C.E.T. and CS-1 custom guitars, the Sunset Series features a two-piece ash body finished in enhanced transparent colors with natural wood binding. The Sunset also includes a one-piece bird's eye maple neck or a Jacaranda rosewood fingerboard. Schecter tapped Superock humbuckers and MonsterTone single coils are standard. The Sunset Custom sells for \$1,695 retail and features a vintage tremolo bridge, a single humbucker and two single-coils. The Sunset Classic sells for \$1,895 and has a 24 3/4-inch scale neck, arched top body with two SGR humbuckers and a tuneomatic bridge. For more information contact, Schecter Guitar Research at 6920 Santa Monica Blvd., L.A., CA 90038. Call them at 213-851-5230 or FAX at 213-851-9409. You can visit their Web Site at <http://www.schecterguitars.com>.







Sheryl Crow performs on your computer on the new HORDE CD-ROM.

**HORDE FESTIVAL:** Philips Media Multimedia Music has come up with an excellent CD-ROM, *All Access: The HORDE Festival*, that brings the HORDE (Horizons Of Rock Developing Everywhere) Festival to your home. You'll almost feel as if you're there, as you tour the concourse and check out the various activist tents, including **Rock The Vote**, **AmFAR**, **Planned Parenthood**, **Hemp Victory** (with a very interesting history of hemp and marijuana), **Natural Resources Defense Council**, the **HORDE Jukebox** and of course, a tent where you can mail order merchandise from some of the acts that have graced the HORDE stages since chief Blues Traveler **John Popper** started the festival back in 1992. It's a liberal's tent city dream, as you can watch videos and read all about each cause.

But there's much more, including the search for your VIP Pass, which, once you find it, will get you backstage, where you can hop on the tour buses of **Blues Traveler** and **Ziggy Marley**. Once inside the buses, you'll be able to watch videotaped interviews and mini-documentaries on the artists, and if you start snooping through the cabinets, you'll find their various album releases,

with each containing audio samples. Also interesting is the HORDE history book, which details how the festival—which now rivals Lollapalooza in popularity—began and who played each show on every tour since 1992.

You can even sneak into the **Green Room** and eavesdrop on interviews with the artists themselves, or stop by the **Aural Fixation**, where you can listen to music from over 40 bands that have appeared in past HORDE shows.

To make up for the fact that this CD-ROM can't feed you through your computer screen—and the food concessions are always a popular attraction at the festival—you can find a cookbook with the favorite recipes of the artists themselves, and if that makes you thirsty, you can head to the giant keg and discover more than 30 U.S. microbreweries.

As for the music—the very essence of the HORDE Festival—just pop in the second disc and you'll be able to watch excellent live performances from **Blues Traveler** ("Stand"), **Sheryl Crow** ("Can't Cry Anymore"), **Dave Matthews Band** ("What Would You Say") and **Ziggy Marley & the Melody Makers** ("Free Like We Want To Be"). There's even



Charting the charts in cyberspace.

a special bonus audio track of a previously unreleased Blues Traveler demo.

And even more impressive is the fact that you can play the second disc on your regular CD player (make sure to skip to the second track or your system may rebel with a cacophony of noise), which enables you to hear the live performances while you walk around the concourse on Disc 1 investigating the various organizations. Just a little something that can bring you a greater sense of "being there."

Philips Media has put together a very comprehensive, informative and fun two-disc package that is now available in stores with a suggested retail price of \$34.99.

If you've yet to make it to the HORDE Festival, this intriguing and intricate CD-ROM will satisfy you until this year's event kicks off this July in New Orleans with returning acts **Blues Traveler** and the **Dave Matthews Band**, as well as **Lenny Kravitz**, **Rusted Root** and **Natalie Merchant**.

**TICKETMASTER ON-LINE:** Don't expect an endorsement from Eddie Vedder, but Ticketmaster has a web site that is not only great for purchasing tickets to events around the country, but they also compile a daily **Top 25 Chart** of entertainment events.

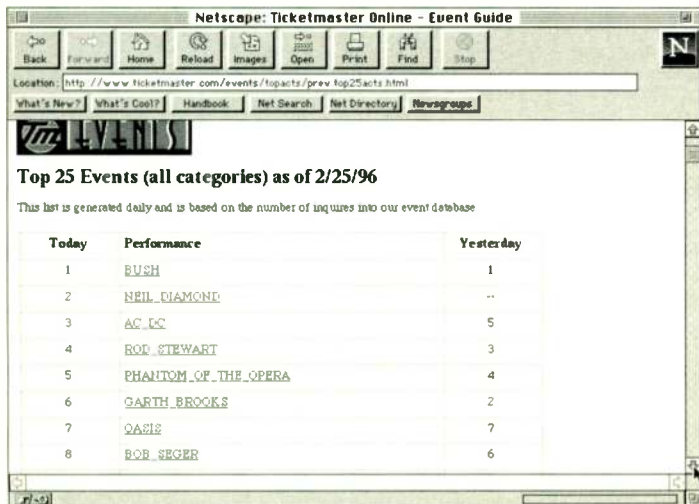
This site is very easy to browse and extremely useful when it comes down to wanting to purchase tickets for a play, concert or sporting event. All you have to do is look in a given geographic area, find the specific event and then merely order your tickets.

In terms of the Top 25 Chart that Ticketmaster updates every 24 hours, **Bush** held firm to the Number One spot throughout mid-to-late February, outlasting such concert stalwarts as **Bob Seger**, **Rod Stewart** and blue-hair favorite **Neil Diamond**. A very accessible and fun web site for those interested in what's going on in their town, or around the country for that matter. Check it out at <http://www.ticketmaster.com>. Bookmark this one.

**MORE ON-LINE CHARTS:** **HitsWorld** is another web site determined to make some noise in the chart arena. Here's a chance for Internet users to vote on their favorite singles and albums, for use on the **Personal Charts**. **HitsWorld** also puts out the **Internet Top 30**, which they claim is based on their own weekly tracking of 500 songs on radio and the personal hit lists of Internet users. They have also compiled **Radio Charts And Playlists**, which lists what is on top of more than 100 different radio charts around the U.S. and Canada, all categorized geographically and by format, something that is fun to play with. **Hit Picks Charts Game** gives you the opportunity to predict future hits. Then you can even check out the **International Charts**, which proves that when it comes to music, what we like in America means very little overseas.

But if you want to check out the usual suspects, you can take a look at **HitsWorld Spotlight**, where you'll find **Casey Kasem's Top 40** and **Billboard's** various charts. All in all, this is another site that is good for repeated visits. Find it at <http://www.hitsworld.com>.

**HIGHWAY 101 REVISITED:** That's right, the trio that helped pave the way for the current hybrid of rock & roll and traditional country is back. Although the trio's new album is billed as **Highway 101 & Paulette Carlson, Reunited (Willow Tree Records/Intersound)**, features eight new studio tracks and four of the band's Top Ten country hits from the Eighties (including their ener-



Don't look for whining rocker Eddie Vedder on Ticketmaster's web site.







Will new CD-ROM game bring Aerosmith "walking your way"?

getic rendition of Dire Straits' "Setting Me Up"), effectively showcasing their legacy as well as a renewed passion after a five-year sabbatical. Best of the new material is "She Don't Have The Heart To Love You," in which singer-songwriter Carlsson owes much more to Stevie Nicks than Dolly Parton.

But this is also the first enhanced CD to hit the country music market, and as such it passes the pioneering test. There is a video of the group's new single, "Where'd You Get Your Cheatin' From," interview videos and snapshot-driven interviews, all accessible along the colorful Highway 101 mosaic. It's up to you to find the stops along the way. A nice addition to this welcome reunion album.

**FAME GAME:** *Quest For Fame* is a new CD-ROM interactive game in which the object is to play guitar well enough to join Aerosmith. It utilizes new technologies such as the *Virtual Pick*, which plugs into your modem port and is then played against a table or desk (although they recommend you use a tennis racket for the best air-guitar illusion), and the *Rhythm EKG*, which is exactly what it says (as you try to play along with the "heartbeat" rhythm chart that flows past your screen to the tune of six different Aerosmith songs). This *Virtual Music Entertainment* game seems to be targeted for non-musicians, as real guitar players will get frustrated at

the unreal reaction time of the *Virtual Pick*, while non-musicians may end up getting frustrated as well.

In its favor, the graphics are excellent and the tutorial is clear and easy to understand, as you try to move from your *Bedroom* to the *Garage* to getting discovered by Aerosmith's rhythm section of *Tom Hamilton* and *Joey Kramer* during your gig at the *Roadkill Grill*.

Unfortunately, the actual game itself ends up becoming too much of a gimmick rather than a powerful interactive competition. With a list price of \$48.95, this is one CD-ROM that we can only recommend to those who have the cash to spare. Great idea and excellent concept, but this ultimately falls short of its promise.

**SCHOOL DAYS:** "Up in the morning and off to school" is what you might find yourself doing after you check out the *Berklee College of Music* web site (<http://www.berklee.edu>). The renown Boston-based music school has built a colorful site that will answer all your questions, whether they have to do with admission requirements, choices of study (there are eleven majors offered) or even faculty introductions. And if finances are a concern, there's a link that lists 180,000 scholarships, fellowships, grants and loans. Berklee President **Lee Eliot Berk** notes, "With this site, we will be as cutting edge with our marketing as we are with equipment in our recording studios and music synthesis labs."



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Cast of *Muppet Treasure Island*

We took the kids to see *Muppet Treasure Island* the other day. Billed as a send-up of the **Robert Lewis Stevenson** classic tale, the film is, in the vein of *The Muppet Christmas Carol* from 1992, a more or less faithful adaptation, but with many of the starring roles played by barnyard animals. Director **Brian Henson** (son of the late Muppet founder **Jim**) has assembled virtually the entire Muppet crew, minus the cast of *Sesame Street*. **Kermit the Frog** is the dashing **Captain Smollett** and **Miss Piggy** is the delicious **Benamina Gunn**. First among humans are **Tim Curry**, as an ironically sensitive yet still over the top **Long John Silver**, and newcomer **Kevin Bishop** as young **Jim Hawkins**. Also notable is **Jennifer Saunders** (*Absolutely Fabulous*) as Mrs. **Bluveridge**. Classic songwriting duo

**Barry Mann** and **Cynthia Weil** provide seven new tunes, the best of which, "Love Led Us Here," is sung as a duet by **Kermit** and **Miss Piggy** as they dangle over a cliff while tied by the feet. Both film and soundtrack (on **Angel**) are in general release.

Singer and actress **Chaille** says her featured role in the upcoming **Tom Hanks** film *That Thing You Do* is the perfect fit for the thing she does best. **Chaille** portrays pop star **Diane Dane**, a spin-off of Sixties' vocalist **Jackie DeShannon**. She is the only actress in the film whose singing voice is her own. "It's funny how I'm given a role like this when I've been pursuing the same role in life for years," says the 5'9" blonde.

Previously, **Chaille** performed as a featured singer on programs including *Quantum Leap*, *Miami Vice*, *Beverly Hills 90210* and *L.A. Law*.



Chaille



She and husband, **John DeFaria**, are also former members of **Miami Sound Machine**. *That Thing You Do* should be in release soon, but until then, contact **Lisa Carey**

of the coolest animation studios around, with successes including *The Simpsons*, *Rugrats*, *Duckman*, *Aaahh!!! Real Monsters* and *Santo Bugito*. By night, **Gabor Csupo** is, well, something else entirely. The man who left Hungary for political reasons in 1975—abandoning all possessions except 500 record albums—has released a quirky CD entitled *Zombient Music* on his own **Tone Casualties** label. This is a series of instrumentals combining

PR at 818-888-3426.

**Rhino Films** has wrapped up production for their first theatrical feature, *Plump Fiction*, a comedic spoof of writer/director **Quentin Tarantino's** 1994 hit that stars **Julie Brown**, **Sandra Bernhard** and **Tommy Davidson**. Making appearances are **Judy Tenuta**, **Loveline's** **Ricky Rachtman** and **Fem2Fem's** lovely **Lezlie Deane**.

Is there a lack of creativity on Broadway these days or is it me? Two new mega-musicals based on popular films will open there in as many months. First up is *Martin Guerre*, based on the film *The Return Of Martin Guerre*, and then *Big*, based on the **Tom Hanks** film of the same name. Now we hear that a musical adaptation of the Fifties' horror classic *The Fly* is

in the works, along with musicals based on *Maxie Summer Holiday*, *A Star Is Born* (with score by **Andrew Lloyd Webber**) and Disney's *Mary Poppins*.

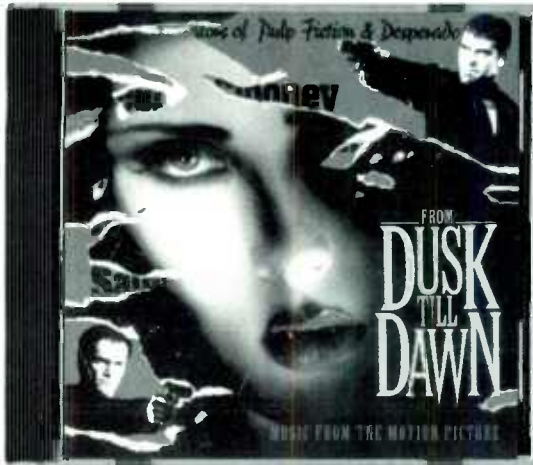
Speaking of the golden age of Broadway, **MCA** has a new release, entitled *Front Row Center—The Broadway Gold Box*. This four-CD extravaganza features legendary Broadway stars such as **Ethel Merman**, **Mary Martin**, **Eddie Cantor**, **John Raitt**, **Ray Bolger** and **Sammy Davis, Jr.**, performing some of the best show tunes in history. The set, which spans the years 1935-1988, was produced by **Ron O'Brien**, who also produced the **Judy Garland/Decca Records** box set. *Front Row Center* is set for a mid-March release.

By day, he is chairman and co-founder of **Klasky Csupo, Inc.**, one



Top: **Chita Rivera** and **Sammy Davis Jr.**  
Left: **Eddie Cantor**  
Right: **Ethel Merman**





From *Dusk Till Dawn* didn't stay long in theaters. As a mix of crime/suspense/vampires, this was one cocktail the audience couldn't handle. A better fate should await the soundtrack, which, unlike the screenplay by the previously mentioned Quentin Tarantino, does no mixing of disparate elements. This is a fairly straight ahead packaging of Texas rock highlights, including new tracks by **ZZ Top**, **Jimmy Vaughan** and **Tito & Tarantula**, whose "After

Dark" is one of the best tracks here. Other highlights include music from the **Blasters**, **Stevie Ray Vaughan**, **Graeme Revell**, the **Mavericks** and **Jon Wayne**. Available wherever you buy movie music.

The three-story home **Louis Armstrong's** wife bought in 1943 in Queens, New York, is slated to become a museum. The museum will be operated by **Queens**



**College**, which plans to showcase the late Satchmo's musical career. The legendary jazz trumpeter, who lived in the house when not performing with his band, died in 1971. His wife died twelve years later.

In the works is a biopic of country singer **Merle Haggard**. **United Artists** has the project which will focus on his wild days as a young man when he served four years for robbery.

A revival of *Mack & Mabel*, which flopped when it premiered on Broadway in the Seventies, has been named "Best Musical" of the 1995 season by **London's Evening Standard Drama Awards**. Previous to its original Broadway demise 20 years ago, the musical, by **Jerry Herman** (*Hello Dolly!*), was presented at the Dorothy Chandler Pavilion in Los Angeles with **Bernadette Peters** as one of the leads.

I am soooo L.A.! That's what all my out-of-town friends tell me, so it must be true, but I don't know if that's really factual because I've never been certain what is L.A. Is it big bands with extended drum solos? Spoken word performances? Modern dance? Mimes?

Well, all of these are part of *The L.A. Thing With John Doe*, a new limited series now airing Saturdays at midnight on **KCAL-TV**. This is a Los Angeles that many, if not most, of us who are outside the arts community have never seen, which may be one reason to watch it. Another is for Doe's duets with *Plump Fiction* co-star **Sandra Bernhard**, *Georgia* co-star **Mare Winningham** and **X** bandmate **Exene Cervenka**.

Other guests include **Royal Crown Review**, the **Young Dubliners** and **Super 8**. And while these acts are not necessarily Los Angeles' "hottest performers" that the producers promise, they are certainly an interesting bunch and worthy of attention.



Ellen DeGeneres and Bill Pullman star in *Mr. Wrong*

We now have the **Hollywood Records** soundtrack to the new **Ellen DeGeneres** comedy, *Mr. Wrong*, in which it appears that soundtrack coordinator **Desiree Craig** has assembled her own answer to the hit *Waiting To Exhale* soundtrack, with the difference being that the topic is now angst-ridden suburban white girls instead of urban divas.

Among those on hand for what ends up to be a very enjoyable outing are **Amy Grant**, **Shawn Colvin**, **Faith Hill**, **Joan Osborne** and **Joan Jett**, although the theme is thrown off a bit by the inclusion of male artists **Chris Isaak** and **Ben Folds Five**, but you can always program them out. And does anybody really need more **Queen** in their collection?

The nod for most creative cover

version goes to the **Wild Colonial**s for their unusually Celtic take on the **Tom Jones** standard "It's Not Unusual." The film co-stars **Bill Pullman** as the classic bad choice—right on the outside, wrong on the inside. *Mr. Wrong*? Been there, done him.

On the other end of the emotional spectrum, **Hollywood Records** also has the soundtrack to the **Hollywood Pictures** release, *Before And After*, a drama starring **Meryl Streep** and **Liam Neeson** as parents torn apart after their teenage son (**Edward Furlong**) is arrested on suspicion of murdering his girlfriend.

The orchestral score by **Howard Shore** (*Silence Of The Lambs*, *Philadelphia*, *Big Seven*, *Ed Wood*) reflects the film's anguished story. Both the film and soundtrack are in general release. **MGM**



Cast of *Before And After*





PHOTO BY TIM RYAN



**WHY A DUCK?:** Guitar virtuoso Carlos Santana is pictured (above) during his recent performance at the Arrowhead Pond in Anaheim. As a remembrance of the show, Santana—who was also inducted into RockWalk (the concert celebrated the tenth anniversary of that sidewalk gallery)—was presented, along with manager Kevin Chisholm, with Mighty Ducks hockey jerseys. Shown (above, right): Nederlander GM Mike Garcia, manager Kevin Chisholm, Santana and Arrowhead Pond Assistant GM Tim Ryan.



**TOMMY'S NEXT:** The next release in MCA's ongoing reissue series of classic Who material is a digitally remixed, remastered and repackaged version of the Who's most famous album, their rock opera warhorse, *Tommy*. The new reissue, due this month, was produced by Jon Astley, remixed by Andy Macpherson and Astley and remastered by Bob Ludwig. The album's packaging has been reconfigured as well, from the original artwork, using elements from the American and British release.



**TEED OFF:** The final tally is in, and more than \$700,000 was raised by the Frank Sinatra Celebrity Golf Tournament. Proceeds from the event, which saw the Capitol Records team (coincidentally Sinatra's longtime label home) take top honors, are earmarked for the Barbara Sinatra Children's Center and Palm Springs Desert Hospital. Pictured at the star-studded soiree are (above, flanking the Chairman of the Board) winning golfers, Capitol Executive Vice President Bruce Kirkland and Capitol Senior Vice President/General Manager Lou Mann, and (top, left) celebrity golfer/former Motley Crue leader Vince Neil and Rhino Records' trusty mascot, Rocky.



**CHARGING FORWARD:** Forward/Rhino artist John Wesley Harding is pictured with Rhino Records staffers at the label's plush Santa Monica digs. Harding dropped by his new label's confines to preview his Forward album, *John Wesley Harding's New Deal*, with a live performance. Also in support of the new album, Harding will perform at the State Theatre in Austin, Texas, during this year's SXSW Music & Media Conference, sharing the bill with veteran folkie Arlo Guthrie. Shown (L-R): touring partner Robert Lloyd, booking agent Steve Martin, Harding, Forward/Rhino Southwest Sales & Marketing Manager Janet Grey, Associate Product Manager Emily Cagan, manager Peter Jenner (in background), Senior Director of Promotion Jim Neill, VP of Marketing Garson Foos, Senior A&R VP Gary Stewart and producer Chris von Sneider.



**ADDICTED TO LOVE:** One of the best records of recent vintage to cross this rock journalist's desk is venerable folk-rock outfit the Cowboy Junkies' debut opus, *Lay It Down*, for their new label home, Geffen Records. The band has never sounded so tight (check out the great instrumental interplay of the rhythm section during the album's haunting opening track, "Something More Besides You," and the gritty groove of "A Common Disaster," the album's first single to be worked to radio), and brother and sister braintrust, Margo and Michael Timmons, are also in fine form, with her ethereal vocals and his songwriting and guitar skills getting better with age. Great cuts abound, including the album's title track and "Hold On To Me," a good future single candidate. *Lay It Down*, which will hopefully prove addictive to a larger portion of the record-buying public than the Junkies' previous efforts (they have never enjoyed a large commercial following), is the follow-up to the Junkies' last studio effort for RCA Records, *Pale Sun, Crescent Moon*, one of the best records of 1993. Pictured (L-R): Margo, Michael and brother/drummer Peter Timmins and bassist Alan Anton.



**CROWDED EXPO:** A record crowd attended Skip's Sixth Annual Music & Sound Expo, sponsored by Sacramento-based retailer Skip's Music. Major manufacturers from around the world journeyed to the heart of Northern California and turned the Red Lion Hotel into the world's biggest music store. —Keith Bearen





Capitol

RHINO

**COCKTAIL MIX:** Bachelor pad/space age pop/cocktail music—those exotic instrumental sounds of the late Fifties/early Sixties, made popular by such artists as Martin Denny, Les Baxter and Juan Garcia Esquivel and enjoyed by early stereo sophisticates—is the latest craze sweeping reissue labels and major label reissue departments. A whole new generation of evening-dressed, martini-drinking coolsters have embraced these cool, moody, sometimes tacky, sometimes wacky, sometimes downright corny vocal and mostly instrumental cuts. Usually recorded with sonic fidelity and the then-new stereo spread firmly in mind, these cuts—which incorporate percolating percussion, world beat rhythms and easy listening jazz textures—sometimes sound ageless, and sometimes sound as dated as they are. And why have these sounds, which were blown out of the commercial water by the Beatles and the British Invasion, enjoyed a comeback? Probably because everything that was cool becomes cool again. Jumping on the bachelor pad bandwagon in a big way is Capitol Records with their Ultra-Lounge series, which includes six volumes—*Mondo Exotica—Mysterious Melodies & Tropical Tiki Tunes*; *Mambo Fever—Samba! Rhumb! Hot Cha-Cha-Cha!*; *Space Capades—Atomic-Age Audities And Hi-Fi-Jinks*; *Bachelor Pad Royale—Midnight Music For Cool Cats!*; *Wild, Cool & Swingin'—Finger Snappin' Vocals And Cocktails After Dark*; and *Rhapsodesia—Music And Martinis For Lovers Only!* Not to be outdone, Rhino Records has a three-volume set, entitled *Cocktail Mix*, that presents a comprehensive overview of the genre—*Bachelor's Guide To The Galaxy*, *Martini Madness and Swingin' Singles*. DCC Compact Classics—the label which was at the forefront of the craze with their still-best inaugural bachelor pad compilation *Music For A Bachelor's Den In Hi-Fi*, has five additional volumes in the series on the market—*Exotica*, *Latin Rhythms In Hi-Fi*, *Easy Rhythms For Your Cocktail Hour*, *The Best Of The Arthur Lyman Group* and *More Of The Best Of The Arthur Lyman Group*. And last but certainly not least, Rykodisc has *Shaken Not Stirred: Songs For The Hi-Life*, culled from HiFi Recordings, the lounge/cocktail/exotica label of the Fifties and Sixties. Each volume has something to recommend it—if this is your musical martini—and since these sides were recorded to show off the best in hi-fi sound, the CDs sound terrific.

RYKO

DCC  
Compact Classics



**A MANLY SHOW:** Veteran singer-songwriter Loudon Wainwright III is pictured greeting Virgin executives following his recent sold-out show at the Troubadour. Wainwright, a talented tunesmith who sometimes uses humor and satire to make his musical point and who has been making consistently fine records over the years, is currently promoting his latest effort, *Grown Man*, and its single, "I Wish I Were A Lesbian." Shown (L-R): Virgin Director of Product Development Eric Ferris, Virgin/Pointblank Special Products Manager Alison Taylor, Wainwright, Virgin/Pointblank VP of A&R Special Projects John Wooler and Mike Kappus of the Rosebud Agency.



**BOARD AID:** The recent "Board AID 3 For LIFEbeat" raised \$160,000 for the music industry fights AIDS organization. Sponsored by *Warp* magazine and Airwalk Sportswear, the annual snow-boarding/skateboarding event, which raises money for AIDS service organizations with teen and young adult programs and provides information on HIV/AIDS and safe sex options, attracted over 4,000 people, including celebrities such as recent Grammy winner Seal, supermodel Veronica Webb and members of the Offspring, Rage Against The Machine, Biohazard, House Of Pain, the Go-Go's and Mr. Maranga.

**BLASTING OFF:** Elton John's recording company, Rocket Records, has announced the release of newly remastered versions (with bonus tracks) of twelve of Captain Fantastic's classic early albums. The first six reissues—*Caribou*, *Don't Shoot Me I'm Only The Piano Player*, *Elton John*, *Empty Sky*, *Goodbye Yellow Brick Road* and *Tumbleweed Connection*—will be issued this month, with the second set—*Captain Fantastic And The Brown Dirt Cowboy*, *Madman Across The Water*, *Honky Chateau*, *Rock Of The Westies*, *Here And There* (now an expanded double-CD set) and *11/17/70*—due in mid-May. All of the albums have been painstakingly remastered by the album's original producer, Gus Dudgeon (many reportedly from the original masters for the very first time; they sound better than the PolyGram reissues and even beat MFSL's gold CD versions) and feature new liner notes by rock journalist John Tobler.

**SURF'S UP:** Rhino Records will put their definitive reissue stamp on surf music with their way-bitchen, four-CD box set, *Cowabunga! The Surf Box (1960-1995)*. Containing 81 seminal surf tracks, from artists such as Dick Dale and the Beach Boys, the set, produced by John Blair and veteran Rhino A&R man James Austin, is set for a late May splash.

## MUSIC CONNECTION Tidbits from our tattered past

**1984—THE BUDDY SYSTEM:** Buddy Holly's lost photo archive, which had previously believed to have been destroyed, has been discovered by the Museum of Rock Art in Hollywood. The photos document Holly's childhood, early recording sessions and performances, and are presently undergoing restoration.

**1989—A CAPITOL REMARK:** Capitol Records threw a New Orleans-spiced party for the Beastie Boys' upcoming album, *Paul's Boutique*. The shindig was held atop the Capitol Tower and featured Cajun cooking and a bonafide Dixieland band. One Capitol executive was gushing with so much pride, he labeled the album the "Sgt. Pepper of Rap."



# Everclear



Craig Montoya    Art Alexakis    Greg Eklund

**Unlike the title of their Capitol opus, 'Sparkle And Fade,' this new Portland-based outfit's future is looking sparkingly bright and seems in no danger of fading away.**

By Traci E

I think most people, if they get pushed to a point where they had to react, they'd have strength they never realized—and there's weakness they never realized. It's part of growing up weird," says Art Alexakis.

Over a decade ago, the lead singer/guitarist/producer of the popular Portland-based band Everclear was an L.A.-based junkie who shot-up for the last time at age 22 with an almost lethal dose of cocaine.

Now Alexakis is clean and experiencing success with his band, Everclear, whose new Capitol album, *Sparkle And Fade*, is firmly lodged in the nation's Top 40, while their single, "Santa Monica" (which picked up the parenthetical subtitle "Watch The World Die" along the way), is an alternative radio smash.

The members of Everclear—Alexakis on vocals and guitar, Craig Montoya on bass and vocals and Greg Eklund on drums and vocals—are currently on the road in support of *Sparkle And Fade*.

The trio's extremely hectic tour has been an across-the-board success, with most of the shows selling out in one day—the longest

sell-out taking only one week.

However, the tour has not proceeded glitch-free. And to prove an old show biz adage, when Alexakis contracted a nasty strain of the flu, the band still took the stage in Buffalo, New York.

"I was delirious," says Alexakis. "Out of nowhere I got this stomach flu, and I was just throwing up for four hours straight. I actually played a show in the middle of that, and I was pretty miserable. It was the lowest point of the tour, to say the least. But every day I feel a hundred times better than the day before."

Alexakis is certainly no stranger to the hard work entailed in promoting a band. Prior to his signing with Capitol Records (see this issue's

A&R report with Everclear A&R man Perry Watts-Russell, page 10, for more details on the working relationship between the band and their label), Alexakis ran his own record label, Shindig, in San Francisco, which he started in the mid-Eighties with the express goal of releasing and promoting his own material.

"Major labels weren't really paying attention," Alexakis told *Music Connection* from his cellular phone in Montreal. "This is before Nirvana, mind you, and they weren't paying attention to alternative music. Jane's Addiction was the closest thing, and that was a much more commercial band. You put out your record, toured and you kept going. That's what you did, and that's what you do now."

It was in 1984, nearly ten years before the





inception of Everclear, that Alexakis relocated to San Francisco from his home in Culver City in search of a more user-friendly club climate.

"Back in the mid- or late-Eighties," he explains, "bands couldn't get shows in L.A. because it was pay-to-play. It was impossible to get shows unless you had connections and kissed ass. We got played on a local demo show, and we got a few shows around town, but it really wasn't happening—or happening as quick as I wanted it to."

Once in San Francisco, Alexakis formed the band Colorfinger, which experienced some local success on the club circuit and encouraging record sales. But just when things started to look up for the then-drug-free musician, things turned sour once again.

"I got a divorce, and I met another woman who lived in Portland," recounts Alexakis. "She lived in San Francisco with me for a while, and she got pregnant. The guys in my band, who had been clean, started doing dope again, and I broke the band up. My label also went under.

"Then I moved to Portland when [my wife] found out she was pregnant and wanted to have a baby. I started [Everclear] there in May of '92, about a month before my daughter was born. So all the bad things happened together, then all the good things happened.

"It depends on the perspective you're looking at," muses Alexakis. "At the time that she was first pregnant, it was not necessarily the best thing that ever happened in the world to me. Now it definitely is—once I accepted it. Once I saw my daughter—even before that—it was just like, this is great. I'm going to grow up a lot faster than I really wanted to. But I'm in my thirties. It was about time to grow up."

Speaking like a proud father, all roads of dialog lead directly to his daughter, Annabella Rose Alexakis, who is now three and a half years old. "She's got a mind of her own. She drives her mom crazy. She's a big ol' pretty package of trouble, but she's everything to me."

Everclear even found time to perform on two occasions for an enthusiastic audience at Annabella's preschool—the last place you'd expect to find such a noisy, irreverent rock band. "It was kind of goofy," remembers Alexakis. "The teachers asked me to come in for parents week, or something like that. So, if I was going in, I was going to take the band in with me. There was no way I was going in by myself," says Alexakis with some trepidation.

"You should have seen my bass player [Craig Montoya], he was so nervous! It was just all these little kids solemnly staring at us as we were playing the first song. And then they started dancing, and it got really crazy. It was a lot of fun. We went back this last Christmas and did it again, filmed a part of it, and that's when MTV asked for it. They showed that little bit on MTV."

When asked if he had to tone down the set for the toddlers, Alexakis chuckles, "Oh, yeah. I wasn't going to play 'Heroin Girl' for the two-year-olds!"

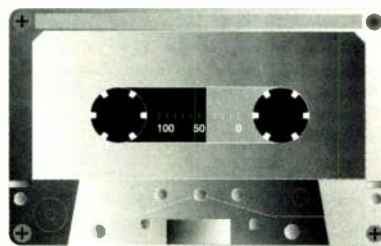
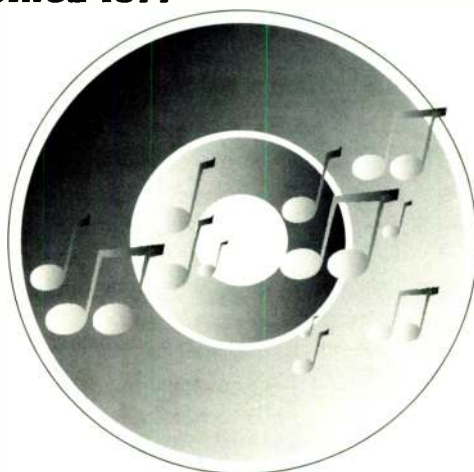
In spite of his new affiliation with a major label, Alexakis remains true to his "indie"

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philosophy, producing *Sparkle And Fade*, which was recorded at Butch Vig's Smart Studios, as well as the band's first album, *World Of Noise*, released on the Tim/Kerr indie label, which garnered major label attention and eventually the contract with Capitol (Capitol re-released the album).

"We charted on college radio," he explains. "We had to pay for indie promotion to college radio, but we charted in the Top 25, and that's when the labels all just swooped on us. We took our time, and we dictated to the labels what we wanted. And we got it—total creative control.

"I wanted a commitment from a label to develop the band," he continues. "I said, 'I'll give you a gold record on the first album.' Capitol was like, 'Well, I think it could sell a couple hundred thousand, which would be

great for a first record.' But I thought it could do better.

"So we stayed on the road, played and played and played, and slowly but surely, people got it," Alexakis explains. "For want of a better word—it's a stupid word, kind of hippie—it happened 'organically.'

"We toured a year and a half before we got signed to Capitol," he continues. "[We'd] go out, starve basically, sleep on people's floors, wherever we were getting college radio play...doing interviews and just basically working ourselves into a frenzy.

"It's hard," Alexakis assesses, before adding, "It's much easier when you've got a machine behind you. But just because you don't, it's no reason not to do it. But unfortunately, I see so many young bands thinking, I

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# PRODUCERS ROUNDTABLE

By Pat Kramer

**Much like a movie director is responsible for seeing a movie through to completion, a record producer performs a similar function in the recording studio, guiding the entire recording project from inception to completion and helping artists translate the sounds they hear in their head to tape.**

**As another installment in our Roundtable series, a series in which we interview a handful of leading pundits of the music industry and ask them pertinent questions regarding their perspective fields, we spoke with several leading producers and asked them to list their favorite equipment, the pros and cons of recent technological advances, how they work with mixing engineers, their most memorable projects and the artists they'd like to work with in the future.**

**Here's what they had to say:**



## LARRY KLEIN

**Contact: Worlds End  
213-965-1540**

**Notable Projects: Joni Mitchell, Shawn Colvin, the Innocence Mission**

### **Favorite Equipment:**

"I'd have to say when it comes to working on consoles, microphones, amplifiers, direct boxes or anything like that, it totally depends on the nature of the project I'm working on as to what I use. I'll use anything from the latest technology to the most antiquated microphones or consoles or synthesizers. Whatever suits the purpose that I'm trying to fulfill on a given project is what I look for. I wouldn't say I'm a Neve person or a person partial to SSL consoles, or by the same token, exclusively an AKG or Neumann person in regard to microphones.

"For instance, I've been working on a film called *Grace Of My Heart*, which is a period piece that runs from the late Fifties to the late Sixties, and I've been trying to make everything have a really, really warm sound, a la the records that were made in the late Fifties and early Sixties. So I've been using Shure SM57s on most everything because that was the case during that period. On a lot of instruments, they would use very cheap microphones because the expensive microphones were reserved for vocalists, and studios didn't generally have many things like that."

### **Pros & Cons Of Technical Advancements:**

"I think that certainly the advent of digital tape machines, which are small and affordable, has been a really good thing for music in general. I think the fact that bands and artists can do a lot of work on a record in a very minimal setting, for example in a house, where they just throw a bunch of equipment in the house and do a certain amount of recording in that context, enables a lot of artists to be free to experiment and be more adventuresome musically, without incurring the huge costs of having to record for an extended period of time in a major studio.

"While I'm not a fan of digital recorders for everything, I think they work great in conjunction with analog multitracks. But I think it's great that a lot of this equipment has been brought out, that is economic and portable enough so people can use this kind of stuff in a scaled-down setting."

### **Working With Mixers:**

"Generally the way that I work with an engineer, mixing-wise, I have certain engineers that I work with and who I know have a kindred aesthetic to mine. Also, people I know who understand my syntax, in that we have a shared language musically. And generally, when I work with someone like that, I'll go with them at the beginning of the day and outline how I see the architectural landscape of a given track for them and kind of go through it.

"If they haven't been in on the tracking part of the process, then I'll kind of go through and show them where everything is and then leave them to their own devices, to a point in the day where they are sinking in quicksand, and then I'll come in and work with them on the tracks.

"But it differs from track to track. A lot of time, the tracks that you feel you are just going to sail through are the most troublesome tracks. But generally, I tend to get someone started, then let them have their tether and let them pursue their creative vision, bearing in mind the guidelines that I've set.

"I tend to always use the person who's been tracking the project, because over the course of the time that I'm working on a track, I'm kind of working toward the mix while I'm building the track. The perspective of the song starts to present itself gradually over the period that I'm putting it together, so it involves a lot less redundant conversation or repetitive presentation of information with the person who has been there through the genesis of the piece.

"There's a psychology of mixing that I've discovered was an illusion, and that is when you go in to mix the tracks, you think it should blossom in a way that you'd never imagine, that it will sound exponentially better than it has when you've been tracking it.

"For me, that's a dangerous illusion to fall into a lot of the time because a lot of the time, different or brighter has the illusion of being better. And I haven't really encountered that many situations where someone totally foreign to my sphere of experience has been brought in to remix something. It's a tough one for me. The times that it has happened, the results have been very scary."

### **Most Memorable Projects:**

"I would say that most of the records that I've worked on have been really catalytic and/or extremely pleasurable. I've been very fortunate to work with people who I really respect and who I can really learn something from and who I have a

kindred aesthetic with. But I guess I'd have to say the records that I've done with my ex-wife, Joni Mitchell, have been, in some ways, really exceptionally great experiences, because while being somewhat turbulent at times and not always the easiest experiences, they've been extremely cathartic for both of us because of the kind of discovery that has been part of the creative process.

"You know, there certainly has been some friction involved in it, but bottom line, there's a kind of mutual respect and also a lot of affection between us. But I'd say those four records on the whole are probably the most important records that I've produced.

"So if I was going to pick a favorite, those records would be my favorites, the last being the *Turbulent Indigo* record that just came out a little while ago."

### **Artists You'd Like To Work With:**

"Oh God, there are so many. I'd say, one artist that I'd be thrilled to work with would be Björk because I think that she's probably the most exciting artist/singer-songwriter in the world today—the most adventuresome and most exciting. And I think that she kind of cruises right on the edge of control and chaos a lot of the time, and that is really stimulating to me. If I had to pick one person, that would be the person.

"The two records that Nellee Hooper has done with Björk have been just impeccably and beautifully produced and in no way do I think that I could do a better job. But I have a very broad sphere of influences and elements that are part of my musical makeup, and I think that the fact that I have a very eclectic and broad sphere of knowledge musically would meet up well with her because I hear that in her records. I mean, she'll get Oliver Lake, who is part of the art ensemble of Chicago, to do her horns arrangements—very strange choices which aren't so strange to me. I would hope that I could bring a whole new perspective to what she does, even though I love the perspective that Nellee Hooper has already brought to her records."



## JERRY HARRISON

**Contact: Moir-Marie Entertainment  
818-995-8707**

**Notable Projects: Talking Heads, Fine Young Cannibals, Violent Femmes**

### **Favorite Equipment:**

"If there was just one thing, I would say Telefunken V-76s, but I like to have an assortment of pre-amps, old Neve modules—hopefully APIs. Just a mixture of things that allow you to shape the sound with the microphone right at the beginning."

### **Pros & Cons Of Technical Advancements:**

"I think that hard disk recording allows you to do manipulations that were sometimes impossible, and at the very least, very difficult to do in the past. And when used effectively, they allow you to take a performance that has great passion, but perhaps has some technical difficulties, and correct the technical difficulties without spoiling the passion.

"There are no cons. I'm also a great fan of traditional analog recording, preamplifiers and old microphones, which I think particularly in rock & roll add a sound quality that some people might call warmth but something that is of great benefit to recording. So I like to mix, you might say, the old with the new."

### **Working With Mixers:**

"I have a very long relationship with Tom Lord-Alge, who does the bulk of the mixing with me, and we work very well together."



#### Most Memorable Projects:

"I like them all, and I think it would be insulting to artists I've worked with if I were to single out one. [But] I think that I maybe helped inspire Dick Dale to come back to playing rock & roll clubs and doing records six years ago. I did a record that not many people even heard, for a band called Psyche-funkapus, and they had done a song called 'Surfin' On Jupiter,' and I said, 'If you're going to do a surf song, we have to have Dick Dale play on it.' And we found him out at his ranch in the desert, and his manager said he had mainly been playing state fairs. And we did the session, and his passion was unbelievable.

"A little while later, we had done this project in San Francisco, and though he had not come up to San Francisco to play, he talked to everyone and I think someone said, 'Maybe there's interest in Dick again.' I think it's great that people are aware of him again, and I feel proud of whatever part I played in bringing him back to people's attention and bringing his confidence level back to where he thought he could once again appeal to kids."

#### Artists You'd Like To Work With:

"There are lots and lots of groups I would love to work with. Some of the bands that I knew through doing all these festivals with Talking Heads—people like Peter Gabriel, U2 and Chrissie Hynde. We would do shows together and watch them from the side of the stage and I always thought, these are people that I would love to work with. And to a degree, many of those people really excite me. But there are so many wonderful young bands, and I'm excited by them as well.

"I think that because I have made many of my own albums and worked with different groups, I try to bring out the best of what each band or each individual artist is doing themselves and not try to convert them into my own album, because I get to make my own records. So I kind of pride myself in amplifying what they are doing without trying to pervert it by some need for myself."



#### JACK JOSEPH PUIG

Contact: Moir-Marie  
Entertainment  
818-995-8707

Notable Projects: Eric  
Clapton, the Black Crowes,  
Jellyfish

#### Favorite Equipment:

"I have about \$500,000 worth of equipment that ranges from gear that was designed and built in the early Fifties to things that were built in 1996. The reason that I have all that stuff is that it's difficult for me to put myself in situations where I have to use only one thing. I feel that throughout the 30 years they've been making pop and rock & roll records, each decade has great things to offer us. It allows you to steal from all the decades and

**"I feel that throughout the 30 years they've been making pop and rock & roll records, each decade has great things to offer us. It allows you to steal from all the decades and make a Nineties record that is really an accumulation of all the different styles and influences that have existed up to this point."**

**—Jack Joseph Puig**

make a Nineties record that is really an accumulation of all the different styles and all the different influences that have existed up to this point.

"Each of the decades have things that we're all enamored with, that we really enjoy and like, and each of those decades has pieces of equipment that were associated with those types of sounds or atmospheres or sonic landscapes that we were attracted to. By having the pieces of equipment that range from the early Fifties through the Nineties, it allows you to be able to do that. It allows you to make certain sounds, certain ways—maybe a certain sound that was done on a record in 1975.

"I'm just trying to figure out how to narrow it down from \$500,000 worth of equipment to one thing. I would probably say, for the most part, that I'm a fan of Neve consoles. But for me, it's really a funny thing to limit it down to one thing because you can really take anything and make it work."

#### Pros & Cons Of Technical Advancements:

"Every incarnation of digital, whether it's digital recording or hard disk recording, whether it's the different kinds of samples that are available or the different editors that are available, the different tape machines that are available and computer automation are obviously the biggest steps that we've made. Those things can be taken advantage of and used poorly to either stagnate or make a poor sounding recording, or they can be used as great tools.

"That's what's difficult about answering a question regarding pros and cons. With automation mixing, in particular, you could spend a tremendous amount of time finishing a mix, and by the time you got it through, it was perfect, but it had no

soul or feeling or emotion to it. It's like all artists, even engineer/producers who are artists themselves, can get lost in the quest for perfection.

"So maybe when an artist that you've loved, that you've grown up with, makes a record 20 years later, and you say to yourself, 'Hey, what happened?' And yes, that record 20 years later, through digital recording and through computer mixing is perfect—it is in tune, it is in time, there's not a thing wrong with it, it's flawless. But it's the imperfections, the crooked nose, the funny eyes or whatever that gives it character. And that's the only thing that concerns me sometimes with the advent of electronics. As things become greater and greater in terms of control, we lose the accidents and the imperfections."

#### Working With Mixers:

"Only twice has that happened to me in twelve years, and in both cases, it was one song on each record, and in both cases, the result was horrifically terrible in everyone's opinion—from the record company to the band to myself.

"I would have no problem doing it, but so far it hasn't worked. And in fact, there's been times I've wished there was someone that I feel comfortable handing it to for another perspective. This just hasn't happened for me."

#### Most Memorable Projects:

"I would say there are three records that I'm proud of. Both the records I did with Jellyfish I'm very proud of, and the Black Crowes' *Amorica*. Those three I'm very proud of. I think that they all were accurate statements of where the band was at the time. And I think, as long as you can represent the artist in terms of how they want to be represented, as long as their vision comes out, you've hit a home run."

#### Artists You'd Like To Work With:

"There are a few bands that come to mind actually—Alice In Chains, Elastica and Supergrass. I think the reason those come to mind is that I've heard them, and I say to myself, I know what they're trying to do. But I feel like in some ways they're accomplishing it and in some ways they're not.

"What I mean by that is sometimes you get tapes when you get solicited as a record producer or a record engineer, and you just don't get it. And for me, I've never accepted a project once I'm chosen as a candidate unless I think I really understand the vision of what the artist is trying to do, unless I feel I can get on the boat and go where they want to go. When I hear those different bands, I think I know what they're trying to do. I hear where they're trying to go, and I really feel that I could get them there.

"In each one of their cases, I feel like I can picture where they're going in terms of their vision and I feel like I understand their vision and I feel like I could assist in getting their vision to come out so it's 100 percent. I'm always interested in their

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Record producers are the ones who help bring an artist's vision to a musical realization. This select directory of record producers lists contact numbers, as well as stylistic specialties and some notable projects. The producers listed here range from Grammy winners to newcomers trying to make their mark. We apologize to those we may have missed.

Compiled by Carla Hay

**PRODUCER MANAGERS & AGENTS**

★ **PETER ASHER MANAGEMENT**  
644 N. Doheny Dr.  
Los Angeles, CA 90069  
310-273-9433 FAX 310-273-2859

- Producers:  
 J FRANK FILIPETTI  
 J DAVID HEMMING  
 J NATHANIEL KUNKEL  
 J GEORGE MASSENBURG  
 J RICHARD PATTERSON  
 J BILL PAYNE  
 J RANDY PEKICH  
 J PHIL RAMONE  
 J FRANK WOLF

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

- Producers:  
 J BRYAN CALSTROM  
 Specialties: Hard rock, alternative  
 J DENNIS HERRING  
 Specialties: Alternative, pop, rock  
 J DAVE JERDEN  
 Specialties: Hard rock, alternative  
 J STEVEN KLEIN  
 Specialties: Pop, alternative  
 \* No unsolicited material.

★ **KEN KUSHNICK MANAGEMENT**  
P.O. Box 2369  
Toluca Lake, CA 91610  
310-276-8181 FAX 310-878-6429  
Contact: Ken Kushnick

- Producers:  
 J WAYNE CONEN  
 J JOHN DEXTER  
 J ASHLEY INGRAM  
 J JON LIND  
 J JEFF PESCCETTO  
 J OON WAS

★ **LIPPMAN ENTERTAINMENT**  
8900 Wilshire Blvd., Suite 340  
Beverly Hills, CA 90211  
310-657-1500 FAX 310-657-1199

- Producers:  
 J JAMES "JIMBO" BARTON  
 J ROY BITTAN  
 J WARREN A. BRULEIGH  
 J PAUL BUCKMASTER  
 J RICK CHERTOFF  
 J STEVE CHURCHYARD  
 J MIKE CLINK  
 J MILTON DAVIS  
 J P.M. DAWN  
 J MIKE DENEEN  
 J CHRIS FOGEL  
 J MICHAEL FOSSENKEMPER  
 J PAUL FOX  
 J MIKE FRASER  
 J NOEL GOLOEN  
 J KELLY GRAY  
 J BRETT GUREWITZ  
 J NELLE HOOPER  
 J ROB JACOBS  
 J ARNOLD LANNI  
 J RHETT LAWRENCE  
 J PETE LORIMER  
 J STAN LYNCH  
 J DAVE MCNAIR  
 J PETER MOKRAN  
 J GIORGIO MORODER  
 J RON NEVISON  
 J RICK NOWELS  
 J THOM PANUNZIO  
 J RICK PARASHAR  
 J TIM PATALAN  
 J GREG PENNY  
 J TONY PHILLIPS  
 J JON PLUM  
 J T-RAY  
 J STEVE RINKOFF  
 J ERIC ROSSE  
 J TOM ROTHROCK & ROB SCHNAPP  
 J RALPH SCHUCKETT  
 J MATTHEW SERLETIC  
 J KEVIN SHIRLEY  
 J MARK "SPIKE" STENT  
 J JAMES STROUD  
 J ED THACKER

- J JOHN TRAVIS  
 J VICTOR VAN VUGT  
 J DAVE WAY  
 J THOM WILSON  
 J JIM WIRT  
 J TOBY WRIGHT  
 J OAVIO Z  
 J RICHIE ZITO  
 \* No phone calls. No unsolicited material.

★ **MOIR-MARIE ENTERTAINMENT**  
16101 Ventura Blvd., Suite 325  
Encino, CA 91436  
818-995-8707 FAX 818-995-8705  
Contact: Steve Moir, Thom Trumbo, Lisa Marie-DeFranco, Frank McDonough, Bennett Kaufman

- J CHRIS LORD-ALGE  
 Notable Projects: Tina Turner, Tim McGraw, Replacements  
 J TOM LORD-ALGE  
 Notable Projects: Tracy Bonham, Live, Crash Test Dummies  
 J NEAL AVRON  
 Notable Projects: Silver Jet, Jackpierce, Wallflowers  
 J DAVID BARRATT  
 Notable Projects: Tab Two, David Bowie, Robert Plant  
 J TONY BERG  
 Notable Projects: Michael Penn, PiL, Ted Hawkins  
 J TIM BOMBA  
 Notable Projects: Trixter, Aversion, Power Mad  
 J MICHAEL BOSLEY  
 Notable Projects: Best Kissers in the World, Wickerman, Replacements

- J MALCOLM BURN  
 Notable Projects: Chris Whitley, Iggy Pop, Patti Smith  
 J T BONE BURNETT  
 Notable Projects: Counting Crows, Sam Phillips, Elvis Costello  
 J DAVID CASTELL  
 Notable Projects: Course of Empire, Funland, David Abbruzzese  
 J KEITH CLEVERLEY  
 Notable Projects: The Posies, Flaming Lips, Hum  
 J TERRY DATE  
 Notable Projects: Soundgarden, Pantera, Mother Love Bone, White Zombie  
 J DOUG DE ANGELIS  
 Notable Projects: Michael Jackson, Nine Inch Nails, Babyface  
 J EDDIE DE LENA  
 Notable Projects: Red Hot Chili Peppers, Jeff Beck, Michael Jackson  
 J NICK DI DIA  
 Notable Projects: Pearl Jam, Stone Temple Pilots, Soul Hat  
 J ROB EATON  
 Notable Projects: Eric Clapton, Jimmy Buffett, Pat Metheny  
 J MARVIN ETZIONI  
 Notable Projects: Toad the Wet Sprocket, Victoria Williams, Peter Case  
 J HUMBERTO GATICA  
 Notable Projects: Taylor Dayne, Michael W. Smith, Barbra Streisand  
 J OON GILMORE  
 Notable Projects: Best Kissers in the World, John Doe, X  
 J BEN GROSSE  
 Notable Projects: Red Hot Chili Peppers, k.d. lang, Filler  
 J JERRY HARRISON  
 Notable Projects: Talking Heads, Live, Crash Test Dummies  
 J DAVID HOLMAN  
 Notable Projects: Meat Puppets, No Doubt, Bush  
 J BOOKER T. JONES  
 Notable Projects: Willie Nelson, Otis Redding, Booker T & the MG's  
 J MICHAEL KOPPELMAN  
 Notable Projects: Frente!, Prince, Ingrid Chavez

- J RUSS KUNKEL  
 Notable Projects: Bonnie Raitt, Aaron Neville, Jimmy Buffett  
 J GREG LADANYI  
 Notable Projects: Cruzados, Don Henley  
 J TONY LASH  
 Notable Projects: Skiploader, Eric Matthews  
 J FRED MAHER  
 Notable Projects: Matthew Sweet, Lloyd Cole, Lou Reed  
 J BRIAN MALOUF  
 J TERRY MANNING  
 J PIERRE MARCHAND  
 J SYLVIA MASSY  
 J KEVIN MOLONEY  
 J PAT MORAN  
 J MAX NORMAN  
 J RICK NEIGHER  
 Notable Projects: Sass Jordan, John Mellencamp, Ke Grivois  
 J BRENDAN O'BRIEN  
 Notable Projects: Pearl Jam, Soundgarden, Stone Temple Pilots  
 J JACK JOSEPH PUIG  
 Notable Projects: The Black Crowes, Belly, Jellyfish  
 J JIM RONINELLI  
 Notable Projects: Matthew Sweet, Sloan, Big Star  
 J ED STASIUM  
 Notable Projects: Biohazard, Living Colour, the Smithereens  
 J DAVID THOENER  
 Notable Projects: Meat Loaf, Aerosmith, John Mellencamp  
 J MARK TROMBINO  
 Notable Projects: Rocket from the Crypt, No Knife, Heavy Vegetable  
 J WADDY WACHTEL  
 Notable Projects: Keith Richards, Gilby Clarke, Warren Zevon  
 J MATT WALLACE  
 Notable Projects: John Hiatt, Paul Westerberg, Faith No More  
 J ULRICH WILD  
 Notable Projects: White Zombie, Green Jelly, Animal Bag  
 J JEFFREY WOOD  
 Notable Projects: The Origin, Luka Bloom, Housemartins  
 J GEZA X  
 Notable Projects: 1000 Mona Lisas, Face To Face, Black Flag  
 \* No unsolicited material.

★ **SURVIVAL MANAGEMENT/GHR ENTERTAINMENT**  
16601 Ventura Blvd.  
Encino, CA 91436  
818-789-9822 FAX 818-789-8298  
Contact: Bob Ringe  
Producers:  
 J RONNIE S. CHAMPAGNE  
 J JOHN CUNIBERTI  
 J JACK DOUGLAS  
 J RUSS FREEMAN  
 J MACK  
 J EDDY OFFORD  
 J PAUL O'NEIL  
 J JOHN "TOKES" POTOKER  
 J PAT REGAN  
 J THE BROTHERS ROBB: BRUCE, OEE & JOE ROBB  
 J BOB ST. JOHN

★ **WORLDS ENO (AMERICA), INC.**  
183 N. Martel Ave., Suite 270  
Los Angeles, CA 90036  
213-965-1540 FAX 213-965-1547  
Contact: Sandy Robertson, Diane Medak, Deneen Harmon, Carrie McConkey, Alia Fahlborg  
Producers:  
 J KEVIN BACON & JONATHAN QUARMBY  
 J DUANE BARON & JOHN PURDELL  
 J HOWARD BENSON  
 J NIKO BOLAS  
 J MICHAEL BRAUER

- J JOE CHICcarelli  
 J ROBIN DANAR  
 J MARK DEARNLEY  
 J JACK ENOINO  
 J SHANE FABER  
 J OON FURY  
 J OON GEHMAN  
 J RICHARD GOTTEHRER  
 J SCOTT HACKWITH  
 J JOE HARDY  
 J STEPHEN HAGUE  
 J FEMI JIYA  
 J BARRETT JONES  
 J DAVE "STIFF" JOHNSON  
 J OAVID KAHNE  
 J NEILL KING  
 J LARRY KLEIN  
 J DANNY KORTCHMAR  
 J CLIVE LANGER & ALAN WINSTANLEY  
 J NICK LAUNAY  
 J STEVE LILLYWHITE  
 J GAVIN MACKILLOP  
 J ALAIN MALLETT  
 J MIKE MANGINI  
 J ME & AL  
 J PAUL NORTHFIELD  
 J MARK OPITZ  
 J TIM O'HEIR  
 J TIM PALMER  
 J MIKE PELA  
 J JOHN PORTER  
 J DANIEL REY  
 J SUSAN ROGERS  
 J GLENN ROSENSTEIN  
 J OON SMITH  
 J TOM TUCKER  
 J BRAD WOOD  
 \* No unsolicited material.

**OTHER PRODUCERS**

J **ABSOLUTE**  
818-700-0677  
Specialties: Rock, pop, R&B, jazz, country

J **PETE ANDERSON**  
c/o Entertainment Management, Inc.  
223 W. Alameda, Suite 101  
Burbank, CA 91502  
818-567-0040  
FAX 818-557-0524  
Contact: Barbara Hein  
Specialties: All styles  
\* Call before submitting material.

J **THOMAS APPELL**  
4050 Calle Isabella  
San Clemente, CA 92672  
714-492-3320  
Specialties: Adult contemporary, rock, country, new age

J **CLIFF B.**  
213-469-4981  
Specialties: Rock, pop, R&B, jazz

J **STEVE BARTEK**  
c/o Engel Entertainment  
3236 Primera Ave.  
Los Angeles, CA 90068  
213-874-4206 FAX 213-874-8506  
Specialties: All styles; orchestrator, arranger.  
\* No unsolicited material.

J **BOLDFACE PRODUCTIONS**  
725 Michelle St.  
West Covina, CA 91790  
818-917-5923  
Contact: Ralph Dudley  
Specialties: All styles, but with an emphasis on rap and R&B  
Notable Projects: Minor, Tasha ("Char") Jackson  
\* No unsolicited material.

J **BREWMAN PRODUCTIONS, INC.**  
2121 Avenue of the Stars  
Los Angeles, CA 90067  
310-551-5250  
FAX 310-551-4144  
Contact: Alan Brewer  
Specialties: Rock, alternative, contemporary country, film soundtracks, song-oriented production

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**▲ ALEX CIMA**

1501 E. Chapman Ave., Suite 100  
Fullerton, CA 92631  
714-680-4959

**Specialties:** MIDI synths, film & TV scoring, troubleshooting  
\* No unsolicited material.

**▲ ROBERT COPELAND**

7095 Hollywood Blvd., Suite 836  
Hollywood, CA 90028  
213-461-8817 FAX 213-461-8237

**Specialties:** Pop, dance, R&B, film scoring  
**Notable Projects:** Danny James' "Skin Party," Billy Preston, Deon Estus, Jonathan Moffett, HBO, Warner Bros., USA Network

**▲ ICE CUBE**

c/o Lench Mob Records  
16161 Ventura Blvd., Suite 870  
Encino, CA 91436  
800-662-6990

**Specialties:** Rap  
**Notable Projects:** Mack 10, Kausion, WC & the Maad Circle, Yo-Yo, Da Lench Mob, Kam

**▲ DEWALDEN MUSIC GROUP**

11324 Ventura Blvd.  
Studio City, CA 91604  
818-763-6995 FAX 818-763-6997  
Contact: Christian DeWalden

**Specialties:** International pop, dance, rock

**▲ JERRY OIXON**

818-782-5096

**Specialties:** Rock, pop  
**Notable Projects:** Recorded four albums with Warrant for CBS and CMC.

**▲ DR. DRE**

c/o Death Row Records  
10900 Wilshire Blvd., Suite 1240  
Los Angeles, CA 90024  
310-824-8844 FAX 310-824-8855

**Specialties:** Rap, hip-hop  
**Notable Projects:** Snoop Doggy Dogg, Lady of Rage, Eazy-E, D.O.C., Michel'le

**▲ VINCENT OUBRALL**

818-363-5134  
**Specialties:** Rock, pop, R&B, jazz, country  
**Notable Projects:** Lisa Franco, Frances Beintez, Rippingtons, Fizzy Bangers

**▲ KENNETH "BABYFACE" EDOMONS**

c/o Hervey & Company  
9034 Sunset Blvd., Suite 107  
Los Angeles, CA 90069  
310-858-6016 FAX 310-858-4911

**Specialties:** Pop, R&B  
**Notable Projects:** Boyz II Men, Whitney Houston, TLC, Toni Braxton, Madonna, Aretha Franklin, Bobby Brown, Brandy, Mary J. Blige, SWV, CeCe Winans, Mariah Carey  
\* No unsolicited material.

**▲ FOLKLORE, INC.**

1671 Appian Wy.  
Santa Monica, CA 90401  
310-451-0767 FAX 310-458-6005  
Contact: Mitch Greenhill, Manny Greenhill  
**Specialties:** Roots music, world music

**▲ DAVID FOSTER**

c/o Atlantic Records  
9229 Sunset Blvd., 9th Floor  
Los Angeles, CA 90069  
310-205-7450  
FAX 310-205-7411

**Specialties:** All styles  
**Notable Projects:** Whitney Houston, Madonna, Gerald Levert, All-4-One, Michael Bolton, Kenny G, Paul McCartney, Barbra Streisand, Dolly Parton, Color Me Badd  
\* No phone calls. No unsolicited material.

**▲ DENZIL FOSTER**

c/o David Lombard Management  
P.O. Box 252  
Hollywood, CA 90078  
213-962-8016  
FAX 213-962-3127  
**Specialties:** R&B, pop  
**Notable Projects:** En Vogue, Terry Ellis, Club Nouveau

**▲ MAURICE GAINEN**

213-662-3642  
**Specialties:** Rock, pop, R&B, jazz, country.  
Complete master/demo production.

**▲ PETER GRANET**

818-848-3505  
**Specialties:** Rock, pop, R&B, jazz, country  
**Notable Projects:** Recorded albums with Van Morrison, Jackson Browne, Linda Ronstadt, Rolling Stones, George Harrison

**▲ CARY GREENAMYER**

213-735-6221  
**Specialties:** Rock, pop, R&B, jazz, country

**▲ QUINCY JONES**

c/o Qwest Records  
3800 Barham Blvd., Suite 503  
Los Angeles, CA 90068  
213-874-7770 FAX 213-874-2171

**Specialties:** All styles  
**Notable Projects:** Ray Charles, Stevie Wonder, Michael Jackson, Ella Fitzgerald, Frank Sinatra, Barbra Streisand, R. Kelly, Brandy, Coolio, Phil Collins, B.B. King  
\* No phone calls. No unsolicited material.

**▲ CHRIS JULIAN**

310-589-9729  
**Specialties:** Rock, pop, R&B, jazz, country  
**Notable Projects:** David Bowie, Vanessa Williams, David Crosby, Jimmy Webb

**▲ R. KELLY**

c/o Blackground Entertainment  
9000 Sunset Blvd., Suite 300  
West Hollywood, CA 90069  
310-247-0344 FAX 310-247-0347  
Contact: Barry Hankerson  
**Specialties:** R&B, pop, hip-hop  
**Notable Projects:** Aaliyah, Changing Faces, N-Phase, Hi-Five, the Winans, Gladys Knight  
\* No unsolicited material.

**▲ BOB KNEZEVICH**

310-312-0125  
**Specialties:** Rock, pop, R&B, jazz

**▲ KVO PRODUCTIONS**

6718 Murielita Ave.  
Van Nuys, CA 91405  
800-616-5787 FAX 818-787-4066  
Contact: Ken A. Van Druen  
**Specialties:** All styles  
**Notable Projects:** Tony! Toni! Toné!, Warrant  
\* No unsolicited material.

**▲ TIM LANDERS MUSIC**

4325 Gauguin Ave.  
Woodland Hills, CA 91364  
818-884-2929 FAX 818-888-9587  
Contact: Tim Landers  
**Specialties:** Rock, pop, jazz

**▲ GEORGE LANDRESS/GRM PRODUCTIONS**

213-462-3220 FAX 213-462-0656  
e-mail: grm@mnusa.com  
web site: http://www.invis.com/grmprds  
**Specialties:** alternative, pop  
**Notable Projects:** No Doubt, Gary Wright, Bruce Gary; TV credits: *Drew Carey Show*, *The Single Guy*, *Dave's World*.

**▲ BRIAN LEVI**

10520 Burbank Blvd.  
North Hollywood, CA 91601  
818-762-0707  
**Specialties:** Rock, pop

**▲ STEVE LINDSEY**

c/o Stranger Music  
419 N. Larchmont Blvd., Suite 91  
Los Angeles, CA 90004  
213-935-9939 FAX 213-935-9947  
**Specialties:** R&B, pop  
**Notable Projects:** Leonard Cohen, Aaron Neville, CeCe Peniston

**▲ JEFF LYNNE**

c/o HK Management  
8900 Wilshire Blvd., Suite 300  
Beverly Hills, CA 90211  
310-967-2300 FAX 310-967-2380  
**Specialties:** Rock, pop  
**Notable Projects:** The Beatles, Tom Petty, George Harrison, Traveling Wilburys, Tom Jones, Roy Orbison, Ringo Starr, Brian Wilson, Joe Cocker, Randy Newman  
\* No phone calls. No unsolicited material.

**▲ DINO MADDALONE PRODUCTIONS**

2367 208th Street, Suite #7  
Torrance, CA 90501  
310-782-0915  
Contact: Dino Maddalone  
**Specialties:** Rock, alternative  
**Notable Projects:** Call for discography  
\* Owner of 24 & 48-track studio with moving fader automation

**▲ CLAIRE MARLO**

c/o L.A. Personal Development  
950 N. Kings Rd., Suite 266  
West Hollywood, CA 90069  
213-848-9200 FAX 213-848-9449  
Contact: Mike Gormley  
**Specialties:** All styles  
\* No phone calls. No unsolicited material.

**▲ GUY MARSHALL**

c/o Tutt & Babe Music  
950 2nd St., Suite 304  
Santa Monica, CA 90403  
310-395-4835 FAX 310-395-9033  
**Specialties:** All styles  
**Notable Projects:** Kris Wiley, *Baywatch*, film, independent CDs, professional demos.  
\* Call before submitting material

**▲ CARL MARTIN**

c/o Carl Martin Entertainment (C-ME)  
134 Quarterdeck Mall  
Marina del Rey, CA 90292  
310-574-5555 FAX 310-306-9478  
**Specialties:** R&B, hip-hop, pop  
**Notable Projects:** Shai, Toni Braxton, On The Contrary, Madonna, Trey Lorenz  
\* Call before submitting material.

**▲ THOMAS MCELROY**

c/o David Lombard Management  
P.O. Box 252  
Hollywood, CA 90078  
213-962-8016 FAX 213-962-3127  
**Specialties:** R&B, pop  
**Notable Projects:** En Vogue, Terry Ellis

**▲ MARCUS MILLER**

c/o Patrick Rains & Associates  
1543 7th St., 3rd Floor  
Santa Monica, CA 90401  
310-393-8283 FAX 310-393-9053  
**Specialties:** Jazz, R&B, hip-hop

**▲ BILLY MITCHELL PRODUCTIONS**

P.O. Box 284  
South Pasadena, CA 91301  
818-441-9577  
**Specialties:** Jazz, pop, artist development

**▲ STEFAN NEARY**

818-782-5096  
**Specialties:** Rock, pop, R&B, jazz, country  
**Notable Projects:** Warner Bros., I.R.S., Atlantic, EMI, various indie labels.

**▲ O.A.F. PRODUCTIONS**

P.O. Box 93068  
Los Angeles, CA 90093  
310-288-7885  
FAX 310-587-7788  
Contact: Keith Barrows  
**Specialties:** Rock, pop, R&B  
**Notable Projects:** Mick Fleetwood, Andy Summers, Ike Turner, Jeff "Skunk" Baxter, Sir Jinx, Nancy Sinatra, Johnny "Guitar" Watson

**▲ CRAIG OWENS**

310-559-8403  
**Specialties:** Rock, pop, R&B, jazz, country

**▲ GENE PAGE**

c/o IMC Entertainment Group, Inc.  
1146 N. Central Ave., Suite 400  
Glendale, CA 91202  
818-500-0953  
FAX 818-500-0945  
\* No unsolicited material.

**▲ OJI PIERCE**

c/o Adwin Productions  
P.O. Box 781062  
Los Angeles, CA 90016  
310-247-0690  
**Specialties:** R&B, pop, hip-hop, rap  
**Notable Projects:** Montell Jordan, CeCe Peniston, Coolio  
\* Does accept unsolicited material.

**▲ PRODEJE**

c/o Gangsta Made Productions/G.W.K. Records  
1011 W. 108th St. #4  
Los Angeles, CA 90044  
213-756-3367 FAX 213-757-1201  
**Specialties:** Rap  
**Notable Projects:** South Central Cartel, Sk'Killa, Y.M.S. (Young Murder Squad), L.V.  
\* No unsolicited material.

**▲ WILL RAY**

P.O. Box 1150  
Burbank, CA 91507  
818-848-2576  
**Specialties:** All country styles  
**Clients:** Wylie and the Wild West Show, the Hellcasters, Solomon Burke, Kasey Jones

**▲ WILL ROGERS**

2252 Laurel Canyon Blvd.  
Los Angeles, CA 90046  
213-650-3888 FAX 213-654-7740  
**Specialties:** All styles  
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vision—it's not my vision, they're the artist. I only take the experience that I have and use it to facilitate in assisting them. I'm only one fraction of the creative force, but I'd like that fraction to be working 100 percent."



#### BRIAN MALOUF

Contact: Moir-Marie Entertainment  
818-995-8707

Notable Projects: Everclear, Michael Jackson, Madonna

#### Favorite Equipment:

"I sort of have a standard arsenal of stuff. I have an Eventide DSP 4000, a Lexicon Primetime 2, a new Sony device that's getting kind of popular called the DVP 77. I have a Focusrite Stereo Limiter Compressor and a couple of TC 2290s linked together in stereo for more delays in sampling and effects.

"I have an SRV 2000. I always set up a couple of AMS's—one reverb, one harmonizer—I usually set up a 480L and a 224X. If both aren't available, at least one of the two.

"I always have a REV-5, that's a Yamaha piece of gear. I generally use a lot of whatever studio I'm working in, which generally have outboard EQ and compressors that I make use of, and some Neve outboard EQs are always on hand for me.

"In the way of effects, I'm partial to an EX4 Aural Exciter and an SRV 2000 Roland digital reverb, which I like a lot. I always have about four Roland delays on hand or PCM 42s, one of the other single channel delay lines.

"I also have a couple of oddball pieces of gear, including an SDR 1000, an old Ibanez effects device that I use and a Korg guitar distortion effects unit that I use on different things sometimes."

#### Pros & Cons Of Technical Advancements:

"Certainly digital storage of audio signals is the biggest advance on the horizon. A lot of the great new devices kind of harken back to older technologies—emulating tube compressors and tube EQ's. There's something about that sound that just doesn't get a whole lot better than some of the old devices. But certainly the biggest question for a lot of people is digital storage capacity—where you have it on a disk and it's instantly accessible. I think people are intrigued by the idea, but also afraid of it.

"I guess I have to cop to that a little bit myself, in that I'm in favor of it but I'm very much an analog fan. I love the sound of analog tape, I think it's a coloration that humans just like to hear. I think that there's sort of a sound that's inherent to analog recording that's very pleasing to the human ear in a psycho-acoustic way, and I think it's almost biological, not just technological."

#### Working With Mixers:

"That has never happened to me. I've never produced something and had somebody else mix it, so I don't know how I'd feel. Most times, if I am asked to produce, I think it's because they want me to mix it more than the other way around [laughs], because I think that's the way I sort of made it—as a mixer, not a producer as much. And it's what I enjoy most as well.

"My closest experience with working with another mixer was just recently as an A&R person, not as a producer, when Tom Lord-Alge mixed a Verve live album for me. It was a terrific experience, and we had a great time. It was really a pleasure for me to watch him work and to turn it over to him. I mean, Jerry Harrison was the producer, but as an A&R guy, it's the first time I've been close to somebody else as a mixer.

#### Most Memorable Projects:

"There's a number that stand out in my mind. I loved a CeCe Peniston record that I did as a producer once. I was really like an additional producer but I got a real old 'Seventies' drum sound, and I played the drums myself and I really enjoyed that. That was many years ago. Recently, I guess, the most vivid thing in my mind is as a coproducer/mixer with Everclear. That was a very demanding project, a simple record but real complex in the way it was put together. That was a lot of fun."

#### Artists You'd Like To Work With:

"To be honest with you, my leanings right now are kind of to stay out of the producer's chair and stay more in the executive producer/mixer's chair. My musical life has changed a lot since I took this job as a staff producer for RCA. With a lot of my staff producer/A&R chores, I'm really focusing on my A&R duties, and to be in the studio for a couple of weeks mixing is actually more along the lines of what I'd like to do now in the studio rather than be there for the entire length of the project.

"If I were to do anything like that it would be with an RCA artist. It would probably be with one that I had signed or had asked me to work with them. I wouldn't sign a band and say, 'Only if I produce you.' I would only produce somebody if they really, really wanted me to and if I thought I would do a good job at it."



#### DANNY KORTCHMAR

Contact: Worlds End  
213-965-1540

Notable Projects: Don Henley, Fabulous Thunderbirds, Spin Doctors

#### Favorite Equipment:

"We use a broad selection, but basically, I like to work on Neve consoles, older Neve consoles, and I like there to be lots of gas in the line, as they say.

That means that the line be very analog, that the signal go through tubes, and other than that, it depends on whatever engineer I go with in terms of what gear we use in a studio. I tend to let engineers do what they do best, depending on whom I'm with, in terms of their mic technique, how they mic the drums, etc.

"We use a wide variety of mics, including the classic mics. Basically, I don't think it's any different from what everyone else uses—it's just how you use it. Other than that, there's something I use in the studio, it's something called a "guitar box" made by a guy named Kirk Elliot in Vancouver. And this is a box where you can run a guitar line into it and then run five lines out into guitar amplifiers with no line loss, so it's a very useful tool."

#### Pros & Cons Of Technical Advancements:

"I think hard disk is probably going to be the wave of the future, in terms of how information is stored. In other words, a 24-track analog tape recorder will be like an effect, as opposed to being the way you actually store the music. In the future, I think we're going to be seeing that a lot of the music is going to be stored on hard disk.

"I think it's wide open. Like I said, analog and digital can be seen as effects rather than the end in itself. People will be using analog and digital and hard drive and all these elements to get what they want."

#### Working With Mixers:

"Generally I'm there. I participate in the mix of all the records I do. I let the engineer, whoever is doing it, come in first but then I come in later in the process on each tune and put in whatever musical input I have. So I participate in all that because I have trouble relinquishing any of my work to anybody else without any input. In other words, I want input at all times."

#### Most Memorable Projects:

"There are a lot of them that I like very much. I hate to pick out a personal favorite. I'll tell you a couple of them that I like: One is *Roll Of The Dice* by the Fabulous Thunderbirds, I think it's a really good record. Another one is called *If My Ancestors Could See Me Now*, which was Ivan Neville's first solo album that we did in 1988, I think. That's two, and the work I've done with Don Henley I've been very pleased with."

#### Artists You'd Like To Work With:

"There are lots of artists and groups that I would like to work with. What I look for in someone to work with is several things. Do they need my help? In other words, I want to help, I want to work in situations where I can actually be of help. There's some artists who don't really need me and what I do. The other thing is, do I love listening to them do what they do? So those are two criteria that I use. There are a lot of people who fall into that category, and I think I bring a tremendous amount of experience."

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## ◀ 23 Everclear

don't want to tour until I'm on a major label...well, good luck!"

Living by the skin of your teeth in a rock band can often lead to some memorable moments, and Alexakis remembers one particularly humorous event that occurred when a booker, employed by his Shindig label, booked his band, then the Easy Hos, into New York's Pyramid club.

"She booked us in on Thursday night," he explains, "which was the gay night there, called the 'Queeramid.' It was this big time leather bar—pretty spooky.

"Oh, we were well-received," he adds. "They wanted us to be a lot more receiving than we were. We were scared, but we had friends. Let's put it this way, we had plenty of places to stay if we wanted them, but we opted to leave."

Regardless of the knocks he took as an indie artist and label owner, Alexakis maintains that the experience prepared him for his present career. "You learn it. You learn how to do it, and you're not learning it on someone else's time. Once you're under that microscope, once you're on a major label, people are very unforgiving about mistakes—the stupid mistakes that you have to learn."

Giving fledgling bands some sound advice, he adds: "Make a budget and keep it. It's a business. It doesn't mean it's a bad thing. Just be responsible. You can't consume more than you produce."

But where did a rocker like Alexakis absorb this business savvy? "I learned business from drug dealing, I think," he says half-jokingly. "I think I learned most of the stuff on the road, just doing it."

This is the same down-to-earth, straightforward philosophy that becomes apparent in Alexakis' lyrics. "I'm kind of direct. I like direct talk. I like direct people. I like communication. I don't like subterfuge, and I don't like flowery language. I don't mind it being clever and having more meaning than what's obvious, but I don't like songwriting that's pretentious to where you have to figure it out forever."

In addition to his commitment to Everclear, the former indie label owner is also devoted to the development of new talent, which he will foster through a new two-year production contract with Capitol.

"I've already been doing that, cultivating bands and listening to tapes. I've got three different bands on major labels—new bands, developing bands that I'm going to produce. I've been turning down bigger bands because I want to work with unknowns more. I don't want to deal with egos and stuff like that, I just want to help develop bands."

Primarily scouting for new bands on a word-of-mouth basis, the Everclear leader also accepts unsolicited material but is quite aware just how much time that process may consume.

"I'm going to hire a couple of people to

listen to tapes," Alexakis explains. "I need to find people who have like musical tastes as me, or even different musical tastes, but have an ear for music and help develop them, too. If these are people who want to work in A&R someday, hopefully I can develop them to the point that they can work for my label.

"I'm very much into developing talent. There's marketing talent, and people who are very talented in promoting bands and selling the intangibles such as culture and music and stuff like that. Those are people I want on my team."

So how does it feel being signed to a major label? "More latitude, more confidence," he answers, "doing what I want to do, the way I want to do it. We feel like we can take more risks. We can do what we want to do and not play the game so much."

What about the downside of fame—having to sign autographs and being recognized in public? "Part of me likes it; part of me is freaked out by it. But I'll adapt. I knew it getting into it. You just have to accept it, you don't have to like it.

"You lose all your privacy," Alexakis continues. "But it's okay. This is a great job. I get to play guitar for a living, and I make a decent living. I'm not rich, but I'm not worrying about bills right now for the first time in my life."

Having completed the East Coast leg of their North American tour, Everclear will finish their tour in Europe, on a bill with "those little brats," Silverchair, as Alexakis calls them.

After Europe, Everclear returns stateside, to the West Coast this time, where they will play three L.A. dates at the Roxy (March 20, 21 and 22).

And for his part, Alexakis seems to be looking forward to returning to his original stomping grounds. "[L.A.'s] a fun town. It's my comfort zone. I know where to go to get a Tommy's burger. It makes me feel horrible physically, but it makes me feel good, just the fact that it puts me in touch with my past.

"I feel comfortable there. I like to go to the beach, when I get a chance. Just drive by Santa Monica beach or drive up the coast. Just go for a drive, turn on the radio and just drive around. That's always something fun to do in L.A. It's the perfect city for it."

Does Alexakis have any more advice to offer to new bands? "Don't take no for an answer from anybody. Just do what you do and believe in it. If you really feel that you're doing what you're supposed to be doing, constantly reinvent yourself and reevaluate yourself musically.

"Put your ego in your back pocket where you can learn from other people and just keep working hard. If I can get signed at 32 and start having success now, then it can happen to anybody."

For more information on Everclear, contact manager Darren Lewis: 818-995-5500. **MC**

**"I wanted a commitment from a label to develop the band. I said, 'I'll give you a gold record on the first album.'"  
—Art Alexakis**

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# Trauma RECORDS

## Rob Kahane & Paul Palmer, Co-Presidents

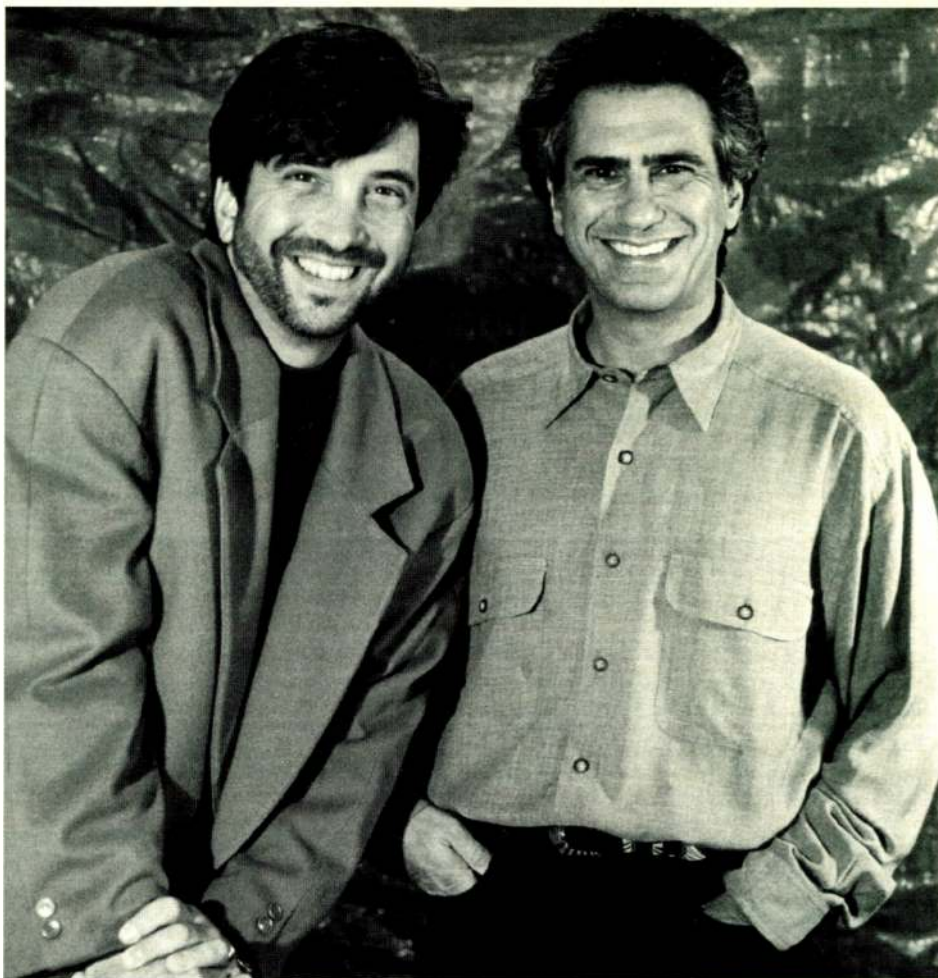
By Pat Lewis

I don't know if every manager's dream is to start a record label, but it's certainly the biggest challenge," states Rob Kahane, who, prior to launching Trauma Records last year, spent twelve years as superstar George Michael's (among other artists) personal manager. Kahane's partner and the other co-president of Trauma, Paul Palmer, also boasts a successful career in management and publishing. His clients included Player ("Baby Come Back"), Little River Band and Real Life ("Send Me An Angel").

And since running a record company is a full-time occupation, Kahane and Palmer have left behind their management careers—which certainly looks like a wise career move, especially considering their out-of-the-box success as label heads. Currently, their first release, Bush's *Sixteen Stone*, is triple platinum and remains in *Billboard's* Top Ten over a year after its release. And Trauma has another potential hit-machine on the rise with No Doubt's *Tragic Kingdom* debut, which continues to make strides on the alternative music front.

"Statistically, I believe Trauma is the most successful launch of a new label that took place in 1995—of any type of label, whether it be rap or country or rock," states Rob Kahane.

In addition to Bush—England's answer to



Trauma partners Rob Kahane and Paul Palmer

the Seattle Sound—and Orange County-based, female-fronted, reggae/new wave/pop hybrid sensation No Doubt, Trauma's roster also includes the Phunk Junkeez, a punk hip-hop troupe from Phoenix, Arizona; Once Upon A Time, a guitar-driven band from Australia; and Louie Louie, a Latin pop balladeer.

As high-powered managers, Kahane and Palmer had a bird's eye view of the record business. Since many of their artists were signed to major labels, they were involved on an almost daily basis with the various factions of those labels—from the marketing to the promotions to the publicity departments. And that up-close-and-personal interaction afforded them the rare opportunity to see how labels operated.

And they certainly got a well-rounded education, as they rubbed shoulders with the Al Tellers and David Geffens of the musical world! And that, combined with working with folks from all of the other aspects of the business, from radio to retail, helped prepare them for the day when they would own their own label.

But, while Palmer and Kahane may have traveled similar paths, each brought his own expertise to the Trauma table. "Among Paul's strengths are his talents as a producer—in the studio, mixing records, really being able to talk to artists about the success and sound of their record," says Kahane. "And at the same time, I had a very good relationship with radio because of my history with radio and all of the Number One records we had [with George Michael]. My basic job description was to get the records into the stores and on the radio stations. Paul loves the recording studio; I can't stand it. He hates pushing the records to radio; I love it. So, really, it was a great marriage."

Prior to his partnership with Palmer, Kahane launched another label, Acme Records, which was a co-venture with Hollywood Records. Ironically, he had just signed Bush to Acme, when the old regime at Hollywood Records was uprooted and replaced by an entirely new staff. And, according to Kahane, "Bob Pfeifer [Hollywood's VP of A&R] didn't feel that the artists or the direction that Acme was going was the direction that he wanted to take the company," says Kahane. So, Kahane and the artists he'd signed to Acme were released from their contractual obligations to Hollywood.

By the time the release documents were signed, Bush had completed their debut album, so Kahane went out looking for a new partner. "We took the Bush album around to virtually every major record label," states



Trauma act No Doubt



**“We took the Bush album around to virtually every major label, and I don’t want to name names, but everybody passed on it. They just didn’t hear it. But we believed in it.”**

**—Rob Kahane**

Kahane, “and I don’t want to name names, but everybody passed on it. They just didn’t hear it. But we completely believed in it.”

Kahane and Palmer eventually decided to become partners and form Trauma Records, and with their own financial resources, they released the Bush album. So, for a short time, Trauma was actually an independent label. It wasn’t until “Everything Zen” began to get substantial airplay on L.A.’s KROQ that Interscope Records, who now owns half of Trauma, entered into the picture.

“We’re basically a free-standing record label that has the power of a major behind it to help expedite the things that need to be done—what we call ‘bring the record home,’” explains Kahane, regarding their partnership with Interscope. “So they give us complete autonomy. And of course, they give us input and suggestions and they’ll help us with things.”

“I’ll give you an example,” continues Kahane, “No Doubt was first signed to Interscope. And Interscope came to us and said, ‘We love the job that you’ve done with Bush, the kind of work ethic that you have. We have this band called No Doubt, and they need a lot of time and attention, and we would like it to be on your label.’

“And so, they gave it to us, and we gave it the time and attention that it needed. We helped image it and put the marketing plans together and then, collectively, we’ve broken another band. So it works both ways, where we rely on them and they rely on us.”

Trauma calls itself a “boutique” label, a term usually reserved for small, independent labels with particular niche markets, such as Doctor Dream, Epitaph or Headhunter. But over the last several years, the lines between indie, major and boutique labels have begun to blur, with small labels, which may have started out as independent labels, entering into partnerships or being bought by major labels or some other variation of that theme. Not to mention the fact that small, niche market labels such as Epitaph have gained enough clout and know-how to produce and market multi-platinum records. And further more, what were once only considered niche markets have become mainstream in many instances.

Nevertheless, Kahane’s philosophy certainly mimics that of a boutique label. “There’s

the old school of thought that you sign as much as possible and throw it up against the wall and see what sticks at the end of the year,” says Kahane, “However, our philosophy is to sign only those things that we feel are absolutely fantastic and work them for a year to see if what we believe is true. It’s two different schools of thought.”

Over the past five or so years, the music industry has seen more than its share of start-up labels enter the marketplace with a bang only to fizzle into obscurity. However, Kahane believes that he knows what it takes to stay in the running.

“I’ve kind of learned this from watching others fail at it,” says Kahane. “And one of the biggest problems I think that start-up record labels have is, they try to sign way too many artists and release far too many pieces of

product without giving the time and attention to those special things that need a year-long marketing plan instead of a month-long marketing plan. So that’s been our whole goal as a record company.”

And it is perhaps their strict adherence to that goal that has produced such successful results. “I think our success can be attributed to complete focus, time and attention,” confirms Kahane. “And we’ve been afforded the luxury by Interscope to be able to have very detailed, long-term marketing plans and follow-through. And I don’t believe the other labels pay the time and attention that we do to detail.”

*Trauma is located at 15206 Ventura Blvd., Suite 200, Sherman Oaks, CA 91403. Phone: 818-382-2515.*

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Chris Hough

Contact: Artist Hot Line  
215-831-9119  
Seeking: Label/Publishing Deal  
Type of music: Instrumental

Production ..... 7  
Lyrics ..... n/a  
Music ..... 7  
Vocals ..... n/a  
Musicianship ..... 7

Average

1 2 3 4 5 6 7 8 9 10

Comments: This Philadelphia-based artist shows loads of six-string talent, but more importantly, he clearly demonstrates a strong melodic sense. This tape is an excellent mesh of acoustic and electric that is tastefully recorded. There's no reason why A&R reps looking for a talented instrumental guitarist and composer shouldn't make the call.



Sazacha Red Sky

Contact: Artist Hot Line  
310-289-3197  
Seeking: Label Deal/Management  
Type of music: Triple A

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

Average

1 2 3 4 5 6 7 8 9 10

Comments: There's a fine line between lyrical beauty and pretentiousness, and sometimes this artist crosses that line. The vocals are low-key, which works at times, but could be more effective. In fact, we believe the lyrical thoughts should be more subtle, while the subtle vocals should give way to a more intense style. Promising, though.



David Reo

Contact: Artist Hot Line  
818-772-1413  
Seeking: Label Deal  
Type of music: Blues-rock

Production ..... 4  
Lyrics ..... 3  
Music ..... 4  
Vocals ..... 3  
Musicianship ..... 6

Average

1 2 3 4 5 6 7 8 9 10

Comments: Unfortunately, this talented guitarist has delivered a demo filled with white-bred southern-tinged rock. The soul that's so vital in this style of music is sorely lacking. The press kit was too bulky—dealing more with the TV script Reo wrote for the sitcom *Blossom* than his music. This is a guitarist who should probably stay in the background.



Groove Foundation

Contact: Artist Hot Line  
310-358-6474  
Seeking: Label Deal/Attorney  
Type of music: Alternative Rock

Production ..... 4  
Lyrics ..... 3  
Music ..... 4  
Vocals ..... 3  
Musicianship ..... 4

Average

1 2 3 4 5 6 7 8 9 10

Comments: A local trio that moves freely from punk to glimpses of psychedelia. However, they lack a commanding vocalist to bring it all home. The music is pretty tight and there are glimpses of intensity, but the songs share no point of view. There is potential for these young guys, especially if they bring in a focal point to deliver their message.



Electric Sphere

Contact: Minge Music  
310-301-0961  
Seeking: Label Deal  
Type of music: Eclectic rock

Production ..... 4  
Lyrics ..... 2  
Music ..... 2  
Vocals ..... 2  
Musicianship ..... 4

Average

1 2 3 4 5 6 7 8 9 10

Comments: This duo says their music "encompasses Eastern, folk and Seventies blues based-styles," but they aren't making it accessible. The lyrical content is weak, which would be fine if the musical textures were able to divert your attention away, but they aren't strong enough. There's no sense of melody either. Different isn't necessarily better.



MAZZ

Contact: Artist Hot Line  
310-837-0763  
Seeking: Label Deal  
Type of music: Dance

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

Average

1 2 3 4 5 6 7 8 9 10

Comments: This artist has come up with a three-song demo that is riddled with programmed dance grooves, but not much else. The first two songs, "There's A Promise" and "Eye To Eye," sound like the exact same song with different lyrics! And the last song, "Step By Step," suffers from a weak lyrical chorus. Collaborations are needed.

## SUBMISSION GUIDELINES

Send your package to: Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028. All submissions should include the following four items:

1. Cassette tape with no more than three songs
2. Unscreened black & white photograph (no larger than 8x10)
3. Brief biography with a contact name and phone number
4. Lyric sheet

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.



Johnny Rock

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Type of music: Rock

Production ..... 3  
Lyrics ..... 2  
Music ..... 2  
Vocals ..... 2  
Musicianship ..... 3

Average

1 2 3 4 5 6 7 8 9 10

Comments: Sending in a sixteen-song demo covering songs from 1979 to 1995—a career retrospective—is a major mistake. Delivering such a package to A&R reps is career suicide, but there's a bigger problem here. The recordings sound like they were done on a boom box, and the songs and the performances are not ready for industry ears.



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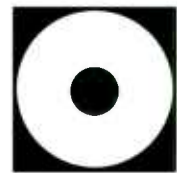
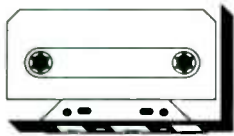
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ROCK



Dar Williams

Critically acclaimed Triple A/folk singer **Dar Williams** will be playing at the **Troubadour** on April 23rd. Williams, who opened for folk stalwart **Joan Baez** on her recent L.A. stopover, is touring in support of **Mortal City**, her new outing for **Razor & Tie Music**. *Entertainment Weekly* called Williams "one of folk's heaviest hitters." For more info on Williams, call **Marc Fenton** at **Razor & Tie** (212-473-9173).

Eclectic Silverlake band **Lutefisk** will be releasing a new album on **Bong Load Records** (yep, the folks who brought you Beck), tentatively entitled **Burn In Hell, Fuckers**. I'd like to see that at the top of the **Billboard** charts. Call **Mark** at **Bong Load** for more info at 213-462-3318.

Local indie label **Dargason Music** has released **Treasures Of The Celtic Harp**, a beautiful outing by **Kim Robertson** that should appeal to the growing Celtic music audience. Robertson, who has released nineteen records, has a vast repertoire which also includes classical, renaissance and medieval stylings. You can reach **Dargason Music** at 818-846-4981.

**RECOMMENDED: Echobelly** (featuring former members of the now-defunct **Curve**) bring their supercool sound to the **Roxy** on March 27th.

**Iron Maiden** has sold out their final show at the **Palace** on April 4th, and will be probably doing the same for their recently added April 5th gig. This is the first L.A. show in God knows how many years for the band that seems to be Great Britain's last bastion of heavy metal.

The quintet has weathered numerous changes in their lineup and the rapidly changing trends which rendered many of their ilk unfashionable and extinct. Still, Maiden presses on. Tickets are on sale now—but remember to get to the shows early in order to catch local metallers **Fear Factory**.

By the way, we've heard rumors that **Iron Maiden** may take a cue from fellow metal holdouts **Kiss** and do one last tour with their original formation (including vocalist **Paul Di'Anno**, who left the band back in 1981, and drummer **Clive Burr**, who joined in 1980 before leaving in 1983) and the big stage show, etc. I wouldn't count on it, though. You can reach **Iron Maiden** through their label, **CMC International** at 919-269-5508.

The **Brian Setzer Orchestra** will be at the **Troubadour** on March 22, with dance troupe the **Pussycat Dolls** warming the stage. It should be an interesting evening. The **Pussycat Dolls** will also be playing the night before at their usual stomping grounds, the **Viper Room**.

The **Verve Pipe** will be at the **Troubadour** on April 25th. Newly inked to the **BMG/RCA** label, the **Verve Pipe**'s music contains traces of **Bad Company**, the **Firm** and **Pearl Jam**.

**HIGHLY RECOMMENDED:** The long-awaited return of **Patti Smith**, who will be touring as **Patti Smith and Friends**. No, we don't know who the friends are (but I'll bet it has nothing to do with that television show). Smith did a recent poetry reading type gig in Long Beach last year, but this will be the full-on concert. We hear that Smith is working on an album for **Arista** (once again, it's been years since we've heard new material), but there is no projected release date as of yet. Catch **Patti Smith and Friends** on March 23rd at the **Wiltern**. —**Tom Farrell**



The Verve Pipe

COUNTRY



Don Heffington

The L.A. country & roots music community had quite a celebration on **Sadie Hawkins Day** at **Jack's Sugar Shack** when **Cody Bryant** threw a record release party for his new CD, **Big Dose Of Country**, on **Wagon Wheel Records**. It was a hoedown with balloons, refreshments and lots of music provided by **Cody** and his guests, the **Barry Holdship Band**, the **Plowboys** and the **Losin' Brothers**. Also on hand to celebrate were industry insiders like **Gene Aquilera**, **Allen Larman**, **Brantley Kearns**, **Kalidascope Radio Magazine** personalities **Dusty Roads** and **Skeeter Mann**, **Kathy Robertson**, **Annie Harvey**, **Patty Booker**, **Brent Haesler** (President of **Country Town Records**), **Mark Insley**, producer **Craig Stull** and photographer **Steve Smith**. The **Bryant** family was also in attendance, including **Mama Babs**, famous baker of the "**Babs Cake**."

**Bryant's** CD, which has received airplay on **KIK-FM** and **KXLU** and is truly a masterpiece of California/West Coast country music, is available through **Diamond Hard Music** (800-644-9402). **Bryant** can also be found every Friday night playing his heart out at **Viva Fresh** in Burbank.

Also, **Eddy Jennings**, one of **Jack's** owners, has announced that **Cody** will be joining **Billy Joe** and **Eddy Shaver**, the **Plowboys** and the **Barry Holdship Band** on **St. Patrick's Day** (March 17) when **Eddy** throws himself a birthday party. The party starts at 2 p.m. and goes on until who knows when.

While we are still talking about **Jack's**, folks should be made aware that the one and only original **Barndance** will be on hiatus for several weeks. To fill the space, management team member and booker **Wendall Williams** has put together two very special California country music shows. The first was on March 12th, with the next taking place on Tuesday the 19th—the **Barndance** custom of "free admission" will be honored. The first show on the 12th was produced in association with **Kathy Robertson** and included **Will Ray**, **Tony Gilkyson**, **Lonesome Strangers**, **Don Heffington** and special guest **Rosie Flores**. Coming up on the 19th, you can expect to see **Scott Joss**, L.A. favorite **Florida Slim**, **Annie Harvey**, **Mark Insley** and **David Beaudry**.

Good news and congratulations are in store for L.A. roots rocker **Gary Myrick** and his band, **Havana 3am**, who have just signed a two-record deal with **Burnside Records**. The deal is international, and we can expect to see product on the market in late May or June. **Myrick** will continue to perform around town as time allows.

Radio station **KLON FM-88** is where producer **Gary Chicachi** and **DJ Gary "The Wagman" Wagner** do their weekend show, "**Nothin' But The Blues**" from 2-6 p.m. Stopping by recently was American roots music master **Taj Mahal**. Look for **Taj Mahal's** new release on **Private Music** entitled, **Phantom Blues**. His visit at **KLON** marked the West Coast radio premiere of his new CD, which features appearances by the likes of **Eric Clapton** and **Bonnie Raitt**.

A new band to keep an eye on if you like rockabilly and jump swing is **Farina**. The lineup includes **Jenny Homer** (of **Downey Mildew**), **Useless Playboy** and **Woody Jackson**. They recently did a **New Music Monday** at Long Beach's **Blue Cafe**. Coming up on April 1 and 8 at this same venue are the **Naughty Ones** from Austin. Call 310-984-8349 for info on **New Music Mondays**.

The **Songwriters Guild of America** is hoping to do a monthly showcase of country songwriters at **LunaPark**. The **Songwriters Guild** has served American songwriters for over 60 years. To find out more about the organization or the country showcase call 213-462-1108.

—**Jana Pendragon**



Gary Chicachi, Taj Mahal and Gary "The Wagman" Wagner



**JAZZ**



PHOTO: MONTY BRINTON

**Kurt Elling**

The lineup has been announced for the **Eighteenth Annual Playboy Jazz Festival** (June 15-16), and the roster is diverse, to say the least. Saturday is clearly the stronger of the two days, with the musical highpoints probably coming from the **McCoy Tyner Trio** with **Michael Brecker**, **Joe Lovano** and the **Lalo Schifrin Big Band**, with **Jon Faddis** and **Tom Scott** playing Schifrin's major work from the early Sixties, "Gillespiana." Also of interest will be **Dianne Reeves** and the **Crenshaw High School Elite Choir's** performance with the **Yellowjackets**, the **Thelonious Monk Institute Jazz Ambassadors** (including **Bill Cunliffe** and **Tim Warfield**), **Eddie Palmieri's Latin Jazz Octet** and **Fourplay** (the pop jazz group with **Bob James** and **Lee Ritenour**). Out of place on the jazz show is the veteran middle-of-the-road pop singer **Tony Bennett**.

Sunday is much weirder. Well-worth seeing are the great bebop veteran trombonist **J.J. Johnson** and the **T.S. Monk Quintet**. Also quite worthy are **Wayne Shorter's** new group, the **Brian Setzer Big Band** and a jam session called **Cos Of Good Music II**, featuring **Stanley Turrentine**, **Nat Adderley**, **Lou**



**J.J. Johnson**

**Donaldson** and two organists (although it will surely be more predictable than James Carter's fiery performance of last year). Much more questionable are **Stanley Clarke** (likely to perform funk), **Hugh Masekela** (world music) and **Everette Harp** (crossover), but they are logical choices compared to a Pip-less **Gladys Knight!** What is she doing at a jazz festival? It'll be a great party but, since *Playboy* largely sells out long in advance, why can't it stick to jazz?

There is a serious shortage of male jazz singers under the age of 60 (name four!), but **Kurt Elling**, who sang nineteen times at eighteen different venues within a month period (inspired booking!), is a major hope for the future. At 28, Elling has already outgrown his original Mark Murphy influence, has a strong and appealing voice and (best of all) knows how to improvise. In fact, he often makes up lyrics as he goes along, incorporates poetry and storytelling into his music and can still scat with the best. At the **Jazz Bakery** with a quartet—his regular pianist **Lawrence Hobgood**, **Bob Shepperd** on tenor and soprano, bassist **Dave Carpenter** and drummer **Willie Jones III**—he was in excellent form, with the highlights including "Freedom Jazz Dance," "Imagination," Freddie Hubbard's "Delphi," a spirited "Cold Duck Time" and a stretched out rendition of "My Foolish Heart." Kurt Elling clearly has a very interesting future.

**UPCOMING:** **Catalina's** (213-466-2210) presents **Jack Sheldon's Big Band** (March 19) and **Joe Sample** (March 20-24), the **Jazz Bakery** (310-271-9039) features **Gene Estes' Quartet** (March 17) and **Mose Allison** (March 28-30).

And if money's a concern, the **L.A. County Museum of Art** (213-8576522) is staging a free concert by **Frank Capp/Ricky Woodard** (March 22), while the eclectic trio **Focal Point** will be playing a free concert at the **Nature Company** on May 23 (818-508-6677).

—**Scott Yanow**

**URBAN**



PHOTO: W. J. S.

**Coolio**

Red-hot recording artist and recent Grammy winner **Coolio** has signed on for a special guest appearance on the hit Fox series **Space: Above And Beyond**. Coolio will appear on the show as "The Host," an enigmatic owner/operator of a resort-like space craft. The show is set to air in April.

At last month's **Grammy** celebration, the talk was hot regarding that show's omissions of the urban categories from the televised broadcast. A number of label executives and recording artists expressed dismay at the producer's decision to not air any of the urban awards, save for the rap category.

The members of **Naughty By Nature** were just some of the folks who were upset. "We are extremely disappointed with the producer's decision to not air urban categories," said group member **Vinnie**. "This is just one slight in a series of slights that have been targeted at the urban music community, which has contributed substantially to the fortunes of the music industry as a whole. It is time for members of the urban community to take a stand and come together against these perceived attacks."

Although the urban categories were omitted from the televised portion of the broadcast, the show did feature several performances from urban artists, including **Mariah Carey**, **Boyz II Men**, **Whitney Houston**, **CeCe Winans**, **Seal** and **Shirley**

**Caesar**, although these were obviously the more pop-oriented artists with mass crossover appeal. Also, the show included a number of urban artists as presenters for the night's awards.

In addition, the recent dismantling of the urban music division at **Capitol Records** has caught the industry and the urban music community by surprise. The venerable label issued pink slips to its entire urban staff on Friday, February 23rd. Shock, sadness and anger have been the urban community's reaction to this move, which many have categorized as being endemic to the music industry of late.

"I don't know if it's affirmative backlash or just the demise of the black executive," said a former Capitol employee. "In the face of all that we have contributed to this industry, urban music executives and artists are still treated like stepchildren. Capitol's move is indicative of attitudes that are present across the board in this business and someone needs to address this threat to urban art forms before they are lost for good."

At present, it is unclear as to which Capitol acts will be dropped from the label and which will be transferred to the urban division of the label's parent company, **EMI**.

On a brighter note, watch for the hot rap duo **Kenny Mac & G-Man**. This popular West Coast-based duo, who has worked with a virtual who's who of rap artists, has just recorded a new single, entitled "I've Been Thinking," that has everybody commenting that the two may just be the next big thing.

A great place to record in town is the **War Fare Recording Studio** in Gardena. With affordable rates and a helpful staff, War Fare is the perfect place to record a demo or full-length album. For more info, contact **Michael Edwards** at 310-715-6132.

**Columbia** recording artists the **Fugees** will have you going through the ceiling when they hit town on March 31st. Performing at the **House Of Blues**, the group will feature their new album, **The Score**, which has many people calling them the torchbearers for the future of hip-hop. They are currently in New York taping segments for MTV's **Squirt TV** and **Yo MTV Raps**. —**Gil Robertson**



**Pictured (L-R): LaMont Boles, (unidentified woman), K-Gee (from Naughty By Nature), Andre Harrell, Al B. Sure and Horace Brown.**



# Paul Norman

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## CLUB REVIEWS

### Seven Mary Three

*The Whisky*

West Hollywood

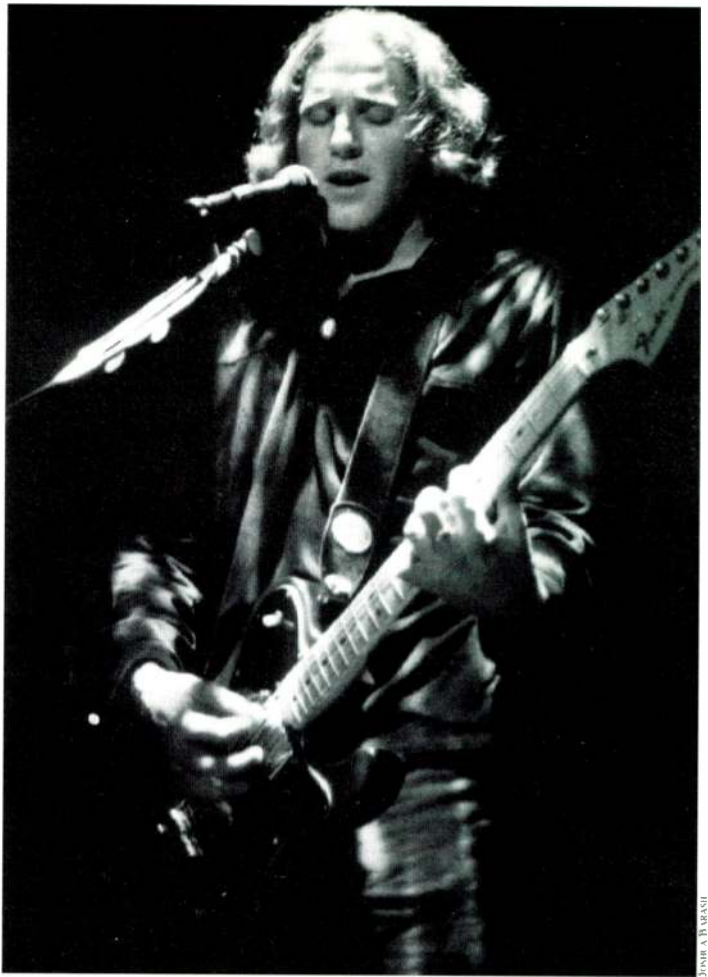
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

**Contact:** Stephanie Kavoulakos, Atlantic Records: 310-205-5711

**The Players:** Jason Ross, vocals, guitar; Jason Pollock, guitar; Casey Daniel, bass; Giti Khalsa, drums.

**Material:** This outfit was dissed recently by a KROQ DJ who thought Seven Mary Three sounded distressingly similar to many of the other bands the station plays. There's probably some truth to this, and it wouldn't be unfair to classify this material as mainstream alternative rock. Still, you have to admit that this band does it pretty damn well. The songs are built around Ross' growling vocals, and his lyrics can be very witty and intelligent. It's very hard to dislike a song about March/December romance that has lines like "I can't find the state we're legal in." Also, Pollack's lead guitar is surprisingly reminiscent of classic rock, particularly in "Shelf Life" and "Lucky," and both guitars adeptly trade simple but sweet, tasty melodies. This gives their music a richer texture than we've come to expect from this genre, and it's a refreshing change from the usual wall of noise. Their slower material can be haunting and powerful, although by the end of the set, it does get a little too lugubrious for those who have more up-tempo tastes.

**Musicianship:** Ross' voice is just right for this kind of music—plenty of grit, but really accurate and melodic. This makes the vocals the primary focus in this band, while Khalsa's snappy tom-tom rolls and nifty little flams are the glue that hold the sound together. Ross gets an unusually full-bodied tone from his Telecaster, and Daniel's bass sound was melodic and really well-defined. Unfortunately, because we hear so much of this type of music, even minor problems become much more obvious than they would be for a more experimental band. Most notably, Pollock's rhythm parts were just a



JOHN A. DEWASH

**Seven Mary Three: Easy to understand this band's popularity.**

little sloppy at the top of the set, dragging ever so slightly behind the beat.

**Performance:** Seven Mary Three's single greatest asset may be the conviction they bring to their show. It's hard to imagine another band pulling off a song like "Devil Boy." This song's ponderous sound and heavy handed lyrics should be really bombastic and pretentious, but because Ross sings it like he really means it, they manage to pull it off. It

also helps that Ross doesn't take himself too seriously—according to him the band's real love is "cutting the heads off chickens." As usual, the Whisky's PA system had problems—this time the guitar levels plunged abruptly near the end of the performance.

**Summary:** Even if you thought these guys were a little dull when you heard them on the radio, they just might win you over live. This show made it considerably easier to understand why this band is enjoying some popularity.

—Matthew J. Jansky



CHRIS K. CHAVIRA

**The Mr. T Experience: Highly catchy melodies and lyrical personality.**

### The Mr. T Experience

*Jabberjaw*

Los Angeles

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

**Contact:** Molly Neuman, Lookout Records: 510-841-9042

**The Players:** Dr. Frank, guitar, vocals; Joel Reader, bass; Jym, drums.

**Material:** Ironically, the Mr. T Experience gets its fair share of Green Day comparisons, though band leader Dr. Frank's meld of Fifties bubblegum melodies and high school hard-core probably influenced the "dooksters" more than the other way around. Still weathering the struggling-band-syndrome after ten years, these guys have seen their brand of hardcore-pop come and go, and





Salt: Solid and straight-forward musicians.

come back again. Fast riffs and three-chord progressions are expected, but it's the highly catchy melodies and the lyrical personality that keeps them above-average. The title of their latest album, *Love Is Dead*, sums it up—humor is the answer. And you just have to laugh along as Dr. Frank rolls through his tribulations. Despite the band's ten-year trek, the crowd it continues to draw hasn't seemed to age. Quirky, pimply junior high and high school kids packed the Jabberjaw on this night.

**Musicianship:** To get vocal harmonies and melodies to stand out over the fast-whippin' punk blowing through Jabberjaw's sound system is an accomplishment in its own right. Couple that with the band's succinctly tight tunes, and you'll dig what they're about. No glorifying solos, no operatic performances. They come across like Elvis Costello pureed through a blender, and if you put stock in what's satisfying today's "kids," this crowd was busy ordering Costello smoothies.

**Performance:** Most impressive was the onstage ease of both Dr. Frank and bassist Joel Reader. They had a distinct professionalism, coated with a sense of humor. At the beginning of one tune, Dr. Frank stopped the band, insisting, "That's not how we start it." "Right, we all start," replied Reader. "One, two, three...." And without missing a beat, the band

was off and running. The Mr. T Experience rolled with the mistake so smoothly that the minor goof ended up seeming like part of the song.

**Summary:** The biggest strike against this trio is that they don't bring anything terribly new to the table. Their sound had been around for a decade before Green Day exploded (and burnt it out). But it's a liberating music for the students who feel caught in an oppressive school system, who toss the bird to their teachers outside their doors and who find an identity in bands like this. That's what has given Dr. Frank and the boys their lasting power. As long as they stay true to their listeners, they'll always have a strong fan base. And given enough time, they might figure out the formula for a "hit." That is, if they want one.

—Marc Star

**Salt**  
*The Whisky*  
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

**Contact:** Susan Mainzer, Island Records: 310-288-5327

**The Players:** Nina Ramsby, vocals, guitar; Jim Tegman, drums; Daniel Ewerman, bass.

**Material:** The prevalent force in Salt is Nina Ramsby's voice. It is explosive at times; lusty at others. This trio

uses a straight ahead rock style to manifest convincingly emotional songs. Like Alanis Morissette, songs are written almost entirely about love and obsessive relationships; unlike Morissette, they lack a manic quality. Lyrically, the songs are pretty upfront with little, if any, twisted imagery. No gimmicks exist with Salt. What in other bands may be predictable actually works in this band because each member allows the energy from the music to completely lead them, allowing each song to be born out of its own embryonic entity, simply flowing through each performer. This gives Salt an enticing, resolute quality, even though individually members do not appear out of the ordinary.

**Musicianship:** The most obvious comparison of Ramsby's eminent vocal sound is PJ Harvey. However, she lacks any quirky originality found in Harvey or feminist savvy projected by such artists as Joan Osborne. Ramsby's guitar playing is good, yet it is clearly dwarfed by her singing. Bassist Daniel Ewerman has the unique ability to play as well as become extremely involved in the performance of each song, unlike many who play bass. Jim Tegman is a serious, precise drummer, propelling songs through use of heavy, tribal sounds and clipped movement. His force and musical mastering of songs is at many points equal to Ramsby's.

**Performance:** Salt comes off as three equal parts of a forceful whole onstage. Ramsby appears vulnerable and intense while commanding a serious, empowered stage presence. In spite of this, it is bassist Daniel Ewerman who becomes the focal point as the set ensues. His stage animation is void of insincere theatrics, and his presence is striking, drawing the audience to him. Drummer Jim Tegman lives completely in his own world, using the music to astutely connect with the other two. All three members appear to possess a slightly shy quality that is overcome by members losing themselves completely in the actual music. Musicality seems to come quite naturally to Ramsby and Ewerman, yet performance does not. Her occasional hair flipping made it seem at times like a big rock show, yet the slight conservative appearance of each member (Ramsby wore a tailored black blazer completely buttoned up) contradicted that rock sense.

**Summary:** What makes Salt original is its complete lack of weirdness. It is the songs that command attention, not the actual performance or individual members, even though they all contribute to the whole. I believe composing and playing the music comes most naturally to Salt, with live performance being its greatest challenge (one they appear to be working on). Overall, like their recorded songs, the band's performance was solid, straight-forward and steeped in a deep sense of musicality, but not unusual in any way.

—Kim Taylor

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Roomful Of Blues

Jack's Sugar Shack Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Keri Murphy, Rounder Records: 617-354-0700

The Players: Sugar Ray Norcia, vocals, harmonica; Bob Enos, trumpet; Carl Querfurth, trombone; Doug James, baritone sax; Rich Lataille, alto sax, tenor sax; Matt McCabe, piano; Chris Vachon, guitar; Ken 'Doc' Grace, bass; John Rossi, drums.

Material: Roomful Of Blues plays some of the meanest, toughest blues and jump since the Basie band was at its peak. These nine musicians make audiences everywhere want to jump and shout, whether it is with a rocking big band tune like "Turn It On, Turn It Up" or a driving power trio piece like "Slam Jam." This is horn-driven, rocking, jumping, shouting blues all dressed up for a Saturday night. The vocals are all tales of broken hearted love or dancing close with your best girl. There is no gray area with Roomful, it is either love or despair. But just because these guys can rock, don't think they can't play it sweet and low, because they can. With Sugar Ray Norcia's voice leading the way, this band goes from gut-bucket to smooth as silk.

Musicianship: What can you say about the musicianship in a band where the new lead guitar player, Chris Vachon, steps in the shoes of two different blues legends, Duke Robillard and Ronnie Earl, and the group doesn't even miss a beat. Some of these musicians are already the third generation of Roomful players, but that does not mean that they have lost one iota on the talent. The horns are tight and together, and the rhythm section lays down the funkier of beats with extreme ease. Norcia, the lead singer and harmonica player, handles both jobs with great skill. This group is seamless, and young musicians should take a cue from



Van Zen: Master of the clever chord and flashy lick.



Roomful Of Blues: The meanest, toughest jump blues sound since Basie.

these guys.

Performance: Onstage, the band maintains the tight-as-a-glove sound of their albums. In fact, Roomful Of Blues does everything but jump out on the dance floor and teach the audience to dance. The only complaint, and this is a minor one, is why do you book a dance band into a club with no dance floor. The whole room was rockin' and there was no place to work it out.

Summary: Roomful Of Blues is swiftly becoming one of the legends of the blues. Over the past two decades live shows like this have established their reputation as a killer outfit, and this version of the band does nothing to diminish that legacy. In fact, it just keeps adding to their legend. —Jon Pepper

Van Zen

Coconut Teaszer West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Scott Van Zen, 213-654-2610

The Players: Scott Van Zen, vocals, guitar; Val Shaffer, bass; T.C. Briggs, vocals, drums.

Material: Scott Van Zen—the principal songwriter and the man who bears the band's name, and thus, the burden of that Van prefix—lists the other Van prefixed-guitarist, as well as Jimi Hendrix and Stevie Ray Vaughan, as his musical influences. However, it seems that when he went out and bought the sheet music and sat in his room for days on end learning the notes, he only studied the notes that were on the page and failed to discover the soul that made that music great. In a nutshell, Van Zen is an imitation of straight ahead white boy blues-rock with very little depth being reflected through the music.

Musicianship: This band's shallowness is not for lack of chops, how-

ever, as Van Zen himself is certainly a master of the clever chord and flashy lick. The vintage tone that rings loud and clear from his Stratocaster is the purest and most appealing element of his show. Unfortunately, this is all the more reason to be frustrated at the misuse of this talent. His bandmates are also well schooled in the art of musical cliché, as the rhythm section of bassist Shaffer and drummer Briggs never really laid down any kind of a groove that you could close your eyes to and absorb. Instead it was more like closing your eyes and imagining what this should really sound like. To make matters worse, neither Van Zen nor Briggs, who shared lead vocal duties, should be handling the vocal chores in this outfit, as the heart and soul that was so clearly lacking in the music was expanded ten-fold in the area of vocals.

Performance: The confines of the Coconut Teaszer's small stage doesn't really lend to major histrionics. Basically, Van Zen worked the stage as any rock guitar god would. He hit all the good poses and made all of the right faces. Yes, he even worked his way into the crowd so they could get a close-up look at those crazy fingers in motion. Briggs did all he could do to bring back the glory days of the Seventies and Eighties when rock drummers were still a show unto themselves. To Shaffer's credit, it was his first performance with the band, and he quietly went about his way trying to groove to the scene.

Summary: Nothing against guys who strive for technical proficiency here, but as a musician, you have to reach a point and figure out what to do with all that musical knowledge. Unfortunately, Scott Van Zen must have skipped that chapter—and the rest of the book for that matter. Maybe it's time to take a remedial session or two with the old guitar masters of yore.

—Christopher Horvath





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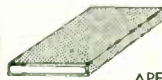
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|----------------------|-------------|
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| C-BO                 | AWOL        |
| TOO SHORT            | IN-A-MINUTE |
| DRU DOWN             | C-NOTE      |
| ICE T                | PRIORITY    |
| 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        |
| RAPPIN 4 TAY         | RAG TOP     |
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| 69 BOYZ              | RIP IT      |
| BORN 2WICE           | BIGGA       |

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| SONIC YOUTH         | DGC             |
| OFFSPRING           | EPITAPH         |
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| DOMINO              | OUTBURST        |
| TUPAC               | INTERSCOPE      |
| ICE CUBE            | PRIORITY        |
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**LOS ANGELES COUNTY****ALLIGATOR LOUNGE**

3321 Pico Blvd., Santa Monica, CA 90405  
 Contact: Milt Wilson, 310-449-1844.

**Type of Music:** All styles.

**Club Capacity:** 300

**Stage Capacity:** 8-10

**P.A.:** Yes

**Lighting:** Yes

**Piano:** No

**Audition:** By tape with bio and picture.

**Pay:** Negotiable.

**AMAZON BAR & GRILL**

1466 S. Fairfax Ave., Sherman Oaks, CA 90401  
 Contact: Jimmy D., 818-340-8591

**Type of Music:** All types except metal

**Club Capacity:** 250

**Stage Capacity:** 12

**P.A.:** Yes

**Lighting:** Yes

**Piano:** No

**Audition:** Call for info

**Pay:** Negotiable

**THE BLUE NILE**

1066 S. Fairfax Ave., Los Angeles, CA 90019  
 Contact: Boomer Maverick, 213-939-0223

**Type of Music:** World Beat, African, reggae, jazz, alternative

**Club Capacity:** 120

**Stage Capacity:** 4-6

**P.A.:** Yes

**Lighting:** Yes

**Audition:** Send promo package to Boomer  
**Pay:** Percentage of door / No guarantees

**BRAVE BULL**

261 S. Mission Dr., San Gabriel  
 Contact: Del Weston, c/o MPR, 532 Monterey  
 Pass Rd., Monterey Park, CA 91754

**Type of Music:** All types, specializing in country.

**Club Capacity:** 3 rooms: 100, 279, 400

**Stage Capacity:** 3 rooms: 3, 5, 8

**P.A.:** Yes

**Lighting:** Yes

**Piano:** No

**Audition:** Send promo package to Del Weston,  
 c/o MPR

**Pay:** Yes

**CLUB AVALON**

19470 Nordoff St., Northridge CA 91324

Contact: Marvin Estrada, 818-834-1700

**Type of Music:** All types, except heavy metal

**Club capacity:** 700

**Stage capacity:** 10

**P.A.:** Yes

**Lighting:** Yes

**Piano:** No

**Audition:** Send tape, promo pack, or call

**Pay:** Negotiable

**COCONUT TEASER**

8117 Sunset Blvd., Hollywood, CA 90046

Contact: Audrey Marpol, 213 654-4887

**Type of Music:** Upstairs-R&R originals, R&B/  
 Downstairs-8121 Club (acoustic sets).

**Club Capacity:** 400

**Stage Capacity:** 12

**P.A.:** Yes, with pro engineer

**Lighting System:** Yes

**Piano:** Yes upstairs, downstairs no

**Audition:** Send Promo

**Pay:** Negotiable.

**FM STATION**

11700 Victory Blvd., North Hollywood, CA

Contact: Booking, 818-769-2221

**Type of Music:** All new, original music. Rock,  
 alternative

**Club Capacity:** 500

**Stage Capacity:** 10-12

**P.A.:** 4-way concert system with 24-channel  
 board with independent monitor mix system, full  
 effects, houseman

**Lighting:** Yes

**Piano:** No

**Audition:** Send tape, promo pack, SASE.

**Pay:** Negotiable.

**HENNESSEY'S TAVERN**

8 Pier Ave., Hermosa Beach, CA 90254

Contact: John Tyler, 310-372-5759

**Type of Music:** Top 40, acoustic, & rock

**Club Capacity:** 125

**Stage Capacity:** Singles/duos only

**P.A.:** Yes

**Lighting:** Yes

**Piano:** No

**Audition:** Send tape/package to club

**Pay:** Negotiable

**INSOMNIAC SOUTH**

900 S. Catalina, Redondo Beach, CA 90277

Contact: Cory Gabel

**Type of Music:** Unplugged alternative, rock,  
 jazz, blues, new age & folk

**Club Capacity:** 100

**Stage Capacity:** 3-4

**P.A.:** Yes

**Lighting:** No

**Piano:** Yes

**Audition:** Call or send package

**Pay:** Yes + tip

**TOWN HOUSE COCKTAIL LOUNGE**

52 Windward Ave, Venice Beach, CA 90291

Contact: Richie, 310-821-3616

**Type of Music:** Rock

**Club Capacity:** 200

**Stage Capacity:** 6

**P.A.:** No

**Lighting:** No

**Piano:** No

**Audition:** Send demo c/o Richie to club

**Pay:** presale/negotiable

**TROUBADOUR**

9081 Santa Monica Blvd., L.A., CA 90069

Contact: Lance or Zack, Mon.-Fri., 2:00-6:00

p.m., 213-276-1158

**Type of Music:** All types

**Club Capacity:** 450

**Stage Capacity:** 8

**P.A.:** Yes

**Lighting:** Yes

**Piano:** No

**Audition:** Tape, bio, picture.

**Pay:** Negotiable.

**THE WHISKY**

8901 Sunset Blvd., W. Hollywood, CA 90069

Contact: Jeff Taverner, 310-652-4206

**Type of Music:** All original, Rock, Heavy Metal,  
 Pop, Funk.

**Club Capacity:** 450

**Stage Capacity:** 8-10

**P.A.:** Yes

**Lighting:** Yes

**Piano:** No

**Audition:** Call or mail tape/promo pkg. to above  
 address.

**Pay:** Negotiable: Pre-sail tickets.

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**INTERNS NEEDED** for established artist's personal management company. Mac literate preferred, organizational skills a must. College students welcome. Terri, 213-851-8552

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| <b>BERN "E" - Musical Gigolo</b><br>Producer/arranger/studio musician. Rock guitarist, classical violinist, vocalist, Macintosh programmer and keyboardist.                                    | 310-451-8996 | ✓✓✓✓✓   | I eat, sleep, drink, & breath music. Recording engineer at top studio in L.A. Studied violin since age eight. Music composer, orchestrator for feature films. Headbanger at heart, but have recently released dance vinyl. Techno, House, Funky stuff.  | 24-track recording studio. Believe that all music has purpose, but the kind that moves you is finest. \$100,000 worth of gear is great (I've got it)  | ✓✓✓✓✓                                   |
| <b>DEAN BRUNI - Guit./Voc./Wtr.</b><br>Strats, Les Paul, Jazz Master, vintage Hiwatt, Gibson, Laney amps, unique vocal, tenor range.   | 310-823-6786 | ✓✓✓✓✓   | "10 Years" playing, writing, recording indie label albums. Mostly self-taught, with an AA in music to boot. Also two years pro engineering experience.  | Creative player. Know how to collaborate for the song. Minimal or maximum. Atmosphere or melody.  | Alternative influenced.                 |
| <b>ROBERT COPELAND - Producer/Arr.</b><br>24-72 tracks, ADAT, Analog, Mac Performer, Vision, Cubase, Finale, K-2000, JV-1080, 990, 880, Proteus, Sound Canvas, RM-50                           | 213-217-8469 | ✓✓✓✓✓   | Top 10 club single "Skin Party", Billy Preston, Deon Estus, Jonathan Moffett, Ed Townsend, HBO, USA Television. Producer, musician, arranger, programmer, composer. Laid back, yet meticulous working environment. Available for albums, film/TV scoring, artist development.   | Master craftsman. Heavy on superb vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.  | Ballads, dance, rap & funk.             |
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| <b>JERRY DIXON - Producer</b><br>Owns studio with 2" 24 track and 24 track ADAT  | 818-782-5096 | ✓✓✓✓✓   | Recorded four albums with Warrant for CBS & CMC records. Produced several now signed artists.   | Songs always come first. Then recording second  | Rock n Roll & female singers.           |
| <b>MARK EPTING - Violin/Sax</b><br>Fiddle/violin, sax, vocals, harmonica, outboard gear to vary sounds.  | 818-752-2672 | ✓✓✓✓✓   | Performed with Vassar Clements, Bruce Springsteen, John Prine, Clarence Clemons. Very electric, energetic performer. Good stage presence. Club, concert & session experience. San Francisco State University graduate.  | Good ears, improvisational skills, pro attitude, fast in the studio!  | ✓✓✓✓✓                                   |
| <b>JAN FABRICKY - Drummer</b><br>Two D.W. drum sets  | 818-708-2453 | ✓✓✓✓✓   | 21 years playing drums. P.I.T. awards: Outstanding Student of the Year, All Around Stylist, Outstanding Latin Stylist. 4 years studio and touring experience. Have recorded with S. Henderson, B. Sheppard, F. Gambale, C. Verheyen & many others.  | Excellent groove, dynamics, and reading. Playing with click or sequencer. High quality for low rates.   | ✓✓✓✓✓                                   |
| <b>LISA FRANCO - Medieval Strings</b><br>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.                          | Old instruments, modern sound.          |
| <b>BYRON FRY - Gtr./Wtr./Arr./Prod.</b><br>An axe and rig for every occasion. Double on bass, keys, and percussion. Tenor lead and backing vocals. MIDI lab                                    | 818-248-4876 | ✓✓✓✓✓   | Top star international tour experience. film, TV, and album experience with top session players. 31 years on axe. Deep grooves, great solos. Strong arsenal of axes and gear. Bigger than life arrangements for 1 to 100 pieces. Dialed productions, transcriptions, scores   | Published songwriter, extremely versatile player, imaginative and fast in the studio. Great appearance and presence. Nice to animals and people. Higher education, lower rates, lessons.    | Arrangement is everything.              |
| <b>TERRY GLENNY - Violinist/Compsr.</b><br>Acoustic / electric custom 5 string violin.   | 818-249-5200 | ✓✓✓✓✓   | Most recent credits: Concertmaster with John Tesh orchestra, national tour, television (including Tonight Show); electric violin on Mitsubishi jingles; country, new age albums; alternative bands; gypsy musical; 20 years professional experience. USC degree. Composer, arranger, producer. Live, video, film.               | Very soulful soloing, improv., excellent reader. Strong stage presence. Flexible and fast. Very strong in rock, fusion, alternative, progressive, new age.                                  | Versatile and friendly.                 |
| <b>JOE GOFF - Drums/ Percussion</b><br>Yamaha maple custom drums, Zildjian cymbals, miscellaneous hand percussion.   | 310-577-0004 | ✓✓✓✓✓   | 12 years experience. Extensive touring & recording. P.I.T. honors graduate. Studied with the best. Specializing in demo & session work at reasonable rates, casuals, club work, touring & substituting.   | Highly versatile player. Fast learner. Great groove, meter, & click playing. Read music well. Multi-purpose usage. Demo & resume available. Pro situations only please.                     | Making a band groove.                   |
| <b>CARY GREENAMYER - Guit./Prod.</b><br>Guitars, DA 88's, automated 32 channel Mackie board, Mac, sampler, synths, string, ethnic instruments, recording studio, w/iso rooms, MIDI.            | 213-735-6221 | ✓✓✓✓✓   | 25 years experience. club, concert, and studio. Built pro recording studio. Recording / rehearsal MIDI, and live rooms. Pro recording engineer on premises.   | Versatile, cooperative, and enthusiastic  | ✓✓✓✓✓                                   |
| <b>CARLOS HATEM - Percussion/Drums</b><br>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 & film credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC television series Bravisimo. Fluent languages: English & Spanish.                  | Good ears, good hands & a pro attitude. Available for lessons. Call for special Music Connection rate!  | Dance music, Latin styles.              |
| <b>LIZ IRONS - Producer/Writer</b><br>Guitar, vocals, drum & keyboard programming.   | 310-452-2522 | ✓✓✓✓✓   | Get more for your money. Creative, professional service. Make your songs into records. Producer starting label. Very experienced.   | All styles. Will work with your budget and creative goals in mind.  | Start right now.                        |
| <b>TOMAS JANZON - Guitarist</b><br>Fender Stratocaster, Gibson L-7, electric classical, Korg MIDI converter.   | 213-993-5709 | ✓✓✓✓✓   | 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, Brandon Fields, Dave Carpenter, 5th Dimensions, Ben Verene, Charo. | Tall, slim & expressive. Excellent reader. Good vocals. Lessons available.  | Blues R&B jazz Brazilian & Latin        |
| <b>MICHAEL C. JAPP - Writer/Prod.</b><br>48-track Grammy winning studio available for recording.   | 818-996-8834 | ✓✓✓✓✓   | Many years experience writing and producing world-wide. I've worked with Kiss, Babes, Jessie Collin Young, Jermaine Jackson, Bryan Adams, and Steve Jones. Best sound - best rates!   | I understand about you, the artist, and know to get the best feel & performance out of you & your material.   | I love doing it!                        |
| <b>CHRIS JULIAN - Producer/Writer/Eng</b><br>Over 30 gold & platinum. Automated 24-track 2" analog recording. MTR-90 II. Live room, Top mics & midi, Ocean view, Malibu. HIP productions.      | 310-589-9729 | ✓✓✓✓✓   | Experienced, focused, dig working with bands and singer/ songwriters. Great rates. Winning attitude! 1 Emmy, 3 grammy nominations. Loads of major label, TV, and movie credits. Singer, Mac programmer, play guitar, bass, piano, & synth. Love scoring, arranging, and new sounds  | Call me - we can work it out! Recent productions for Art Garfunkel, Jimmy Webb. Mixes for Bowie, Vanessa Williams, David Crosby. Many projects w/Don Was. R&B writing & prod. Deep grooves. | Developing artists & bands              |
| <b>BOB KNEZEVICH-Producer/Musician</b><br>"Songwriter's One-Stop."   | 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, low-rates.  | Live, sampled, and MIDI arranging. Emphasis on mood, flow, and style  | Hot CD quality mixes.                   |

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|--|--------------|----------|---------|-----------|------------|----------|--|--|------|-----|-----|------|---------|
| <b>BOB LAZO-Prod/Wri/ Guitar</b>           | 818-342-8581 | ✓        | ✓       | ✓         | ✓          | ✓        | Major national film, radio, album credits. Children's music. Great programmer, great ears, great attitude. 13 years guitar. Fair price. Comfortable working environment.   | I totally dig music. I'll dig yours and facilitate your musical vision.  | ✓    | ✓   | ✓   | ✓    | ✓       |
| <b>BOB LUNA - Pianist/ Kybds/ L. Vocs.</b> | 213-250-3858 | ✓        | ✓       | ✓         | ✓          | ✓        | Arranger/composer/producer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.   | Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist.   | ✓    | ✓   | ✓   | ✓    | ✓       |
| <b>KELLY LYLES -Drums/Voc</b>              | 707-869-0409 | ✓        | ✓       | ✓         | ✓          | ✓        | Bay area based hired gun. 20 yrs of gigging concerts to clubs. Highly experienced in 'New Country' music with a solid, driving Rock n Roll background. Currently studying w/Aynsley Dunbar. Available for touring w/nat'l Country artists only. FT salaried position preferred. Relocation possible.             | Very musical, creative, versatile, humorous, and flashy. Good ear, powerful player w/witness. Dedicated professional with strong vocal ability.  | ✓    | ✓   | ✓   | ✓    | ✓       |
| <b>STEVE MCCORMACK - Bassist</b>           | 310-543-5093 | ✓        | ✓       | ✓         | ✓          | ✓        | 19 years experience. International album and tour credits. Extensive jingle credits. International television credits. 4 years college education. Read all charts and notation. Resume available on request, will fax!   | Fluent in all styles of music. Pro attitude always. Extremely quick study. Excellent look & image. Known as the groove Meister.  | ✓    | ✓   | ✓   | ✓    | ✓       |
| <b>LESTER MCFARLAND - Bassist</b>          | 310-392-2107 | ✓        | ✓       | ✓         | ✓          | ✓        | Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus.                      | Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach! Cited in Downbeat & Bass Player. Aka: The Funkmaster.  | ✓    | ✓   | ✓   | ✓    | ✓       |
| <b>STEFAN NEARY - Prod./Eng./Gtr.</b>      | 818-782-5096 | ✓        | ✓       | ✓         | ✓          | ✓        | Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.  | Record without compromise.   | ✓    | ✓   | ✓   | ✓    | ✓       |
| <b>PAT O'BRIEN - Harmonica/ Guitar</b>     | 818-902-1084 | ✓        | ✓       | ✓         | ✓          | ✓        | Album, film & TV credits in U.S. and abroad. Over 20 years stage and studio experience. Specialize in tone. Cover spectrum from vintage sweet & pure to crunch to processed. Extensive vintage guitar & amp arsenal. Have 8-track 1/2 production facilities as well.   | Fun attitude, read, strong ear, fast learner. Quick results. Lead & backing vocals as well.  | ✓    | ✓   | ✓   | ✓    | ✓       |
| <b>CRAIG OWENS - Keybrds./ Prod./ Arr.</b> | 310-559-8403 | ✓        | ✓       | ✓         | ✓          | ✓        | Young, talented keyboardist/producer. Good ears, ass kicking arrangements. My programming sounds as live as any band. Play many styles of music. Have done hundreds of sessions. Clients signed from my demos. Soulful lead & backing vocals.  | Professional attitude. Friendly & easy to work with. Professional results. Can work very quickly to achieve desired goal.  | ✓    | ✓   | ✓   | ✓    | ✓       |
| <b>WILL RAY - Country Producer/Picker</b>  | 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 Hellicasters. 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. | ✓    | ✓   | ✓   | ✓    | ✓       |
| <b>R.J. - Bass/ Keys/ Voc</b>              | 818-342-2942 | ✓        | ✓       | ✓         | ✓          | ✓        | Ten years travel around the globe performing and recording various styles of music. Two year college education in music. I have reading skills and a good ear.   | Fast learner. Good ear. Save time in studio. Reading skills.   | ✓    | ✓   | ✓   | ✓    | ✓       |
| <b>"STRAITJACKET" - Violinist</b>          | 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. Ravi Shankar School of Music, L.A. City College. Demo/bio available.   | Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.  | ✓    | ✓   | ✓   | ✓    | ✓       |
| <b>"TAKA" TAKAYANAGI - Keys./ Prod.</b>    | 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.   | ✓    | ✓   | ✓   | ✓    | ✓       |
| <b>PAUL TAVENNER - Drums</b>               | 818-753-3959 | ✓        | ✓       | ✓         | ✓          | ✓        | 15 years pro experience in clubs, sessions, festivals, etc. Excellent reader, excellent ear. I specialize in pocket playing, but can pull out the chops when needed. Berklee graduate, 1986. Studies with Erskine, Whackerman, Dawson, etc.  | I help you get just the right drum grooves & sounds. Pocket playing without being pocket draining. Demo available.   | ✓    | ✓   | ✓   | ✓    | ✓       |
| <b>DON TESCHNER-Multi Instrumentalist</b>  | 213-934-3041 | ✓        | ✓       | ✓         | ✓          | ✓        | Five years of world tours with Rod Stewart. Album credits. Singer/songwriter of Swamp Rock Blues.  | Color instruments and screaming solos!   | ✓    | ✓   | ✓   | ✓    | ✓       |
| <b>TREVOR THORNTON-Drums &amp; Percus.</b> | 818-380-0453 | ✓        | ✓       | ✓         | ✓          | ✓        | Top English drummer now available in USA. 18 professional years. Started gigging age 12. Many album credits including Martin Page. World tours including Asia Aqua tour, 1992-93. Kim Wilde, 1994. Proficient with click, programming, reading, Master class clinician including P.T. London.                    | Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-504-5543                                      | ✓    | ✓   | ✓   | ✓    | ✓       |
| <b>TOM TORRE - Violin/ Fiddle, Guitar</b>  | 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.  | ✓    | ✓   | ✓   | ✓    | ✓       |

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### 2. PA'S AND AMPS

- 4x12 slant cab w/Emmenton spkrs, casters, light tw, clean, \$200. 310-823-1173
- 70's Marshall 4x12 bottom cab w/65 & 75 watt Celestion spkrs, cosmetically ok, functions great, sounds great w/ casters \$250. 818-761-1635
- Bass rig Trace Elliot GP 1.2 pwr amp rack mount 500 watt pwr amp rack 4x10 TruLite cab + Sanson wireless Great cond. inclusive \$1000. Mkr 310 645 2096
- Acous bass amp 124 rms pwr cab w one 15 JBL spkr used w Sinatra \$400. 818 990-2328
- Carvin 100 watt full stack \$700. obo 213-305-0314
- Fender BXR-400 bass amp rack mount in cab, w 4x12

- Fender bass cabs \$750. 818-558-5225
- JCM 900 Marshall half stack. Trade for Fender Twin Reverb. Fred 310-276-7345
- Mesa/Boogie Mark III Simulclass 100/50 watt small chassis hd, 3 chan, 5-band EQ, 2 foot switches, reverb effects loop, direct out. \$575. 818-761-1635
- Peavey XR600C 6-chan 210 watt mixer, xint cond like new, \$275. Kenny 714-832-9332
- Sansamp PSA-1, \$394. Custom cab w/two 15 Peavey spkrs \$550. 310-423-3899
- VHT 2150 pwr amp, 94-rm, new tubes, xint shape \$999. obo. 818-981-9997
- Washburn practice amp w/12" spkrs, \$200. obo. Lee Jackson 100 watt all tube metaltronic, \$500. obo. 818-985-8601

### 3. RECORDING EQUIPMENT

- Akai DR4D digital hard disc multi-trk rec w/340 mg hard disc per cond, cost \$1700. sell \$990. 818-754-4470
- Akai S3000 sampler, mint \$1600. Lexicon PCM 70 \$1300. Msg 310-288-6610
- Carvin SM 1800 stereo mixing board, 18 chan 10 band EQ crossover, reverb, xint cond \$300. Msg 818-848-3111
- Cooper CS10 MIDI controller, new never used \$700. 818-841-3132
- Fostex A-8 8-trk reel-to-reel recorder, 15" per sec w Dolby. Perf cond. \$590. 310-226-8099
- Soundcraft 16x8 mixing console, new cond \$1199. Rick 310-514-8609
- Tascam MSR 16-chan tape deck w remote control per cond \$3300. obo. Msg 818-363-8334
- Teac 80-8 1/2 8 trk rec xint cond w custom rack, DBX unit & remote. \$1375. 714-730-5621

### 4. MUSIC ACCESSORIES

- 100 ft 24 chan snake, perf cond \$365. obo. Digitech vocalist II, never used, perf cond w/box & manual. \$385. obo. Vince 818-363-8334
- Anvil wardrobe/light case w 4 drawers, velvet interior \$250. 310-493-0733
- Black anvil type case, inner mesh 23 x 11 5 x 11. Good cond great for amp head \$75. 818-761-1635
- Digitech 2101 update chips + card doubles memory & capabilities. Brand new in box. Was \$199, now \$100. 213-934-3041
- Drum cage black, three tier, semi circle, holds 4 toms, holds 6 cymb, w/remote high hat + access, \$700. Scotty, 714-631-3444
- Hard disc recording system for PC computer. Roland wrap 10 incl MIDI interface & synth. Perf cond \$190. 310-226-8099
- Ibanez UE 300 w orig TS-9 stereo course compressor mint cond \$200. 310-823-1173
- Korg DTR-1 digital tuner rack mount xint cond \$150. Jim 818-302-3252
- Live mixer, Roland 24 chan, \$275. Fostex 16 chan \$225. Msg, 310-288-6610
- Pioneer SG550 7 band stereo graphic EQ, mint cond

- \$60. Msg 818-848-3111
- Seymour Duncan hotrails pickups, white or black neck or bridge, avail \$50ea. 213-658-8264
- Two 2x12 slant cabs, KK Audio w EV 12L spkrs in road cases \$800. 310-470-4058
- Yamaha 2408 2x12 trk 8 out rec console once owned by Commodores, perf cond w/waralace \$2800. obo. Vince 818-363-8334
- Yamaha pro mix 01 16 trk digital mixer, like new \$1190. 818-754-4470

### 5. GUITARS

- 1995 Fender American Standard Strat, black maple, fingerbd, Texas special pickups, xint cond incl hs case \$425. Jim 818-302-3252
- 65 pre-CBS Fender jazz bass, Lake Placid blue, matching headstock, fair cond, mostly orig, collector's item \$4000. 702-457-2264
- Carvin DC200 dark blue w gold hw, active elec tremelo bar, xint cond, very versatl, \$400. Sean 310 305 2835
- GMP Elec gut like new (like Paul Reed Smith) custom pickups, beautiful! Must see. Worth \$2500, will sell for \$1500. 310-470-4058
- Kramer Farrington acous elec bass, Hardshell case, black \$450. Andie 213-960-7604
- Ovation electric acous gut, model #1517 xint cond w hs case \$500. Msg 818-848-3111
- String bass, 3/4 German roundback, used on hundreds of Sinatra records \$550. 818-990-2328

### 6. KEYBOARDS

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- Esonic ETS sampler, \$500. obo. With two OS disks, 25 formatted disks & manual. 213-969-2578
- KauI K5M rack mount 4 outs xint sampler w cards \$275. obo. Akai X7000 kybd controller shaper \$275. obo. Charity 213-656-6128
- Korg M1 mini cond, rarely used \$1000. obo. Liana 213-856-9842
- Korg M1 w hard travel case \$4000. 213 852 1906
- Korg U20RS PCM kybd in good cond \$425. Victor 213-256-9683





•Roland W30 kybd & sampler w/seq, disc drive, 10 discs w/great sound, like new, \$75. 818-754-4470
•Weber acous grand piano, xlnl cond, dark walnut, \$2900. Ben, 213-666-4007

8. PERCUSSION

•Drum machine for sale + boss Dr-660, mint shape, home use only. \$280 obo 213-664-6678
•DW drum kit, 10, 12, 16, 22" Former owner Chad Wackerman from Zappa tour, \$2000. Colin, 818-939-6625
•Gibraltar curved rack w/Yamaha cymbals stands & case, \$475. Premier & Yamaha snares w/cases, \$200 obo ea. Mark, 818-907-5807
•KIT, \$120. Nine toms, \$100 ea. Stands, \$160. Heads, \$30. Hats, \$80. Percussion equip., \$900. Drum kicks, \$35. Misc items, \$200. Ron, 310-423-3899
•Ludwig 8" maple, white finish, new, \$250. 818-243-2512
•Pastry 16" signature crash, new, \$120. Pastry 20" 3000 Novo China, \$125. Pearl 6.5" free floating brass snare, \$225. 213-883-9578
•Premier Genesta 12" birched tom w/rims, clean, new, xlnl cond, value \$275, sell for \$120 obo. Msg, 818-939-0774
•Pro double bass foot pedals, \$199. Rick, 310-514-8609
•Yamaha black rec custom kit, 10, 12, 13, 14, 16, 18" pwr toms, 22" kick w/double pedal, mint cond, \$2950. Scotty, 714-631-3444

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•All right! Let's rock. Lead/rhythm, slide, voc. BM licensed writer sks collabs & co-conspirators. Infl: all 12 tones + variations. Fenson, 213-739-4824
•Alt guit/angwrtr sks band w/intense 90's rock voc for collab. Foo Fighters, Bush, Alice, Live, Ministry. Pro equip, motivald, personality, talented. 818-782-8762
•Alt guit/angwrtr w/voc avail, current, dedicatd, pro. Les Paul, wah-wah, tremelo, echo flex. Stage/tour/studio exp. 818-341-0850
•Alt mod pop guit avail into Lush, Buzz Cocks, Blur, Elastica, Dinosaur Jr., Yardbirds, Blondie. 213-255-9220
•Attractiv fem acous/rhythm guit, lead/back voc, cntry, classic rock, blues. Angie, 805-533-2311
•Creatv guit w/3 CD's & tour exp sks grooving band ala Dead, Dave Matthews, Musicianship, goodsongs, inspiring jams. Pro only. 714-377-99080
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•Fem guit, intermed, looking for other fem guit to jam with, acous/elec, Infl Nirvana to Howlin Wolf. Hillwyd area. 213-461-5464
•Guit, age 28, sks estab-band. Infl Sugar, Pixies, Elastica, Bjork, Steve, 818-845-5458
•Guit avail for dark pro indus goth proj. 818-754-4751

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•Guit avail for sessions/demos. Terrific heart. solos & sound. Msg, 24hrs, 818-757-6768
•Guit avail for working classic rock band, or soon to be. Rehears ok. Equip: Fender amp, Gibson guit. Pros only. 310-946-2000
•Guit avail to join/form band. Have equip & desire to get out & play good ong R&R. Infl Dead, Allmans, Zappa. Dave, 213-665-2701
•Guit avail: fat, bald & ugly, no gear or car, knows 3 chords, an asset to any band, 818-899-7958
•Guit looking for best, dmr, voc, ages 18-22, to start rock band. Infl GNR, Aerosmith. Dan, 123-462-6303
•Guit plyr/angwrtr looking for voc, dmr & bst to complete hr band. 310-787-1313
•Guit sks complete heavy edged rockin band, focusd, motivald, musics only. No grunge/thrash. Musical abil a must. 818-783-3953
•Guit/angwrtr avail to join/form estab band, one guit only. STP meets Pumpkins. 818-891-5591
•Guit/angwrtr sks musics or band, looking for diverse, melodic pop proj. Infl Dinosaur Jr, Grant Lee Buffalo, Dave Matthews. Sean, 310-305-2835
•Guit/angwrtr/lyrcst, 29, sks to join hr band. Plays w/ style & conviction. 18 yrs exp, total pros only. Larry, 818-899-7958
•Heavy groove guit sks to join/form band. Ministry, Korn, Deftones. Have xint equip, dedicatn, talent. 818-955-8240
•Heavy groove star plyr sks to join/form band. Infl Korn, Helmet, Ministry. Have xint equip, dedicatn, talent. K.C., 818-955-8240
•Hrhythm guit, heavy groove, straight forward. Sabbath to Prong, Joinform, Gibson/Marshall, 310-305-1009
•Lead guit, 31, seeks heavy rock metal band for tour/rec, good equip, transpo, lots exp, Mike, 818-783-6721
•Lead guit avail for tours to Asia. Yrs of exp, background voc. Also looking for band members to put grp together for tour. 818-204-8131
•Only call if you need a 2nd guit for long-hair rock band that doesn't suck. No alt, punk, loosers, LA wanna-bes. 818-754-2449
•Pro guit for signed estab band w/pro att & equip. Tour/studio exp. Allman Bros, West Valley, 805-630-2304
•Pro guit/angr/sngwrtr avail w/rec & tour credits. Sks

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signed or touring grp. Blues, psyched, rock. Will relocate. Jimmy, 315-337-0486
•Pro lead guit, 31, w/heavy blues/rock feel. Infl Hendrix, Gilmour, Beck. Great tone, taste & feel. Sks pro sit. Phil, 818-343-1575
•Pro modern rock guit avail to join/form new band. Have sound, soul, vibe, exp. 213-368-4762
•Punk, R&B, rock, jazz, fusion, blues, Latin. Infl many rec/tour exp. Very pwrfl. Strong groove, reads charts. 818-789-8342
•Rhythm guit & dmr avail for heavy band. Infl Nirvana, STP, old GNR, Rage. Dedicatd, no flakes, ages 22-28. Tom, 818-289-0353; Paul, 818-284-8304
•Sngwrtr/sngvr/guit sks same for new proj. I like Beatles, Hendrix, Zep, Queen, Gabriel, Daryn, 310-838-2435
•Versatl guit avail for live/studio gigs, album credits, int'l magazine appear, airplay. 818-985-8601
•Very exp guit, very good ear, good structure, very creatv, alt, blues, rock. If I hear it, I can play it. Pro sit. studio. Quality people who want to do something orig. 310-902-0632
•Well known European guit interested in success orien metal proj. Top pro bands need only respond. 818-363-5105

9. GUITARIST WANTED

•3-person band sks 4th as rhythm guit, 818-996-2443
•AA+ Helmet meets Metallica guit nded, ages 26-32, wld for Warner/Chap sngwrng proj. You could make big cash here, MG, 818-566-8745
•Acous guit w/voc wtd. Melodic, rhythmic, light, intense stylz. Talen, exp, good att; dedicatn essential. Mainstream, progressv rock/funk/pop tunes. J.V., 310-455-4304
•Angry dark melodic guit nded for aggressv metal band. Only call if honestly serious. No Seattle, no critics, no jammers. 881-567-1182
•Band looking for guit. Infl Oasis. 213-656-2776
•BITTER WIND sks poetic/terrorist/musical visionaries to create alt orchestral exp to transcend boundaries of commercial indus. Sks bst, lead guit, celo, piano. Voc abil a+. Studio work/tour. Vee Corp, 800 LaSalle Plaza, Ste 1750, Minneapolis, MN 55402
•Black dmr wtd for pop proj. 213-932-0736; 310-397-2357
•Blues rock guit wtd for writing, playing out, rec. 818-905-4545
•Cntry guit wtd for collab acous perf w/cntry sngr/sngwrtr w/ndie CD. 818-240-3564
•Creatv guit wtd for fem sngr/sngwrtr w/albumint. Double on acous or kybd a+. Infl PJ Harvey, Portishead, Beck. 213-739-3764
•Fem angr/sngwrtr looking to collab w/piano or guit. Infl Toni, Natalie, Wendy, 818-763-5985
•Fluent in both acous & elec guit for soulful feel-orient acous alt band & rec. backup voc would be nice. Elena, 213-653-9933
•Guit nded for dark atmosp proj. Acous/elec. Infl Cure,

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- **Guit sought** by sngwrtr w/publish deal for entry rock-a-billy swing proj. Recording & gigging. No old long-haired guys. Exclusiv Gretsch & Fender sound. Jack, 213-650-2779
- **Guit sought** by voc/sngwrtr for collab/form band. Must have strong melodic alt style. Infi Crowded House. Matt, 213-782-6966
- **Guit wtd**, backing voc a must. Oasis, Molown, old Stones. 60s, 70s English alt. Have label int. 213-525-1613
- **Guit wtd** by heavy alt band w/pro mgmt to showcase imed. Paid rehers. pro only. Infi AIC, Filter, etc. Call msg for info. 818-771-5918
- **Guit wtd** for 70's style pop band w/mgmt, producer & studio. Infi Cheap Trick, Radiohead, Jellyfish. Voc & looks a big +. Msg, 213-953-1164
- **Guit wtd** for orig band. Gary, 310-314-9607
- **Guit wtd** for smilin' good time, ultimate party, steppin in cow-sh-t. Funk/rock band. Mike, 805-259-5300; Brian, 805-254-2445
- **Guit wtd** for up & running Stix cover band, voc are a big +. Mark, 805-496-5355
- **Guit wtd** for w/ret funk pop band to form a wall of sound. 24 hr phone, 310-281-6072
- **Guit wtd** into Ministry, Zombie, Marilyn Manson. 213-874-7462
- **Heart filled** guit to form 4-pc band w/KROO & KLOS. Infi. 310-697-9935
- **Heavy groovin** band w/psyched edge looking for stars. 310-306-1588, 310-305-7728
- **If you can stomach** Sparks, Beck, T-Rex, Milkmen, Giant, etc. join us. Seeking guit, all styles. Let's make people sick. Luke, 818-951-9612
- **Innovativ Aslan** guit sngwrtr sks 2nd lead guit for new progress hr band proj. Infi O'ryche. all Euro hr. Pros only. Howie, 213-481-1359
- **Lead guit wtd** to form heavy groovin pwr trio w/street sound. Slash meets Jimmy Page. All org. Infi GNR, Motley, Motorhead, etc. No posers. 213-368-4656
- **Lead guit/arrngr/compos** wtd by voc/sngwrtr 2nd guit to form band & demo. Hendrix, Latin rhythms. 310-823-4357
- **Lead rhythm** guit wtd w/backup voc, play Jeff Beck to Dickie Betts. Mesa/Boogie sound w/effects. Indie label. Dan, 818-891-2616
- **Lead singng** bst sks guit to form band. S'garden w/black Crow's edge. 310-526-2979
- **Lead voc sks** bst, guit, drms to join/start rock band. Infi Banshees, Runaways, Alice, Stryper. 818-834-3015
- **Orig pop rock** grp sks drmr under 30. Harmonies, good songs, collab member nded, not gun for hire. Voc a +. Chris, 310-392-7738
- **Pro 90's** guit, unique sound, good stage presence, very good playing abil + vintage equip, acous & elec. Senous? 310-450-5537
- **Seeking acous** guit for all folk grp. Monica, 310-915-5534
- **Sngr/sngwrtr** sks guit for melodic alt proj w/Euro edge. Early 70's plus 90's. Must be gifted, serious, humble. I have rehers/rec studio. Ages 20-30. 818-286-7025
- **Solid versatl** bst wtd by sngr/sngwrtr to enrich & add new dimension to music. Infi rock, blues, funk. No metal, no drugs. Paul, 213-465-5517

- **Solid versatl** guit wtd by sngr/sngwrtr to enrich & add new dimension to music. Infi rock, blues, funk. No metal, no drugs. Paul, 213-465-5517
- **Style: heavy** guit, shredding abil, rock alt, grunge/trash. Image dark, Reznor, Danzig, sick. Direction: diverse quality material, larger than life showmanship. 26+. 213-883-9578
- **Townsend** style guit nded to form Who nat'l band & orig act. Franc, 310-798-8294
- **We are different.** We have 12 orig songs. Looking for guit who wants to succeed and loves to be in a band. Scott, 310-214-2900
- **Wtd: guit, pref w/voc**, aged 15-19. Infi Sunny Day Real Estate, Seaweed, believing in Christ. Dan, 310-926-2417

**10 BASSISTS AVAILABLE**

- **Acous upright** & elec fret/less bst. Jazz, blues, R&B, rock. Has groove, for gigs/rec/showcasing. Joseph, 818-763-8078
- **Bst avail** for funk/jazz instrum proj. Have exp & xnt equip. Kevin, 818-348-7660
- **Bst avail** for paid tour/rec. Prefer orig band. Pros only. Demo avail. Frank, 213-782-0334
- **Bst avail** for rec all styles, \$100. Jon, 213-856-8074
- **Bst avail** seeking guit for up & running Stix cover band, voc are a big +. Mark, 805-496-6355
- **Bst avail w/pwrlful** 5.5 octave lead voc range. Road/rec exp. Infi Chris Squire. Reliabl, punctual, seeking progress rock band. Greg, 818-963-7855
- **Bs/sngr/sngwrtr** extraordinaire to form band, classic English infl. No phonies, left over hippie sht. hds w/aryan attributes. Philip, 213-664-3381
- **Fem bst avail**, very exp, has rec/tour, has equip/transport. Infi Sabbath, Stones, Stooges. 310-399-6596
- **Open** for R&B, New Jack, top 40, blues, funk, reggae, Latin, jazz, rock, techno, house. Great att, solid pocket. Have passport. Jimmy, 310-820-4387
- **Pro blues** bst avail for orig & cover gigs. 14 yrs exp. Ronne, 310-540-0479
- **Pro bst** not avail for band w/bad sngwrting, no image, no place to go. Serious only. 20-26. Kenny, 318-780-7836
- **Undoubtdy** one of the greatest musicians you have ever played with. Looks, track rec & above all, real talent. Serious only. Karl, 213-874-9830
- **Vertical** bst sks pro sit for estab band. Solid, dependabl w/life/studio exp. Infi Live, PJ Harvey, Radiohead, Eddie, 818-752-2740
- **World class** bst, strong backing voc, gear, sks signed band/paid sit. Killer groove. Very creatv, extensv credits. Responsibl team plyr. Tad, 310-391-1704

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"The Band Doctor," author of *How to Make a Living as a Musician So You Never Have To Have a Day Job Again*.

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Has created images in the studio and on tour for artists such as David Bowie, Ice-T, Chick Corea, Paul Simon, Neil Diamond, Tony Bennett, to name a few.

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10. BASSISTS WANTED

- #0 bst nded classic rock style orig band, ready to go. Kurt, 310-306-0821
- #1 team plyr wid for band w/kybds. Melodic, atmosp, emotional music, ala Floyd. Must be creatv, dedicatd & pro. Backing voc a +. 310-391-7705
- #2 yr old gnt forming band, hr, post punk, pop, Loud & fun. No 30-somethings or non-imagers. Infl Bowie, Beatles, Sex Pistols, Ramones, Sonic Youth. Scott, 818-980-9563
- #27-35 yr old sober bst w/backing voc a must for estab hr band ala new Van Halen promoting movie theme song. 818-886-4626
- A bst wid for alt band for rec/gigs. 24/7 lockout rehers spc. Raw guit, many grooves, lots of dynamics, great songs. 818-980-4007
- A-1 bst wid for pop/rock grp. Infl Tears for Fears, Midnight Oil. Serious only. 213-650-5014
- Ace bst w/voc wid. Melodic, rhythmic, light, intense style. Talen, exp, good att, dedicatd essential. Mainsteam progressv rock/funk/pop tunes. J.V., 310-455-4304
- Aggressv, energetic alt/rock trio sks male/ferm bst, must be dedicatd team plyr. We have material & connections. 818-348-5772
- Aggressv bst w/pro equip nded. Infl Alice's Helmet meet Jane's Tool. Band ready to rec. have studio & lockout rehers. Must be willing to practice 3 times per week min. No drugs/flakes. 213-670-9314
- Aggressv heavy solid bst w/air, gear, att & exp sought by two guit band into Sabbath, A'chains, S'garden. 818-703-0712
- All bst wid, good chops/gear, ready to go, we need you. 310-274-1413
- All/new-wave band looking for bass plyr, grooving, very good level. 2/Electrification. 310-208-3772
- Alternarock bst wid to complete 4-pc band. AC/DC, Kiss, Nirvana. Butch Big. 213-656-3535
- Ambitious pro bst wid for ferm voc melodic rock act w/pro mgmt & promotion. Backup voc a +. South Bay area. 310-676-6009

- Artist w/major publish deal & indie label deal sks groove bst for modern, cutting edge sound. Short hair image. Infl Bowie, Garbage, Gabriel, NIN. 213-960-1628
- Band w/major mgmt sks creatv bst, orig pop act. Infl Alan Parsons Proj, Toad, U2. Serious only. 310-358-7194
- BITTER WIND sks poetic/terrorist/musical/visionary for all orchestral exp, transcend commercial indus. Sks bst lead guit, cello, piano. Voc abil a +. Studio work/tour. Vee Corp, 800 LaSalle Plaza, Ste 1750, Minneapolis, MN 55402
- Britsh band sks bst. Elasticita, Radiohead, Sex Pistols. Good plyr, under 25. Real label int. Previous callers call again. We lost your numbers. 310-473-2566
- Bst for 3-pc. Infl Radiohead, Jane's, Sugar, Coldwater Black, Paul Weller, Oasis. Backup good. Have songs, B-trk digital. Andrew, 310-459-6122
- Bst nded for diverse rock band, must have equip, transp & exp. 213-960-7925
- Bst nded for Flamenco/Jazz/Latin ensemble. Steve, 213-650-5935
- Bst nded for proj. Melodic w/heavy edge, emphasis on songs. Looking for mature team plyr. Eric, 213-469-5789; Dave, 213-465-7018
- Bst nded to play all death genrd, must have exp in low tuning w/funky chops. Pro gear & transp. 800-977-8289
- Bst wid, innovatv Asian guit sngwrtr sks bst for new progressv hr band proj. Infl Q'ryche, all Euro hr. Pros only. Howie, 213-481-1359
- Bst wid, hip-hop, funk, jazz fusion. Must be commitd, have gear/transp. Also able to rehers in LA area. 310-692-2405; pgr, 310-930-4786
- Bst wid by dark metal band w/indie CD releas, paid gigs pending w/Summer tour plans. Must be dedicatd, no flakes. Vega, 123-312-4343
- Bst wid for all orig progressv metal band. Infl Iron Maiden. Rush. 818-889-0615; 805-494-8325
- Bst wid for alt rock band. Practice in OC area. Marlin, 714-528-3652
- Bst wid for band w/new CD. Infl NIN, Nirvana. Rehers in Anaheim, 25 mi south of downtown LA. Alex, 310-837-7760
- Bst wid for cover proj to play Pumpkins, Nirvana, STP, etc. 310-301-0961
- Bst wid for dark melodic quirky alt band. Infl Doors,

- Wall of Voodoo. Mark, 714-779-7103
- Bst wid for estab roots-based rock band. Infl Neil Young, Tom Petty, PJ Harvey, A'chains. 213-650-8725
- Bst wid for European alt band w/lem sng. Infl Mazzy Star, Grant Lee Buffalo, Nirvana. Sylvia, 310-455-7000
- Bst wid for orig band gigng now. We have 3 songs in a movie. Heavy psychd rock. Audition imed. 310-450-5537
- Bst wid for orig band. Infl Tolo, Genesis, Asia. Serious only. We have major connects. 213-469-6681
- Bst wid for orig classic rock band, pref early to mid 20's serious about success. Monica, 818-789-6326
- Bst wid for punk rock band. Infl Everclear, Rancid. 213-852-0894
- Bst wid for rec/gigs, 24-7 lockout rehers spc, raw guit, many grooves, great songs. 818-980-4007
- Bst wid for reggae, blues, jazz band to start gigng imed. Bill, 310-434-5996
- Bst wid for San Fernando Valley melodic but heavy alt band, ala Live, Toad, STP, Blossoms. We have great songs, gigs, interest. Mark, 805-522-9699
- Bst wid to form new band w/guit, drmr + 2. Infl Dead, Zappa. Help us finish our half written songs & we're off. David, 213-655-2701
- Bst wid to join quiet minimal & dark pop thing. Studio/live. Infl Velvetts, Nick Cave, Lowe, Spinanes. 810-822-5726
- Bst wid w/backing voc, progressv to jammin funk background, indie label. Dan, 818-891-2616
- Christian bst wid for murky, moody, sort of alt band. Non ministry. Pasadena area. Doug, 818-301-0434
- Cntry bst wid, gigs & rec. Earl or Nadine. 818-557-0780
- Creatv bst wid for ferm sng/sngwrtr w/label int. Double on acous or kybd a +. Infl PJ Harvey, Portishead, Beck. 213-739-3764
- Elec/upright bst wid for heavy instrum grp ala Satriani, Beethoven, Coltrane. Rehers in Santa Clarita Valley. Rock's face lift begins. 805-296-8685
- Estab alt pop band nds bst w/bg sound, must play w/pic, band has major label int. Infl Pumpkins. Cheap Trick. Guit, 213-851-1680
- Estab band PROTOTYPE sks bst. Must have exp, musicianship, dedicatd, equip. Progressv & thrash infl. Kragen, 310-915-0423
- Estab working band looking for exper bst. Lead & background voc. Into funk, R&B, jazz, pop etc. Serious only. Mike, 818-508-1374
- Funky bst wid for ferociously raw funk band. Infl James Brown & anything funk. Jason, 213-655-2834
- Heavy groove aggressv bst nded for estab band, 24 trk studio lockout. Infl Sabbath, S'garden, Zep, Zombie. 818-380-7127
- Hendrix jams w/Page, special appear by J. Bonham, M. Mitchell, Van Halen, Eric Johnson, R. Trower. Need bst. Mike, 310-541-2263
- Hr/hm vst wid to join guit & drmr. S. Harris meets B. Daisley. No picks, no addicts. We have free rehers spcl George. 818-769-0328
- Melodic bst wid for gigng grp. Infl Toad, Gin Blossoms, Posies, Crowded Hse. 310-798-1710
- NICE BOYS sk bst w/cool image, short hair a must, pwr pop/new wave. Oasis, Elasticita, Generation X, Flesh for Lulu. Must be familiar w/current music scene, be over 21. 213-662-0073

- Non-80's guit sks dedicatd elec dynamic acous huge sound drop tunings honest cool gyt. Direction like STP, A'chains, S'garden. You suck, don't call. 818-780-6424
- Orig LA based band looking for bst. New CD, shows upcoming, backing voc a +. S'garden, King's X, Collective Soul, etc. Chns, 818-760-1138
- Orig pop rock gr sks bst under 30. Harmonies, good songs, collab member nded, not gun for hire. Voc a +. Chns, 310-392-7738
- Partridge Family tribute band sks experncd bst for gigs. Must be dedicatd & able to play at least twice per week. 818-752-8658
- PUNCHUSION now auditioning rockin' & groovin' bsts. Groove, taste, creativity, dedicatn a must. We have lockout, material, concept, originality. Eric, 818-755-9174
- Plyr w/crazed aggression? Own the bass? 20-27? Own sound & style? Spontaneously jam sick grooves? Honestly yes to all? Major rec deal pending. 818-972-8500, x78532
- Progressv metal/thrash groove master bst wid by guit w/album & touring credits to form new band. 310-379-8135
- Psyched polyrhythmic groove thng w/melodic voc sks spirit evolving anchor bass. Mourning becomes eclectic. Sgt Pepper, Sky Cries Mary. Fem welcome. Caleb, 310-826-9479
- RAIN OR SHINE an elec/acous band sks pro dedicatd drmr & bst w/backing voc. Styles: delicate to deafening. Have demo, gigs & lockout. Scott, 818-848-8853; Joe, 818-787-9220
- Real bst wid for very orig estab 3-pc psychd totally rocked out pwr lno. Vein of Hendrix, Cream, Doors. Emphasis on songs, art, abil, pro. Together 7 yrs. 213-462-6693
- Seeking bst in vein of Iggy Pop & Flesh for Lulu for ongoing proj. Short hair image pref. Mark, 213-368-8151
- Seeking exceptional bst for moody, song-orient alt rock trio. Must have background voc, good meter. Indie CD released this year. 310-657-7918; 818-405-2360
- Sngr sks versatl bst to form band, heavy British infl like Bowie, Roxy music. Stand up a +. Responsibl, no drugs, into making music. Audra, 818-567-1053
- Sngr/sngwrtr guit sks bst & drmr for trio. Infl: anything w/integrly Joseph. 213-656-9628
- Solid versatl bst wid by sngr/sngwrtr to enrich & add new dimension to music. Infl rock, blues, funk. No metal, no drugs. Paul, 213-465-5517
- Soulful & feel-orient plyr for acous alt band & rec. Elena, 213-653-9933
- Still seeking bst. Chops, versatl, imagination. We have songs, ready to gig yesterday. Melodic to chaotic. 818-993-0746
- Upright bass plyr, slappy boogie style. Cntry raw edged rock/early Elvis. Seasnd voc & guit forming grp for sessions/sensous fun. Bobby, 800-655-7664
- Upright bst wid by sngwrtr w/publish deal for cntry rock-a-billy swing proj. Recording & gigng. No old fashion rock-tyer guys. Exclusiv Gretsch & Fender sound Jack, 213-650-2779
- Versatl bst wid for high energy instrum proj. Prev on Shrapnel & JFR Records. 818-985-8601
- We are different. We have 12 orig songs. Looking for bst who wants to succeed and loves to be in a band. Scott, 310-214-2900
- We need bst & commitmnt. Built-in studio in La Habra Orig rock. Try something new. DOG IN TRAFFIC. 310-690-9869
- Wid: bst aged 15-19. Infl Sunny Day Real Estate, Seaweed, believing in Christ. Dan, 310-926-2417
- Wid: bst for orig, tasteful hr rock band. Backup voc a +. We have record industry connects. Brett, 310-640-6114

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\*Wtd: bst for orig hr rock band. Backup voc a +. We have record industry connects. Tony, 310-322-5421

**11. KEYBOARDISTS AVAILABLE**

- \*Electronic music/actor w/film & music gear sks fem collab. Will relocate from Madison, Wis. Victor, 608-246-2178
- \*Kymbd plyr/program avail for studio, demo, arrangmnts. Sequencing, drums loop, kybd parts. Alan Cubase, M1, R&B, S220, U220, etc. Extensv exp. Enc, 310-208-3772
- \*Kymbd avail for pro paid sit, demos, rec/proj. Rock, pop, blues. 310-289-4734
- \*Kymbd avail seeking guit for up & running Styx cover band. voc are a big +. Mark, 805-496-6355
- \*Kymbd/planst for hire, good reader, MIDI fluent, paid gigs. can travel, lots of pro gear. 18 yrs playing most styles. Barry, 818-766-7545
- \*Kymbd/angwrtr looking for pro sit. Have great chops, image, equip, production skills & songs. Also arrange & program all styles. 909-396-9908
- \*Fire accompt formerly w/Sarah Vaughn/Joe Williams avail for sngrs proj. Herb Mickman, 818-990-2328

**11. KEYBOARDISTS WANTED**

- \*Ace kymbd wtd w/voc, melodic, rhythmic, tight, intense sstyle. Talent, exp, good att, dedicatin essential. Mainstream, progress rock/funk/pop tunes. J.V., 310-455-4304
- \*Amazing versatl kymbd wtd for ong pop/rock band. Infl Seal, Tears for Fears, Dolby, Gabriel. Have label contacts. Derrick, 213-389-6619
- \*Atmos god neded by guit forming gothic heavy proj, sampling a +. 213-961-9427
- \*BITTER WIND sks poetic/terrorist/musical visionaries to create alt orchestral exp to transcend boundaries of commercial indus. Voc abi a +. Studio work/our. Vee Corp, 800 LaSalle Plaza, Ste 1750, Minneapolis, MN 55402
- \*Blues school sngr/poetess/kybdt sks kybdt/beat genius for moody trip-hop. Need to know MIDI/Mac. Syle: Portishead, Cure. CJ, 213-656-6128
- \*Creatv kymbd wtd for fem sngr/angwrtr w/abel int. Double on secus or other instrum a +. Infl PJ Harvey, Portishead, Beck. 213-739-3764
- \*Estab working band sks experi fem kybdt for lead/back voc. Serious only, dance, rock, funk, rap, R&B, etc. Mike, 818-508-1374
- \*Estab working band sks kybdt w/lead & background voc. Into funk, rock, R&B, jazz, pop, etc. Serious only. Mike, 818-508-1374
- \*Fem ang/angwrtr looking to collab w/planst or guit. Infl Tori & Natalie, Wendy, 818-763-5985
- \*Kymbd plyr for orig band. Gary, 310-314-9607
- \*Kymbd for Deep Purple/Rainbow tribute neded. Pro sit. Pro plyrs only. Voc a +. Dennis, 818-761-7173
- \*Kymbd sequenc sample neded. Into techno dance music. I am sngr/sgwrtr. Let's put out a CD. Pro att. Chns, 805-563-9578
- \*Kymbd w/backing voc wtd by indie artist, must be a plyr, all infl ok. Dan, 818-891-2616
- \*Kymbd wtd by progress hr band. Infl Rush, Choly, Gerstwn, Dream Theater, Rick, 818-332-0393
- \*Kymbd wtd for all org, progress metal band. Deep Purple styps pref. 818-889-0615, 805-494-8325
- \*Kymbd wtd for completion of ong psych band w/ goals. Voc a +. Infl Dead, Floyd, Cnsmn John, 310-821-5947
- \*Kymbd wtd for songwrt/artist. Infl old Yes, old Genesis, Beatles. Great melodies & hooks, vision. No pain yet. Greg, 818-963-7855
- \*Kymbd wtd w/vintage tone for band w/24 trk studio & lockout. Infl Zep, Deep Purple, Sabbath 881-380-7127
- \*Piano plyr neded for entry rock-a-billy proj to showcase for angwrtr w/publishing deal & cont rec proj. Must have great looks/presence. Slack, 213-650-2779
- \*Piano/orgn plyr wtd for ong classic rock band, pref early to mid 20's, serious about success. Monica, 818-769-6326

- \*R&B, funk, soul kybdt neded to join full orig multi-racial band. Group member neded, must be team plyr. No drugs. 213-666-6826
- \*R&B, funk, soul, pop kybdt wtd to join orig band as full member. Xint songs. Must be team plyr. No drugs. 213-666-6826
- \*Seek exp fem kybdt Snging abila must. Must also be compr. I am superb byrct, melodically strong, pop/sft rock. Seek committ musical partnership. Sean, 213-653-8782
- \*Sngr sks kybd/synth plyr to form band. Infl early 80's. 20-25. Responsib, into making great music, good looks, no drugs. Audra, 818-567-1053
- \*Versatl kymbd wtd for orig pop/Latin band infl by October Project, Gloria Estefan, Enigma, Deep Forrest. Melodic, rhythmic, intense style. Talent/exp. 310-823-4357
- \*WIND OF CHANGE sks kybd/angwrtr, open minded, versatl, creatv, dedicatd. Infl Dream Theater, Journey, 12. vocalists only. Norm, 818-897-5811

**12. VOCALISTS AVAILABLE**

- \*19 yr old sngr seeking rec/studio that specializes in Latin hip-hop, house, dance music. Have songs previously rec. but need to be redone. Shadow, 800-683-2469
- \*19 yr old sngr w/CD & ten songs in search of rec studio specializing in Latin, Latin hip-hop, Latin House. Serious only. Shadow, 800-683-2469
- \*AAA pro sngr, specialty cntry, soul, pop, avail for rec & live gigs. 805-288-1299
- \*Aggressv & pwrful fem voc sks aggressv guit pro to form pwrful band. Infl Pantera, Zombie, Carla, 310-454-8711
- \*Aggressv voc avail to join/form heavy melodic band. Infl Korn, Tool, A'Chains, Pantera. Hillyvale area. Sean, 213-883-1502
- \*Attractv fem voc looking to form band. R&B, cntry, pop/rock. Serious only. 310-842-8581
- \*Attractv fem voc, R&B, hip-hop, strong voc avail. 22 yrs old. 213-347-3693
- \*Attractv fem voc avail for session and/or live, cntry, classic rock, blues. Angie, 805-533-2311
- \*Attractv fem voc looking for musicians to form band. Great sngr/stage presence, serious only. 310-842-8581
- \*Attractv fem voc looking for work, for hire. Demos, rec proj, album, etc. Styles vary, pop, R&B, top 40, soul, hip-hop, gospel & jazz. Tara Word, 213-756-8416
- \*Brilliant young angwrtr/sngr w/product to prove, tours, gigs, rec. John, 818-980-7453
- \*Cntry sngr w/great songs & voc to join/form orig act. 818-240-3564
- \*Exp fem voc for pro sit, working top 40 band. Also do demos. Serious only. Chris, 310-465-4955
- \*Exp male voc, infl Radiohead, Oasis, Beatles... sks exceptional musicians/band in LA or OC for long-term proj. 714-449-9874
- \*Exp sngr/angwrtr sks muscians, 30-40, for copy & collab proj. Seal. Dep Leppard, Boston, Al Parsons, O'ryche, U2, more. John, pgr, 818-727-8614
- \*F--king incred sngr avail, 29, film credits, studio, pro gear. Infl Ten Inch Tonails, Pearl Necklace Jam, drugs, alcohol. Matt, 818-507-6554
- \*Fem pro voc avail, R&B, pop, light alt, jazz, blues, jingles. Paid proj only. 310-687-8840
- \*Fem ang/angwrtr sks producer w/studio access. Major

- rec label int. Latin/hip-hop style. 310-281-7174
- \*Fem ang/wrtr class act in from Chicago, experined, looking for versatl pro band, CD complete. This will fly. Are you ready? Joey, 800-472-JOEY.
- \*Fem voc, experined performer, looking for top 40/orig working sit. Avail for live gigs/rec proj, able to travel. Chris, 805-563-9578
- \*Fem voc avail for sessions, demos, top 40, showcases. Lead & background. Tape avail. Jennifer, 818-769-7198
- \*Fem voc sks studio work, backup work, demos, jingles, radio commercials, voice overs. All musical styles, can read music. Elizabeth Black, 310-399-8765
- \*Great fem rock voc sks great estab band to do rec/gigs, need mgmt. I have some orig material. If serious, call. 310-281-7331
- \*Guit, exp, sks band or sngr. Sonic Youth, Television, Velvet Underground, My Bloody Valentine. 818-752-0885
- \*Guit sks band (drmr & bst) to form grp. Have material. Infl Live, Natalie Merchant. Serious only. 818-577-5931
- \*Hungry woman w/peppermint voc sks progressv, insightful producer for artist devel. Have strong songs, looks, live, drive, intell, focused, hard working, demo. Ren, 619-542-1705
- \*Lead voc avail for 70's cover rock band. Lanny, 817-767-1415
- \*Lead voc w/orig tone & great stage presence sks Black Crows meets Aerosmith meets Blue Traveler. Hard working bands call, T.K. 310-445-1151 Ready to go.
- \*Male, 30, conviction to truth, paramount spiritual principles, explicit candor, intrepid virtue, fortitude, beyond an/religion. Dan, 213-462-3583
- \*Male pop sngr avail for demos, session work. Exp. talent, most styles covered. When you need a real sngr, call me, Steven, 213-0876-3703
- \*Male voc avail for R&B, dance, pop studio sessions. Christopher, 213-962-8937
- \*Pro fem session sngr for paid proj. Pop, hip-hop, dance, all, jazz, modern rock. 310-887-8840
- \*Pro fem ang/avail for all pro gigs, incl live/studio work. R&B, pop, soul, blues, top 40. High range, good credits, great voice. Susan, 818-784-1643
- \*Pro Hammond B3 piano double on rhythm guit, harmonica, voc. Formerly w/Sass Jordan, currently working w/Westar Kean. Avail for pro proj only. Greg, 213-960-4358
- \*Pro male R&B dance vocals sks session work, poss barter for studio time. 213-962-8937
- \*Pro voc avail for live/studio work, ballads to hr. Ted, 310-868-0269
- \*Sngr, Cornell meet Aretha, sks bluesy hr/alt band w/ mgmt/label int. Infl Pretenders, U2, Pearl Jam. No drugs/flakes. Kat, 818-769-1267

- \*Sngr avail, infl Beach Boys, John Ian Anderson, CSNY, looking for band w/3 part harmony, orig material, South Bay area. Ken, pgr. 714-521-2328
- \*Sngr seeks black leather rock band ala early Crue, Pretty Boy Floyd, Cheap Trick, Aerosmith, Billy, 909-743-8245
- \*Sngr sks black leather high gloss flash & smash R&R band to bring Hillywd back from the dead. You know what I mean? Billy, 909-734-8245
- \*Sngr sks open-minded musicians to join/form KROQ-type band. No pros pls. Devin, 310-450-4867
- \*Sngr/angwrtr musicn/entertainr looking to join signed grp. Incred range. 510-458-1649
- \*Sngrwrtr/angr/guit sks same for new proj. I like Beatles, Hendrix, Zep, Queen, Gabriel, Daryn, 310-838-2435
- \*Soulfully motivatd lead sngr w/great songs & angwrting capab sks band for all Euro-Irish sound. Creatv & serious only please. Perri, 213-223-8528
- \*Tall tattooed wtd voc sks band that rocks. Priest, Sabbath, Trey, 818-788-4031
- \*Top fem voc avail for pro sit, rec/sessions/demos. Wide range, easy to work with, learns fast. On albums, track record. 310-289-4734
- \*Unique pwrful voc looking for pro full sounding band w/heavy edge, open-minded for style. Have PA & transpo. Eric, 310-949-2717
- \*Voc sks rock band ala early Poison, early Crue, Pretty Boy Floyd. I am the real thing. Are you? Billy, 909-734-8245
- \*World class male lead voc sks blues or blues/rock band. Infl Gregg Allman, Ray Charles, Jack Bruce. Very pro, very pwrful. Nathan, 818-243-2696

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12. VOCALISTS WANTED

- 19 yr old sngr sks two attractive male voc, 23 & under. Prefer Latino, but if note, ok. Serious only. Infl Latin House, hip-hop. Shadow, 800-683-2469
- 27 yr old guit/voc band, hr, post punk, pop, Loud & fun. No 30-somethings or non-imagers. Infl Bowie, Beatles, Sex Pistols, Ramones, Sonic Youth. Scott, 818-980-9563
- A-1 pwrful emotional male voc to complete melodic, diverse blues infl rock band. Heavy to acous, good range & creative. Infl Zep, Floyd. 310-453-8628
- Ace voc wtd w/instrum for eclectic pop, AAA CD. Infl

- Eagles, Diamond Rio, James Brown, Manhattan Transfer. Westside rehears. 310-288-6610
- Adventuram funky all trio w/label int & mgmt sks fem voc, strong improv, Alanis alto, 90's look. We have gigs, complex songs. 818-980-2091
- Adventurame trio w/label int & mgmt sks fem voc. Strong, improv. Alanis, alto, 90's look. We have gigs, complex songs. 818-980-2091
- African Amer male tenor, sings falsetto, for R&B/funk demo. Also Cranberries lead sound alike for demo, paid. 213-667-3003
- Aggressiv metal/thrash voc wtd by guit w/album & tour credits to collab on sngwrting for new band. 310-379-8135
- Aggressiv soul voc w/sex seeking band. Infl Prince to Floyd. 310-967-4537
- Aggressiv voc wtd to rec progressiv rock album. Xint techniq a must. Justin, 818-788-1300
- All male voc for male grp, 25-28 yrs for major label.

- R&B ballads, hip-hop, dance, demo, bio kit, lawyer. Owen, 818-240-4670
- Alt, melodic polyrhythmic groove thing, morning becomes eclectic, psyched, Sgt. Pepper, Sky Cries Mary, sks spirit evolving anchor person base. Caleb, 310-826-9479
- All mod pop voc wtd, male/fem, into Lush, Buzz Coicks, Blur, Elastica, Dinosaur Jr., Yardbirds, Blondie. 213-255-9220
- Asian fem voc under 23 wtd by major label. Contact Desi, 310-289-6476
- Backup & some leads for funky soul band w/mgmt, upscale club gigs & rec sessions. Danny, 310-820-6827
- Backup sngr ala Paula Cole, Kate Bush, Aleta Adams wtd for all orig pop/rock band. Infl Gabriel, Seal, Tears for Fears, Henry. 310-396-4884
- Ballay poetic sngr wtd for new cutting edge band. Modern sound w/60's soul & 90's pwr. Exp pros only. 213-368-4762
- Band still auditioning guit, rock, pop, blues. Must be really good. Major label int. Michael, 213-463-5305
- Black fem voc wtd to form trio, hip-hop. R&B. 800-482-3366, #05101
- Bat & voc wtd for trio. Bee bop, funk, Latin. Upright bass helpful. Must rehearse once per week in Hollywood. 74-648-2298
- Classic funk rock band sks melodic poetic front man for next visionary band out of L.A. Infl Funkadelic, Zep, Jane's, Bob Marley, Nirvana. 213-930-2799
- Cntry rock band sks fem backing voc. Infl Eagles, Lenny. 818-767-1415
- Estab hard groove all rock band sks pro-minded voc. Intensity, range, image, alt, will, dedicatn. No 80's screamers. 310-402-7794
- Fem cntry sngr wtd by sngwrtr to sing uptempo cntry song in style of Shania Twain, Martina McBride. Must have exp snging cntry. Gary, 818-342-8963
- Fem sngr w/strong voice/presence for cntry rock-a-billy band for sngwrtr w/publishing deal to showcase for labels & cont rec proj. 213-650-2779
- Fem voc nded to complete estab pop band. Dynamic & fun. Russell, 213-969-0688
- Fem voc wtd for backup on rec & perf for R&B, funk sngr. Shelly, 310-837-8447
- Fem voc wtd for dance, R&B, house proj. Msg, 818-727-3329
- Fem voc wtd for estab band, steady work, good pay.

- Lead/background voc, into dance, rock, funk, rap, R&B, etc. Mike, 818-508-1374
- Fem voc wtd to Mary Jane Girls-type grp, all ethnic. Have orig songs, mgmt, indie label looking. 20-30 age range & hot looks, pros only. James, 310-398-1427
- Fem voc wtd. Sngwrtr w/studio looking for talent, sexy, hungry. R&B/A/C spec sngtrala Sade, Amta, Oleda. Phoenix. Steve, 602-977-0922
- Fem voc/compar wtd, must be muscin. I am superb lyrct, melodically strong. Seeks commitd musical partnership. Sean, 213-653-8782
- Fem/male voc wtd for heavy aggressiv band w/lockout studio & mgmt. 818-718-8212
- Get your voice in shape. HEAVEN BOUND SOUND. Gospel choir nds all voices for concerts/rec. 818-765-1487
- Guit/plyr/sngwrtr/looking for voc, drmr & bst to complete hr band. 310-787-1313
- Guit/sngwrtr w/ull production studio sks male alt sng/lyrcst for imed collab & rec. Mike, 310-652-3158
- Hr/hm voc/lyrcat wtd to join guit & drmr. No addicts. We have free rehears spcl George, 818-769-0328
- Latin fem voc wtd. Strong voc, xint looks, plenty stage exp a must. Paid alt. Pros only. 213-726-6741
- Male, first tenor wtd, able to sing soprano range, must have good ear, harmony. Infl Lusa Fisher, Dave Engstrom, Sandy Wyatt. Able to sing hard/rough & sweet/prettly. 213-292-9046
- Male cntry voc nded to back fem lead. Gigs, rec. Must play acous guit well. 818-557-0780
- Male lead voc to join pro w/solid compositions, melodic abil, intell. Bob, 310-927-9439
- Male sngr for cntry rock-a-billy proj to showcase for sngwrtr w/publishing deal & cont rec proj. Must have great looks/presence/voc. Stack, 213-650-2779
- Male voc wtd for pro R&B act, publishing & label int. Newcomers welcome. 310-236-0992
- Male/fem voc nded by kybsl/arrng for demo work on spec. Jeffrey Osborne/Whitney Houston style. Aaron, 213-482-8443
- NECTAR, alt band w/Euro rec deal & tour sks voc/ sngwrtr front person, natural visionary, Infl Beatles, U2, Jane's, The The. 213-933-6723
- Orig band sks lead voc, must have exp. Brian, 714-898-8243

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•**Pedal steel** guitar plyr for gigs & rec. pay. Earl or Nadine, 818-557-0780  
 •**Progressive rock** voc w/d Infi Labne, Teal Perry Mercury Eric, 213-653-9330  
 •**Reggae** voc for reggae band Maxie Priest UB40 Dance Hall Rehears in Glendale Gigs & deal serious only. Jay, 818-500-1306  
 •**Rock band** sks voc/lyrcst, must have pwrful voc. 310-902-9981  
 •**Rock** voc w/d for major label act, Euro tour pending must be fast learner. 818-784-3400  
 •**Rock n roll** is not dead. If you can sing it, give us a call. Daryl, 818-368-3074  
 •**Seeking backup** sngtrs for house, dance, hip-hop, all music. CD is done, just need voc. Shadow, 800-683-2469  
 •**Seeking natural** bass sngr to sing w/voc grp. Must be 6', sound like Temptations, be able to follow choreog, rehears 3 times per week. 213-902-7554  
 •**Seeking** voc infl by Johnny Marr, Radiohead, REM, Mick Drake, etc Under 24 Zak, 310-441-0979  
 •**Sngr w/d**, 20-25, must be serious, no drugs, great front man & stage presence, for heavy, progress band w/indus edge. 213-874-5306  
 •**Sngr w/d** please no beginners, voc range low to high w/your own style. We have 24 hr lockout in Van Nuys area. Serious only. 818-995-6156, 805-449-1972  
 •**Sngr w/d** w/individuality & dynamics. 213-932-3045  
 •**Sngr/guit w/d** for band. Infi Plmsoles, Replacements, Matthew Sweet, Beck, 818-996-5426  
 •**Sngr/sngwrtr** interested in new alt rock w/d. Jon, 310-657-3803  
 •**Sngwrting** team sks soulful fem voc for demo. Joe, 310-575-1566  
 •**Sngwrtr** guit sks young fem Japanese voc/lyrcst for serious writing/recsessions. Pop/rock music/infl. Harvey, 818-766-6089  
 •**Todd Barnes**, ex STIGMATA voc, where are you? Scott Sargeant from LAWS ROCKET has deal in the works. Wants to talk to you. Call Paul, 818-366-3166  
 •**Trippy textures** ala Floyd. Trower, must sing w/pwr & heart. Call mach/hear song, 818-343-5508  
 •**Voc to join** Keith Moon for nat'l Who act. 310-798-8294  
 •**Voc w/d**, intense sngr, fem/male. 818-878-9028, 213-660-0904  
 •**Voc w/d**, serious only, hr band, orig proj, 714-821-1420  
 •**Voc w/d** by hr band. Yury, 818-846-8057 after 6pm  
 •**Voc w/d** by progressive hr band. Infi Rush, Dream Theater Rick, 818-332-0393  
 •**Voc w/d** for orig rock band. Infi A'chains, S'garden, Zombie, Faith No More. Bernard, 213-467-1047

•**Voc w/d** for progressive hr band to complete demo. Live perf w/label int. Serious only. Mark, 310-322-5420  
 •**Voc w/d** for progress hr band to complete demo. Live perf. label int. In-house PA & mics. Mark, 310-322-5420  
 •**Voc w/d** w/pwrful melodic voice to front all orig band that will bring heavy rock back to LA. 818-889-0615, 805-494-8325  
 •**We need** an intelligent, charismatic front man w/ emotional creative melodies who wants to make it & is willing to do whatever it takes. 818-901-7102  
 •**We need** down to Earth, intell sngr who really wants to do something different & do it right. Heavy, not metal. 818-901-7102  
 •**WIND OF CHANGE** sks sngr/sngwrtr, open minded, versatl, pwrful & has stamina. Infi Rob Halford, Freddy Mercury, Jeff Tate. Serious only. Norm, 818-987-5811  
 •**Wid: hr** voc for heavy metal band. Matt, 818-982-3852  
 •**Wid: sngr**, non-lyrcst, for orig band. Infi James Brown, U2, Hendrix. We have songs. You have the voice. Shane, 818-980-1967  
 •**Young front** man nedd, strong, raspy w/good range, dedicated, serious to join R&R band w/label int & mgmt. Infi Plant, Tyler, etc. 213-467-7886

**13. DRUMMERS WANTED**

•**A versatl drmr**, very good & hon' avail for live/studio gigs. Gretsch endorsee. In Boniam, Buford, Bozbo, etc. Paid sits only. Paul, 818-985-3700  
 •**Black drmr** avail into hip-hop, R&B, funk, new Jack swing. Avail for tour/studio, serious gigs only. Have elec triggers. MBW, 310-352-8092  
 •**Drmr & rhythm** guit avail for heavy band. Infi Nirvana, STP, old GNR, Rage. Dedicatd, no flakes, ages 22-28. Tom, 818-289-0353, Paul, 818-284-8304  
 •**Drmr avail**, pro sks top 40, classic rock, steady working sit, all styles, no bad habits. 818-995-3786  
 •**Drmr avail**, looking to join/form 70's, 80's, top 40, dance hits. No tributes, working cover band. Let's make money. Serious plyrs only. Allen, 310-621-2539  
 •**Drmr avail** for working metal band. Infi Judas Priest, Ozzy. Working bands only. 213-891-4461  
 •**Drmr avail** looking for paid sit or signed/ to be signed band. Infi many styles, 10 yrs exp LA club scene. Steve, 310-640-8257

•**Drmr avail** to jam or form upbeat hr party band. No grunge, no glam, no egos. Van Halen, Zep. Jay, 213-651-2960  
 •**Drmr looking** for cover band into hr or heavy metal or top 40. Have xint tempo & transpo. Full band only. 818-352-2365  
 •**Drmr looking** for cover band. I know 500 songs, have xint tempo & can sing. Tribute bands OK. Into top 40, hard rock. Bill, 818-352-2365  
 •**Drmr looking** for progressive rock band. Infi progressive. Steady temp, have big drum set. 818-352-2365  
 •**Drmr sks** musicians to form heavy hr band. Dark & serious. 714-991-6536  
 •**Drmr sks** pro alt rock band w/xint sngr/writing musicianship mgmt label int. 17 yrs exp. Equip/dedicatn. Live to Zombie. No dated music. 818-541-1490  
 •**Drmr/lead** voc, first tenor, avail for steady top 40, classic rock or orig band. 300 songs in book, very pro, references avail. Jay, 818-765-8660  
 •**Dynamic versatl** single kick drmr avail to complete formed band only. No thrash, entry, or disco pls. South Bay area. Orig or covers. 310-372-7482  
 •**Fem Keith Moon**, great sound, exp, sks plyrs/band, classic rock roots modernized. Have rehears spc. 310-798-8294  
 •**Free:** Looking to rec live drms. Drmr offering first session free. 3 songs max. Call for resume & chat. Brian, 213-660-5781  
 •**Funkin groove** drmr, CD & tour exp, pro equip, endorsement, sks pro band or studio or signed band. Rock, funk R&B. Universal Frank, 602-938-5855  
 •**Funky, funky, funky.** I play drums, percuss & sing.

Looking for paid sit, maybe full-time. 310-281-1778  
 •**Positiv pro** drmr avail for studio sessions in all styles of music. Play for the love of it. Scott, 213-662-8060  
 •**Pro drmr**, ex-Berklee, rock, blues, jazz, soul, pop, avail for orig studio live. Doug, 310-556-6152  
 •**Rock drmr** avail, solid hard-hitting plyr w/pro att looking for hit material. Charlie Watts groove, Keith Moon att Infi Green Day to AC/DC. 818-891-3671  
 •**Seeking pro**, 26+, no drugs, heavy guit, ala Zombie, Alice, etc. Good melodies. Dark image, ala Reznor, Danzig a must. Long term goal. 213-883-9578  
 •**Versatl drmr** sks pro sit or estab band. Live/studio exp, solid & dependabl. Jeff, 818-752-3802  
 •**Versatl drmr** w/strong grooves & lots of live avail for pro touring act. Funk, rock, world beat. R&B. 213-883-1624  
 •**Yes!** I have a cool/versatl image and I can play! Seal, Gabriel. Vibe, cool STP, Live vibe? Dig it! Pros only. Jonathan, 770-434-4021

**13. DRUMMERS WANTED**

•**27 yr old** kick forming band, hr, post punk, pop, Loud & fun. No 30-somethings or non-imagers. Infi Bowie, Beatles, Sex Pistols, Ramones, Sonic Youth. Scott, 818-980-9563  
 •**90's rock** band w/bluesy edge, newly formed, nds first drmr, no pay. 213-526-2979

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 "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 6000 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. "The sound I get out of here is broadcast quality," Andy says.  
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•90's rock band w/bluesy edge to complete newly formed band. Need first drrm. S'garden w/Black Crows edge. No pay. 213-526-2979

•A-1 percussa, congas, shakers, etc. wtd for all orig pop/rock band. Ethnic infl a+. Infl Gabriel, Seal, Tears for Fears, Demick, 213-389-8619

•Adventurousome alt band sks funky groove meister, relaxed pocket drrm, min cymbals. We have label int & mgmt. Great songs. Serious plyrs. 6-9PM, 818-762-2946

•Alt mod pop drrm wtd into Lush, Buzz Cocks, Blur, Elastica, Dinosaur Jr., Yardbirds, Blondie 213-255-9220

•Alternarock drrm wtd to complete 4-pc band Infl AC/DC, Rem, Kiss, Nirvana, Butch Big, 213-656-3535

•Ambitious, dedicated, dynamic groove monster nded. Ready to make difference in town full of followers? From Zep to STP, Van Halen to Alice. 818-980-0388

•Ambitious pop dynamic drrm wtd for fem voc melodic rock act w/pro mgmt & promotion. Team plyrs only. Backup voc a+. South Bay area 310-676-6009

•An orig band w/unique tunes looking for serious drrm. Lockout, gigs pending. 310-451-3086

•Band looking for drrm. Infl ambient folk & jazz. Neal, 818-360-8673

•Black drrm wtd for pop proj. Trey, 310-397-2357; Brian, 213-932-0736

•Bst & voc wtd for trio Bee bop, funk, Latin Upright bass helpful. Must rehearse once per week in Hollywood 74-648-2298

•Cresty kybat wtd for fem sng/sngwrtr w/label int. Into percuss a+. Double on acous or other instrum a+. Infl PJ Harvey, Portishead, Beck 213-739-3764

•Double bass aggressiv metal/thrash monster wtd by gtd w/album & touring credits to form new band. Machinehead, Slayer, Pantera, Sepultura, 310-379-8135

•Drrm nded for dirty blues rock band. Infl Black Crows, Stones, Zep, Humble Pie, Kevin, 818-755-7926

•Drrm nded for queercore band Drugs a+ (just kidding) 213-664-4987

•Drrm wtd, must be steady. Infl Blues, Reggae, etc. Mark, 818-762-2084

•Drrm wtd by guit & bst to form hr metal band. Yury, 818-846-8057 after 6pm

•Drrm wtd by heavy alt band w/pro mgmt to showcase imed. Paid rehears, pro only. Infl AIC, Filter, etc. Call msg for info. 818-407-7909

•Drrm wtd by indie signed band. We are aggressiv alt rock, making CD, need drrm imed. Eddie, 714-770-8508

•Drrm wtd for alt rock band. Practice in OC area. Martin, 714-528-3652

•Drrm wtd for band w/new CD. Infl NIN, Nirvana, Rehears in Anaheim, 25 mi south of downtown LA, Alex, 310-837-7760

•Drrm wtd for estab roots-based rock band. Infl Neil Young, Tom Petty, PJ Harvey, A'chams, 213-650-8725

•Drrm wtd for European alt band w/fem sng. Infl Mazzy Star, Grant Lee Buffalo, Nirvana, Sylvia, 310-455-7000

•Drrm wtd for progressiv punky alt hr orig band. Infl Tool, Jane's, Primus, Rush. Have songs, gigs & mgmt 213-436-0560

•Drrm wtd for punk/rock band. Infl Black Flag, Circle Jerks, Clash, Patnck, 818-752-4932, Josh, 818-980-8718

•Drrm wtd for reggae, blues, jazz band to start gigging imed. Bill, 310-434-5996

•Drrm wtd in style of Ringo, Watts, Bonham for 90's R&R band w/label int & ally in place. Dan, 310-375-4640

•Drrm wtd to form band, large rehears spc avail. 310-697-9935

•Drrm wtd to form new band w/guit who is also in search of bst. Infl Dead, War, funky R&R, David, 213-655-2701

•Drrm wtd to form orig 90's rock alt band w/KLOS, KROQ infl. Fred, 310-697-9935

•Drrm/percuss wtd for heavy instrum grp ala Satriani, Beethoven, Coltrane. Rehears in Santa Clarita Valley Rock's face lift begins 805-296-8685

•Drrms wtd for songwrtr/artist. Infl old Yes, old Genesis, Beatles. Great melodies & hooks, vision. No pain yet. Greg, 818-983-7855

•Drrms for all orig rock band into creating new sound Rehears in Long Bch area. Al Holiday, 310-424-9309

•Dynamic souflul feel-oren drrm for acous alt band & rec. Elena, 213-653-9933

•Elec & upright bst nded for cntry rock-a-billy proj to showcase for sngwrtr w/publishing deal & cont rec proj. Must have great looks/presence. Stack, 213-650-2779

•Estab alt pop band nds drrm w/great timing & feel. Band has major label int. Infl Pumpkins, Cheap Trick, Cult 213-851-1680

•Estab band PROTOTYPE sks drrm. Must have exp. musicianship, dedicatin, equip. Progressiv & thrash infl. Kragen, 310-915-0423

•Estab band w/lockout, songs, etc. sks 90's drrm. 310-278-0466

•Estab band w/lockout, songs, etc. sks drrm that plys the songs. Infl Nirvana, Pumpkins, Chris, 213-851-6150

•Estab Hilywd band sks drrm w/cool image. Pwr pop/new wave. Oasis, Elastic, Sex Pistols, Generation X. Must be familiar w/currnt music scene, be over 21, 213-662-0073

•Estab orig rock band w/strong material from slow groove to serious heavy rock, sks responsib, dedicatd drrm w/good equip & reliab transpo. 818-704-5434

•Fem drrm w/very basic skills, bst steady meter, avail. Extensiv live perf, dedicatd, open mnded. Into 70's soul, Stella, 818-513-2389

•Funky drums wtd for ferociously raw funk band. Infl James Brown & anything funk. Jason, 213-655-2834

•Guit/bst fem sng, orig proj, 90's mainstream rock, seeking cultural trbal drrm w/hard edge & groove, no drugs. Serious only Michael, 310-316-1359

•Heavy pwrful & tribal groove monster wtd ASAP, must have chops & dedicatin. Infl Helmet, Clash, Melvyns, Have CD & lockout. Pro only. 213-205-8499

•Hey drrms, we're sick of flakes. If you've got the drive, we've got the tunes, direction. Petty, Black Crows, Kravitz, Curt, 818-340-9865

•If you can stomach Sparks, Beck, T-Rex, Milkmen, Giant, etc, join us Seeking bst, all styles. Let's make people sick. Luke, 818-951-9612

•Innovativ Asian Asian guit sngwrtr sks pwrful drrm for new progressiv hr band proj. Infl Q'nryche, all Euro hr. Pros only. Howie, 213-481-1359

•Latin guit who rocks w/groovin stomp looking for drrm & bst w/ame. Young, hungry, visionary, starters welcome. Armando, 310-578-9800

•Mo Tucker type wtd for minimal dark pop thing. Studio/live. Infl Velvets, Nick Cave, Lowe, some KXLU. 310-622-5726

•Non-80's drop tuning dedicatd elec honest acous dynamic huge sound guit nds you. Direction. A'chains, S'garden, STP. You suck, don't call. 818-780-6424

•Orig pop/rock grp sks drrm under 30. Harmonies, good songs, Collab member nded, not hired gun. Voc a+. Chns, 310-392-7738

•Partridge Family tribute band sks experienced drrm to substitute and/or replace existing drrm. Must be dedicatd & able to play at least twice per week. 818-752-8658

•Percuss wtd for Flamenco/jazz/Latin ensemble. Steve, 213-650-5935

•Pop act w/heavy jazz & folk infl looking for drrm. Must have great feel, Serious only. Dean, 213-878-0847

•Rush, Dream Theater, Floyd, Yes, Beethoven, Tull, S'garden, Tchaikovsky, Genesis, Pearl Jam, Kansas, Dregs, 818-761-0195

•Seeking drrm for serious gigging grp. Infl Toad, Gin Blossoms, Crowded Hse, Posies, 310-798-1710

•Sng'r sks drrm to form band, Heavy British infl. Beatles, Oasis w/abl to rock out! 20-25, responsib, no drugs, into making music. Audra, 818-567-1053

•Sng/sngwrtr guit sks bst & drrm for trio. Infl: anything w/integnty. Joseph, 213-656-9628

•Solid grooving drrm for semi-acous melodic rock band. Infl Joni Mitchell, 10,000 Maniacs, Zep, Joel, 310-444-7946

•Straight ahead drrm wtd. Neil Young, Cracker, Wilco, REM, Flaming Lips 213-222-1727

•We are different. We have 12 orig songs. Looking for drrm who wants to succeed and loves to be in a band. Scott, 310-214-2900

•WISE looking for hard core drrm. Call for demo or video & audition time. Jason, 310-271-0658

•Wtd: drrm aged 15-19. Infl Sunny Day Real Estate, Seaweed, Dan, 310-926-2417

•Young hard hitting dedicatd drrm into Bonham, Moon, Watts. 213-467-7886

•YOUR GOD RULZ currently auditioning dynamic drrms to back new release. Pumpkins, NIN, Floyd, Nirvana. Acous/elec. 818-380-3415

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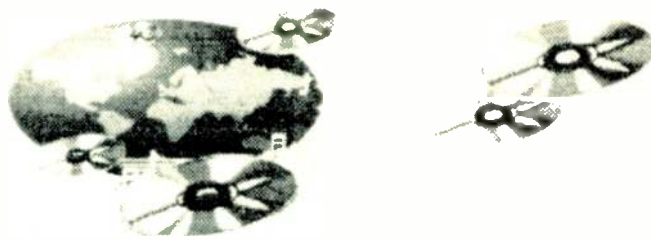
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 •Arrngr/compr avail for sngrwrt & jingle production. Adult contemp style. Good references. Frank, 218-782-0334  
 •Black drmr avail into hip-hop, R&B, funk, new Jack swing. Avail for tour/studio, serious gigs only. Have elec triggers. MBW, 310-352-8092  
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 •Seeking serious dancers for dance/house music. Prefer Latino, but not excess. Also seek investors for music video, CD already done. Shadow, 800-683-2469  
 •Seeking violin plyr for all folk grp. Monica, 310-915-5534  
 •Sngwrtr w/artist, specializ in dance/rock music, sks investor/partner who has label or would like to form indie label. Westside, 310-657-4607  
 •Voc & drmr team need working sit, looking for proj or band w/label int or backing ala A'chains, King's X, S'garden, R&B to alt. Bill or Tyler, 213-651-1954  
 •Wendy & Lisa where are you? Blue-Eyed soul man forming band James, 213-957-2452  
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 •BMI sngrwrt w/track rec sks collab w/connects to place songs. Exp pro only. 310-226-8099  
 •Electronic musicn/actor w/film & music gear sks fem collab. Will relocate from Madison, Wis. Victor, 608-246-2178  
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