



JIMI HENDRIX

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to Eddie to

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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 forever¹. 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 nevolutionary — 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 32.08 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.

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 Skenkman (Spin Doctors), Little Red Wagon Mobile Recording Studio, Bootsy Callins and John McEnroe have purchased 8°Bus consoles at his urging.

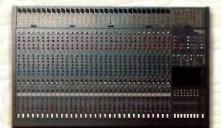


A console he says he likes for its "... sweet EQ, dynamic range, and cleanness."

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 32.68 in return for his feedback. Since then, we've learned Eddie is not shy about expressing his opinions. Luckily they're mostly good?

And Eddie Kramer recommends Mackie consoles to his associates, too³. 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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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 advancments, their favorite pieces of equipment, their favorite project and artists they'd like to work with.

By Pat Kramer

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- 32 TRAUMA RECORDS By Pat Lewis

COLUMNS & DEPARTMENTS



見FEEDBACK



CALENDAR



CLOSE-UP





SIGNINGS & ASSIGNMENTS



A&R REPORT



SONGWORKS



AUDIO/VIDEO



NEW TOYS

Cover photo: Allison Dyer



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20 LOCAL NOTES



DEMO CRITIQUES



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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 would he 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 accomodate 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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ALENDAR

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

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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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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 Átomics 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-



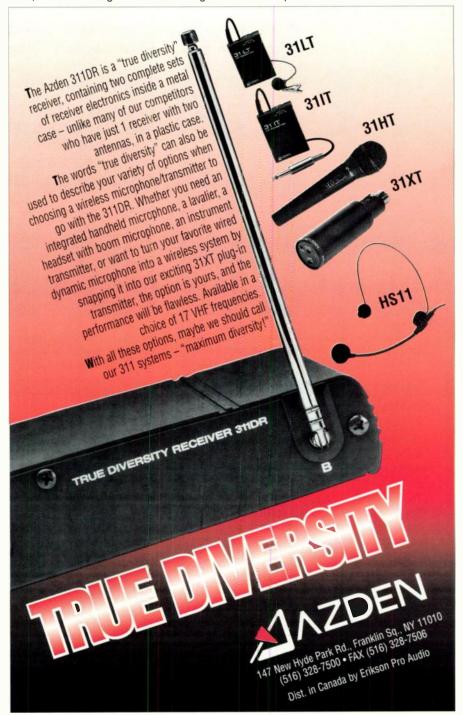
Roger Nichols, Lisa Roy and Milan Bogdan

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 mak-

ing 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.



What do the Beach Boys, Jim Messina, Steely Dan, Motown, BMG, MCA, River North, Blue Thumb, Rock & Roll Hall Of Fame, Disney, The Library Of Congress and Roy Orbison have in common This Month?

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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.

Tuesday, 7-10 pm, April 9-June 18, UCLA: 1440 Schoenberg Hall Fee: \$355 Reg# M9147F Discounted fee for members of NAS or SCL: \$335 Reg# M9148F

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The objective of the final course is to enable participants to write complete, well-structured songs on a consistent basis. It is open to those students who have completed Writing Hit Songs II: Constructing Song Elements, as well as those possessing equivalent experience and the consent of the instructor.

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

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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 realtime 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

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

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-ofsale 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.

SIGNINGS & ASSIGNMENTS

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 headquarters (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 Develop-

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-COO 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 postion 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 cuttingedge 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 hardworking 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, inbetween 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

volved 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 essential 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

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 allaround 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 comanager Sidney Joseph, Jr.

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 Ball-room. 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 Biff 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 singersongwriters 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.

Grapevine

Simon Potts has been named head of Island Entertainment Music Publishing. Aformer 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

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

RONDOR PROMOTION



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

BMI DOUBLE HEADER





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



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 Grammywinning 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.

EMI APPOINTMENT



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

AL KASHA AND RICHARD SCHULENBERG,

MTM Music Division

By Pat Kramer

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 alt 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" (tor 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."

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.



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 56fader 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. Ill 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 818-762-2332.

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 O'Donough, band members Craig Ruda and Gary DeRosa, (seated) band member Chris Seefried, producer Tim Palmer and Qwest A&R Senior Director Hugo Burnham.

Don't get all mixed up about your mixdown.

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DAVID HOLMAN

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

By Jonathan Widran

nese 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 worseexperimenting 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.

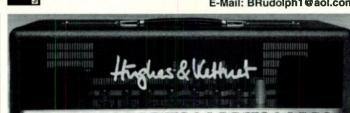
"I noticed that the lead singer's voice was just flat-out out of tune," he says. "I called [London Records] and asked if that was the intended effect. They said I was the third mixer they sent it to, and the first to notice the problem. I took the vocal out and toyed around with its pitch digitally. 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."

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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. Oryou can phone them at 800-452-6771 or FAX 708-439-6781.

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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



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.

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



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 tune-omatic 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.

since 1992.

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.

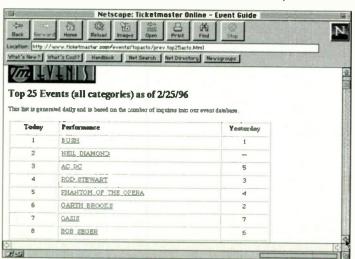
But there's much more, including the search for your VIP Pass, which, once you find it, will get you backstage, where you can hop on the tour buses of Blues Traveler and Ziggy Marley. Once inside the buses, you'll be able to watch videotaped interviews and mini-documentaries on the artists, and if you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

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-ROMcan'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



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



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.hltsworld.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-





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 Carlson 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 mosiac. 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 quitar 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 quitar 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.



Berklee College of Music entices musicians on the 'Net.

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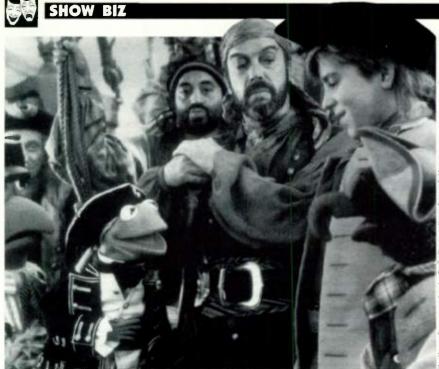
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Cast of Muppet Treasure Island

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 barnvard 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 Benjamina 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

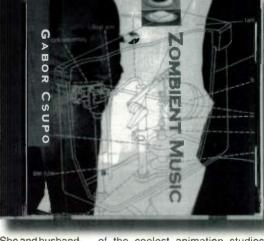
PR at 818-888-3426.

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

mid-March release. founder of Klasky Csupo, Inc., one



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

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

By day, he is chairman and co-

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

bachelorpad music and a low-budget monster flick soundtrackcocktail hour of the living dead, if you will. Worth trying once. You can contact Tone Casualties at



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



18



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 Vaughan, Ray 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 rob-

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 enjoyab e 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 collec-

The nod for most creative cover

version goes to the Wild Colonials for their unusually Celtic take on the Tom Jones standard "It's Not Unusual." The film co-stars Bill Pullman as the classic bad choiceright 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.



Cast of Refore And After





LOCAL NOTES



WHY A DUCK?: Guitar virtueso 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.



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



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 Sneidern.



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.



Capitol

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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 eveningdressed, 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 Rot 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



A MANLY SHOW: Veteran singersongwriter 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. Marainga.

BLASTING OFF: Elton John's record 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 Dixleland band. One Capitol executive was gushing with so much pride, he labeled the album the "Sgt. Pepper of Rap."

Evenclean



no danger of fading away.

Craig Montoya

Art Alexakis

Greg Eklund

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 Alexadis.

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 glitchfree. 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," 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

By Traci E

Unlike the title

of their Capitol

opus, 'Sparkle

And Fade,' this

new Portland-

based outfit's

future is looking

sparklingly bright

and seems in

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!"

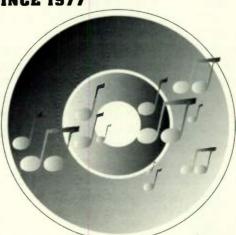
In spite of his new affiliation with a major label, Alexakis remains true to his "indie"

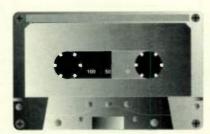
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philosophy, producing *Sparkle And Fade*, which was recorded at Butch Vig's Smart Studios, as well as the band's first album, *World Of Noise*, released on the Tim/Kerr indie label, which garnered major label attention and eventually the contract with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

"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 pro-

"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

"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."



IJERRY 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 preamps, 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 pas-

"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-Alae, 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 Psychefunkapus, 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 Headspeople 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 have 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's 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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MUSIC DIRECTORY: RECORD PRODUCERS

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

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Producers:

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J DAVID HEMMING

MATNANIEL KUNKEL

J GEORGE MASSENBURG

J RICHARD PATTERSON

J BILL PAYME

RANDY PEKICH PHIL RAMONE FRANK WOLF

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

→ BRYAN CALSTROM

Specialties: Hard rock, alternative → DEMNIS HERRING

Specialties: Alternative, pop, rock

J DAVE JERDEN
Specialties: Hard rock, alternative
STEVEN KLEIN

Specialties: Pop. alternative

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* KEN KUSHNICK MANAGEMENT

Toluca Lake, CA 91610 310-276-8181 FAX 213-878-6429 Contact: Ken Kushnick

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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

→ CHRIS LORD-ALGE

Notable Projects: Tina Turner, Tim McGraw, Replacements

I TOM LORD-ALGE

Notable Projects: Tracy Bonham, Live, Crash Test Dummies

Notable Projects: Silver Jet, Jackopierce.

→ DAVID BARRATT

Notable Projects: Tab Two, David Bowie, Robert Plant

J TONY BERG

Notable Projects: Michael Penn, PiL, Ted Hawkins

→ TIM BOMBA

Notable Projects: Trixter, Aversion. Power

MICHAEL BOSLEY

Notable Projects: Best Kissers in the World, Wickerman, Replacements MALCOLM BURN

Notable Projects: Chris Whitley, Iggy Pop, Patti Smith T BONE BURNETT

Notable Projects: Counting Crows, Sam Phillips, Elvis Costello

Notable Projects: Course of Empire, Funland, David Abbruzzese

KEITH CLEVERSLEY

Notable Projects: The Posies, Flaming

Lins, Hum **TERRY DATE**

Notable Projects: Soundgarden, Pantera, Mother Love Bone, White Zombie DOUG DE ANGELIS

Notable Projects: Michael Jackson, Nine Inch Nails, Babyface

→ EDDIE DE LENA

Notable Projects: Red Hot Chili Peppers, Jeff Beck, Michael Jackson → NICK DI DIA Notable Projects: Pearl Jam, Stone

Temple Pilots, Soul Hat → ROB EATON

Notable Projects: Eric Clapton, Jimmy Buffett, Pat Metheny

MARVIN ETZIONI

Notable Projects: Toad the Wet Sprocket, Victoria Williams, Peter Case

Notable Projects: Taylor Dayne, Michael W. Smith, Barbra Streisand

DON GILMORE

Notable Projects: Best Kissers in the World, John Doe, X → BEN GROSSE

Notable Projects: Red Hot Chili Peppers,

Notable Projects: Talking Heads, Live, Crash Test Dummies

DAVID HOLMAN Notable Projects: Meat Puppets, No

Doubt, Bush **BOOKER T. JONES** BOOKER T. JUNES Notable Projects: Willie Nelson, Otis Redding, Booker T & the MG's

MICHAEL KOPPELMAN Notable Projects: Frente!, Prince, Ingrid → RUSS KUNKFI

Notable Projects: Bonnie Raitt, Aaron Neville, Jimmy Buffett GREG LADANYI

Notable Projects: Cruzados, Don Henley TONY LASH

Notable Projects: Skiploader, Eric

Notable Projects: Matthew Sweet, Lloyd Cole, Lou Reed BRIAN MALOUF

BRIAN MALDUF TERRY MANNING PIERRE MARCHAND SYLVIA MASSY KEVIN MOLONEY PAT MORAN MAX NORMAN

RICK NEIGHER Notable Projects: Sass Jordan, John

Mellencamo. Ke Grivois BRENDAN O'BRIEN

Notable Projects: Pearl Jam, Soundgarden, Stone Temple Pilots JACK JOSEPH PUIG

Notable Projects: The Black Crowes,

JIM RONDINELLI Notable Projects: Matthew Sweet, Sloan,

Big Star

Notable Projects: Biohazard, Living Colour, the Smithereens DAVID THOENER

Notable Projects: Meat Loaf, Aerosmith, John Mellencamp MARK TROMBINO Notable Projects: Rocket from the Crypt,

No Knife, Heavy Vegetable WADDY WACHTEL Notable Projects: Keith Richards, Gilby Clarke, Warren Zevon MATT WALLACE

Notable Projects: John Hiatt, Paul Westerberg, Faith No More ULRICH WILD

Notable Projects: White Zombie, Green Jelly, Animal Bag

JEFFREY WOOD Notable Projects: The Origin, Luka Bloom, Housemartins

GEZA X Notable Projects: 1000 Mona Lisas, Face To Face, Black Flag

No unsolicited material

* SURVIVAL MANAGEMENT/GHR

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Contact: Bob Ringe Producers:

RONNIE S. CHAMPAGNE

JOHN CUNIBERTI JACK DOUGLAS

RUSS FREEMAN MACK

MACK EDDY OFFORD PAUL O'NEIL JOHN "TOKES" POTOKER PAT REGAN

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183 N. Martel Ave., Suite 270 Los Angeles, CA 90036 213-965-1540 FAX 213-965-1547 Contact: Sandy Roberton, Diane Medak, Deneen Harmon, Carrie McConkey, Alia Fahlborg

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DAVID KAHNE

DAVID KAME
NEILL KING
LARRY KLEIN
DANNY KORTCHMAR
CLIVE LANGER & ALAN WINSTANLEY

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MARK OPITZ TIM O'HEIR MIKE PELA JOHN PORTER DANIEL REY

SUSAN ROGERS

GLENN ROSENSTEIN DON SMITH **BRAD WOOD** No unsolicited material

OTHER PRODUCERS

Specialties: Rock, pop, R&B, jazz, country

→ 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.

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

→ CLIFF B.

213-469-4981 Specialties: Rock, pop, R&B, jazz

☐ 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.

→ 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")

BREWMAN PRODUCTIONS, INC.

No unsolicited material.

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

MUSIC DIRECTORY: RECORD PRODUCERS

→ ALEX CIMA 1501 E. Chapman Ave., Suite 100 Fullerton, CA 92631 714-680-4959 Specialties: MIDI synths, film & TV scoring, troubleshooting No unsolicited material

I 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 CURE

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 DIXON

818-782-5096 Specialties: Rock, pop Notable Projects: Recorded four albums with Warrant for CBS and CMC.

c/o Death Bow 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 DUBRALL

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

→ KENNETH "BABYFACE" EDMONDS

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

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CARY GREENAMYER

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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.

J CHRS JULIAR 310-589-9729 Speciatties: Rock, pop, R&B, jazz, country Notable Projects: David Bowie, Vanessa Williams, David Crosby, Jimmy Webb

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

J BOB KNEZEVICH

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

J KVD PRODUCTIONS

6718 Murietta Ave. Van Nuys, CA 91405 800-616-5787 FAX 818-787-4066 Contact: Ken A. Van Druten 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/grmprods Specialties: alternative pop-Notable Projects: No Doubt, Gary Wright, Bruce Gary; TV credits: Drew Carey Show, The Single Guy, Dave's World.

RRIAN 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.

J 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

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

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

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
Hellecasters, Solomon Burke, Kasey Jones

2252 Laurel Canyon Blvd. Los Angeles, CA 90046 213-650-3888 FAX 213-654-7740 Specialties: All styles
Notable Projects: Michael Jackson, David Foster, Rod Stewart, Stanley Clarke, Stewart Copeland, Julio Iglesias, Starship, Tori Amos

→ RICK RUBIN

c/o American Recordings 3500 W. Olive Ave., Suite 1550 Burbank, CA 91505 818-973-4545 FAX 818-973-4571 Specialties: All styles Notable Projects: Red Hot Chili Peppers, AC/ DC, Johnny Cash, Mick Jagger, Tom Petty, the Cult. Donovan, Slaver No phone calls. No unsolicited material.

I ANDY SCOTT

Specialties: Rock, pop. R&B, blues, funk

→ SIGNATURE PRODUCTIONS

Specialties: Pop. R&B. hip-hop, jazz

SOUND STATION

P.O. Box 8422 Universal City, CA 91608 818-753-6638 FAX 818-753-8526 E-mail: sincl@primenet.com Contact: Jon Sinclair Specialties: Pop. dance, ethnic, alternative Notable Projects: Richard Grieco, Dunmore Band, Stone Soldier, Rick Monroe Seeking masters in CD format for foreign licensing.

"TAKA" TAKAYANAGI

213-878-6980 Specialties: Rop, R&B, ballads, jazz Notable Projects: Peabo Bryson, Nancy

JOHN TYREE 213-665-6087

Specialties: Rock, pop, R&B, country, dance Notable Projects: Sony, Warner Bros.,

→ TYRELL MUSIC GROUP

8295 Sunset Blvd. Los Angeles, CA 90046 213-656-7244 FAX 213-656-4690
Contact: Steve Tyrell
Specialties: Music for TV and film
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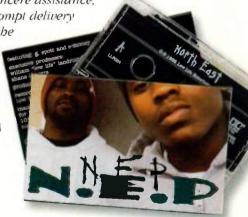
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vision-it's not my vision, they're the artist. I only take the experience that I have and use it to facilitate in assisting them. I'm only one fraction of the creative force, but I'd like that fraction to be working 100 percent.'



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."

Hamptons

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 quess, 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 micing 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-toearth, straightforward phi-

losophy 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

"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

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

"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

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

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

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.



TEQUINA RECORDS

Rob Kahane & Paul Palmer,

Co-Presidents

By Pat Lewis

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 copresident 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").

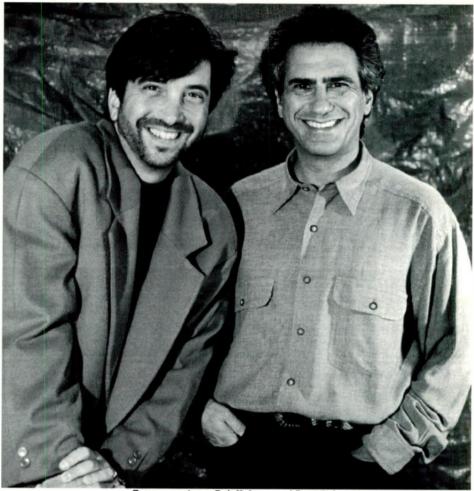
And since running a record company is a full-time occupation, Kahane and Palmer have left behind their management careers—which certainly looks like a wise career move, especially considering their out-of-the-box success as label heads. Currently, their first release, Bush's Sixteen Stone, is triple 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 act No Doubt



Trauma partners Rob Kahane and Paul Palmer

the Seattle Sound—and Orange County-based, female-tronted, reggae/new wave/pop hybrid sensation No Doubt, Trauma's roster also includes the Phunk Junkeeze, 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 af-

forded 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

"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.





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



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



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



Johnny Rock Contact: Artist Hot Line 512-832-1757 Seeking: Label Deal Type of music: Rock

Production	7
Lyrics	n/a
Music	0
Vocals	
Musicianship	7
-	_

Average 0 2 3 4 5 6 😭 8 9 0

Comments: This Philadelphiabased 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.

Production	0			
Lyrics	0			
Music	0			
Vocals	0			
Musicianship				
Average				

0 2 8 😭 5 6 7 8 9 0 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.

Production	4
Lyrics	0
Music	0
Vocals	0
Musicianship	4
Average	

000000000000

This is a guitarist who should prob-

ably stay in the background.

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.

Production	0
Lyrics	0
Music	
Vocals	0
Musicianship	0

Average

Comments: Sending in a sixteensong 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.



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



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.

0 2 8 4 😭 6 7 8 9 0

Production Lyrics6 Music6 Musicianship 6 Average







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

					age				
0	0	0	0	6	6	7	8	9	0

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.

Production	0
Lyrics	0
Music	0
Vocals	0
Musicianship	€

Average 000000000000

Comments: This artist has come up with a three-song demothat 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.

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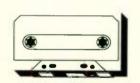
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ROCK



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 warning 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 proiected released date as of vet. 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 quests, the Barry Holdship Band, the Plowboys and the Losin' Brothers. Also on hand to celebrate were industry insiders like Gene Aguilera, 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 quest 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



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. Wellworth 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 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 Playboylargely 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



J.J. Johnson

URBAN



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 fulllength 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 YoMTV Raps.—Gil Robertson



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

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CLUB REVIEWS

Seven Mary Three

The Whisky
West Hollywood

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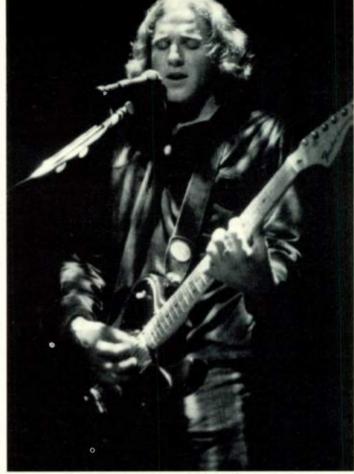
Contact: Stephanie Kavoulakos, Atlantic Records: 310-205-5711
The Players: Jason Ross, vocals,

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 similiar 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

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

those who have more up-tempo

tastes



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

The Mr. T Experience

Jabberjaw Los Angeles

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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 Fitties 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



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





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 -Marc Star they want one.

Salt The Whisky West Hollywood ② ③ ④ ⑤ ⑥ 🟠 ③ 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 per-former. 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

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 -Kim Taylor

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Roomful Of Blues

Jack's Sugar Shack Hollywood

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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 funkiest 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.

mease 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

0 2 3 4 🗘 6 7 8 9 0

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-quitarist, 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 cliche, 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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CHRIS ALAN -Guit/ Vos/ Prod 818-908-		Former Capitol recording artist and staff songwriter. Recorded or performed	I'm looking for professional studio and live playing	/// /
CHRIS ALAN -Guit/ Vot/ Prod 818-908- Electric & acoustic guitars-Fender Telecaster and Strats and Fender amps. Vintage Martin D-28. Studio preamp	S Custom pedal board	with many artists over the years including Lionel Ritchie, Nataliie Cote, Kim Carnes, Karen Tobin, James House, Recent accounts include Famous Music, Warner, Sony, S. Dorff, Movies and TV. International touring.	projects. I'm easy to work with Call me	
CLIFF B Producer/Keys 213-469- E-16, ADAT, K-2000 with sampler, Sound Canvas, RM- DX-7s, RD-300, Juno-60 with MIDI.		Worked with artists from Warner Bros., Polygram, Motown. 5 year degree from Berklee in Synthesis/Music Production & Engineering. 20 years playing keyboards professionally.	Good vibe producer. Expert player, arranger, programmer, engineer. Always great results.	Intuitive capable versatile reliable
BERN "E" - Musical Gigolo 310-451-	-8996 J J J	I eat, sleep, drink, & breath music. Recording engineer at top studio in L.A. Studied	24-track recording studio Believe that all music	111 1
Producer/arranger/studio musician. Rock guitarist, classi Macintosh programmer and keyboardist.	ical violinist, vocalist,	violin since age eight. Music composer, orchestrator for feature films. Headbanger at heart, but have recently released dance vinyl. Techno, House, Funky stuff.	has purpose, but the kind that moves you is finest \$100,000 worth of gear is great (I ve got it).	
DEAN BRUNI - Guit./Voc./Wtr. 310-823- Strats, Les Paul, Jazz Master, vintage Hiwatt, Gibson, L vocal, tenor range.		*10 Years* playing, writing, recording indie label albums. Mostly seff-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
ROBERT COPELAND - Producer/ Arr. 213-217- 24-72 tracks, ADAT, Analog, Mac Performer, Vision, Cu JV-1080, 990, 880, Proteus, Sound Canvas, RM-50		Top 10 club single "Skin Party, Billy Preston Deon Estus, Jonathan Moffett, Ed Townshend, HBD, USA Telewision, 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 & tunk
TY DENNIS -"Songwriter's Drummer" 213-256 Acoustic/Electic custom drums, drum programming, KA' AKG/Shure mics. No drum room, use MIDI kit. Real-tire	T, snares,dble pedal,		My first concern is the whole musical picture. I issten - period. Art of the alternative sound - I get it, know it , love it. Flexible rates.	Master of the vibe
JERRY DIXON - Producer 818-782 Owns studio with 2" 24 track and 24 track ADAT	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
MARK EPTING - Violin/Sax 818-752- Fiddle/violin, sax, vocals, harmonica, outboard gear to vi		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 ars, improvisational skills, pro attitude fast in the studio!	111 1
JAN FABRICKY - Drummer 818-708- Two D.W. drum sets	-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.	111
LISA FRANCO - Medieval Strings 818-569- Renaissance harps, nylon or steel strings, mandolins, du	ulcimer, bouzouki.	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, harp score not neccesary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	Old instruments, modern sound
BYRON FRY - Gtr./ Wtr./ Arr./ Prod. 818-248 An axe and rig for every occasion. Double on bass, keys lead and backing vocals. MIDI lab.	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 peop. Higher education, lower rates, lessons.	Arrangement is everything.
TERRY GLENNY - Violinist/ Compsr. 818-249 Acoustic / electric custom 5 string violin.		Most recent credits. Concertmaster with John Tesh orchestra, national tour, television (including Tonight Show), electric violin on Mitsubish jingles; country, new age albums, alternative bands; gypsy musical; 20 years professional experience, USC degree. Composer, arranger, producer. Live, video. film.	strong in rock, fusion, alternative, progressive, new age	Versatile and friendly
JOE GOFF - Drums/ Percussion 310-577- Yamaha maple custom drums, Zildjian cymbals, miscella	aneous hand percussion.	12 years experience. Extensive touring & recording. P.L.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 image Demo & resume available. Pro situations only please	Making a band groove
CARY GREENAMYER - Guit./ Prod. 213-735 Guitars, DA 88's, automated 32 channel Mackie board, string, ethnic instruments, recording studio, w/iso rooms	Mac, sampler, synths, is, MIDI.	25 years experience; club, concert, and studio. Built pro recording studio. Recording / rehearsal, MIDI, and live rooms. Pro recording engineer on premises.	Versafile, cooperative, and enthusiastic	1111
CARLOS HATEM - Percussion/ Drums 213-874 Percussion & drum-set. Acoustic drums, shakers, bells gear	1 10 10 10 10	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.
LIZ IRONS - Producer/ Writer 310-452 Guitar, vocals, drum & keyboard programming.	2-2522 / //	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
TOMAS JANZON - Guitarist 213-993 Fender Stratocaster, Gibson L-7, electric classical, Korn		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 Goldblist, Brandon Fields, Davie Carpenter, 5th Dimensions, Blin Verene, Charo	Tall, slim & expressive Excellent reader. Good vocals, Lessons available	Blues R&B jazz Braz kan & Lutin
MICHAEL C. JAPP - Writer/ Prod. 818-996 48-track Grammy winning studio available for recording.		Many years experience writing and producing world-wide. I'vi worked with Kiss Babies, 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!
CHRIS JULIAN - Producer/Writer/Eng 310-589 Over 30 gold & platinum. Automated 24-track 2* analog Live room. Top mics & midi. Ocean view, Malibu. HIP p	recording. MTR-90 II.	Experienced, focused, dig working with bands and singer/ songwriters. Great rates. Winning attrude! 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.	w/Don Was R&B writing & prod Deep grooves	Developing artists & bands
BOB KNEZEVICH-Producer/ Musician 310-312 "Songwriter's One-Stop."	-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 mores
MUSICIANS, SINGERS Find out for yourself what other Pro P WRITE IT! To insure accu number and fax to (213) 462-	& PRODUC Players already known area, put it in wind area, put it in wind area, and area.	Might over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative, low-rates. ERS: GET PAID FOR YOUR TALE nowPro Player ads work!!! To become a Music C riting using this coupon. FAX IT! Fill out this IT! Send in this coupon along with a check, m	INT! ONLY \$25 PI Connection Pro Player, here's a coupon, include your credit toney order or credit card info	Hot CD quality moss ER AD all you do card
	onnection Magaz	zine "Pro Player" 6640 Sunset Blvd., Hollywood,		
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PRO PLAYERS EXPERT TALENT FOR HIRE NAME PHONE AVAILABLE SUBJECT SU	MUSICIANS: GET PAID FOR YOUR TO RESERVE YOUR PRO PLAYER AD NOW - ONLY CALL (213) 462-5772	\$ 25 Wednesday, March 20 12 Noon	POP POP R&B JAZZ COUNTRY
DAD 1470 D 1/10/1/0 1/	Major national for rails and credits Children's music. Great programmer,	COMMENT	
16-Track Adat, Mac, Cubase 2.8, Loops Samplers, Korg 01/W, R8, JV-880 FX, Gd Mics, Pres, Two DATS, Basses, Guitars	great ears great attitude 13 sears quitar Fair price Comfortable working	I totally dig music. I'll dig yours and facilitae your musical vision.	Songwriters Bands
BOB LUNA - Pianist/ Kybds/ L. Vocs. 213-250-3858 V V V V W Kurzwell K-2000, Kurzwell PC-88, Apple Power Mac 7500, Roland S50 and various other keyboards.	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 horr/string arrangement: at reasonable rates. Plano instruction available.	Strong soloist Excellent ear. Quick learner Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal planist.	JJJJ Extremely versatile
KELLY LYLES -Drums/ Voc 707-859-0409	Bay area based inited gun. 20 yr. of gigging concerts to flubs. Highly experienced in New County must with a self-dimining flock in Role back, young Currently studing. Ayni ley Dunbar. Available for fouring winat! Country artists only. F.T salarind provision preferred. Relocation pre-street.	Very musical creative versible humorous and flashy. Good ear, proverful player willnesse. Decicated professional with strong vocal ability.	Everything negotiable
STEVE MCCORMACK - Bassist 310-543-5093	19 year experience. International album and tour cridits. Extensive jurgle credits. International behavior credits. 4 years college education. Read all charts and notation. Resume available on request, will fax!	Fluent in at tyles of music. Pro attitude always Extremely quick study. Excellent look & image Known as the groove Miester	JJJJJ Have bass will travel ¹
LESTER MCFARLAND - Bossist 310-392-2107	Comple Larne Coulton Intil Larnes John Control Town Court Colored Co.	Specializes in developing material, players & arranging music. Reads music plays by ear loves to teach. Cited in "Downbeat" & Bass Player. Aki Tire Furni muster.	✓ ✓ ✓ ✓ ✓ Makes you sound better
STEFAN NEARY - Prod./ Eng./ Gtr. 818-782-5096 Complete 24-track digital, 24-track analog, rehearsal pre-production, ASR 10, MPC 60, Fender, Marshall, Laney, Ampeg, etc.	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	JJJJJ Industrial Alt Metal
PAT O'BRIEN - Harmonica/ Guitar 818-902-1084 Also double on bass, mandolin, banjo, recorder, lap steel, autoharp, and dulcimer.	✓ Album, film, & TV credits in U.S. and abroud. Over 20 years stage and studio experience. Spacialize in tone. Cover spectrum from wintage sweet & pure to crunch to processed. Extensive vintage guitar & amp arsenal. Have 8-t-ack. 1/2 production facilities as well.	Fun attitude read strong ear fast learner Ou ck results. Lead & backing vocals as well	Sot the tone
CRAIG OWENS - Keybrds./Prod./Arr. 310-559-8403 ADAT Digital, DAT mixdown, full MIDI recording studio, vocal booth, killer synth's, sampler, guitars, Hammond B3, Wurlitzer, piano, bass, horns	Young tal int 11 phardsuproducer 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.	JJJJJ Alternative, hip-hop, funk
WILL RAY - Country Producer/Picker 818-848-2576 Electric & acoustic guitars, mandolin, tap steet, vocals. String benders & sliderings on both hands make my guitar sound like WWIII thru a Fender.	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 Hellecasters. Finindly, 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 estab ishad or onts as well. Lin's talk	Western beat, range rock
R.J Bass/Keys/Voc 818-342-2942 / / / / Bass soloist, Doublon keys and vocals. Reading skills	Ten years travel around the globe performing and recording various styles of music. Two year college education in music. There reading stylls and a good ear	Fast learner. Good ear. Save time in studio. Reading skills.	1111
"STRAITJACKET" - Violinist 818-359-7838	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, eliceptional ear. Flexible rates. Let's make your music happien.	JJJJJ A rocker at heart
"TAKA" TAKAYANAGI - Keys./ Prod. 213-878-6980 © V V V Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	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	Pop. R&B, ballads.
PAUL TAVENNER - Drums 818-753-3959 ✓ ✓ ✓ ✓ ✓ ✓ Yamaha Recording Custom & customized vintage Ludwig kits. Nobel & Cooler piccolo, Yamaha maple custom, Ludwig, DW snares, Zildjian cymbals.	are I enocyclize in pool of playing but one oull out the chang unter greated Dadilan	I help you get just the right drum grooves & sounds. Procket playing without being pocket draining. Demo and able	JJJJJ Groave is the key!
DON TESCHNER-Multi Instrumentalist 213-934-3041	Suramn Roek Rivae	Color instruments and screaming solos!	/ / / / / & Swing
TREVOR THORNTON-Drums & Percus, 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.I.T. London.	Very professional. Solid. Inventive Versatile. Quick in the studio. Sympathetic to songwiter's needs. Very together image. Resume & demo available. Pager. 818-504-5543	Fresh approach from England!
TOM TORRE - Violin/ Fiddle, Guitar 818-340-6548 V V V Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar.	Many years experience, sensions & clubs. Schooled but not strf. Demn available on request.	Our kear & quick study. Good stag: presence, can read. Tasty melodic improviser creator and arranger.	Swing styles a specialty



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If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you **do not** qualify for the free classifieds. To place an eligible classified ad, call 213-462-3749, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only **one** ad per category, and you must call **separately** for each ad you place. Be sure to list a price on **all** equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. Ineligible ads or improperly placed ads will not be printed. For questions or discrepancies about a free ad, do not leave a message on the hotline—call our office directly. For display ads, call 213-462-5772, weekdays and ask for advertising. For Miscellany ads, call 213-462-5772. MC is not responsible for unsolicited or annoying calls.

2. PAS AND AMPS

•4x12 slant cab wiEminent spkrs, casters, lightwt, clean, \$200 310-823-1173
•70's Marshall 4x12 bottom cab w/65 & 75 watt Celestian

-70's Marshall 4x12 bottom cab w165 & 75 watt Celestian spkrs, cosmetically ok, functions great, sounds great, w casters, \$250 818-761-1635
-Bass rig Trace Elliot GP-12 pre-amp. rack mount, 500 watt pwr amp, rack, 4x10 Trace cab + Samson wireless. Great cond. inclusive, \$1000. Mike, 310-645-2096
-Acous bass amp, 124 ms pwr, cab w/one 15' JBL spkr. Used w/Sinatra, \$400. 818-990-2328
-Carvin 100 watt full stack, \$700 obo, 310-305-0314
-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/Boogle Mark III Simulclass 100/50 watt small chaesis 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

*VMT 2150 pwr amp, 94 model, new tubes, xint shape, \$999 obo, 818-981-9997

Weshburn 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. perf cond. cost \$170h. sell \$990. 818-754-4470 -Akai \$3000 sampler, mirt, \$1600. Lexicon PCM 70. \$1300. Msg. 310-288-6610 -Carvin SN 1800 stereo mixing board, 18 chan, 10 band EQ, crossover, reverb, xhir 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

*Both 240-54-8000

Rick, 310-514-8609

*Tascam MSR 16-chan lape deck wiremote control, perficient, \$3300 obo. Msg, 818-363-8334

Teac 80-8 1/2 8-fix rec, lint cond wicustom rack, DBX unit 8 remote, \$1375, 714-730-5621

4 MUSIC ACCESSORIES

obo Vince, 818-363-8334
*Anvilwardrobe llight case #4 drawers, velvet interior
\$250, 310-493-0733
*Black anvil type case, inner meas, 23°x11,5°x11
Good cond, great for amp head, \$75, 818-761-1635

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, hangs 6 cymb, wiremose high hat + access \$700 Scotty, 714-631-3444

Scotty, 714-631-3444

*Hard disc recording system for PC computer, Roland wrap 10 incl MIDI interface & synth, Perl cond, \$190, 310-226-8099

310-226-8099
-thenez UE 300 wlong TS-9, stereo course, compressor, mint cond. \$200. 310-823-1173
-Korg DTR-1 digital lumer, rack mount, xint cond. \$150 Jm. 818-302-3252
-Live mixer, Roland 24 chan, \$275. Fostex 16 chan. \$225. Msg, 310-288-6610
-Ploneer SG550 7 band stereo graphic EQ, mint cond.

\$60. M/sg. 818-848-3111

*Seymour Duncan hotralis pickups, white or black, neck or bridge, avail \$50ea 213-558-8264

*Two 2x12 ellant cabs. KK Audio w/EV 12L spkrs in road cases. \$800. 310-470-485

*Yamaha 2408 24 fir 8 out rec console once owned by Commodores, perfoond, will sacrafice \$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

*1995 Fender American Standard Strat, black, maple Ingerbd. Texas special pickups, xInt cond, incl hs case, \$425. Jim. 818-302-3252
*65 pre-CBS Fender jazz bass, Lake Placid blue, matching headslock, fair cond, mostly orig, collector's item. \$4000. 702-457-2264
*Carvin DC200 dark blue wigold hw, active elec tremeto bat, xint cond, very versatl. \$400. Sean, 310-305-2835
*CMMP Elec gut, like new (like Paul Reed Smith) custom pickups, beautiful Must see. Worth \$2500, will sell for \$1500. 310-470-4058

\$1500. 310-470-40058
-Kramer Farrington accus/elec bass. Hardshell case, black. \$450. Andie. 213-960-7604
-Ovation electified acous guit, model #1517, xint cond, w/hs case, \$500. Msg. 818-848-3111
-String bass, 3/4 German roundback, used on hundreds of Sinatra records, \$5500. 818-990-2328

6. KEYBOARDS

ASR-1073 Ib/S 1000 custom sample library. Over 6G of samples. \$2 per. 213-878-0847
-Esonic ETS sampler, 5500 obo With two OS disks. 25 formatted disks & manual. 213-959-2578
-Kaul K5M rack mount, 4 outs, xint shape wicards, \$275 obo. Akai X7000 kybdicontroller/sampler, \$275 obo. Akai X7000 kybdicontroller/sampler, \$275 obo. Liana, 213-656-6128
-Korg M1, mint cond, rarely used, \$1000 obo. Liana, 213-656-9842
-Korg M1 whard travel case, \$4000, 213-852-1906
-Roland U20RS PCM kybd in good cond, \$425 Victor, 213-256-9683

FREE CLASSIFIEDS

•Roland W30 kybd & sampler w/seq, disc drive, 10 discs w/great sound, like new, \$725. 818-754-4470 •Weber acous grand piano, xlnt cond, dark walnut, \$2900. Ben, 213-666-4007

8. PERCUSSION

•Drum machine for sale + boss Dr-660, mint shape, home use only, \$280 obo, 213-664-6578 DIW drum kit. 10, 12, 16, 22". Former owner Chad Wackerman from Zappa tour, \$2000. Colin, 213-939-

-Gibralter curved rack w/Yamaha cymbals stands &

"aspraiter curved rack wr tamana cymolas stands of 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. Miac items, \$200. Ron, 310-423-3899
-Ludwig 8" maple, white finish, new, \$250. 818-243-

2512

*Pasty 18" signature crash, new, \$120. Pasty 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, xint cond, value \$275, sell for \$120 obo. Msg, 818-836-0774. 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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9. GUITARISTS AVAILABLE

**25 yrs old, recently relocated from San Fransks bat & drmr to form orig pock/southern rock band. Have rehers spc. Infl. Pride & Glory, Randy Rhodes, Allmans, Skynnard, 909-829-6607.

**All right! Let's rock. Lead/rhythm, slide, voc. BMI licensed writer sks collabs & co-conspirators. Infl: all 12 tones + variations. Fenson, 213-739-4824.

**Alt guil/sngwrtr sks band w/intense 90's rock voc for collab. Foo Fighters, Bush, Alice, Live, Ministry. Pro equip, motivatd, personality, talented. 818-782-8762.

*Alt guil/sngwrtr w/voc avail, current, dedicatd, pro. Les Paul, wah-wah, tremeto, 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.

Elastica, Dinosaur Jr., Yardbirds, Blondie. 213-255-9220

•Attract's fem acous/rhythm guit, lead/back voc, cntry, classic rock, blues. Angle, 805-533-2311

•Crear's guit w/3 CD's & tour exp sks grooving band alla Dead, Dave Matthews. Musicinship, good songs, inspiring jams. Pros only. 714-377-99096

•Dedication, follow through, huge guit, honesty, dynamic, warm, electric, non-80's, drop tuning, eclectic, acous, direction. S'garden, A'chains, STP, Suck? don't call. 818-780-8424

•Dependabl pro guit sks signed/estab band. Extensy tour/studio syp, team plyr, fully loaded, pro images tour/studio syp, team plyr, fully loaded, pro images, beavy groovs. S'garden, Page, Sabbath. 818-380-1329

•Fem guit, intermed, looking for other fem guit to jam with, acouselect. Infil Nirvana to Howlin Wolf. Hillywd area. 213-461-5464

•Guit, agez 28, sks estab band. Infil Sugar, Pixies, Elastic, plork. Sleve, 818-845-5458

•Guit avail for dark pro indus goth proj. 818-754-4751

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*Gult avail for working classic rock band, or soon to be. Rehers ok. Equip: Fender amp, Glöbon guit. Pros only. 310-946-2000

*Gult avail to join/form band. Have equip & desire to get out & play good orig R&R. Infil Dead, Allmans, Zappa. Dave, 213-655-2701

*Gult avails: fat, bald & ugly, no gear or car, knows 3 chords, an asset to any band. 818-899-7958

*Gult avails: fat, bald & ugly, no gear or car, knows 3 chords, an asset to any band. 818-899-7958

*Gult avails: fat, band & ugly, no gear or car, knows 3 chords, an asset to any band. 818-899-893

*Gult phyr/argwrit looking for voc, dmrr & bst to complete heavy edged rockin band, focusd, motivatd, musicns only. No grunge/firesh. Musical abit a must. 818-783-3953

*Gult/argwrit swall to join/form estab band, one guit only. STP meets Pumpkins. 818-891-5591

*Gult/argwrit sk musicns or band, looking for diverse, melodic pop proj. Infl Dinosaur Jr, Grant Lee Buffalo, Dave Matthews. Sean, 310-305-2835

*Gult/argwrit/fyrcst, 29, sks to join for band. Ministry, Kom. Deptones. Have xint equip, dedicatn, talent. 818-955-8240

*Heavy groove guit sks to join/form band. Ministry, Kom. Deptones. Have xint equip, dedicatn, talent. 818-955-8240

*Heavy groove star plyr sks to join/form band. Infl Kom, Heatrnet Ministry Maye. Arthensy in dedicatn stalent. K.C.

Som. Deptones: Have kint equip, decident, itself. 619-955-8240

+leavy groove star plyr sks to join/form band. Infl Kom, 818-955-8240

+ler Ministry. Have kint equip, dedicath, talent. K.C., 818-955-8240

+ler hythm guit, beavy groove, straight forward. Sabbath to Prong. Join/form. Gibson/Marshall. 310-305-1009

-lead guit, 31, seeks heavy rock metal band for tour/rec, good equip, transpo, lots exp. Milke, 818-783-67211

-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/sngr/sngw/tr 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, wheavy 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. 213-388-4762

*Punlk, R8B, rock, jazz, husion, blues, Latin. Infl many rec/tour exp. Very pwrful. Strong groove, reads charts. 818-789-8342

*Rhythm guit & drmr avail for heavy band. Infl Nirvana, STP, old GMR, Rage. Dedicatd, no falkes, ages 22-28. Tom, 818-288-0353; Paul, 818-284-8304

*Sngwrt/rangr/guit kas zeme for new proj. Ilike Beastles, Hendrix, Zep. Queen, Gabriel, Daryn, 310-838-2435

*Versatt guit avail for inverstudic gige, album credits, Infl magazine appear, ainplay, 818-985-8801

*Very exp guit, very good ear, good structure, very creats, alt, blues, rock. If I hear it, I can play it. Pro sit, sudio. 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. GUITARITST WANTED

*3-person band sks 4th as rhythm gult. 818-996-2443
*AA+ Helmet mests Metallica guit nded, ages 26-32, wid for Warner/Chap sngwrling proj. You could make big cash here. MG. 818-586-874.
*Ace gult w/voc wid. Melodic, rhythmic, tight, intense style. Talen, exp. good att, dedicatn essential. Mainstream, progressy rock/funi/pop tunes. J.V., 310-455-4304

455-4304
Angry dark melodic guit nded for aggresv metal band.
Only call if honestly serious. No Seattle, no critics, no punits, no jammers. 881-567-1182
Band looking for guit. Infl Oasis. 213-656-2776
BITTER WIND sks poetic terrorists/musical visionaries to create aid orchestral exp to transcend boundries of commercial indus. Sks bst, lead guit, cello, piano. Voc abil a +. Studio work/four. Vee Corp. 800 LaSalle Plazs, Ste 1750, Minneapolis, MN 55402
Black drmr wid for pop proj. 213-932-0736; 310-397-2357

Blues rock guit wtd for writing, playing out, rec. 818-905-4545

905-4545
"Cntry gult wid for collab acous perf w/cntry sngr/ sngwrit w/indie CD. 818-240-3564
"Creatr guit wid for fem sngr/sngwrit w/label int. Double on acous or kybd a +. Infl PJ Harvey, Portishead, Beck. 213-739-376

213-739-3704
"Fern angr/angwrtr looking to collab w/piano or guit. Infl
Tori, Natalie. Wendy, 818-763-5985
"Fluent In both accus & elec guit for soulful feel-orien
acous alt band & rec, backup voc would be nice. Elena, 213-653-9933

Guit nded for dark atmosph proj. Acous/elec. Infl Cure







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768-8223

"Gult sought by sngwrtr w/publish deal for cntry rocka-billy swing proj. Recording & glegging. No old long-haired guys. Exclusy Gretsch & Fender sound. Jack, 213-650-2779

"Gult sought by voc/sngwrit for collab/form band. Must have strong metodic alt style. Infl Crowded House. Matt, 213-782-6966

213-782-6966
•Gult wtd, backing voc a must. Oasis, Motown, old Stones. 60's, 70's English alt. Have label int. 213-525-

1613 •Gult wtd by heavy alt band w/pro mgmt to showcase imed. Paid rehers, pro only. Infl AIC, Filter, etc. Call msg for info. 818-771-5918

Gust witd by heavy all band wipro mgmt to showcase imed. Paid rehers, pro only. Infl AIC, Filter, etc. Call insg for info. 818-771-5918
Guit witd for 70's style pop band w/mgmt, producr & studio. Infl Cheap Trick, Radiohead, Jellyrish. Voc & looks a big. + Meg. 213-953-1164
Guit witd for orig band. Gary, 310-314-9807
Guit witd for smilin' good time, ultimate party, steppin in ow sh-t, funk/rock band. Mike, 805-259-5300; Brian, 805-254-2445
Guit witd for up & running Styx cover band, voc are a big + Mark, 805-496-8355
Guit witd for up & running Styx cover band, voc are a big + Mark, 805-496-8355
Guit witd for velvet punk pop band to form a wall of sound. 24 hr phone. 310-281-6072
Guit witd into Ministry, Zombie, Marilyn Manson. 213-874-7462
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Hyou can stomach Sparks, Beck, T-Rex, Milkmen, Glani, etc. join us. Seeking guit, all styles. Let's make people sick. Luke, 818-951-9612
Innovativ Aslan guit sngwtr six 2nd lead guit for new progress hr band proj. Infl Oryche, all Euro hr. Pros only, Howie, 213-481-1359
Lead guit/larrangr/composr wid by voc/sngwtr 2nd guit to from band & demo. Hendrix, Latin hythms, 310-823-4357
Lead hythm guit wid w/backup voc, play Jeff Beck to

Lead rhythm guit wtd w/backup voc, play Jeff Beck to Dickie Betts. Mesa/Boogie sound w/effects. Indie label.

Dickie Betts. Mesa/Boogle sound w/effects. Incre laue. Dan, 818-991-2616
-Lead angling bet sks guit to form band. S'garden w/black Crows edge. 213-526-2979.
-Lead voc sks bet, guit, d'ms to join/start rock band. Infl Barshees, Runaways, Alice, Stryper. 818-834-3015
-Orig pop nock grp sks d'mr under 30. Harmonies, good songs, collab member nded, not gun for hire. Voc a +. songs, collab membe Chris, 310-392-7738

Crms, 310-362-7736

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Seeking acous guit for alt folk grp. Monica, 310-915-5534

50.34 *Sngr/sngwrtr aks 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. 818-286-7005.

"Solid versati but with by sngr/sngwrtr to enrich & add new dimension to music. Inflirock, blues, funk, No metal, no drugs. Paul, 213-465-5517





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Solid versati guit wid by sngr/sngwrtr to enrich & add new dimension to music. Infl rock, blues, funk. No metal, no drugs. Paul, 213-465-5517
Style: heavy guit, shredding abil, rock alt, grunge/ thrash. Image: dark, Reznor, Danzig, sick. Direction: diverse quality material, larger than life showmanship, 264. 213-883-9578

264. 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; gult, pref w/voc, aged 15-19. Infl Sunny Day Real Estate, Seaweed, believing in Christ. Dan, 310-926-

10. BASSISTS AVAILABLE

Acous upright & elec fret/less bst. Jazz, blues, R&B, rock. Has groove, for gigs/rec/showcasing. Joseph, 818-763-8078

Acous upright & electrefuses bist. Jazz, blues, R&B, rock. Has groove, for giga/rec/showcasing. Joseph, 818-783-8078
Bat avall for funk/jazz instrum proj. Have exp & xint equip. Kevin, 818-348-7860
Bat avall for paid tour/rec. Prefer orig band. Pros only. Demo avail. Frank, 213-782-0334
Bat avall for paid tour/rec. Prefer orig band. Pros only. Demo avail. Frank, 213-782-0334
Bat avail seeking guit for up & running Styx cover band, occ are a big +. Mark, 805-498-6355
Bat avail sleeking guit for up & running Styx cover band, occ are a big +. Mark, 805-498-6355
Bat avail sleeking guit for up & running Styx cover band, occ are a big +. Mark, 805-498-6355
Bat avail for in Squire. Reliabl, punctual, seeking progressy rock band. Greg, 818-983-7855
Bat/sng/rangwrt extraordinaire to form band, classic English infl. No phoney, left over hippie sht. hds w/aryan attributes. Philip, 213-684-3381
Fem bat avail, very exp. has rec/tour, has equip/transpo. infl Sabbath, Stones, Stooges, 310-396-896
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 bat avail for orig & cover gigs. 14 yrs exp. Ronnie, 3 10-540-0479
Pro bet not avail for band w/bad sngwrting, no image, no piace to to. Serious only. 20-28. Kenry, 515-780-7838
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-Veratal bet sk spr os if for estab band. Solid, dependabl w/live/studio exp. Infl Live, P. Harvey, Radiohead. Eddie, 818-752-2740
-World class bat, strong backing voc, gear, sks signed dand/paid st. Killer groove. Very creaty, extense credits. Responsibl team plyr. Tad, 310-391-1704

id/paid sit. Killer groove. Very creaty, ext ponsibl team plyr. Tad, 310-391-1704

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10. BASSISTS WANTED

10. BASSISTS WANTED

-80 bst nded, classic rock style, orig band, ready to go. Kurt, 310-308-0821

*11 team plyr wid for band w/kybds. Melodic, atmosph, emotional music, aia Floyd. Must be creatv, dedicatd & pro. Backing voc a +. 310-391-7705

*27 yr old gult forming band, hr, post punk, pop. Loud & Inn. No 30-somethings or non-imagers. Infil Bowle, Beatles, Sax Pistols, Ramones, Sonic Youth, Scott, 818-809-956.

*27-35 yr old sober bst w/backing voc a must for estab r band ala new Van Halen promoting movie theme song, 818-886-4626

*4R-35 yr old sober bst w/backing voc a must for estab r band ala new Van Halen promoting movie theme song, 818-896-4627

*A bst wid for all band for rec/giga, 24/7 lockout rehers spc. Raw guit, many grooves, tots of dynamics, great songs, 818-990-4007

*A-1 bst wid for orig pop/rock grp. Infi Tears for Fears, Midnight Oli. Serious only, 213-450-5014

*Ace bst w/voc wid. Melodic, rhythmic, tight, intense style. Talen, exp. good att, dedicate sesential. Mainsteam progressav rock/funk/pop tunes. J.V., 310-455-4304

*Aggressav, energefic all-frock trio ska maler/em bst, must be dedicid team plyr. We have material & connections. 818-348-5772

*Aggressav bat wipro equip nded. Infi 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. Not drugafflakes, 213-670-9314

*Aggressav heavy solid bat w/hair, gear, att & exp sough by two guitband into Sabbath, A chains, S'garden. 814 years of the standard progressive per solid bat w/hair, gear, att & exp sough by the guitband into Sabbath, A chains, S'garden. 814 years of the standard per solid bat w/hair, gear, att & exp sough by the guitband into Sabbath, A chains, S'garden. 814 years of the standard per solid bat w/hair, gear, att & exp sough by the guitband into Sabbath, A chains, S'garden. 814 years of the standard per solid bat w/hair, gear, att & exp sough by the guitband into Sabbath, A chains, S'garden. 814 years of the standard per solid bat w/hair, gear, att &

you. 310-274-1413
Alt/new-wave band looking for bass phyr, grooving, very good level. 2/Electrafiction. 310-208-3772
-Alternarcotk bat wid to complete 4-pc band. AC/DC, Kiss, Nirvana, Butch Big. 213-856-3535
-Ambilitous pro bat wid for fem voc melodic rock act w/ pro mgmt & promotion. Backup voc a +. South Bay area. 310-378-3001

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Band w/major mgmt sks creaty bst, orig pop act, Infl Alan Parsons Proj. Toad, U2. Serious only. 310-358-

7/194
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Břitlish band sks bst. Elastica, Radiohead, Sex Pistols. Good plyr, under 25, Real label int. Previous callers call again. We lost your numbers, 310-473-2568

Bist for 3-pc. Infl Radiohead, Jane's, Sugar, Coldwater Black, Paul Weller, Casis. Backup good. Have songs, 6-trk digital. Andrew, 310-459-6122

Bist nded for diverse rock band, must have equip, transpo & exp. 213-980-7925

Bist nded for Flamenconjazz/Latin ensemble. Steve, 213-650-5935

Bist nded for proj. Melodic w/heavy edge, emphasis on songs. Looking for mature team plyr. Eric, 213-469-5789. Dave, 213-4655-7018

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Bist wtd, innovaty Asian quit snowtr sks het for new

8289
*Bet wild, innovativ Asian guit angwrtr sks bat for new progresv hr band proj. Infl Cryche, all Euro hr. Pros only. Howie, 213-481-1359
*Bat witd, hip-hop, funk, jazz fusion. Must be commitd, have gear/transpo. Also able to rehers in LA area. 310-692-2405; pgr, 310-930-4786
*Bat wild by dark metal band w/indie CD releas, paid gigs pending w/Summer tour plans. Must be dedicatd, no flakes. Vega. 123-312-4343
*Bat wild for all orig progressv metal band. Infl Iron Maiden, Rush. 618-880-0615; 805-494-8325
*Bat wild for all rock band. Practice in OC area. Martin, 714-528-3652

Bst wtd for band w/new CD. Infl NIN, Nirvana, Rehers m, 25 mi south of dow

Bst wtd for cover proj to play Pumpkins, Nirvana, STP, etc. 310-301-0961

wtd for dark melodic quirky alt band. Infl Doors,

Wall of Voodoo. Mark, 714-779-7103
•Bat wild for estab roots-based roots

il of Voodoo. Mark, 714-779-7103 t wtd for estab roots-based rock band. Infl Neil ing, Tom Petty, PJ Harvey, A'chains. 213-650-8725 t wtd for European alt band wifem sagr. Infl Mazzy r, Grant Lee Buffalo, Nirvana. Sylvia, 310-455-7000 t wtd for orig band gigging now. We have 3 eongs in ovie. Heavy psyched rock. Audition imed. 310-450-75.

5537

*Bat wind for orig band. Infl Toto, Genesia, Asia. Serious only. We have major connects. 213-489-6881

*Bat wind for orig classic rock band, pref early to mid 20's serious about success. Monica, 818-769-6326

*Bat wind for punk rock band. Infl Everclear, Rancid. 213-652-0894

213-852-0894
Bat wird for rer/gigs, 24-7 lockout rehers spc, raw guit, many grooves, great songs, 818-980-4007
Bat wird for reggae, blues, jazz band to start gigging imed. Bill, 310-434-5998
Bat wird for San Fernando Valley melodic but heavy alt band, ala Live, Toad, STP, Blossoms. We have great songs, gigs, interest. Mark, 805-522-9699
Bat wird in form new band wiguit, dmrr + 7. Infl Dead, Zappa, Help us finish our half written songs a we're off.
David, 213-655-2701

iet minimal & dark pop thing. Studio. ick Cave, Lowe, Spinanes. 310-822-

Bst wtd to join quiet minimal & dark p ve. Infl Velvets, Nick Cave, Lowe, Sp Bat wtd w/backing voc, progressy to jammin funk background, indie tabel, Dan, 818-891-2616

Set with the second of the sec

0760 *Creaty bst wtd for fern sngr/sngwrtr w/label int. Double on acous or kybd a +. Infl PJ Harvey, Portishead, Beck. 213-739-3764

Of account in your control of a control of a

-Estab band PROTOTYPE aka bat. Must have exp. musicnship, dedicatin, equip. Progressv & thrash infl. Kragen, 310-915-0423 e-Estab working band looking for exper bat. Lead & background voc. Into funk, R&B, jazz, pop, etc. Serious only. Mike, 818-508-1374 e-funk bat witd for feroclously raw funk band. Infl James Brown & anything funk. Jason, 213-655-2834 e-fleavy groove aggress vbs inded for estab band, 24 rk studio, lockout. Infl Sabbath, S'garden, Zep, Zombie. 818-380-7127 818-380-7127

818-380-7127
•Hendrix jams w/Page, special appear by J. Bonham
M. Mitchell, Van Halen, Eric Johnson, R. Trower, Neec bst. Mike. 310-541-2263

Dat. Mike, 310-541-2283

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B. Daisley. No pl.6: A good to the have free rehers
spc! George, 918-789, eddicts. We have free rehers
spc! George, 918-789, eddicts. We have free rehers
wildedold: bet wid for gigging grad. Gin Blossoms,
Posies, Crowd of Has, 310-798-11710

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SUE FINK 310/478-0696 •Non-80's guit sks dedicated elec dynamic acous huge sound drop tunings honest cool guy. Direction like STP, Archains, Sigarden, You suck, don't call, 818-780-842 •Orig LA based band looking for bst. New CD, shows upcomi

pop rock grp sks bst under 30. Harmonies, good s, collab member nded, not gun for hire. Voc a +. songs, collab membe Chris, 310-392-7738

 Partridge Family tribute band sks experined bst for gigs. Must be dedicated & able to play at least twice per uses. P10.750.8559. k. 818-752-8658

week. 816-732-9009
PINCUSHION now auditioning rockin' & groovin' bsts.
Groove, taste, creativity, dedicatn a must. We have lockout, material, concept, originality. Eric, 818-755-

Own sound & style? Spontaneously jam sick grooves? Honestly set to all? Major rec deal pending. 818-972-8500, x78532 •Play w/crazed aggression? Own the bass? 20-27? Own sound & style? Spontaneously jam sick grooves?

Progressv metal/thrash groove master bst wtd by guit /album & touring credits to form new band. 310-379-

of 30 *Psyched polyrhthmic groove thang 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 dedicate drmr & bst whacking voc. Styles: delicate to deafening. Have demo, glgs & lockout. Scott, 818-848-8853; Joe, 818-787-9220

eter for *\$220 **
**Pleat list wild for very orig estab 3-pc psyched totally rocked out pwr trio. Vein of Hendrix, Cream, Doors. Emphasis on songs, art, abil, pro. Together 7 yrs. 213-462-469. 462-6693

**Seeking bat in vein of Iggy Pop & Flesh for Luku for ongoing proj. Short hair image pref. Mark, 213-368-8151

8151

*Seeking exceptional bst for moody, song-orien alt rock trio. Must have background voc. good meter. Indie CD released this year. 310-657-7918; 818-405-2380

*Singr siks versatil bst to form band, heavy British infi like Bowie, Roxy music. Stand up a -. Responsibl, no drugs, into making music. Audra, 818-567-1053

*Singr/angwritr guit aks bat & dmrr for trio. Infil: anything w/integrity. Joseph, 213-556-9628

*Solid versatil bat wid by singr/angwritr to enrich & add new dimension to music. Infil rock, blues, funk. No metal, no drugs 1942, 213-485-5517.

rrew unmension to music, Intl rock, blues, funk. No metal, no drugs. Paul, 213-465-5517 *Southul & feet-oren 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

818-993-0746

+Upright bass plyr, slappy boogle style. Cntry raw edged rock/early Elvis. Seasnd voc & guit forming grp for sessiona/serious fun. Bobby, 800-655-7664

+Upright bat wid by sngwrit w/publish deal for cntry rock-a-billy swing proj. Recording & gigging. No old fashlon rocker-type guys. Exclusy Gretsch & Fender sound. Jack, 213-850-2779

-Verset New York Style Style

Versati but 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 bass & commitment. Built-in studio in La Habra. Orig rock. Try something new. DOG IN TRAFFIC. 310-690-9869

310-690-9689
•Wtd: bst agèd 15-19. Infl Sunny Day Real Estate,
Seaweed, believing in Christ. Dan, 310-926-2417
•Wtd: bst for orig, tasteful hr rock band. Backup voc a
•. We have record industry connects. Brett, 310-640-



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sic techniques that were not being taught anywhere! These skills I now share with singers and speakers at the Learning Tree Universities, singing actors at the Lee Strasberg Institute and famous performers Paula Abdul, David Koz, Chuck Norris and Elizabeth Shue. I will rehabilitate, strengthen and help produce the passion in your songs!

stumbling on to some ba-

Call me at (818) 761-6747 •Wtd: bat for orig hr rock band. Backup voc a +. We have record industry connects. Tony, 310-322-5421

11. KEYBOARDISTS AVAILABLE

**Wybd plyr/progrmr avail for studio, demo, arrangmnts Sequencing, drums loop, kybd parts. Atlart Cubase, M1, R8M, S220, U220, etc. Extensy exp. Eric, 310-208-3772

3772

Kybst avall for pro paid sit, demos, rec proj. Rock, pop, blues. 310-289-4734

Kybst avall seeking guit for up & running Styx cover band, voc are a big +. Mark, 805-498-6355

Kybst/planst for hire, good reader, MIDI fluent, paid gigs only, can travel, lots of pro gear. 18 yrs plying most styles. Barry, 818-768-7545

Kybst/sngwrtr looking for pro sit. Have great chops, image, equip, production skills & songs. Also arrange & program all styles. 998-396-9908

Pro scompst formerly w/Sarah Vaughn/Joe Williams avail for sngrs proj. Herb Mickman, 818-990-2328

11. KEYBOARDISTS WANTED

Ace kybst wtd w/voc, melodic, rhythmic, tight, intense style. Talent, exp., good att, dedicatn essential Asinstream, progressy rock/funk/pop tunes. J.V., 310-

455-4304

*Amazing versati kybst wtd for orig pop/rock band, Infl
Seal, Tears for Fears, Dolby, Gabriel. Have label
contacts. Derrick, 213-389-6619

*Atmos god nded by guit forming gothic heavy proj,
sampling a. + 213-981-9427

*BITTER WIND sks poetic terrorists/musical visionaries
to create all orchestral asy to transcend boundries or
commercial indus. Voc abil a +, Studio work/tour. Vee
Corp. 800 LaSalle Plaza, Ste 1750, Minneapolis, MN
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55402
Blues school sngr/poetess/kybst sks kybst/beet genious for moody trip-hop. Need to know MIDI/Mac. Style: Portishead, Cure. CJ, 213-656-6128
*Creaty kybat wid for fem sngr/sngwrtr w/label int. Double on acous or other instrum a +. Infl PJ Harvey, Portishead, Beck. 213-739-3764

Estab working band sks experi fem kybst for lead/ back voc. Serious only, dance, rock, funk, rap, R&B, etc. Mike, 818-508-1374

 Estab working band sks kybst w/lead & background voc. Into funk, rock, R&B, jazz, pop, etc. Serious only Mike, 818-508-1374

Mike, 818-508-1374
«Fem angr/angwrtr looking to collab w/planst or guit. Infl Tor & Natatie. Wendy, 818-783-5985
«Kybd plyr for orig band. Gary, 310-314-9607
«Kybst for Deep Purple/Rainbow tribute nded. Pro sit. Pro plyrs only. Voc a » Dennis, 818-781-7173
«Kybst sequenc sample nded. Into techno dance music. I am angr/apyrir. Let's put out a CD. Pro att. Chris, 805-563-9578

563-9578

*Kybst w/backing voc wtd by indie artist, must be a plyr, all infl ok. Dan, 818-891-2616

*Kybst wtd by progressv hr band. Infl Rush, Cholyn, Gershwn, Dream Theater, Rick, 818-332-0393

*Kybst wtd for all orig, progressv metal band. Deep Purple styls pref. 818-889-0615; 805-494-8325

*Kybst wtd for completion of orig psyched band w goals. Voc a + Infl Dead, Floyd, Crimson. John, 310-821-5947

*Kybst wtd for soponytivatist. Infl. 1434-1434.

 Kybst wtd for songwrtr/artist. Infl old Yes, old Genesis Beatles, Great melod Greg, 818-963-7855 odles & hooks, vision. No pain yet

-Kybst wtd w/vintage tone for band w/24 trk studio & lockout. Infl Zep, Deep Purple, Sabbath. 881-380-7127 lockout. Init Zep, Deep Purple, saboath. 891-390-712/ *Plano plyr nded for chry rock-a-billy proj to showcase for sngwrtr w/publishing deal & cont rec proj. Must have great looks/presence. Stack, 213-85-2779 *Plano/organ plyr wtd for orig classic rock band, pref early to mid 20's, serious about success. Monica, 818-788-8326

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for band with infl. Alice in Chains, STP, Quicksand, Soundgarden, Deftones, Tool, Rage, Bad Brains, Led Zep, Etc. Have good melody, the right attitude and willing to work hard. Call Now

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653-8782
*Sngr aks kybd/aynth plyr to form band, Infl early 80's.
20-25. Reaponsib, into making great music, good looks, no drugs. Audra, 818-567-1053
*Versatt kybst wid for origip pop/Latin band infl by October Project, Gloria Estefan, Enigma, Deep Forrest, Melodic, hythmia, Intense style. Talented/exp. 310-823-4357
*WIND OF CHANGE sks kybd/sngwrtr, open minded, versatt, creaty, dedicatd, Infl Dream Theater, Journey, Floyd. Serious 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 song previously rec, but need to be redone. Shadow, 800

693-2469
-19 yr old sngr w/CD & ten songs in search of rec studio specializing in Latin, Latin hip-hop, Latin House. Serious only. Shadow, 800-883-2469
-AAAA pro sngr, specialty cntry, soul, pop, avail for rec & live gigs.

Aggressv & pwrful fem voc sks aggressv guit pro to form pwrful band. Infl Pantera, Zombie. Carla, 310-454-

•Aggressv voc avail to join/form heavy melodic band. Infl Kom, Tool, A'Chains, Pantera. Hillywd area. Sean, 213-883-1502

hop, gospel å jazz. Tara Word, 213-756-8416
-Brilliant young sngwtr/sngr w/product to prove, tours, gigs, rec. John, 816-980-7453
-Cntry sngr w/great songs å 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 musicans/band in LA or OC for long-term proj. 714-449-9874
-Exp sngr/sngwrtr sks musicns, 30-40, for copy å collab proj. Seal. Dep Leppard, Boston, Al Parsons, Cryche, Uz, more. John, pgr, 818-727-6614
-F—king incred sngr avall, 29, film credits, studio, proger. Infl Ten Inch Toensis, Pearl Necklace Jam, drugs, sloohol, Matt, 818-507-6554
-Fem pro voc avall. R4B, pop, light att, jazz, blues, jingles. Paid proj only. 310-687-8840
-Fem sngr/sngwrtr sks producer w/studio access. Major

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rec label int. Latin/hip-hop style, 310-281-7174

•Fem sngr/wrtr class act in from Chicago, experined, looking for versati 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. working sit. Avail for Chris, 805-563-9578

Chris, 805-563-9578

-Fem voc avall for sessions, demos, top 40, showcases. Lead & background. Tape avail. Jennifer, 818-769-7198
-Fem voc sks studio work, backup work, demos, lingles, radio commercials, voice overs. All musical styles, can read music. Elizabeth Black, 310-399-8765
-Great frem rock voc sks great estab band to do rec/gigs. need mgmt. I have some orig material. If serious, call. 310-281-7331
-Gulf, exp, sks band or sngr. Sonic Youth, Television, Velvet Underground, My Bloody Valentine. 818-752-0885

«Gulf, exp, sks band or sngr. Sonic Youth, Television, Velvet Underground, My Bloody Valentine. 818-752-0885.

«Gulf sks band (drmr & bet) to form grp. Have material. Infl Live, Natalie Merchant. Serious only, 818-577-5931.

Hungry woman w/peppermint voc sks progressav, insightful product for artist devel. Have strong songs, looks, live, drive. Intell, focused, hard working, demo. Ren, 819-542-1705.

*Lead voc avail for 70's cover rock band. Lenny, 818-767-1415.

*Lead voc w/orlg tone & great stage presence sks Black. Crows meets. Aerosmith meets Blue Traveler. Hard working bands call, T.K. 310-445-115! Ready to go. *Male, 30, conviction to furth, paramount spiritual principles, explicit candor, intrepid virtue, fortifude, beyond art/religion. Dan, 213-462-3563.

*Male pop sngr avail for demos, session work. Exp, salentd, most styles covered. When you need a real sngr, call me, Steven, 213-0878-3703.

*Male voc avail for R&B, dance, pop studio sessions. Christopher, 213-982-9937.

*Pro fem session sngr for paid proj. Pop, hip-hop, dance, att, jazz, modern rock. 310-687-8840.

*Pro fem session sngr for paid proj. Pop, hip-hop, dance, att, jazz, modern rock. 310-687-8843.

*Pro Hammond B3 plano double on rhythm gulf, sarmonica. voc. Formerty w/Sass. Jordan. currently.

great voice. Susan, 819-784-1843
•Pro Hammond B3 plano double on rhythm gult, harmonica, voc. Formerly w/Sass Jordan, currently working w/Westar Keen. Avail for pro proj only. Greg. 213-980-4356

Pro male R&B dance vocals sks session work, poss barter for studio time, 213-962-8937 Pro voc avail for live/studio work ballade to he Ted

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



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Snor 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 ale early Crue, Pretty Boy Floyd, Cheap Trick, Aerosmith. Billy, 909-743-9245

Pretty Boy Floyd, Cheap Trick, Aeroemith, Billy, 909-743-8245

*Singr ake 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

*Singr ake open-minded musicine to join/florm KROQ-type band. No pros pls. Devin, 310-450-4967

*Singr/angwrtr musicin/entertainer looking to join signed grp. Incred range. 510-458-1849

*Singwrtr/singr/guit aks same for new proj. I like Beatles, Hendrix, Zep. Queen, Gabriel, Daryn, 310-838-2435

*Southally motivate lead engr wigneat songs & angwring capeb six band for att Euro-trash sound. Creaty & serious only please. Perri, 213-223-8528

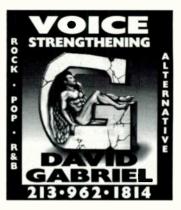
*Tall tattood what voc six bend that rocks. Priest, Sabbath. Trey, 818-788-4031

*Top fem voc awalf for pro sit, rec/sessions/demos. Wide range, easy to work with, learns fast. On albums, track record. 310-289-4734

*Unique pwrhul voc looking for pro full sounding band w/heavy edge, open-minded for style. Have PA & transpo. Eric, 310-949-2717

*Voc aks rock band ats 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 Aliman, 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 å under. Prefer Latino, but if note, ok. Serious only. Infl Latin House, hip-hop, Shadow, 800-683-2469 •27 yr old guit forming band, hr, post punk, pop. Loud å fun. No 30-somethings or non-imagers. Infl Bowle, Beatles, Sex Pistols, Ramones, Sonic Youth. Scott,

o le-seut-seo.

A-1 pwritul 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

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Adventursome trio w/label int å mgmt sks fem voc. Strong, improv. Alanis, alto. 90's look. We have gigs. complex songs. 818-990-2091
Affician Amer male tenor, sings falsetto, for RåB/funk demo. Also Cranberries lead sound alike for demo, paid. 213-687-3061.

213-667-3003

•Aggressv metal/thrash voc wtd by guit w/album & tout credits to collab on sngwrting for new band, 310-379-

Aggressy soul voc w/exp seeking band, Infl Prince to Floyd, 310-967-4537

*Aggressv voc wid to rec progressv rock album. XInt techniq a must. Justin, 818-788-1300

*Alf male voc for male grp, 25-28 yrs for major label.

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R&B ballads, hip-hop, dance, demo, bio kit, lawyer Owen, 818-240-4670

Owen, 818-240-4670

Alt, metodic polyrythmic groove thing, morning becomes eclectic, psyched, Sgt. Pepper, Sky Cries Mary, sks spirit evolving anchor person base. Caleb, 310-826-9479

 Alt mod pop voc wtd, male/fem, into Lush, Buzz Cocks, Blur, Elastica, Dinosaur Jr., Yardbirds, Blondie. 213-255-9220

Asian fem voc under 23 wtd by major label. Contact Desi, 310-289-6476

Deal, 310-289-6476
Flackup & some leads for funky soul band w/mgmt,
upscale club gigs & rec sessions. Danny, 310-820-6827
Flackup sng rala Paula Cole, Kate Bush, Aleta Adams
wid for all orig pop/rock band. Infl Gabriei, Seal, Tears
for Fears. Henry, 310-396-4884

 Ballsy poetic sngr wtd for new cutting edge band.
 Modern sound w/60's soul & 90's pwr. Exp pros only. 213-368-4762

213-398-4762

Band still auditioning guit, rock, pop, blues. Must be really good. Major label int. Michael, 213-463-5305

Black ferr voc wtd to form trio, hip-hop, R&B. 800-482-3366. #05101

3366, #U5101 *Bst & voc wtd for trio. Bee bop, funk, Latin. Upright bass heipful. Must rehers once per week in Hilywood. 74-648-2298

74-94-2298

**Classic funk rock band sks melodic poetic front man for next visionary band out of LA. Infl Funkadelic, Zep, Jane's, Bob Marley, Nirvana. 213-930-2799

Chtry rock band sks fem backing voc. Infl Eagles. Lenny, 818-767-1415

Lenny, 818-76-7-1415

Estab hard groove alt rock band sks pro-minded voc.
Intensity, range, image, att, will, dedicatn. No 80's screamers. 310-402-7794

screamers. 310-402-7794
Fem cntry sngr wid by sngwrir 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 volce/presence for cntry rock-a-billy band for sngwrir w/publishing deal to showcase for labels & cont rec proj. 213-550-2779

•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-

•Fem voc wtd for estab band, steady work, good pay

Lead/background voc, into dance, rock, tunk, rap, R&B, etc. Mike, 818-508-1374

•Fem voc wtd to Mary Jane Girls-type grp, all ethnic.

rem voc wo to wary Jane suns-type grp, all ethnic. Have orig songs, mgmt, indie labei ready, 20-30 age range & hot looks, pros only. James, 310-398-1427 Fem voc wtd. Songwrtr w/studio looking for talentd, sary, hungry, RåB/AC spec sngr ala Sade, Anita, Oleda. Phoenix. Steve, 602-977-0922

Fem voc/compar wid, must be musicn. I am superb lyrest, melodically strong. Seeks committd musical partnership. Sean, 213-653-8782

Fem/male voc wtd for heavy aggressy band w/lockout studio & mgmt. 818-718-8212

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Guit ptyr/sngwrtr looking for voc, drmr & bst to complete hr band. 310-787-1313

hr band, 310-787-1313

Gull/sngwrtr w/full production studio sks male alt angr/lyrcst for imed collab & rec. Mike, 310-652-3158

Hir/hm voc/lyrcst wid to join guil & dimr. No addicts. We have free rehers spc! George, 818-769-0328

Latin fem voc wid. Strong voc. xint looks, plenty stage exp a must. Paid sit. Pros only. 213-726-6741

Male, first tenor wid, able to sing soprano range, must have good ear, harmory, Infl Lisa Fisher, Dave Engstrom, Sandy Wyatt. Able to sing hard/rough & sweet/pretty. 213-292-9046

213-28-3040
Mikale chrty voc nded to back fem lead. Gigs, rec. Must play acous guit well. 818-557-0780
Male lead voc to join proj w/solld compositions, melodic abil, intell. Bob. 310-827-3439

**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, 213-850-2779 **Male voc, tenor or bantone, wild for pro sit & hr style. 818-905-4508

o 18-905-4508

Male voc ndeb by trio wladventurous sngwring. Infl acid rock, Jazz, alt, etc. Need talent, exp, great att, high artistic std. Dave, 818-343-7187

Male voc wid for heavy rock act. Jane's style, etc. Label int, pro rehers, dedicatd, 818-905-4506

Male voc wid for pro band wipro rec studio, publishing å label int. Looking for tenor or bartione, 818-703-6542

Male voc wid for pro R&R act, publishing å label int. Newcomers welcome. 310-236-0992

Male/fem voc nded by kybsi/armgr for demo work on spec. Jeffrey Osborne/Whitney Houston style. Aarion, 213-482-8443

NECTAR, alt band w/Euro rec deal å tour sks voc/sngwrt front person, natural visionary. Infl Beatles, U2, Jane's, The The, 213-393-6723

*Orig band sks lead voc, must have exp. Brian, 714-898-8243



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·Rock band sks voc/lyrest, must have pwrful you 310-

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•Rock-n-roll is not dead. If you can sing it, give us a call Daryl, 818-368-3074

Seeking backup sngrs for house, dance, hip-hop, alt music CD is done just need voc Shadow, 800-683-

Seeking natural bass sngr to sing w/voc grp. Must be

Seeking hatural bassingth os sing wivos grp. Must be 6; sound like Temptations, be able to follow choreog, rehers 3 times per week. 213-962-7554

-Seeking you find by Johnny Marr, Radiohead, REM, Mick Drako, etc. Under 24. Zak, 310-441-0979

-Singr wtd, 20-25, must be serious, no drugs, great front man & stage presence, for heavy, progressy band windus edge. 213-874-5306

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-Sngr/sngwtr Interested in new alt rock wtd. Jon., 310-657-3803

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•Sngwrting team sks soulful fem voc for demo. Joe,

310-575-1566
*Sngwrtr gulf sks young fem Japanese voc/lyrcst for ruu mriting rec sessions. Pop/rock music infl. Harvey,

818 7s. 8-089

*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 alla 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 wtd, intense sngr, fem/male, 818-878-9028; 213-660-9044

Voc wtd, serious only, hr band, orig proj. 714-821-

1420

*Voc wtd by hr band. Yury, 818-846-8057 after 6pm

*Voc wtd by progressy hr band. Infl Rush, Dream
Theater, Rick, 818-332-0393

*Voc wtd for orig rock band. Infl A'chains, S'garden,
Zombie, Faith No More, Bernard, 213-467-1047

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**Wid: hr voc for heavy metal band. Matt, 818-982-3852

**Wid: sngr, non-lyrcst, for orig band. Infl James Brown, U2, Hendrix. We have songs. You have the voice. Shane, 818-980-1967

**Young front, men pided, strong, resp. willoadd, rappe.

Young front man nded, strong, raspy w good range dedicated, serious to join R&R band w/label int & mgmt. Infl Plant, Tyler, etc. 213-467-7886

13. DRUMMERS AVAILABLE

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orgs. Galsch endorsee. Inil Bonham, Bruford, Bozzio etc. Paid sits only. Paul, 818-95-3700
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*Rock drmr avail, solid hard-hitting plyr w/pro att looking for hit material. Charlie Waits groove, Keith Moon att. Inll Green Day to AC/DC. 818-891-3671

*Seeking pro, 264-, no drugs, heavy guit, ala Zombie, Alice, etc. Good melodies. Dark image, ala Reznor, Danzig a must Long term goal. 213-883-9578

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•27 yr old guit forming band, hr, post punk, pop. Loud & fun. No 30-somethings or non-imagers. Infl Bowle, Beatles, Sex Pistols, Ramones, Sonic Youth Scott,

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*A-1 percusa, congas, shakers, etc. wid for all orig pop/ rock band. Ethich crift a -, Inif Gabriel, Seal, Tears for Fears. Derrick, 213-389-6619

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

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

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 Ambitious pro dynamic drmr wtd for fem voc melodic *Ambridge Pro Ingini & prin will of rein voc meroda-rock act wipro ingini & promotion. Team plyrs only. Backup voc a +. South Bay area. 310-676-8009 -An orig band wunique tunes looking for senous drim. Lockout, gigs pending. 310-451-3098 -Band looking for drim. Infil ambient folk & jazz. Neal,

818-360-8673

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

*Sat & voc wid for trio. Bee bop, funk, Latin. Upright bass helpful Must rehers once per week in Hillywood. 74-648-2298

*Creaty kybat wtd for fem sngr/sngwrtr w/label int. Into

percuss a F. Double on acous or other instrum a +. Infl
PJ Harvey, Portishead, Beck, 213-739-3764
Pobulbe base aggress wretal/hrsah monster wid by
guit Walbum & touring credits to form new band
Machinehead, Slayer, Pantera, Sepultera, 310-379-8135
Pormr nded for dirty blues rock band. Infl Black Crows,
Stones, Zep, Humble Pie, Kevin, 818-755-7926
•Ormr nded for queer core band. Drugs a + (just kidding)

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

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

**Drimr wtd by indie signed band. We are aggressy alt rock, making CD, need drimr imed. Eddie, 714-770-8508

•*Drimr wtd for alt rock band. Practice in OC area. Martin,

 Drmr wtd for band w/new CD. Infl NIN, Nirvana. Rehers in Anaheim, 25 mi south of downtown LA. Alex, 310-

837-7760

**Pirmr wtd for estab roots-based rock band. Infl Neil Young, Tom Petty, PJ Harvey, A'chains, 213-650-8725

**Ormr wtd for European at band wifem sngr. Infl Mazzy

Star, Grant Lee Buffalo, Nirvana, Sylvia, 310-455-7000

**Ormr wtd for progressey punky alth roft pland. Infl Tool, Jane's, Primus, Rush, Have songs, gigs & mgml, 213-436-0550

•Drmr wtd for punk/rock band, Infl Black Flag, Circle Jerks, Clash. Patrick, 818-752-4932; Josh, 818-980-6718

6718
Prim wtd for reggae, blues, jazz band to start gigging imed. Bill, 310-434-5996
Prim wtd in style of Ringo, Watts, Bonham for 90's R&R band wilabel int & atty in place. Dan, 310-375-4640
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ogr-ss33 "Drm wtd to form new band w/guit who is also in search of bst. Infl Dead, War, funky R&R. Dawd, 213-655-2701 "Drm wtd to form orig 90's rock alt band w/KLOS, KROQ infl. Fred, 310-697-9935

ornularii. rred, 310-597-9935

Ormi/percuss wid for heavy instrum grp ala Satriani, Beethovan, Coltrane. Rehers in Santa Clanta Valley. Rock's face fit heagers. 805-296-8685

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Cult. 213-951-1680

Estab band PROTOTYPE sks drmr, must have exp.
musicnship, dedicatn, equip. Progressy & thrash infl.
Kragen, 310-915-0423

Estab band w/lockout, songs, etc. sks 90's drmr. 310-

278-0466

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

Estab Hillywd band sks drmr w/cool image. Pwr poy/new wave. Oasis, Eleatic, Sex Pistols, Generation X. Must be familiar w/current music scene, be over 21.

213-662-0073 •Estab orig rock band w/strong material from slow groove to serious heavy rock, sks responsib, dedicated drmr w/good equip & reliab transpo. 818-704-5434

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Fem dimn w/verp basic skills, but steady meter, avail.
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Stella, 818-51-3289
Fently dima was for ferociously raw lunk band, Infl.
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Gull/bat fem singr, ong proj. 90's mainstream rock, seeking cittural tribab dimm whard edge & groove, no drugs. Serious only. Michael, 310-316-1359
Heavy pwrfut & ribab groove monster rid ASAP, must have chops & dedicath. Infl. Helmet, Clash, Melvyns, Have CD & lockuit, Pro only. 213-205-8499
Hey drms, 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, Milkmed, Glash, Luke, 818-951-9612
Hey drms, Aslan Aslan guit singwr, sks, pwrtid drm to rinnovativ Aslan Aslan guit singwr, sks, pwrtid drm to flore

Innovatv Asian Asian guit sngwrtr sks pwrful drmr for new progresv hr band proj. Infl O'ryche, all Euro hr. Pros only. Hower, 213-481-1359

Latin guit who rocks w/groovin stomp looking for drmi

& bst W/same. Young, hungry, visionary, starters welcome. Armando, 310-578-9800
-Mo Tucker type wid for minimal dark pop thing. Studio/ live. Infl Velvets, Nick Cave, Lowe, some KXLU. 310-

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Particles Emply Libytus hand sks. avyagrined drmr to.

Chins, 310-392-77-39
Peartridge Family tribute band sks experined drmr to substitute and/or replace existing drmr. Must be dedicated & able to play at least twice per week, 818-752-8658
Percuas witd for Flamenco/jazz/Latin ensemble. Steve,

213-650-5935

*Pop act wheavy jazz & folk infl looking for drmr. Must have great feel Serious only. Dean. 213-878-0847

*R&R band looking for drmr w/punk edge. Infl from Stones to lggy Pop. 213-851-8185

*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

*ROCk: I have everything oddd excelled.

**Rave dentity, gigs a lockout. Sociit, 818-98-98-38.3 Joe. 818-787-9220

**Rock: I have everything nded except a drmr, starting new proj. Sean, 310-829-0608

**Rush, Dream Theater, Floyd, Yes, Beethovan, Tuli, Sgarden, Tchaikovsky, Genesis, Pearl Jam, Kansas, Dregs, 818-761-0195

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

*Segrian Arm to form band. Heavy British infl, Beatles, Oasis w/abil to rock out. 20-25, responsibl, no drugs, into making music. Audra, 818-567-1053

**Sing/angwirr guit sks bat & drmr for trio. Infl: anything w/integrity. Joseph, 213-655-9628

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

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