

# 17th Annual Guide To Recording Studios & Engineers

Vol. XXII, No. 11 5/25/98 to 6/7/98

U.S. \$2.95 (Canada \$3.95)

# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

**Producer Special:**  
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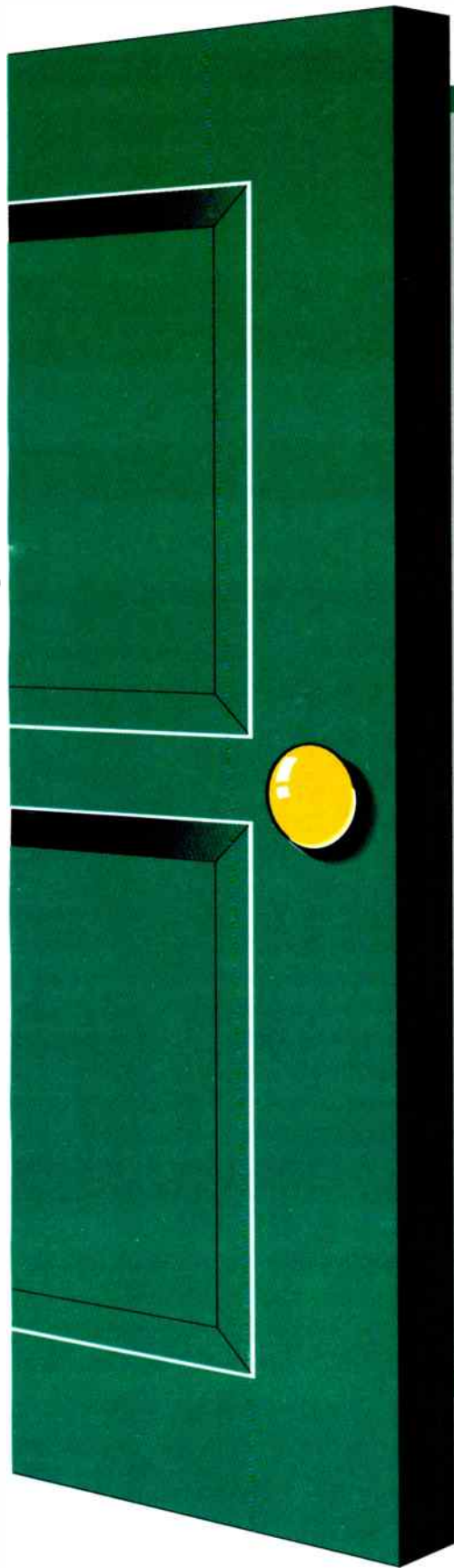
**P L U S**

**Label Founder  
Kedar Massenburg:  
The Brains Behind  
Erykah Badu & D'Angelo**



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My Way...Digitally?**



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Thurs, 5/28 - Brea

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Thurs, 6/18 - South Bay



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*Music Connection* takes an insider's look at musicians and recording artists who have given up the spotlight for a successful production career. We spoke with four leading producers—Tony Brown, Maurice White, Geza X and John Avila—who gave up their performance careers to become studio wizards.

By Tom Farrell

## 52 Lenny Kravitz

The veteran artist talks about his latest album, *5*, his longtime reluctance and eventual acceptance of digital technology in the recording studio, and living life in the public eye.

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**A.B. 2357**

Dear MC:

The controversy regarding Assembly Bill 2357 (Cover Story, Vol. XXII, Issue #9) is merely another instance of something that seems, unfortunately, to be the norm for California politics: idiots pitted against morons.

One of the most damaging things to the arts nowadays is the stupid (and increasingly common) idea that failure to pay for unwanted art constitutes censorship. Artists, ignoring the example set over ten years ago by the likes of Metallica and Guns N' Roses, convince themselves that they cannot possibly succeed without the patronage of some powerful record company. Record companies, of course, will always accede to the demands of Wal-Mart, or to the whims of whatever government official manages to get his hands on their purse strings. What else can they do? They have a responsibility to their stockholders and to their employees.

What critics of this bill fail to ask themselves is why the state should be allowed to invest in any private business, regardless of the nature of its product. While, as a rock & roll musician, I am no fan of these religious crypto-facists who would like to lock up Marilyn Manson before he kidnaps their virgin daughters and turns them into his junkie sex slaves, prior to cooking and

eating them (or whatever it is these church people worry about). I am nevertheless in full sympathy with their reluctance, as taxpayers, to be forced to subsidize what they find repugnant.

The principle is the same as the one that applies to the NEA controversy; if your mouth is on the public tit, you have an ethical obligation to produce the kind of bland, sterile art that John Q. Public likes. Don't like it? Do it yourself!

Artists need to understand that when you depend on the government, even indirectly, for anything, you are feeding the very same monster that arrested and tried Jello Biafra for distributing "harmful matter." Until the powers of state and federal government are curtailed, these politicians will continue to assume for themselves the duty of protecting America's children from the likes of Ice-T and Ozzy Osbourne.

Certainly I'd like to see moralistic "public servants" like Keith Olberg strung up by their balls and fed to piranhas. But from an anti-censorship point of view, the ironic thing about A.B. 2357 is that it doesn't go far enough. Government involvement in the arts—even such indirect involvement as would be affected by A.B. 2357—must end.

Musicians who are drawn to politics (and we shouldn't have to be) should vote Libertarian.

Bryan J. Gage



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, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607

**Current**

Now is your chance to make a connection with J. Michael Dolan, publisher of *Music Connection* magazine, and author of *Mastering Show Biz...From The Heart*, as he steps up to the microphone (and keyboard) to give you the answers to everything you always wanted to know about breaking into the biz, but were afraid to ask. On Tuesday, May 26, at 10:00 p.m., Michael will be the guest on the *For The Record* program on KPFC (90.7-FM), where he will be discussing his new book, *Mastering Show Biz...From The Heart, 10 Timeless Principles*. During the show, you may call in and speak with Michael at 818-985-5735. If you miss him on the radio, you still have a chance to catch Michael on the Internet on Wednesday night, May 27, at 7:00 p.m., for a live online chat at Music Network USA (<http://www.mnusa.com>). If you would like more information about Michael's book, call 818-755-0101.

Whether it be one course, or an entire curriculum, UCLA Extension can tailor a program to fit your personal needs, providing the highest level of instruction, taught by top professionals from the music industry. Some of the courses offered this summer include "Finding Your Voice: A Singing Workshop" by Gloria Bennett, a vocalist and vocal instructor who has coached such top rock performers/recording artists as Axl Rose and Grammy-winning artist Keb' Mo'; "Advancing Your Career In The Music Business" by Tess Taylor, President of the National Association of Recording Industry Professionals;

"The Role Of The Record Producer: From the Perspective Of Dave Jerden," by Jerden, who is a veteran producer/engineer who has worked with the likes of Jane's Addiction, Talking Heads and the Rolling Stones; and "Songwriting In Today's Music Industry" by Preston Glass, who has written chart-topping songs for and/or worked with Whitney Houston, George Benson and Aretha Franklin, among others. If you have any questions about a specific course, call 310-825-9064, or check their web site at <http://www.unex.ucla.edu>. You can also call for your free catalog of courses, at 800-554-UCLA, Dept. E12.

Los Angeles vocal coach Roger Burnley will be airing his public access television show *Singing!* on the LA Channel on Tuesday evenings, beginning at 11:30 p.m., through June 23rd. The show focuses on vocal technique, showcases talent, and also has a Q&A portion which addresses concerns of singers. Call 213-883-9558 for more information.

Beginning Wednesday, June 17, veteran vocal coach Edie Layland will be hosting a class entitled "How To Sing The Blues" at West L.A. College. This program is a great opportunity for vocalists to practice their improvisational skills, while also learning valuable new vocal techniques. The class, itself, features four seminars, and culminates with a live performance at a local nightclub in Los Angeles. Layland has over 20 years of professional stage and teaching experience. For further information, call Edie Layland at 310-855-8667. **MC**

**CORRECTIONS**

• In our Close-Up on Local 47 (Vol. XXII, Issue #9), we incorrectly listed the VP of the organization as Richard Espinosa. His correct name is Hal Espinosa. We apologize for the error. Local 47 can be reached at 213-993-3119.

• In our Audio/Video column (Vol. XXII, Issue #9), the wrong information was supplied for the photo caption dealing with Me'Shell Ndegeocello's recording of a song for the film *How Stella Got Her Groove Back*. In the photo Terry Lewis was misidentified as Jimmy Jam.

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- ♪ **Piano and Keyboard Technique II**, MICHAEL PAWLICKI, MA, musicologist and pianist

## The Music Business

### New Course

- ♪ **Advancing Your Career in the Music Business**, TESS TAYLOR, President, National Association of Record Industry Professionals
- ♪ **The Music Video Industry Today: The Process and the Players**, JILL ROSE, Vice President, Marketing and Video Production, Immortal Records
- ♪ **A&R: Making Music from Acquisition to Release**, JUDY ROSS, Associate Director, A&R, Epic Records
- ♪ **The Nuts and Bolts of Music Publishing**, GUY S. BLAKE, Senior Director, Legal and Business Affairs, Warner/Chappell Music, Inc.
- ♪ **Tour and Event Management for the Music Industry**, CHRIS ARNSTEIN, international tour manager and personal manager who has provided touring services for The Eagles and Madonna, among others
- ♪ **Legal and Practical Aspects of the Recording and Publishing Industries**, RICHARD SCHULENBERG, JD, President, MSH Music Group

## Recording Engineering and Record Production

### New Course

- ♪ **The Mastering Process: Preparing Your Recordings for Release**, KRIS SOLEM, Mastering Engineer, Future Disc Systems
- ♪ **The Role of the Record Producer: From the Perspective of Dave Jerden**, veteran record producer and engineer who has worked with such artists as Jane's Addiction, Talking Heads, and the Rolling Stones
- ♪ **Techniques of Multitrack Mixing**, PAUL KLINGBERG, recording engineer, producer, and musician whose credits include Earth Wind and Fire and Cheap Trick; and STEPHEN O'HARA, composer, producer, and engineer with six Grammy-nominated projects to his credit
- ♪ **Recording Engineering Practice I**, STEPHEN O'HARA, see credits above
- ♪ **Introduction to Audio Engineering**, JERROLD C. LAUNER, recording and mastering engineer, MIDI programmer, and musician
- ♪ **Fundamentals of Electronics and Physics for Audio and Video**, LEE BARTOLOMEI, Engineer, Walt Disney Pictures

## Music Creation

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- ♪ **Digital Audio Editing with Pro Tools 4.0: A Studio Workshop**, JOSE "CHILITOS" VALENZUELA, design engineer and sound designer
- ♪ **Introduction to Synthesizers and Sampling**, JEFF FAIR, producer, composer, and synthesist in music, film, television, and advertising
- ♪ **Introduction to MIDI and Sequencing**, COREY FOURNIER, composer/clinician, Roland Corp. U.S.; consultant

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- ♪ **Techniques of Film Scoring: Instrumentation**, THOM SHARP, Emmy Award-winning composer, arranger, orchestrator, and conductor whose orchestration credits include *Sleepless in Seattle*
- ♪ **Techniques of Film Scoring: Mastering the Professional Dynamics I**, JERRY GRANT, television and film composer whose TV credits include *Quantum Leap*, *Hunter*, and *Magnum P.I.*

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- ♪ **Techniques of Musicianship: Fundamentals of Music**, MICHAEL PAWLICKI, MA, musicologist and pianist

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## AIDS Ride 5

It seems that MIDIMAN co-founder Toby Odell will be riding in this year's **California AIDS Ride 5**, on May 31st. The ride is a grueling seven-day, 560-mile, fund-raising bicycle ride that stretches from San Francisco to Los Angeles. Proceeds from the event will go to the **Jeffrey Goodman Special Care Clinic**, as well as other AIDS/HIV-related services. Interested cyclists must raise a minimum of \$2,500 prior to the event to be allowed to participate. Much of Odell's pledge money is donated every year by MIDIMAN dealers and international distributors. He attributes a large part of his ability to endure the ride to the tremendous support he receives from the dealers and the music community as a whole. If you would be interested in donating funds to the ride in Odell's name, address your pledge to: The Center, P.O. Box 2955, Los Angeles, CA 90051-0955, and reference Odell's rider number, which is 7644.

## Golfing For Hearing

The **Third Annual Mix L.A. Open**—the first golf tournament designed specifically for audio professionals—will be held on Monday, June 14, at **Brookside Golf Course**, in Pasadena, California. Sponsored by *Mix* magazine, and presented by the **Mix Foundation For Excellence in Audio**, the tournament is a benefit for **Hearing Is Priceless (HIP)**, a hearing conservation program operated by the **House Ear Institute of Los Angeles** (see story on page 18 for more information on the organization). HIP conducts programs to educate both audio pros and the public about the dangers of noise-induced hearing loss. Besides pre-

senting seminars, it also provides hearing screenings and distributes free earplugs at conventions, concerts, and other events. Proceeds will also benefit scholarship programs for students of the audio arts and sciences. The tournament, with 144 golfers participating, is expected to be sold out. For more about the Mix L.A. Open, you can contact Karen Dunn at 925-939-6149, or tournament director Terry Lowe at 310-207-8222.

## Zydeco Festival

Don't miss the annual **Cajun Zydeco Festival**, this year at the **Rainbow Lagoon** in Long Beach, California, on Saturday and Sunday, May 30-31, from noon until 7 p.m. The festival donates a large portion of all proceeds to **Comprehensive Child Development, Inc.** Along with great live Zydeco music, there will be delicious Cajun & Creole cuisine, craft booths, a children's parade, and non-stop dancing. Admission is \$22 per day, or \$35 for two days. Children under 10 are free. For more information, call 462-427-3713.

## Hard Rock News

The **Hard Rock Cafe** is currently marketing a unique and colorful line of T-shirts, and is donating a major portion of their sales proceeds to benefit a variety of charities. Each of the fifteen T-shirts in the **Signature Series** features collectable works of the art from the likes of **John Lennon, Sting, Carlos Santana, Stevie Nicks, Elton John, John Mellencamp** and **Don Henley**, for the benefit of the charity of their choice. Since its inception in 1990, it has raised over \$4.7 million for worldwide charities. Contact the Hard Rock at 310-854-3366 for further info. **MC**

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**Frank Sinatra, widely regarded as the most popular singer of the 20th Century, passed away on Thursday, May 14, at the age of 82. *Music Connection*, who featured the legendary figure on the cover of our 13th Anniversary issue in 1990, would like to pass along our condolences to the Sinatra family—his wife, Barbara, and his three children, Frank Jr., Tina and Nancy.**

While Sinatra is best known for his smooth and captivating vocal style, the versatile entertainer was also an Academy Award-winning actor ("Best Supporting Actor" in the 1953 classic *From Here To Eternity*) who appeared in some 50 films, as well as being the founder of Reprise Records, which he sold in 1963. He first sang with Harry James (1939-40) and Tommy Dorsey (1940-42), before going solo in 1942, and becoming one of the most popular solo artists in history.





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**J**oe Solo is one happy camper, because he is a man on the move. A record producer, musician, jingle writer, soundtrack composer, and co-owner of a production company, he's driven by his projects and buoyed by an obsessive quest.

"I have a 'what if' attitude about everything I do," he says. "When I'm producing, I'll wonder what would happen if you do this or try that, like maxing out the input level on the board so that it creates its own natural distortion." Solo is describing his style of sonic experimentation when he says, "Sometimes I fly by the seat of my pants and have to eat studio time, myself, because of budgetary constraints, but it's worth it to get new textures and sounds that haven't been heard before."

This risk-taking dynamo even applied his mad scientist philosophy to his own career. "I was at a turning point in my life, and had to decide what direction I wanted to take," he recalls. "At the time, I was a complete artist/guitarist who only produced small recordings for friends and myself. I never set out to be a producer, but I did like to stay up late at night to read instruction manuals for different pieces of recording equipment."

He says he never imagined what direction that nighttime com-

# Joe Solo Productions

By Bernard Baur

pulsion would take him until an old friend, Jeff Roberts, envisioned a plan for his future. "Jeff worked on me for about six months trying to convince me that my true strengths were in producing, while he handled the business end of it. Eventually, I realized that it was a route that was right in front of me all the time, but I didn't see it. I finally decided to capitalize on it, and once I made that decision in my heart, it took off like wildfire and there's been no looking back."

Actually, once Solo made up his mind, there's been no time to look back. He produced Macy Gray's album *Thing Of Beauty* for Atlantic, worked with Drill Team at Reprise, got a song he co-wrote featured in a new Ed Burns movie, and self-produced his own debut CD, *Encounter*. He did all this while he was composing jingles and soundtracks for television and computer games. But even with the demand for his services as a writer and composer increasing, Solo says that his real love is in producing and working with other artists.

"I produce a whole gamut of



styles, and always try to stay in synch with the goals of the artist," Solo states. "I try to find the hooks in the songs and identify the artist's strengths and weaknesses."

Solo says the most common weakness he sees is the lack of market vision. "You just can't be the total artist. You've also got to know what the goal of the music is—whether it's for a demo, the ra-


dio, or finding out who's going to buy it."

In order to find the answers, Solo always asks himself one question: "What is the desired result? Once I know that, I make sure we stay on the mark, because you've got to be smart about the business side, too."

Solo relates that his biggest thrill is bouncing ideas around and putting them into play. "I love getting this positive synergy going. Often, we come up with something totally new that neither of us would have thought of alone. I almost feel like I performed it myself," he says.

Currently, Solo is involved with Greatmark Records, a production company/label he co-owns. "We hope to eventually bring in new talent and become more of a label, but right now our focus is on music production and especially mixing. Capturing raw material on tape is only part of the battle. Songs are found and lost in the mix."

Recently, he was asked by Creative Records in Seattle to remix an album. "They told me to do whatever I want, and that's a scary proposition," he says. "But then I thought about it and knew exactly what I wanted to do. I want to slap the Joe Solo vibe on it."

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**Thomas D. Mottola**

**Sony Music Entertainment** President/COO **Thomas D. Mottola** has been promoted to President and Chief Executive Officer of the diverse music company, which includes Columbia and Epic Records, the WORK Group, 550 Music, Sony Music Studios and Sony/ATV Music Publishing. Mottola had held the post of President/COO since 1993. Contact Sony Music at 212-833-8000.

**Max Tolkoff** has been named Senior Director of Alternative Promotion for **A&M Records**. Based in Los Angeles (213-469-2411), Tolkoff will develop and implement alternative promotion strategies for a variety of artists on the A&M roster. He was previously Alternative Editor for the *Gavin Report*.



**Todd Roberts**

**Todd Roberts** has been named Vice President of A&R for **Virgin Records**, where he will be responsible for signing and developing new acts, with an emphasis on innovative and emerging musical genres. A veteran of music journalism, with stints at *Radio & Records*, *Details* and, most recently, as Editor of *Urb*, Roberts was also a partner in the San Francisco-based indie Domestic Records. He will work out of Virgin's L.A. headquarters (310-278-1181).

BMG-distributed **Ng Records** has hired **Tom Smith** as National Director of Promotion for the New York-based label. Smith will oversee radio promotion for the label's roster, as well as pursue specialized marketing opportunities for the company's artists. He was previously head of his own radio pro-

motion and marketing firm, **S.P. Unlimited**. For more information, contact **Lois Najarian** at **Susan Blond P.R.**, at 212-333-7728.

**Red Ant Entertainment** has appointed **Guy Manganiello** Vice President, Creative Services, and **Jeff Grabow** Senior Director of Sales and Field Marketing. Manganiello joins the label from his previous post as Senior Director of Creative Production for Douglas Music, while Grabow comes to Red Ant from Virgin Records, where he was most recently National Director of Single Sales/Urban Marketing. Contact Red Ant at 310-246-5966.



**Lori Shelton**

**Lori Shelton** and **Susan Leon** have both been named Manager of International Special Projects for **Warner Bros. Records'** International Department. Both Shelton and Leon were Coordinator of International Special Projects prior to their recent promotions, for three years and two years, respectively. In their new positions, Shelton and Leon will coordinate single and album releases for the global market. They can be reached at the label (818-953-3223).

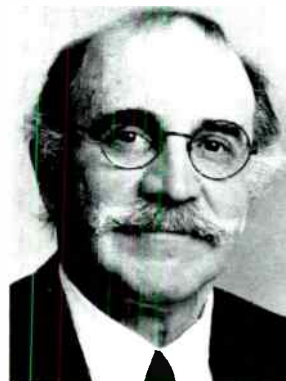
**Motown Records** recently announced two promotions within the label: **David Harley** has advanced to Vice President of Creative Services, and **Jerry Juste** has moved up to Senior Director, Business & Legal Affairs. Both joined the Motown staff in 1996. Contact Motown in New York at 212-333-8000.



**Perry Watts-Russell**

**Capitol Records** has promoted **Perry Watts-Russell** to Senior VP, A&R, and **Phil Costello** to Senior

VP, Promotion & Marketing. They were Vice President, A&R, and Senior Vice President, Promotion, respectively. Contact Capitol's Hollywood, California headquarters at 213-462-6252.



**Tommy LiPuma**

**GRP Recording Company** President **Tommy LiPuma** has been elevated to Chairman of the company, with former Private Music President/CEO **Ron Goldstein** joining GRP as the label's President. The pair will jointly oversee the label's day-to-day operations and long-term growth strategies from their New York base. For more information, contact the Universal Music Group at 818-777-0915.

**Mammoth Records** has announced the promotion of **Keith Hagan** to Senior National Director of Publicity. A three-year veteran of the label, Hagan will continue to oversee the company's publicity department from his New York base (212-965-4681).



**Julie D'Angelo**

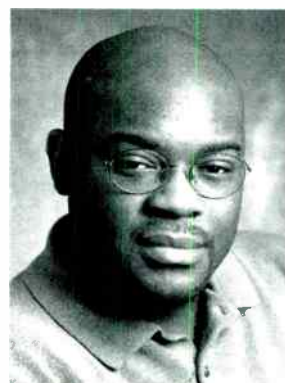
**Rhino Movie Music**, the soundtrack division of Rhino Entertainment/Rhino Records, has promoted **Julie D'Angelo** to Label General Manager, where she will oversee the Turner Classic Movies Music and Rhino Movie Music lines. D'Angelo has held a number of creative and business positions at Rhino, and leads the company's Women's Product Development Team. Contact 310-474-4778.

**Stu Bergen** has been promoted to Vice President, Promotion for **Epic Records**. A five-year veteran at the label, he was most recently Vice President, Alternative Music.

Contact Epic's New York offices at 212-833-5047.

**Laura J. Curtin** has joined the rock promotion department at **DreamWorks Records**, the company has announced. She was previously Vice President of Rock and Triple A promotion for Epic Records. Curtin will be based out of DreamWorks' New York offices, at 212-219-2370.

**Doug Cohn** has been promoted to Senior Director of Music Video Promotion & Media Development for **Atlantic Records**. He was Associate Director of Music Video & Media Development. Also, **Josh Lerman** has advanced to Associate Director of International Product Development. He was manager of International Product Development. Both Cohn and Lerman are based at Atlantic's New York headquarters (212-707-2000).



**Kenyatta Galbreth**

**Jive Records** has promoted **Kenyatta Galbreth** to Director of A&R for the label. Previously Associate Director of A&R, he will continue to scout new talent as well as work with more established acts on the label's roster. The label has also promoted **Stephanie Tudor-Diller** to Vice President, A&R Administration. She was previously Senior Director of A&R Administration. For further information, contact **Beth R. Nussbaum** at **Dan Klores Associates P.R.** (212-685-4300).

**Dan Hubbert** has been appointed Senior Vice President of Promotion for **Hollywood Records**, where he will oversee all aspects of radio promotion for the label. He previously worked in the promotion department at Columbia Records. Hubbert will work out of Hollywood's Burbank, California headquarters, at 818-560-6197.

The **Sire Records Group** has named **Andy McLendon** Vice President of A&R, based in Nashville. He joins Sire from the Tennessee-based Spongebath Records label, where he was General Manager. Contact Sire at 310-828-1033.

**Mark Robinson, Esq.** has joined the **Velvet Music Group** as Business Affairs Attorney and Operations Manager. He was an Associate at the New York law firm of Power, Weiss & Kurnit. Contact Velvet in New York at 212-353-8800.



**Bradley Kaplan**  
Director, A&R/Staff Producer  
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**Background:** New York-based Bradley Kaplan is both Director of A&R for Universal Records and the only in-house producer at Universal's pop music label. He has been instrumental in the development and production of hit band Sister Hazel, is currently overseeing production on Curve, and the new Fleming & John record, and heads up the development department at Universal, overseeing all of the label's development deals.

Before coming to Universal, Kaplan co-managed the Fixx, Richard Marx, Tony Toni Tone and Ratt, while working with Allen Kovac at Left Bank Management. His background also includes booking tours for NRBQ and Sun Ra for Soundrich Talent, and a stint as General Manager of Effanel Music, one of the country's foremost recording and production facilities.

**Learning By Doing:** "I was working for Left Bank Management for some time back in the late Eighties and early Nineties, and we worked for the Fixx during the making of an album called *Ink*, on Impact Records through MCA. Great guys, great band (see artist feature on the Fixx, page 52).

"Ratt I worked with, not during their 'Round And Round' days, but during the tail-end; the making of *Detonator*, which was a record they made with Desmond Child for MCA. I was really close with those guys. We spent a lot of time together, because we were all here in Los Angeles.

"I was just a kid, so my experiences at Left Bank were formative in all the right ways, in both the hard luck stories and the huge

success stories. I was really working day to day. My number one job there was taking care of Richard Marx and his stuff. That was when he was still huge, on his second record which sold a million worldwide. So you had that extreme, and you had these other extremes to deal with.

"What I learned was how volatile and intense and emotional this business is, but also how exciting and how big the upside can be. The things I learned at Left Bank really prepared me for just how hard it is to have hits."

**The A&R Person As Producer:** "I think it was more common in the distant past. I think a lot of us who grew up respecting that craft—and were admiring or wanting to do that—ended up doing that. I have not really gauged well for myself whether it's a burgeoning trend, or there are just some people out there we all know who are doing it. I think the two go hand-in-hand, whether it's conscious or unconscious. A&R people, whether they know it or not, are at some level, producers at heart."

**Sister Hazel:** "They'd been doing their thing in Gainesville, Florida, which is where they all met and started playing music. They were out there selling their own copies of their own homegrown, homemade record. We couldn't help but notice it, and so we went out and saw the band play in front of 1,500 screaming kids in their hometown, and they were singing along to every word. Granted, you'd say, 'It's their hometown,' but you don't see that phenomenon every day.

"Plus, they really can sing and really can play. I've been blessed to work with some bands that were really great people, but no band is any smarter or more spiritually or emotionally sound than them, and that makes a big difference."

**The Signing Process:** "Signing Sister Hazel was really quick. We saw them and signed them within a week; Daniel Glass, who was the president of the company at the time, and, more importantly, Doug Morris. Doug was really flipped. He knew that 'All For You' was a smash. He heard it once or twice, and after seeing them play we had them up I think a day or two days later. That was that."

**Signing Consensus:** "I don't think there has to be a consensus to sign someone, but the wise A&R person will need to garner the support of the people at the top. I think that's really smart. Will they let us go out on a limb at times and sign something they don't believe in? Probably. Do I want to do it that way? Not most of the time.

"I'll go out there and put my head on a limb nine out of ten times, but interestingly enough the nine out of ten times I do that,

they're into it. That either means that our taste is aligned or that they're supporting me in ways I wouldn't have been able to predict before. I just go in there saying, 'I love this,' and they're either going to say they do or they don't. There are times when they say, 'If you love it, go do it.'"

**Finding New Acts:** "It's through word-of-mouth or having many different contacts throughout the country over the years—relationships that are both business and personal. Everything from agents to promoters to managers—both established and newcomers.

"Attorneys in this day and age play an ever-increasing role in the shopping process. I have no problem with that, though I know there are some people out there who see that as a bane to our existence. I see it as a boom. The more people who can filter through and approach me as an A&R person with their best, the easier it is for me to do my job."

**Unsolicited Material:** "There's no way humanly possible that I can sit and listen to 1,000 songs and demo submissions a month, but it's okay for people to send in their demos. I love that. I have a wonderful support staff at Universal, and we do really make an effort to listen to what comes in."

**What He Likes:** "The truth is music is music to me. I'll listen to anything that I think is intriguing, or that provokes me in some way or another. I try to stay away from prejudging things based on the package and on hearsay.

"Having a story in the Sister Hazel sense is really important, meaning if you can say, 'We're selling 20,000 of our own records, and we're on the radio in such and such a market, obviously that's beyond your typical story.'"

"In terms of, 'We played this show and that show, that's a lot less important than the songs.' Even the look and the vibe, and all the things that go into making a complete package—though they're incredibly important and it would be unrealistic to deny that—there's nothing more important than the songs."

**Artist Development:** "None of us know for sure if a song's a hit. If we did, we'd all sit back and smoke cigars and let someone else do the work. But we do know that certain songs and certain artists are better suited to careers than others. That's my job: to cater to artist development. That means everything from hit songs to styling, imaging, vibe and live performance. But mostly, it's about people making records."

**Artists Who Don't Write:** "Clive Davis is a great example of a person who can see, hear and smell stardom in a singer, and develop songs for and around that performer and have him or her go on to great success; both artistically and commercially. That's not all that common anymore. Obviously, pre-Beatles that was the music business. My boss, Doug Morris, had his history in working on acts like that during the Brill Building era in New York.

"If there are singers with great voices and maybe the right look, I'll still listen. I'm actually looking at someone like that right now. I think she's incredibly gifted as a singer. She's an absolute star. When she walks in the room, heads spin, and it's not just a physical beauty. There's a vibe there. I think it's an incredibly interesting challenge as an A&R guy, and as a producer, to be able to put something like that together and make it work."

—Interview By  
MC Staff Writer Tom Kidd

### A LAVISH DEAL



Shiro Gutzie has formed Lavish Recordings, a label specializing in the hip-hop and pop/R&B genres, which will be distributed by Sony Music Germany. The label's focus is to sign producers and production companies, who will discover and develop new talent for the label. The initial signings include the non-exclusive production services of Denzil Foster and Thomas McElroy. Pictured (L-R) are Foster and McElroy of 2 Tuff-E-Nuff Productions; Shiro Gutzie, President, Lavish Recordings; and Jorg Hacker, Managing Director, Epic Records Germany.

## PARTY AT THE EL REY



Backstage at the El Rey Theatre in L.A. is the band Neve, who are celebrating their recent signing to Columbia Records. Pictured (L-R) are Neve's Brian Burwell, Columbia's Randy Jackson, Neve's John Stephens, Columbia's John Weakland, Neve's Tommy Gruber and Michael Raphael, Prestige Management's Richard Rashman, Columbia's Peter Fletcher, and (at the top) Prestige Management's Waddell Solomon.

## Contests & Showcases

Sony Music Online has announced the start of a national battle of the bands contest that they call **Demolisten Derby** (<http://www.sonymusic.com/demolisten-derby>). The contest provides unsigned bands with the opportunity to win a recording contract.

To obtain an entry form, send a self-addressed stamped envelope to: Demolisten Derby, Sony Music, 550 Madison Ave., Room 2778, New York, NY 10022, or visit the previously mentioned web site. Bands must then send in the entry form, along with a tape, DAT or CD recording of no fewer than three original songs, and a \$5 entry fee (to cover the administrative cost of the contest) to: Sony Music Battle Of The Bands Demolisten Derby Contest, Box X7, 332 Bleeker St., New York, NY 10014. The deadline for entering is Monday, August 3rd.

On May 7, the **Los Angeles Music Awards Showcase** kicked off its eighth season of weekly showcases designed to spotlight SoCal talent in various venues. The first two shows took place at the **Whisky** (featuring the **May Kings**, **Mindflower**, **Shade Parade**, **Mother Superior**, **Suction**, **Kindersize**, **Rocket Air** and **Vent**). On June 4, the **Coconut Teaszer** will play host to **Crazy Cat George**, **Cracks Appear** and **Greg LeStrap**, and, on June 11 at the **Teaszer**, you can see the **Lizard Tongues**, **Jewel Thieves**, **Judge Jackson** and **Danny Blitz & The Jet Age Hoods**. For details on future showcases, contact **KBH Entertainment** at 562-426-2577.

## Best Unsigned Band?

Washington D.C.-based rock/rap/ska/funk band **Babyfat** recently won **Sam Goody's UnVailed: The Ultimate Band And Board**

Event in Vail, Colorado. As their prize, the bard took home a \$10,000 check from **Sam Goody** and a \$3,000 check for **Fender** equipment. The other three contenders for the Grand Prize were **Ace Troubleshooter**, a Christian pop-punk trio from Minneapolis; **Heavy Petting Zoo**, a blues/folk/rock band from San Francisco; and **Ever Since Day One**, a funk/ska outfit from Boston. For more info, contact 612-513-9131.

## Reunions & Breakups

The reformation of the classic **Journey** lineup proves that the musical magic doesn't always return. The band's 1996 reunion album, **Trial By Fire**, didn't exactly set the charts on fire, and now lead vocalist **Steve Perry** has officially left the group and been replaced by former **Tall Stories** frontman **Steve Augeri**. Longtime drummer **Steve Smith** has also departed.

Apparently, the seeds of the Perry split were planted this past January when keyboardist **Jonathan Cain** told the singer that if the vocalist couldn't commit to a tour, the band would reform with a new singer. The current lineup is made up of Cain, Augeri, guitarist **Neal Schon**, bassist **Ross Valory** and drummer **Dean Castranova**. The new lineup has already recorded "Remember Me" for the **Armageddon** soundtrack, which is due out June 30th. There are also plans for a new album and tour.

Influential new wave/punk band **Blondie** is back in the studio working on an album, **No Exit**, which is due out this fall on **Beyond Music**. This is the first album from the band in more than sixteen years, and features the original lineup of **Deborah Harry**, guitarist **Chris Stein**, keyboardist **Jimmy Destri** and drummer **Clem Burke**. Plans for a world tour are underway.

## Label Signings

**MCA Records** has signed the R&B duo **Melky Sedeck**, who are the brother and sister of **Wyclef Jean**. The two are currently in the studio working on their debut, which is due out in late summer. **MCA** also inked **Skycycle**, which is fronted by **Steve Isaacs** who played the lead in the Broadway touring company of **Tommy**. The group's EP, **Breathing Water**, is due out on June 16th.

Producer **Paul Brown** has signed an agreement with **Warner Bros. Records** to produce artists on the label's jazz roster. The deal secures Brown's services as a producer as well as employing him in an A&R capacity.

**Stefon Harris** has garnered a deal with **Blue Note Records**, with his debut, **A Cloud Of Red Dust**, due out August 25th.

**Alien Fashion Show** has inked a one-off record deal with **Surfdog Records**. Their self-titled CD is set for release in July. For band information, contact **Proud Mary Entertainment** (213-658-0458).

## New Elektra Label

The **Elektra Entertainment Group** has announced the creation of **TRC (The Record Company)**, a new label which will focus primarily on rock acts, and will be based in L.A. The first signing is the Canadian band **DDT**, who are currently searching for a producer for their debut effort. **Metallica's Lars Ulrich** is a partner in the new label, which will be marketed and distributed by **Elektra**. You can call 310-288-3806 for information.

## New Releases

Former **Beach Boy** head honcho **Brian Wilson** has a new album, **Imagination**, due out June 16 on **Giant Records**. This is the strongest work from Wilson since his Sixties period. The tunes are playful and tasty, the production touches are brilliant in their simplicity, and the vocal arrangements are mesmerizing. In fact, Wilson sang every vocal track (sometimes utilizing as many as 96 tracks). An excellent effort from one of pop's most influential figures.

On June 9, **Reprise Records** will release **Premonition**, a new live album from former **Creedence Clearwater Revival** leader **John Fogerty**, which features eighteen cuts, including such CCR classics as "Born On The Bayou," "Green River" and "Bad Moon Rising." In conjunction with the release of the album, **VH1** will air an extended 90-minute version of the concert on June 6 (9:00 p.m.), with shorter 60-minute versions on June 9, 12, 24 and 27th. **Warner Reprise Video** will also release the concert—featuring material not included on the CD—on VHS and DVD.

**Modern/Antic** has released **Enchanted**, a lavish three-CD box set from **Stevie Nicks**. While the set does a fine job of encapsulating Nicks' career, sadly, there's only one song, "Long Distance Winner," from the 1973 **Buckingham/Nicks** album, which remains one of the most in-demand bootlegs in history. This box set may go a long way in finally getting that album remastered and released on CD.—**Compiled By MC Senior Editor Steven P. Wheeler**

## PLATINUM RADIO



The awards and recognition just keep coming to Capitol act **Radiohead**, who recently received platinum plaques for their Grammy-winning album **OK Computer**. Pictured (L-R) are **Joe McFadden, Sr. VP, Sales, Capitol**; **Roy Lott, Deputy President, EMI Recorded Music North America**; **Perry Watts-Russell, Sr. VP, A&R, Capitol**; **Colin Greenwood, Radiohead**; **Bryce Edge, Courtyard Management**; **Jonny Greenwood, Thom Yorke and Ed O'Brien, Radiohead**; **Gary Gersh, President, Capitol**; **Chris Hufford, Courtyard Management**; **Phil Selway, Radiohead**; **Rob Gordon, VP, Marketing, Capitol**; **Keith Wozencroft, A&R, Parlophone Records**; and **Brian MacDonald, VP, Alternative Promotion, Capitol**.



### ASCAP Awards

The annual ASCAP Film & Television Music Awards were presented on Tuesday, April 28, at the Beverly Hilton Hotel in Beverly Hills, California. Honors were given to Dan Foliart, Shelly Palmer, Michael Karp, Jonathan Wolff and James Latham for Most Performed Television Themes. Joseph LoDuca, William Olvis, Gary Remal Malkin, Jeff Rona

### RONDOR APPOINTMENT



Aileen Randolph, Director of Urban Music, Rondor Music International.

and Mark Snow were honored for Most Performed Television Under-scores.

Awards for Top TV Series were presented to Ed Alton (*The Single Guy* and *Suddenly Susan*), Jay Chattaway (*Star Trek: Deep Space Nine*), Bill Conti (*Prime-Time Live*), Alan Elliot (*The Naked Truth*), Dan Foliart (*Home Improvement*), James Newton Howard (*E.R.*), Jonathan Wolff (*The Naked Truth* and *Seinfeld*), Joseph LoDuca (*Xena: Warrior Princess*), Dennis McCarthy (*Star Trek: Deep Space Nine*), Michael Skloff (*Friends* and *Veronica's Closet*), Mark Snow (*The X-Files*) and David Zippel (*Veronica's Closet*).

Honors for Top Box Office Film Scores were presented to Marco Beltrami (*Scream* and *Scream 2*); Carter Burwell (*Conspiracy Theory*); John Debney (*Liar, Liar*); John Frizzell (*Dante's Peak*); Elliot Goldenthal (*Batman & Robin*); James Horner (*Titanic*); James Newton Howard (*My Best Friend's Wedding* and *Dante's Peak*); Joel McNeely (*Air Force One*); John Powell (*Face/Off*); Marc Shaiman (*George Of The Jungle*); Alan Silvestri (*Contact*) and David Zippel (*Hercules*).

Honorees for Most Performed Songs for Motion Pictures included Andrea Martin and Ivan Matias, as well as music publishers Almo Music Corp., Sailandra Publishing, One Ole Ghetto Ho and WB

Music Corp. for "Don't Let Go (Love)" from *Set It Off*; Diane Warren and her publishing company RealSongs, for "How Do I Live" from *Con Air* and "For You I Will" (co-publisher WB Music Corp. was also honored for the latter) from *Space Jam*; Bryan Adams, Mutt Lange, Marvin Hamlisch, Barbra Streisand and publishers TSP Music Inc., Badams Music Ltd., Emanuel Music and Zomba Enterprises for "I Finally Found Someone" from *The Mirror Has Two Faces*; and writers Will Smith, Theresa McFaddin, Patrice Rushen and publishers Treyball Music, New Columbia Pictures Music, Baby Fingers Music and Yamina Music for the title track from *Men In Black*.

### Maverick On The Move

Lionel Conway, President of Maverick Music, has been named a partner in the company. Maverick, a partnership between Madonna and Freddy DeMann, has a co-publishing agreement with Warner/Chappell Music. Conway has been Maverick Music's President since its inception in 1992. In addition to the L.A. office, he also opened the company's Nashville headquarters.

In related news, we would like to

### FAMOUS SIGNS INDRIZZO



Songwriter/artist/producer Victor Indrizzo, a key collaborator on Stone Temple Pilot Scott Weiland's debut solo album, *12 Bar Blues*, has signed a worldwide co-publishing agreement with Famous Music. Shown at Famous' L.A. offices are (L-R): Bobby Carlton, Senior Creative Director, Famous; Chris Martin, Scream Entertainment, Indrizzo's manager; Indrizzo; and Ira Jaffe, President, Famous Music.

send out our congratulations to Maverick writer Robin Lerner for writing two hit songs which recently occupied the *Billboard Country Chart's* top two positions simultaneously: "Out Of My Bones" hit Number One for Randy Travis, while "This Kiss," which was recorded by Faith Hill, hit the second spot.

### Prestwood Honored

Nashville Songwriters Association International (NSAI) recently honored venerable tune-smith Hugh Prestwood with their Achievement Award for his song "On The Verge," which was recorded by Collin Raye. The song is published by BMG Songs/Nash-

### ASCAP CELEBRATES FILM AND TELEVISION MUSIC AWARDS



ASCAP President Marilyn Bergman joins a cast of winners (L-R): Ed Alton, Bergman, Jeff Rona, David Zippel and Joseph LoDuca.



Award-winning composer Mark Snow with ASCAP's Todd Brabec.



Award-winner Jonathan Wolff and ASCAP's Nancy Knutson.



Pictured (L-R) are: Henry Mancini Award-winning composer Michel Legrand, ASCAP President Marilyn Bergman and Quincy Jones.

NEW MAVERICK PARTNER



Lionel Conway, President and new partner at Maverick Music Publishing.

ville. The song was selected for the honor from a ballot of 129 country songs by the 4,300 members who comprise NSAI. Prestwood's other notable hits include "The Sound Of Goodbye" (Crystal Gayle), "The Moon Is Still Over Her Shoulder" (Michael Johnson), "Ghost In This House" (Shenandoah), "Hard Rock Bottom Of Your Heart" (Randy Travis), and the award-winning "The Song Remembers When," recorded by Trisha Yearwood.

Publishing Promotions

Joel B. Alvarez has been named Director of Film & Television Music for Warner/Chappell Music Co. Inc. She will be responsible for

placing Warner/Chappell-controlled songs in films and on TV, and will work directly with songwriters and artists. She can be reached at 310-441-8712.

Glenn Middleworth has been appointed Vice President, Creative for EMI Music Publishing Nashville. In his new capacity, he will be responsible for catalog exploitation, artist/writer acquisitions, overseeing the creative staff, close interaction with staff writers and networking with the A&R and producer community. In other EMI news, Greg Hill has been named to the position of Creative Director. He can also be reached at the Nashville Office. Both can be reached at (615) 742-8081.

Susan Collins has been named Managing Director of Famous Music, Ltd., and will manage the Famous office in London. The company's primary focus is to sign and develop talent originating in the area, as well as to work with Famous' U.K.-based and visiting artists and writers, and to coordinate with BMG Music Publishing on the further promotion of the Famous catalog. Collins can be reached in London at 171-736-7543.

Aileen Randolph has been appointed Director of Urban Music for Rondor Music International. Randolph has held a number of positions within the entertainment industry, including stints at A&M, Motown, Polygram and Quincy Jones Productions. In other Rondor news, Eden Alpert-DeVries has been named Creative Director of Motion Picture Music & Print Publications for the company. You can reach Rondor's L.A. offices at 310-289-3500. 

JIM LAUDERDALE

This country singer-songwriter is striking a chord with *Whisper*

By Dan Kimpel



AYDREA JEFFERSON

Throughout Jim Lauderdale's latest release, *Whisper* (BNA/RCA Records), it sounds as if the singer is channeling radio waves circa 1961. Paradoxically, with tough guitars, wailing vocals and barroom grooves, he also represents the cutting edge of country music.

Lauderdale is a prolific and respected writer who has had cuts with an impressive stable of top-selling artists, including George Strait, Vince Gill, Mark Chesnutt and Patty Loveless. Loveless' rendition of Lauderdale's "You Don't Seem To Miss Me" was nominated for a Grammy (Country Female Vocal Performance Of The Year) in 1998. But you won't hear Lauderdale, himself, on country radio anytime soon. His audience is more apt to tune in to National Public Radio or some station in the Americana format. It seems that Lauderdale is too country for the sanitized playlists that dominate the genre these days.

Seated at the Beachwood Cafe in the Hollywood Hills, Lauderdale douses a bowl of grits with a lethal stream of Tabasco sauce. "I'm going to start coming out here more often," he promises, "but I like Nashville a lot. So many songwriters live there, so I can pop in and have a writing session, and go back the next day and do a demo. But I don't want to be influenced by the business, which, for country, is Nashville.

"The bulk of the stuff I've recorded," he continues, "especially stuff I've written alone, has been written out here in California. I get inspiration from the desert, near Joshua Tree."

As a member of the fertile new country scene that first proliferated in L.A. in the Eighties, he recalls, "There was then—and is now—a great scene, with artists including Lucinda Williams, Rosie Flores, Chris Gaffney and Dale Watson. Ronnie Mack's *Barndance* is a great institution; such an important outlet for writers and musicians. I'm so glad he's still doing that. And Roz and Howard Larman, with their radio show on KPFF, *Folk Scene*, and Rene Engel with his show, *Citybilly*, are pioneers. Billy Block (co-founder of Western Beat at L.A.'s Highland Grounds) has carried on that tradition in Nashville."

Lauderdale's association with another celebrated friend has been an enduring one. "Dwight Yoakam was a big influence. I've been lucky to have sung on most of his records. His producer, Pete Anderson, took me under his wing a long time ago. We did an album for CBS/Epic that was never released. It was too country, too Bakersfield, too Buck Owens-influenced. I was falling through the cracks," he says.

Despite his label struggles, Lauderdale has found quite a bit of success as a songwriter. But how does a songwriter who is also a performer decide which songs to keep and which songs to plug? Lauderdale explains his philosophy: "Certain songs I will save for myself as an artist. I'll hold on to a song for a long time for an album. My newest cut with George Strait was a song I was saving, but they kept turning down everything I gave them, so as a last ditch effort I gave them this song. But there's a lot I'm sitting on now."

Nashville's revered Harlan Howard adds to the historic veneer of *Whisper*. What's it like to write with a songwriting legend? "He likes to write from ten until about noon. Then he likes to take lunch and that's it. His mind is so sharp. By sitting with him, conversationally, playing the chords, he'll start talking about the situation in the song and all the angles. I've been wanting to write with him a long time. My A&R people at RCA set it up. RCA could have said 'no,' but they said 'sure.'"

Lauderdale is also anticipating a tour to Germany, Belgium and Holland. "I'm going to be on a Gram Parsons tribute album with Buddy and Julie Miller, and Victoria Williams and her husband, Mark. We're going to do 'In My Hour Of Darkness.' We went to Europe together last year, and I'd like for us to do an album together. But Buddy's been playing with Emmylou Harris and now Steve Earle. I'd also like to do a duet album with Buddy; we've got a good brother-type harmony."

The common thread in Lauderdale's work is one of emotional authenticity. His song-driven synergy is a welcome reminder that country, rock and blues are all esteemed members of the same Southern family. And Lauderdale's lineage is an authentic bridge between the past and future of American music.

Contact BNA/RCA Records (615-664-1200).



DIN PEDALS INK WITH MAVERICK



Shown in Los Angeles at a recent show are the new Maverick Music's newly-signed Din Pedals. Their self-titled debut is on Epic Records and the current single, "Ashtray," is moving up both the Alternative and Rock charts. Pictured (L-R) are: Alex Wong and Harris and James Grundler of the Din Pedals; Maverick's Joe Belliotti; Din Pedal Ben DeJong; and Lionel Conway, President and Partner, Maverick Music.



**RECORDING DISTORTION AT THE ROXY:** Orange County, California punk icons Social Distortion recorded their recent three-night run at venerable Sunset Strip hot spot the Roxy for a live album, due from Time Bomb Recordings on June 30th. The live set will include material spanning the group's eighteen-year career. For more on the live recording, contact Time Bomb at 949-499-8338.

**VIDEO CONTEST:** Sony Electronics and the American Film Institute have announced a call for entries for the Fourteenth Annual Visions of U.S. home video competition. Judges include previous winners Tim Allen and Steve Oedekerk, as well as Francis Ford Coppola, Kathleen Kennedy, Scott Wolf, Jennifer Love Hewitt, Robert Townsend, Brett Ratner and Dan Ireland. Categories include Fiction, Non-Fiction, Experimental/Music Video, Young People (17 years and younger) and

Comedy. The deadline for entering is June 15th. For further information and entrance requirements, call 213-856-7869.

**VIDEO PRODUCTION:** Music video production company David Naylor & Associates (DNA) has been hard at work, producing a string of recent clips, including "Silver Lining" for Mercury artist Steve Poltz, and Third Eye Blind's "Losing A Whole Year" for Elektra. For more on DNA, contact the Hollywood-based outfit at 213-463-2826.

**BEARTRACKS:** Former Blood, Sweat & Tears vocalist David Clayton Thomas was in the New York studio tracking his most recent project, an independent CD entitled *Bloodlines*. He produced the album while Doug Oberkircher engineered, with Ariel Borujow and Iain Fraser assisted. For further information on Beartracks, you can contact studio manager Chris Bubacz at 914-362-1620. **MC**

### DISHWALLA IN THE BOX

With their debut single, "Counting Blue Cars," still showing up in re-current rotation at radio stations nationwide, A&M Records act Dishwalla are back in the studio recording the follow-up to their platinum debut album, 1995's *Pet Your Friends*.

To record their sophomore effort, the group returned to Music Box

studios in Hollywood, California, where they reportedly recorded the demo which landed them their deal with A&M. Pictured at Music Box, at work on the new record, are (L-R): Dishwalla vocalist J.R. Richards, producer/engineer Mark Waterman and Dishwalla guitarist Rodney Browning.



### SEGER & MCBRIDE'S NEW "HOPE"

Veteran rocker Bob Seger (right) and songstress Martina McBride (left) recently shot the video for their current duet "Chances Are," from the motion picture soundtrack to *Hope Floats*. The video, directed by Nancy Bennett (Tori Amos, Victoria Williams), was filmed at a location in Los Angeles.



### KORN AND A CORSICAN BROTHER

Comedic icon Cheech Marin (of Cheech & Chong fame) recently stopped by the L.A. studio where rockers Korn are recording their next album, to lend his vocal talents to the group's remake of Cheech & Chong's "Earache My Eye" from the duo's

1978 film, *Up In Smoke*. The song will be featured on Korn's *Follow The Leader*, due out later this summer under the Immortal/Epic label. Pictured at NRG Studios in North Hollywood, California are (L-R): Korn's James "Munky" Shaffer (guitars) and Fieldy (bass), Marin, and Korn frontman Jonathan Davis.



### DADA'S NEW HOME



Former I.R.S. Records act Dada, who cracked the charts in 1992 with the novelty cut "Dizz Knee Land," have found a new label home at MCA Records, and they're currently recording their first album for the label with veteran producer Danny Kortchmar (Don Henley, Billy Joel, James Taylor). Pictured at the Village studios in Los Angeles are (L-R): Dada's Joie Calio and Phil Leavitt, Kortchmar, assistant engineer Davin Nottingham, engineer Peter Denenberg (far back), Dada's Michael Gurley, MCA Records VP of A&R Tom Sarig and MCA A&R rep Peter Haefner.

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**COMING SOON TO WEST HOLLYWOOD!**





## Robyn Miller

The co-developer of *Myst* and *Riven* also composed the music for the innovative games, and now Virgin Records has released both soundtracks.

By Bernard Baur

Computer games have given birth to a new musical genre. Just as film soundtracks have seen a tremendous increase in their popularity, the music industry is hoping that the marriage of music and video games will score the same reception.

Robyn Miller is probably best known as the co-developer of *Myst* and *Riven*, the best-selling interactive computer games to hit the market. *Myst* alone helped establish Miller's credentials by creating a genuine pop-culture and marketing phenomenon, selling well over four million copies since 1993. But Miller is more than simply the co-creator of the games with his brother, Rand. He's also the sole composer for both games' soundtracks, which were recently released by Virgin Records. The ambient electronic sounds of *Myst* have already sold 70,000 units by mail-order alone. Now, with the concurrent soundtrack release of *Riven*, Virgin and Miller are banking on the hope that gamers will want to relive their virtual experiences without turning on their computers.

"Really, I never intended to do this," pleads Miller. "It was completely by accident." As an Anthropology student at the University of Washington, Miller didn't even play computer games. But then his brother, Rand, told him that he had an idea for an interactive adventure for kids and it piqued Miller's interest. The program eventually evolved into the game *Manhole*, with Miller handling the artwork and storyline, while his brother did the programming. Miller says, "About three products later, I realized, 'Wow, maybe this would be a good profession to get into!'"

Of course, just like in real life, parts of these virtual worlds include sounds and, more specifically, music. "Very near the end of production on *Myst*," Miller says, "we thought about the soundtrack, but realized we didn't have the budget to hire someone." So, since he had some musical background, playing a little guitar and keyboard in high school, Miller stepped in.

"I liked writing songs with lyrics," he says, "but I had absolutely no experience writing the ambient music our project required. Interactive storytelling is largely a non-linear format, and it's not only frustrating to tell a story in that mode, but it's very difficult to write music for it."

"I had to discover things about musical imagery," Miller explains. "While I was trying to write the music, I found that it had to take on a 'generic air.' It couldn't say anything specifically, because it is an interactive environment and the player decides the course, so you can't build to something that may not occur."

After the enormous success of *Myst*, Miller became a lot more comfortable writing the music for their next game project. "When *Riven* came up, even though we had a much more substantial budget than before, and could hire someone, my brother and I decided that I should write the music for it, too." But Miller admits his approach to the task the second time around was significantly different. "We had such a surprising success selling the *Myst* soundtrack that we knew there would be interest in it. I wanted a better quality production."

"Also, I wanted the *Riven* soundtrack to stand on its own with some songs actually complete. They actually build, like 'Atrus' Theme.' We put that kind of piece in an area of the game where the user doesn't move around much, and we put the entire version on the soundtrack album. I really enjoyed writing those types of songs the most, and I included one that wasn't even used in the game as a bonus track on the album."

Asked if there are any more hidden talents about to burst forth, Miller replies, "I don't think so, that may be enough. I'm pretty happy with what I've got already."

Contact Virgin Records Multimedia at 310-288-2710.



## FireworX from TC Electronics

FireworX is the natural extension of the popular M2000 multi-effects processor. While the M2000 focuses on providing conventional reverbs, delays and room simulations, the FireworX adds 20 more algorithms, including ring modulator, resonant filter, pitch shifting, synthesizer, format filter, noise and distortion generators, vocoder and reverse delay. There are 20 modulation sources, full tempo control and extensive routing capability. With two envelope generators, two ADSR generators, pitch detection to two internal LFO's, and eight MIDI external controllers, you have complete control over the sound, dynamics and evolution of your processing effect.

The built-in lighted LCD screen shows you an eight by eight routing grid, where you can place algorithms anywhere, and see them automatically wir-

ed together. The Preset page scrolls through either the User bank or the PCMCIA card slot's memory banks for preset effects. The I/O Setup page shows how you get audio in and out of the unit since you can use either ADAT LitePipe, 24-bit AES/EBU digital or SPDIF, as well as the balanced XLR analog connections. The Edit page gets you around all the core parameters of each effect in the unit. Tool menu page outlines the total DSP power under use, and Modifier is a digital alchemy page which allows you to "get jiggy" with all the possible combinations of modulation sources. Freeform is a small sequencer that will rhythmically modify your effects.

The FireworX Studio Multi-Effects processor sells for \$2,195. Contact TC Electronics at 805-373-1828, or check their web site at [www.tcelectronic.com](http://www.tcelectronic.com).

## Kurzweil's ExpressionMate



ExpressionMate is a MIDI co-processor that is attached to any MIDI instrument to add extended MIDI controller capability. ExpressionMate is comprised of a desk-top or keyboard-top Control Box and a connected 600mm Ribbon Controller copied from the K2500 long ribbon.

The Control Box has three arpeggiators that can be synched to MIDI or run asynchronously with real-time user control using the included rhythmic templates. You can transmit MIDI data on three separate MIDI channels at the same time, re-map your MIDI controllers, and merge the two MIDI inputs provided. The Control Box also has provisions for Breath controller inputs from Yamaha's BC-1, BC-2 and BC-3, two footswitches or pedals, and two pro-

grammable front panel "soft" buttons to transmit specific MIDI controller data.

The Ribbon Controller can be used as a single long controller or "split" into three separate zones. You can send MIDI note on/off messages, tempo and other data on a "per zone" basis. Each ribbon zone can be set to respond to "absolute" or "relative" positioning with or without "spring back" to center starting position when you lift your finger. The ribbon can be operated as a handheld instrument or placed on any surface with the cord extending from either the left or right side.

The manufacturer's suggested retail price is \$395, and for further information, you can contact Kurzweil Music Systems in Lakewood, Washington at 253-984-0275.

## TopHat Guitar Amplifier

TopHat Guitar Amplification introduces two new affordable Class A amps. Both the Club Royale and the Club Deluxe are single-channel 1x12 combos with 20 watts of power.

The Club Royale has two inputs into a single channel. The channel is like the classic Vox AC-30 Top Boost with foot-switchable boost and volume, treble, mid-range, bass and cut control knobs. The Club Royale's output section uses two EL-84 power tubes and comes standard with one Celestion G12H-30 speaker. The Club Deluxe also has two inputs to a single channel that are like the classic Fender "Brown Era" Deluxe. Controls include



volume, tone, cut and fat pull-boost. Output tubes are two 6V6s and speakers are also the same Celestion.

Both of these amps are perfect for small gigs and recording, and sell for \$1,095 each. For more information, contact TopHat Amps in Anaheim, California at 714-447-6700.





In recent issues, we've focused on the issues surrounding the smoking ban and the hazards of second-hand smoke to people who work in and frequent L.A.'s many nightclubs and live music venues. But one problem which is rarely discussed is the potential hearing loss due to constant exposure to loud music. Two key factors surround the problem. First off, the risk started with the advent of bigger and better sound systems (i.e. the late Sixties), and the second, and rather disturbing fact, is that by the time you realize there's a problem, it's probably too late to do anything.

"Most people going to clubs in today's environment are at great risk, simply because of the loud volume at which music is being played," says Dilys Jones of the Los Angeles-based House Ear Institute. "The general consensus is that [your average club] is above 105 decibels. One has to think of the acoustic energy, and I think the best example of that is when you see these ads of a soprano breaking a glass with her voice, that tells you—pure energy. Think about that going in your ear. That's the power of acoustic energy."

Keep in mind that the majority of local venues are sporting sound systems that are more powerful than those used by the Beatles when they played venues like Shea Stadium back in the mid-Sixties. That's why we're seeing a new generation at risk.

Jones points out, "Hearing loss is generally not noticeable right away—unless there is some specific incident which has caused trauma to the ear or ear canal. Normally, people will not experience hearing loss until they're in their sixties or seventies. But what's happening is that the baby boomer generation is showing premature hearing loss due to noise exposure."

The problem is, by the time you find out about hearing damage, it's probably too late. "It's not instant," says Jones. "It gradually happens over years until one day you notice that you're having difficulty hearing someone speak. You're losing the high frequency sound and you can't hear conversations in a noisy environment. There's a compounded effect because it's not just the music that's loud, there's ambient sound that adds to the general volume.

"But the bottom line is that po-



# Health Report

## IS LIFE ON THE L.A. CLUB CIRCUIT HAZARDOUS TO YOUR HEARING?

By Tom Farrell

tential damage to your hearing relies on a couple of factors: how long are you exposed, how often are you exposed, and at what volume are you exposed? Those are the three criteria which can cause hearing damage. The OSHA standards state that you should only be in an environment of 105 decibels for one hour. Anything after an hour at 105 decibels, you need to start taking special precautions.

"Now, no one is going to walk around with a sound meter, nor will anyone allow you to walk around with a sound meter. So, a rule of thumb is that if you have to shout to have a conversation, then you are in a potentially hazardous environment, it means that it's over 90 dB. That's a very generic rule of thumb. If you have a ringing in your ears or a muffled effect to sound, like you're listening through cotton wool, those are two signs that you may have damaged your hearing.

"Some of these symptoms may be temporary, they may last as long as a week, or they may become permanent. The problem is that if you have this type of damage, then you've had nerve damage, and we've not yet learned how to regenerate nerve endings. Even though there are wonderful things going on in hearing aids, if you don't have nerves that can't respond to a frequency, there's nothing you can do to amplify it. Hearing aids will only assist in boosting other frequencies."

We've all heard the stories of rockers in their late forties and early fifties like Ted Nugent, Eric Clapton and Pete Townsend (whose band, the Who, once boasted that they were the loudest in the world) complaining about hearing loss.

But are today's local musicians taking measures that their hearing will still be perfectly intact ten or twenty years from now?

"Absolutely" says Max Frost, guitarist for local modern rock

quartet Double Life. "Early on in my career, I realized that the ringing noise after gigs and even rehearsals, wasn't going away as quickly as it used to.

"At that point, I started wearing ear plugs," Frost says. "Not the cheap foam rubber type that you get at concerts, but rather the rubber ones with baffles which I purchased at a local concert. They only cost me about \$15, and I've been wearing them to rehearsals ever since. I had my hearing tested recently, and they told me they could tell that I was a rock musician and they also said they could tell that I was taking care of my ears, since I had a minute amount of hearing loss in a very specific frequency. They said that had I not used protection, the situation would have definitely been a lot worse."



Malcolm French, lead singer of Flood

But not everyone shares Frost's viewpoint or concern. Malcolm French, lead singer of Flood, the self-proclaimed "loudest band in Hollywood," takes a rather devil-may-care attitude towards the situation. "The ear thing has been perplexing. We play very loud and we rehearse very loud," says French, who states that he just came from rehearsal and that his

ears were, indeed, ringing. "It comes and goes," he states.

Like many musicians, French finds earplugs to be restricting. "Every time you put something in your ears, at least for me, it stifles things. It's kind of like wearing a raincoat in the shower. When I'm performing, I just have to hear it, I guess there's a trade-off, the hearing or reaching that plateau."

French hasn't had his hearing tested for almost five years, but when it was tested, he points out that "it was fine, just great. Maybe it's hereditary?" French muses.

Actually, it might be. Hearing loss seems to have a sense of individuality, if you will. "There's no rule of thumb, it's a gray area," Dilys Jones points out. "You and I might be doing the same thing together and I might walk away with a hearing loss and you might not. That's the individuality of each person. Everybody has their own personal susceptibility—some people are more susceptible to noise-induced hearing loss than others. Sometimes it might not even be over a period of time, which is how most people get their hearing damaged. It might be just one night where you might have been too close to a speaker, who knows. Just be aware that you need to be careful."

David Bassin, currently the publicist for Jacks Sugar Shack, has been around loud music for a long time, and speaks candidly about his experiences. He began wearing high-density rubber ear plugs when he started working the door at the original Jacks Sugar Shack a few years ago.

"The stage was right by the door, and it was quite often very loud," Bassin explains. "I was there a number of nights a week, and sometimes I just couldn't take it anymore." Although Bassin now makes it a habit to wear earplugs, his ten years as a club DJ may have already taken a toll on his hearing.

Bassin admits, "I notice that I can't discern conversations as well in a crowded room where other people seem to be able to carry on a conversation and hear things properly, whereas I have to strain to hear."

Joyce Corrodetti has been bartending at the Palace for six years, and prior to that, waitressed at Gazzarris and the Roxy for four years. She always wears earplugs, except on dance nights, when she says there's no need for them. "I


wear the little foam ear plugs, and they work great. They give 'em to us for free."

Keith Rosary, a bouncer at Martinis, has been working security in the nightclub and concert scene for over fifteen years. Like Corrodetti, his employer provides him with free earplugs. But, like most people, Rosary only recently began wearing them. "I didn't do anything in the early years to protect my ears, but then I started finding out about all of the people who were losing part of their hearing from continuously working at loud concerts and nightclubs. I haven't had my hearing checked yet, but the older I get, the worse it gets, and I've been kinda afraid to go to the doctor and get the bad news."

But what about the occasional clubgoer, who only hits their favorite dance spot or nightclub every Friday or Saturday night? Need they be concerned? Probably. "If these people find that they have the symptoms that I mentioned—the ringing in the ear or the threshold shift—if that happens after they've left the concert, club or whatever, I would certainly recommend that they buy earplugs," maintains Jones.

On the subject of earplugs, Jones points out the many different kinds available to the general public. "What I happen to carry with me are custom made earplugs which we recommend to musicians. With these earplugs, a mold is made of your ear and there's an attenuated filter which reduces each frequency band equally, so you have equal modulations and each band of sound is reduced at the same level and you don't lose the quality of sound. You can get these earplugs at the House Ear Clinic, and at most places which dispense hearing aids. They can fit you for these plugs as long as you ask for the musicians plugs."

If you have Internet access, you can visit the House Ear Institute's web site at <http://www.hei.org>. Click on the 'HIP' button (HIP stands for Hearing Is Priceless) for more information.

The House Ear Institute is seeking greater involvement with the music industry to enable them to reach out to the community through nightclubs and other forms of hands-on contact. You can reach Dilys Jones and the House Ear Institute by phone at 213-483-4431 

## LILITH FAIR WINNER

Actress **Tia Tejada** placed first among the 20 finalists in a contest sponsored by L.A. radio station **Star 98.7**, to win the opening slot for the L.A. stopover of this year's **Lilith Fair** tour. Originally from Louisiana, Tejada has called L.A. home for nearly five years, and entered the contest at the urging of a friend. "I didn't really have much of a demo tape, only two songs, and not really the quality of recording that I would want," says Tejada.

Nevertheless, Tejada sent in the tape and was selected as one of the 20 finalists to perform last month at the **El Rey Theatre**, in a contest to decide who would win a 30-minute opening slot at L.A.'s Lilith Fair concert. "I was filming *Brooklyn South* at the same time, so I didn't know if I was even going to be able to make it to the competition," she recalls. "I was off the set at 8:30 and the competition had already started, so I had to race down there. I really didn't get to see many of the acts perform, I just went there and played."

Tejada was joined onstage by her guitarist, **Joe Davis**, and violinist **Eric Gorfain**. The song Tejada performed, "Love Disappears," was written by an outside songwriter, **Jeffrey Gaines**, who was introduced to the band by Davis.

"When they called my name and said I had won, I really couldn't believe it. It was a magical moment, and everybody was really supportive of us," beams Tejada, who has recently hired a publicist to handle the press attention she's been receiving since she won the contest.

Plus, Tejada is planning to do something that most of her competitors have been doing diligently all of their professional lives—play the Los Angeles club scene. "Right now, we're going to go in the studio and record a really good demo, and schedule some dates for some of the local clubs. I'm just now getting to know all of them. I'm so excited and proud, and I really feel that this is an opportunity to focus in on what I want to do musically. Now I really have to concentrate, and I have a deadline. Before, I was just floating, and now it's a definite focus for me. I'm so grateful, because I think this is really going to open a lot of doors for me, both musically and in my acting career."



Tia Tejada

held on the last Wednesday of every month for the last five months at a handful of local venues, but seems to have found a home at Dragonfly.

The brainchild of BMI's **Cheryl Dickerson** and local promoter/manager **Kasey Lovelace**, the Acoustic In Black series was started to showcase all genres of black music (hip-hop, R&B, soul and blues, but no rap unless it's presented acoustically). "We basically started this to create an avenue for the eclectic artist with a more diverse sound," says Dickerson, who is the Senior Director of Writer/Publisher Relations at BMI.

In order to be considered for the showcase, you must submit a tape, photo and bio to BMI, attention: Acoustic In Black, 8730 Sunset Blvd., 3rd Floor, West L.A., CA 90069. For additional information, you can call the 24-hour Acoustic In Black hot line at 213-937-0379.

## ACOUSTIC IN BLACK SHOWCASE



**Wind swept Pacific** exec **Steven Ray** and **Wind swept** writer/artist **Nailah** are pictured with **Kasey Lovelace**, the producer of the **Acoustic In Black Showcase**.


## ACOUSTIC IN BLACK

BMI will be hosting its fifth **Acoustic In Black** event on May 27, at the **Dragonfly**, which is the new venue for the rookie showcase series. Spotting acoustic-based urban music, the series has been

## TEN BLUE YEARS

Congratulations to the **Blue Saloon**, which recently celebrated its tenth anniversary. For a decade, the North Hollywood club has been one of a handful of Valley venues to stick to its rock guns—booking everything from rockabilly to alternative and modern rock—and stay open. This is no easy feat, considering the track record of many San Fernando nightspots who've been added to the extinction list. A host of bands have been signed out of the ban-tamweight watering hole, including **Sugarplastic** and **Fluorescein**. And, by the way, the name "Blue" Saloon has nothing to do with a music format—the club is named after its owner, **Blue Shaw**. The club can be reached at 818-766-4644.

## MAYDAY FOR THE EL REY?

L.A.'s **El Rey Theatre** has had its crowd capacity cut from 771 to 499 by the L.A. Fire Marshall's office, according to **El Rey** owner **Rodney Nardi**, who says that the cut stems from concerns over emergency exit accessibility. Apparently, the parking lot behind the theatre, which was open until 1995, is now fenced in, and the theatre's neighbors are preventing the venue from installing an emergency exit gate in the fence, leaving the hall stuck at its reduced capacity and in financial danger. For info or to voice your support for the **El Rey**, call 213-936-6400. 



**POSTER PAGES:** Music collectors and art aficionados, alike, have always had interest in posters designed to promote artists, tours, concerts and records, and one of the artists who's made a career of designing such pieces is the well-known—by his work, if not his name—**Bob Masse**. And if his name doesn't spark recognition, don't worry—his work will.

To check it out, point your browser to <http://www.bmasse.com>, where you'll find an extensive gallery of Masse's past, recent and current works, including info on the genesis of many of his designs. And for the really hardcore collectors, you can also order copies of Masse's posters—many of them signed originals—right online.



Be warned, however, that quite a bit of time can be involved in loading the pages which contain the artwork, so be prepared to wait a bit

to see what you came for. Nevertheless, all of these artistic works are a part of rock history and do deserve ample attention. See for yourself.

**PEACE OUT:** Columbia Records act **Our Lady Peace** are happening at radio, happening on the road, happening at retail, and now, happening in cyberspace at <http://www.ourladypeace.com>.

The Canadian rockers, who are responsible for the radio hit "Clumsy," have set up a full shop in cyberland, with everything that you would expect from an artist web site and more, including a creative look at tour dates and info—with an ongoing interactive tour diary, updated weekly in **RealAudio**—and a bulletin board system open to visiting fans. Pop on and Peace out!



**SHUTTER BUG:**

The name **Anton Corbijn** may not ring a bell. But fans of groups like **U2**, **Depeche Mode** and **Nine Inch Nails** are sure to be familiar with the noted photographer's lenswork with those acts, as well as his video directing prowess on several clips for the boys from Depeche Mode.

If you're not aware of Corbijn's work, or if you're already a fan but you want to see more, then the place to go is <http://www.itis.com/~wonko/anton>, for an archive of Corbijn's photos of the artists mentioned above, as well as the likes of **David Bowie**, **Siouxsie Sioux** and others.

The site also includes information on Corbijn, stills from his video and album cover work, and details on where and how to obtain licensing and reprint rights for his photos, for use on fan web sites and elsewhere. The images, themselves, are available in large size format for detailed viewing on screen. Smile, watch the birdie and check it out.

**DEMO DRIVE:** Sony Music has announced that it will be the first major music company to conduct an Internet/web-based battle of the bands-style demo competition, through the Sony Music Online web site (<http://www.sonymusic.com>).

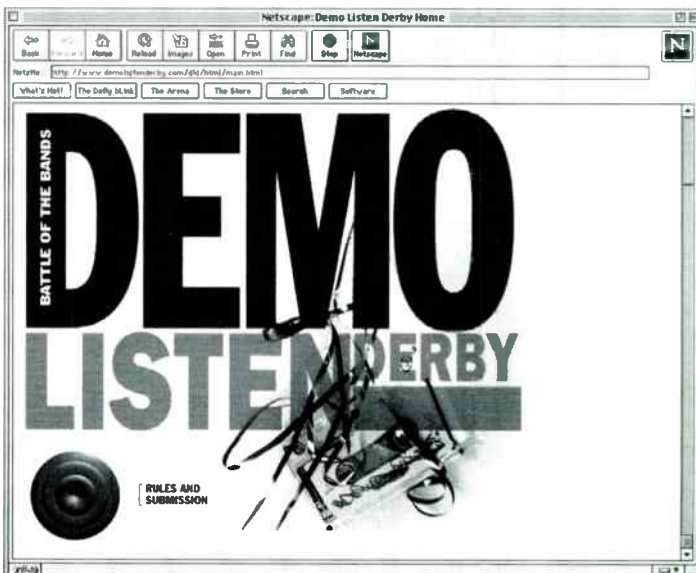


You can check out the work of renown rock photographer Anton Corbijn, at <http://www.itis.com/~wonko/anton>, including his photos of such artists as (clockwise, from above left) David Bowie, U2, Depeche Mode and Nine Inch Nails.

Dubbed the "DemoListen Derby," the contest will award the winning act a recording contract—which will include studio time to record and mix a professional-quality demo, including a producer, engineer and use of a top-of-the-line studio—and will also give Sony MiniDisc recording units (up to four per act) to the four first prize winners. In addition, winners will have audio clips from their demos available on the Sony Music web site, and visitors to the site will be

able to cast their votes for their favorite act.

All of the details on the contest, including complete rules and the mandatory entry form, are available through Sony Music Online, at <http://www.sonymusic.com/demolistenderby>. You can print out the entry form, have all appropriate parties sign it, and send it, along with at least three recorded songs and the \$5 entry fee, to the address provided. Good luck, and may the best band win.





**GEAR CHECK:** If pro audio gear is your game, then you might want to visit the web site for **QSC Audio**, located at <http://www.qscaudio.com>. The manufacturer has a pretty extensive site, covering everything from specs on gear to new product information to online user forums and tech support info.

There's a lot to see at the site, with a lot of detailed information, so if you have a heavy interest in QSC product lines, plan to spend some time there, and plug in.

**LITTLE PUMPKINS:** Before they made it big at **Virgin Records**, **Smashing Pumpkins**—about to release their next album, *Adore*—were on the roster at Chicago-based indie **Limited Potential Records**, along with the likes of **Triple Fast Action**, **Groovediggers**, **Rustbucket** and **Brainiac**, among others.

Former Limited Potential honcho **Mike Po** has dug into the LP archives and created a site dedicated to the now defunct label, at <http://home.earthlink.net/~mikepo>.

At the site you'll find old anecdotes and historical tidbits from the Limited Potential days, as well as what may be the site's most appealing aspect: early photos of the

Pumpkins and their labelmates, including candid on- and offstage shots of **Billy Corgan**, **James Iha** and **D'Arcy**, going as far back as 1991. While the site may have Limited Potential, it's sure to be fun.

**ONLINE CONNECTION:** *Music Connection* founder and Publisher **J. Michael Dolan** will chat online at **Music Network USA** (<http://www.mnusa.com>) on Wednesday night, May 27, at 7:00 p.m. (PST). The chat will be part of a continuing series of MNUSA-hosted events.

Dolan will be discussing various aspects of the music business, as well as his latest book, *Mastering Show Biz...From The Heart* (<http://www.probitynet.com/ms>).

For more on this and other Music Network USA events, visit the MNUSA web site. **MC**



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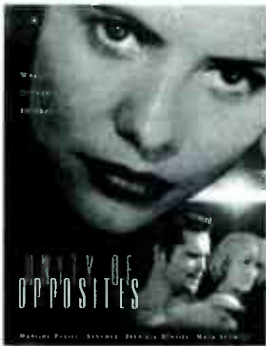


Jimmy James

Do you want to be Jimmy James' lover? That's the question posed by the nationally-renowned female impersonator in "Who Wants To Be Your Lover," his new single and video on Interhit. James has long been recognized as one of the best in the cabaret business, and this is his chance to make his mark at the discos. The song, itself, is weightier than your standard disco dance fair, which is not to say it is exactly heavy on its feet. The companion video is the thing to watch. James reprises his dead-on impersonations of deceased superstars Marilyn Monroe, Patsy Cline and Bette Davis while a group of twentysomethings play an increasingly raunchy version of a board game called "Mystery Lover." High production values, a decent beat and James' far above-average voice make this a project you must check out.

Sponsored by Budweiser, the 12th Annual Southern California Cajun & Zydeco Music-Dance-

Food Festival returns to the Rainbow Lagoon Park in Long Beach on Saturday, May 30, and Sunday, May 31st. Look for entertainers including Steve Riley & The Mamou Playboys, Rosie Ledet & The Zydeco Playboys and Walter Mouton & The Scott Playboys. We have enjoyed the festival in past years and wholeheartedly endorse playboys of all descriptions spending the day enjoying fine Cajun food and fun next to the water in Long Beach. The two-day festival begins at noon each day, and continues until 7 p.m. For ticket information, call 562-427-3713 or visit their web site at <http://www.ZydecoCajun.com>.



Unity Of Opposites

Local band Liquid Planet has the song "Take It Out On Me" on the soundtrack to the independent film *Unity Of Opposites*. In the film, Luisa (Marisol Padilla Sanchez) is an immigrant nurse trainee estranged from her physically abusive ex-convict husband, Sonny (Matt Schulze). She is assigned to provide care for Katherine (Patricia Bursiel), an heiress whose mental breakdown is the result of an addiction to prescription drugs and a psychologically abusive husband. The film, itself, turns quite psychological, as the two women find themselves attracted to each other while Sonny comes between them.



Billboard

Books recently put out a couple of pocket reference guides that every music lover should have on his or her bookshelf. Both *The World Music CD Listener's Guide* and *The Jazz CD Listener's Guide* are as comprehensive as any book of such a compact size can be expected to be. Compiler Howard J. Blumenthal loads both volumes with historical context and the kind of insight that shows not only how he performed the daunting task of listening to every CD noted, but that he also understands them. Both books are well-organized and informative, for those of you who like jazz and world music, as well as those who are interested in learning more about these sometimes-complicated art forms. Wherever you buy fine reading material.

So we're driving along yesterday with the backseat full of children. As usual, Khris Nikki and Jazzmine requested that I tune into 710-A.M. The Disney Channel For Kids. As usual, I complied, but then my little friends did something they've never done before: they asked me to change the station. Seems the six-year-old twins and their preschooler cousin—who usually thrive on repetition—had heard "My Heart Will Go On (Love Theme From Titanic)" one too many times. Which only leads me to wonder

whether you, who are presumably older, are also tired of the track. If you aren't, there are a series of dance mixes that Interhit has put out under the name *Déjà Vu*. There are available wherever you buy dance music and will, at least for a while, be inescapable on the dance floor.

We have to tell you how much we've been enjoying the productions at Glendale's Alex Theater. Just now we've returned from the final event of *Playboy's Jazz Festival In Concert* series. The lovely Cleo Laine performed her musical tribute to Ella Fitzgerald. It's always nice to have one legend show appreciation for another. Laine, accompanied as always by her husband, saxophonist John Dank-



Steve Riley & The Mamou Playboys will perform at the 12th Annual Southern California Cajun & Zydeco Music-Dance-Food Festival.



Cleo Laine and John Dankworth performed at the Alex Theater during the final event of Playboy's Jazz Festival In Concert series.



Despite rumors, the three remaining Beatles will not be promoting Volkswagen's new Beetle.

worth, was in fine form as always. It was a shame that such a stellar performance happens for one night only, but we suppose if enough people call in, perhaps they'll expand the series. As you know, Laine is the only singer ever to receive Grammy nominations in the Female Jazz, Popular and Classical categories. What you may not realize is that the Alex—a classic movie palace renovated not so long ago—is Glendale's crown jewel. You must call and get on their mailer to find out about their other events. Their phone number is 800-233-3123.

You've seen, and perhaps even driven Volkswagen's new Beetle. You might even have seen the billboards, modeled on ads for the original VW model so popular during the

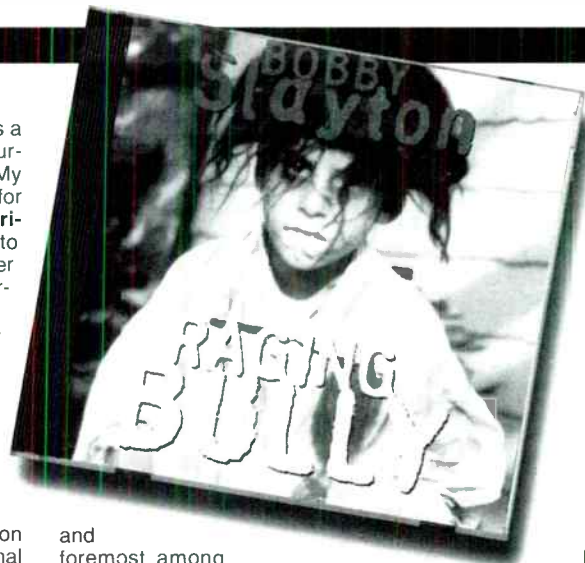
Sixties. What you haven't seen is a TV commercial featuring the surviving Beatles singing "Drive My Car." Discussions with agents for Paul McCartney, George Harrison and Ringo Starr had begun to move in that direction, but cooler minds prevailed and the commercials were never made.

Torrance-based automobile-maker Lexus has signed on as sponsor for Eric Clapton's 1998 tour. Lexus will spend several million dollars on a national marketing campaign reaching out to younger buyers with the theme "Lexus & Clapton: The Similarities Are Uncanny."

There will also be a limited edition *Unleaded* CD with classic original tracks by Clapton.

The place to re-launch a career these days is *Politically Incorrect*. Rock legend Robbie Robertson, formerly of the Band and now Capitol solo artist, dropped by recently to discuss Native American issues and his new CD, *Contact From The Underworld Of Redboy*, with host Bill Maher and guests Teri Garr, Tom Arnold and Ken Hamblin. Rick James also stopped by recently, as a way to promote his new album *Urban Rhapsody*, on Private I Records, and his upcoming big screen debut, *Life* (with Eddie Murphy). Check your guide for *Politically Incorrect* in your area and watch for all of the above-mentioned releases at your local retailer.

Sometimes you just want to laugh. That's why we so appreciate a pack of new comedy CDs that have come across our desk. First



and foremost among them is Bobby Slayton's *Raging Bully* from Miramar's new comedy record label. Known as "The Pit Bull Of Comedy," Slayton makes his living insulting anyone and everyone. "If you can't laugh at yourself, make fun of other people!" is his motto. Recorded live at the Comedy & Magic Club in Hermosa Beach, California, last year, Slayton doesn't break much new ground, though he does hit a nerve every now and then. He might have been better off learning from the late Redd Foxx, whose *Fugg It!!! The Very Best Of Redd Foxx* has just been released by Relativity Records. Foxx's party recordings from the Fifties to the Seventies are considered bawdy classics and are loaded with risqué subject matter. Sonic quality varies widely, which is the only really annoying thing here. Also new is TK Kirkl and Presents *From Back In The Day, The Best Of Laff*. Laff Records was the premier home of risqué humor on the black comedy scene during the Sixties and Seventies. Their roster included such big names as Richard Pryor, Slappy White, Marsha Warfield and La Wanda Page. This is the dirtiest of the three, the funniest, and also the most annoying, not just because of its wild variations in sonic tone (these cuts were recorded off the vinyl), but because of a backbeat that runs throughout. Also, the host of the proceedings, TK Kirkl, has a dirty mouth and hasn't a truly funny thing to say. Wherever you buy comedy,

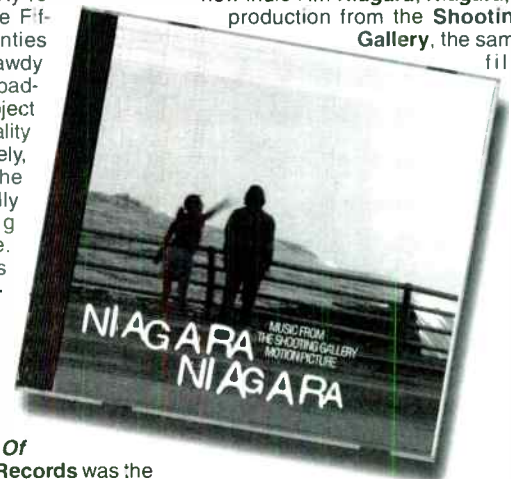
Two-time Grammy-winning jazz singer Diane Schuur is suing Disney for trademark violation over the recent feature film *Meet The Deedles*. The problem stems from the fact that Schuur, herself, has been known as Deedles since childhood, and uses the nickname both in recordings and in her business, Deedles Music. Schuur is afraid that the Disney film in question will effectively damage her image, making "Deedles" synonymous with "madcap teenage lunacy."

Toni Tennille will play the leading role in the first national touring company of *Victor/Victoria*. This is the very same role which was played, both in the film and stage versions, by actress/singer Julie Andrews.

Shooting Gallery Records/V2 Records has the soundtrack to the new indie film *Niagara, Niagara*, a production from the Shooting Gallery, the same film



Singer-songwriter Robbie Robertson (upper photo, far right) and funk-meister Rick James (bottom photo) are just two of the recent musicians who have been guests on the late-night talk show *Politically Incorrect With Bill Maher*.



company that produced *Sling Blade*. Directed by Bob Gosse, the film stars Robin Tunney (*The Craft*), Henry Thomas (*E.T.*) and Michael Parks, in a love story focusing on a woman with Tourette's Syndrome. It's not your more uplifting premise, and that's reflected on the soundtrack, which is full of the kind of downbeat, introspective songs that make you glad that you don't have it that bad. The always-uplifting *Cowboy Junkies* are here, with incidental music composed by the group's Michael Timmons. Other offerings come from Lucinda Williams, Patty Griffin and the Blue Heelers, a combo featuring the film's star, Henry Thomas. The film should be in limited release right now and the soundtrack is in stores. **MC**



**NEW DA CAPO BOOKS:** On May 15, Da Capo Press released a slew of new books—*Keith Richards: The Biography*, *The Hendrix Experience* (co-written by Hendrix's drummer, Mitch Mitchell), *Rage To Survive* (Etta James' autobiography), and *Stairway To Hell: The 500 Best Heavy Metal Albums In The Universe*. The Richards tome, written by Victor Bockris, is a fascinating look at the most controversial Stone, although it ends prior to the recording of 1994's *Voodoo Lounge*. *The Hendrix Experience* is colorfully illustrated with photos, as Mitchell (with the help of co-author John Platt) details his four years as part of the

Jimi Hendrix Experience. Blues queen Etta James gives a painfully honest account of her lengthy career, which continues on to this day, detailing her addictions, as well her time spent in prison and rehab. As for *Chuck Eddy's Stairway To Hell*, rest assured that this book will have you scratching your head and wondering just what does classify music as heavy metal. After all, his Top Ten choices include Lynyrd Skyn-yrd's *Second Helping*, Neil Young And Crazy Horse's *Rust Never Sleeps* and Teena Marie's *Emerald City*. Hell, the Osmonds' *Crazy Horses* album landed at #66! These books are in stores now, or call Da Capo (212-620-8000).



**RADIO HONOR:** The prestigious Rick Carroll Award, in memory of the late KROQ founder, was presented to Brian Philips, Operations Manager of 99X in Atlanta, during a fund-raising dinner during the Pollack Media Group Convention. This ninth annual dinner raised over \$20,000, with the proceeds benefiting the Rick Carroll Scholarship Fund, which is awarded to students majoring in communications at California State University, Sacramento. Pictured (L-R) are: Kevin Weatherly, VP/Programming, KROQ, Los Angeles; Brian Philips, Operations Manager, 99x, Atlanta; Mike Jacobs, CEO, Way Cool Music and Rick Carroll Estate Executor; and Jeff Pollack, Chairman/CEO, Pollack Media Group.



**MOTOR CITY MARY:** Regular classes were cancelled for two periods at South West High School in Detroit when MCA artist Mary J. Blige paid a visit to the campus to urge the students to stay in school and avoid the use of drugs. Blige was also given an official proclamation of "Mary J. Blige Day." Pictured presenting the plaque to Blige is Detroit City Council President Gil Hill.

**COUNTRY CRUISE:** Columbia Records country artist Deryl Odd gave a rousing performance of his new single, "Time On My Hands," during a Columbia Promotion cruise to the Bahamas. Lead guitarist Steve Rhian gets a little help from Odd as he works up a sweat during the show. Odd's self-titled sophomore effort is due out this summer.



MEAGHAN A. WELLS/RETNA



DAVID KILBY

**BUOOKAN COMES TO HOLLYWOOD:** The four members of Cheap Trick recently gathered at the Tower Records on Sunset Blvd., in Hollywood, California, to sign copies of Legacy's re-release of the band's legendary concert set, *Live At Budokan*. The new double-CD collection, which was released 20 years to the day after that famous performance, was digitally remastered and includes the entire concert.



THE NEW YORK TIMES

**RAINSONG ENDOORSEMENT:** Who bassist John Entwistle, who is currently rehearsing with his own group, the aptly titled John Entwistle Band, in preparation for a summer tour, is pictured with RainSong's Paul Peterson after the guitar manufacturer announced that Entwistle had agreed to an endorsement deal. The veteran musician said of the hand-made all-graphite acoustic bass, "It looks great, it sounds great. I like it."



**NEW YORK LOVES KEITH:** Silas/MCA recording artist Keith Washington is pictured performing during a release party for his new album, *KW*, at Club Shadow in the Big Apple. The album includes "I Love You," which features a duet with Chante Moore. Prior to this New York celebration, Washington made an in-store appearance, signing autographs for fans at the Sam Goody store at the Northland Mall in the recording artist's native Detroit.



**MUSIC & MONEY:** In their ongoing effort to provide musicians with valuable industry information, Guitar Center and performance rights organization ASCAP teamed up recently to sponsor a special seminar entitled "Music, Money And Success," at a number of GC locations in Southern California. Pictured moderating the clinic at Guitar Center's Hollywood store are industry veterans Todd Brabec, Senior VP and Director of Membership, ASCAP; and his brother, Jeff Brabec, VP, Business Affairs, Chrysalis Music.



Celebrating **21** 1977-1998 **MUSIC CONNECTION**  
**Tidbits From Our Tattered Past**

**MUSIC CONNECTION** BAD RELIGION Why did these punk rebels finally sign with a major?  
 FOX TV'S "Good Days" Indies vs. Majors Looking For UNSIGNED Bands Who's Best For YOUR Career? CSN Member Resurrects Solo Career



**DIVAS SAVE VH1:** Some of the biggest female recording artists in history got together for the VH1 concert special *Divas Live*. Following the taping, NAMM Chairman Gerson Rosenbloom presented VH1 with a trumpet, symbolic of NAMM's annual commitment to presenting \$100,000 worth of instruments to VH1's Save The Music campaign, which is designed to restore music programs in public schools across the country. Pictured (L-R) are: John Sykes, President, VH1; Gloria Estefan; Mariah Carey; Gerson Rosenbloom, Chairman, NAMM; Aretha Franklin; Carole King; Shania Twain; and Celine Dion.

**MEGA GIFTS FOR FANS:** Veteran hard rockers Megadeth stopped by Sam Goody in New York to sign autographs and give away Gold Record plaques of their *Cryptic Writings* album and a signed Jackson guitar to two lucky fans. To meet the more than 500 fans who showed up, the band stayed two hours longer than scheduled to sign autographs. Pictured (L-R) are: Megadeth members Nick Menza and Marty Friedman, contest winner Erik Diaz of Hillsboro, New Jersey, band member David Ellefson, contest winner Steve Solomczak of Jackson Heights, Queens, and band member Dave Mustaine.



**1993—Preaching Bad Religion (Issue #20):** When longtime indie punk icons Bad Religion joined Atlantic Records in 1993, fans of the act accused them of "selling out." BR frontman Greg Graffin told *MC*: "In the current musical climate, you have to ask yourself, 'Why isn't Bad Religion selling half-a-million records, when you've got bands like Nirvana and Stone Temple Pilots who are platinum and multi-platinum?' Now is that because they're a much better band than us? Maybe it is. But if that's not the reason, then we have to say, 'Why not?' I mean, I'm not an expert on the record industry, but it seems that the major labels' forte is getting things everywhere. So, we just thought, 'Let's try a major label and see what happens.'"

**SPECIAL PERCUSSION ISSUE!** DOUBLE GUIDE! Percussion Instructors & Drum Programmers Complete List of Drum Retailers & Repair Shops  
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 The Black Crowes

**1994—Black Murder (Issue #23):** In 1994, Black Crowes frontman Chris Robinson spoke with *MC* about the group's mixed reactions in the press and the public: "It's very hard to have people who don't even know you judging you, but, because of our relationship with our fans, we've reached the point of, 'Hey, if you don't like [us], that's cool.' I don't have time in the fuckin' day to justify my expression to you."

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## From The Stage To The Studio:

## Musicians &amp; Artists Who Gave Up The Spotlight For A Career In Production

By Tom Farrell

## Spotlight To The Studio

In the early days of Beatlemania, Ringo Starr once said that after the Fab Four folded up he hoped to take the money he made and "open up a hair salon or two." Going on to a career in production wasn't even an option back then. Even the Beatles producer George Martin had very little experience recording music, and the studio equipment he used would be considered archaic by today's standards. But as the Beatles grew and it became obvious that their fame was far from fleeting, they became the first group to really explore and expand the boundaries of production, a role that many musicians today seem to take for granted.

The role of producer would be the logical career evolution for any musician, many of whom attempt to wear both hats simultaneously these days. A producer with the experience and background of an artist/musician has an extra feather in his or her cap to offer his or her clients.

We spoke with four former artist/musicians who've traded in the stage for a career in production. Relative newcomer to the production world is John Avila, who is best known for his musical skills as bassist with Oingo Boingo. When the group folded a few years ago, Avila went into a career in production and co-produced the hit debut disc by Orange County ska band Reel Big Fish. He recently finished production on the new album by Epitaph ska punkers the Voodoo Glow Skulls.

Maurice White started his career as a session drummer for the legendary Chicago blues label Chess Records before rising to fame with his band, Earth, Wind & Fire, who went on to win six Grammys and a star on the

Hollywood Walk Of Fame. As a producer, White has worked with Ramsey Lewis, El DeBarge, and such legendary vocalists as Barbra Streisand, Neil Diamond and Jennifer Holliday. Currently, White has his own production facility and fledgling label. White hasn't completely shut down his career as a musician though, as EW&F just finished recording their 22nd album.

Tony Brown's resumé as a musician reads like a 'Who's Who' list of country music. His gigs as a pianist have included stints with the Oak Ridge Boys, Emmylou Harris, Rosanne Cash and even the King Of Rock & Roll, Elvis Presley. Currently the President of MCA Records/Nashville, Brown has produced such country stalwarts as Vince Gill, Wynonna Judd, Reba McEntire, George Strait, Trisha Yearwood and Rodney Crowell. And his Grammy-winning productions have earned him a slew of gold, platinum, and multi-platinum records, and he remains one of the most successful producers in his genre's history.

Geza X started out in L.A.'s punk heyday in the late Seventies in such seminal bands as the Deadbeats, the Bags, the Mommytmen (featuring X drummer Don Bonebrake) and Band X featuring Go-Go drummer Charlotte Caffey. He worked with punk upstarts like the Germs, Dead Kennedys and Redd Kross and most recently produced Meredith Brooks' international hit "Bitch." *Spin* called him "the Quiney Jones of the underground." Although known mainly for underground music, via "Bitch," Geza X is ironically the only producer of the four to make *Billboard's* Top 25 list of "Hot 100 Singles" producers for 1997.

So what is it that motivates an artist or a successful working musician to move away from a successful career in the spotlight for the homey confines of a studio? For Maurice White of Earth, Wind & Fire fame, production was simply another creative outlet for his artistic abilities. "When I started to create product and write songs for myself, I felt that I was the best communicator of those songs as far as production and all," he explains. "When you craft songs together, you basically are the producer. That's what a producer is—a song craftsman. It's like an extension of what I normally do."

For Geza X, who carved out a niche as a leading punk musician during the genre's L.A. heyday in the Seventies and Eighties, before scoring with Meredith Brooks' mega-hit "Bitch" as a producer, the decision to go into production full-time seemed to be the natural next step for someone who had spent so much time around sound equipment. "I was always very technically oriented in my earliest days as an artist, and when I started mixing live sound for bands in the late Seventies, it was a natural pro-



Tony Brown

gression from that to producing in the studio, which was something I always wanted to do."

The decision to leave the spotlight behind involves quite a bit of introspection for musicians—not unlike a baseball player who dreams of hitting that home run in the

From The Stage To The Studio 56 ▶

**Music Connection** proudly presents our 17th Annual Recording Studio Directory, covering Southern California's recording facilities, from two-track mastering houses to 96-track and above full studios. As always, this is one of our most comprehensive directories, and it can serve as a valuable resource throughout the year, whenever a new recording project comes along.

Compiled by **Gabriela Roth-Girnius and Jay Spear**

**2 TRACK**

**J ABACAB AUDIO**  
633 Paularino Ave.  
Costa Mesa, CA 92626  
714-432-1745 FAX 714-432-1770

**Featured Equipment:** Post production only: Digidesign DAW featuring digital effects by Waves. (EQ limiting, compression, sound field expansion). Stand-alone CDR duplicators, CDR duplication workstations, KABA real-time cassette duplication decks, Telex high speed cassette duplicators for spoken word. High quality printers, scanners, software for cost-effective small or large runs.

**Special Services:** We offer CD replication and CDR duplication, a Digidesign digital audio workstation for mastering, sample rate conversion for multimedia and real-time as well as high speed cassette duplication.

**J AUDIO MECHANICS**  
6735 Forest Lawn Dr., #200  
Los Angeles, CA 90068-1032  
213-874-4422 FAX 213-874-8413  
Contact: John or Doug  
Basic Rate: \$75/hr.

**J CD LABS, INC.**  
12517 Chandler Blvd. #107  
N. Hollywood, CA 91607  
818-505-9581 FAX 818-985-7088  
E-mail: info@cdlabs.com  
Contact: Fred

**J CMS MASTERING**  
182 S. Raymond Ave.  
Pasadena, CA 91105  
818-405-8002 FAX 818-796-4319  
E-Mail: cmsmastering@earthlink.net  
Contact: Stacey Stanley  
**Special Services:** CD/cassette/LP mastering, sound restoration.  
Clients: No Doubt, Bush, John Hiatt, Lee Ritenour, Shaquille O'Neal, Fourplay, Rev. Horton Heat, Earth, Wind & Fire, Green Day, Charlie Musselwhite.

**J DANO'S DIGITAL AUDIO**  
1717 W. Magnolia Blvd.  
Burbank, CA 91506  
818-846-6880  
Contact: Dan Morehouse  
Basic Rate: Call for rates.

**J DIG THIS MASTERING STUDIO**  
6245 Santa Monica Blvd.  
Hollywood, CA 90038  
213-878-2315  
Basic Rate: Call for rates.  
**Special Services:** Full service mastering, digital, analog, EQ and compression.

**J FUTURE DISC SYSTEMS**  
3475 Cahuenga Blvd. West  
Hollywood, CA 90068  
213-876-8733 FAX 213-876-8143  
Contact: Laura Hall  
Basic Rate: Call for rates.  
Web Site: <http://www.futurediscsystems.com>

**J GKS ENTERTAINMENT**  
1800 N. Argyle Ave. Ste. 203  
Hollywood, CA 90028  
213-962-2444 FAX 213-962-3666  
E-mail: gkse@earthlink.net  
Contact: Mark Gamba, Peter Kluge, Glenn Scarpelli  
Basic Rate: Call for rates.

**Special Services:** Experienced, dedicated engineers provide Sonic Solutions mastering, CD pre-mastering, dialogue and film score editing, radio edits, promo IDs and compilation to any format.

**J GOLDEN EARS MASTERING STUDIO**  
310-455-2450  
Basic Rate: From \$50/hr.  
**Featured Equipment:** Digidesign, Apogee, world class analog equipment.  
**Special Services:** Fully automated mixing also available.  
Comments: Many gold and platinum album credits.

**J GOOD VIBRATIONS-RJR DIGITAL**  
P.O. Box 764  
Bonita, CA 91908  
619-267-0307 FAX 619-267-1339  
E-mail: gvrjr@aol.com  
Contact: Don Marshall  
Basic Rate: \$75/hr. mastering only, \$55/hr. graphic design.  
Web Site: <http://www.sandiegoweb.com/goodvibrations>

**Featured Equipment:** Sonic Solutions, Lexicon 300, EQ3, KRK monitors, Sony and Yamaha CD burners, many computers.  
**Special Services:** Complete mastering to PMOD, in-house graphic design, replication, film, printing, totally ready product in 15 days.  
Clients: Unwritten Law, Pivit, STV Sessions, Ike Turner, Chris Potter, Sack Lunch.  
Comments: 22 years of superior service, great rates, hundreds of CD projects and thousands of cassette projects to our credit.

**J JOHN GOLDEN MASTERING**  
2373 Teller Rd. #103  
Newbury Park, CA 91320  
805-498-3490 FAX 805-499-1633  
E-mail: thefolks@johngoldenmastering.com  
Contact: April Golden  
Basic Rate: Call for rates.  
Web Site: <http://www.johngoldenmastering.com>

**Featured Equipment:** Weiss digital console, Sadie work station, Neumann UMS70LATHE.  
Clients: SubPop, Touch and Go, Lookout, Epitaph, Estrus, K.

**J NOISE**  
P.O. Box 1857  
Los Angeles, CA 90027  
213-962-3190  
Basic Rate: Call for rates.  
**Special Services:** Mastering.

**J PM PRODUCTIONS MASTERING STUDIO**  
818-766-3730  
Basic Rate: Call for rates.  
**Special Services:** Complete CD mastering, Pro Tools with Waves, mastering plug-ins, tube compression.

**J QUADIM MASTERING**  
5356 Sterling Center Dr.  
Westlake Village, CA 91361  
818-706-8843 FAX 818-706-8426  
Contact: Paul  
Basic Rate: Call for rates.

**J SOUND CONCEPTS**  
P.O. Box 1047  
Manhattan Beach, CA 90266  
800-524-5706 ext. 115  
FAX 310-796-0424, ext. 222

Contact: Dave Conrad  
Basic Rate: Call for rates

**T SOUNDZONE**  
266 W. Linden Ave, Ste. A  
Burbank, CA 91502  
818-558-1144  
Contact: David Brow, engineer; Diane Brow, operations  
Basic Rate: \$50/hr. pre-mastering, \$75/hr. set live record.

**J SOUTHBAY STUDIOS**  
16200 Hawthorne Blvd., Ste. A  
Lawndale, CA 90270  
310-214-0330  
E-mail: kjmos@mailcity.com  
Contact: Jason Alt  
Basic Rate: \$12/hr.

**Q TIME CAPSULE MASTERING**  
730 E. 3rd St., #204  
Long Beach, CA 90638  
562-436-5152 FAX 562-491-5294  
E-mail: info@tcmastering.com  
Contact: Production manager  
Basic Rate: \$175/hr.

**J ZUMA BEACH RECORDS**  
P.O. Box 1101  
Manhattan Beach, CA 90267  
818-887-5631  
FAX 818-888-2482  
E-mail: services@zumarecords.com  
Contact: John Steele  
Basic Rate: \$50/hr.  
**Featured Equipment:** Pro Tools installed with Waves plug-ins on PowerMac 9600s, Lucid 24-bit DAC's, Yamaha 4260 CDR recorders, Mitsui CDR duplicators, SuperImage CDR inkjet printers.  
**Special Services:** Glass mastering, small-run CDR duplicating and printing services (in-house), enhanced Shockwave audio conversion, audio website design and product fulfillment.  
Clients: From Whitney Houston to Tommy's garage down the street.  
Comments: Apple Authorized System Solution Experts (Multimedia). Exclusive use of Mitsui "Gold" CDR media.

**4 TRACK**

**J SOUND MAGAZINE RECORDERS**  
10900 Blix St., #8  
Studio City, CA 91602  
818-752-8658  
E-mail: soundmag@ix.netcom.com  
Contact: Howard Pattow  
Basic Rate: \$10/hr.

**8 TRACK**

**J ALPHASTATE PRODUCTIONS**  
12431 Oxnard St.  
N. Hollywood, CA  
818-506-8158 FAX 818-506-8164  
E-mail: sales@alphastate.com  
Basic Rate: \$50/hr.  
Web Site: <http://www.alphastate.com>  
**Featured Equipment:** Classic analog synths, DA-88, Pro Tools.  
**Special Services:** Techno, house, trip-hop music production. Digital editing, sound design, drum programming

**J CHROMA MACHINE STUDIOS**  
Woodland Hills, CA  
818-999-0994  
E-mail: msign@aol.com

Contact: Mitchell Sigman  
Basic Rate: \$30/hr.

**J CIRCLE OF SOUND**  
Costa Mesa, CA  
714-429-1506  
E-mail: JAult43858@aol.com  
Contact: Jim Ault  
Basic Rate: Per-Project basis

**J JUMPIN' JACK/GALLERY II STUDIO**  
2301 W. 59th St.  
Los Angeles, CA 90043  
213-294-7286  
FAX 213-291-7709  
E-mail: jwaller970@aol.com  
Contact: John Othella Waller  
Basic Rate: \$25/hr.

**J LUNAR PLEXUS PRODUCTIONS**  
10153 1/2 Riverside #568  
Toluca Lake, CA 91602  
818-238-0513 FAX 818-509-0726  
E-mail: empyrian@aol.com  
Contact: Michael  
Basic Rate: \$35/hr.

**J ON YOUR MARK MUSIC PRODUCTIONS**  
Oceanside, CA 92056  
760-631-1445  
E-mail: aBmajor@aol.com  
Contact: Aaron B. Marks  
Basic Rate: Negotiable

**J STUDIO 8**  
5222 Alhama Dr.  
Woodland Hills, CA 91364  
818-716-7259 FAX 818-702-9398  
Contact: Dean Lopes  
Basic Rate: \$16.50-\$25/hr.

**12 TRACK**

**J AFTER HOURS RECORDING CO.**  
1616 Victory Blvd. #104  
Glendale, CA 91201  
818-246-6583 FAX 818-246-6584  
E-mail: arc@airneusa.com  
Contact: Bill Berkuto  
Basic Rate: \$50/hr., including engineer.

**J MCA MUSIC MEDIA STUDIOS**  
5161 Lankershim Blvd., Ste. 201  
North Hollywood, CA 91601  
818-777-9200 FAX 818-777-9235  
E-mail: nick.doffelmyer@unistudios.com  
Basic Rate: \$150/hr.—negotiable.  
**Featured Equipment:** Four Sonic Solutions digital audio work stations, Dynaudio acoustics monitors, db Technologies A/D & D/A converters, TC Electronics M5000 with mastering package, Sontec vintage EQ, GML EQs, Studer and Amper 2-track analog.  
**Special Services:** Full service mastering/editing, CDR duplicators (short runs, up to 250), multi-format tape copies—digital and analog, enhanced CD mastering.  
Comments: Down to Earth staff, relaxed environment, knowledgeable engineers, flexible rates, over 45 years of experience, centrally located, secured parking, in-house technical staff.

**J SOUTHWIND RECORDING**  
544 S. 11th Ave.  
Hanford, CA 93230  
209-582-8485 FAX 209-582-3808  
E-mail: sopro@thegrid.net  
Contact: Rick Thomas  
Basic Rate: \$35/hr.

## 16 TRACK

### J ALV MUSIC

Costa Mesa, CA  
949-515-8439  
**Contact:** Arno  
**Basic Rate:** \$10/hr. (Introductory Rate)  
**Featured Equipment:** Tascam DA-38 recorders, Mackie console, DAT, CD recorder, Quality mic's and outboard gear.  
**Special Services:** CD copies. Printing of CD labels, book and tray cards (including jewel case). Specialize in short-run replication up to 50 CDs.  
**Comments:** Project studio, demos and albums. Great vocal and acoustic guitar sound. Free production and arrangement assistance. Engineer included.

### J ATLANTIS RECORDING

43336 Fairglen Rd.  
Lancaster, CA 93535  
805-948-1817  
FAX 805-948-1817  
**E-mail:** rbrown6230@aol  
**Contact:** Rich Brown  
**Basic Rate:** \$20/hr.

### J AUDIO DROME

10744 Flaxton St.  
Culver City, CA 90230  
310-204-0220  
**Contact:** Josh Sklair  
**Featured Equipment:** ADAT's, Langevin mic pre's, Lexicon PCM70, Eventide H3000. Selection of guitars, amps and effects.  
**Special Services:** Guitar overdub facility.  
**Clients:** Etta James, Diane Warren, Tim Truman (Spelling Productions), national jingles.  
**Basic Rate:** \$100/hr.

### J BOBBY MUSTOL MUSICAL SERVICES

3761 Maplewood Ave.  
W. Los Angeles, CA 90066  
310-397-3590  
**E-mail:** bobbymusic@earthlink.net  
**Contact:** Bobby  
**Basic Rate:** Negotiable

### J ANDY CAHAN "THE DEMO DOCTOR"

Studio City, CA 91604  
818-762-8622  
**E-mail:** snarfel@earthlink.net  
**Contact:** Andy Cahan  
**Basic Rate:** \$35/hr.. First hour free, flat programming fee.

### J DLP STUDIOS

Van Nuys, CA  
818-901-0700  
FAX 818-901-0975  
**Contact:** Doug  
**Basic Rate:** Call for rates  
**Featured Equipment:** 16+ tracks of Tascam DA-88, Mackie 32x8 console, Atari and Mac computers, with complete SMPTE sync. Large selection of synths, samplers, drum modules, video deck with monitor, mix to DAT or DA-88 stems.  
**Special Services:** Complete production services including MIDI programming, arranging, co-writing, backup musicians/vocalists available.  
**Clients:** Arista, Motown, Zoo Records, MCA Music, BMG Music, Rondor Music, Sony TV, Disney TV, Toyota, Hyundai, Nordic Track ads.  
**Comments:** Specializing in pop, dance, techno, TV and Ad work. Producer with "top 10" record, television and commercial/jingle experience.

### J THE EIS CAFE STUDIOS

1401 E. 28th St.  
Signal Hill, CA 90806  
562-427-4142  
**E-mail:** eiscafe.studios@usa.net  
**Contact:** Jonas  
**Basic Rate:** \$18-\$22/hr.

### J THE ELECTRIC FACTORY

13516 Dyer St.  
Sylmar, CA 91342  
818-846-1269  
FAX 818-846-8037  
**E-mail:** noon@earthlink.net  
**Contact:** Jon Butcher  
**Basic Rate:** Varies

### J ELECTRIC JUNGLE PRODUCTIONS

Fullerton, CA  
714-738-6271

### J FOSS SOUND & VIDEO PRODUCTIONS

P.O. Box 414  
Yorba Linda, CA 92885

### J GERVASI RECORDING

W. Hollywood, CA  
213-655-4346  
**Basic Rate:** \$20/hr.

### J INNERSIGHT RECORDING

818-872-0758  
**E-mail:** oberhof@earthlink.net  
**Contact:** John E.  
**Basic Rate:** \$18/hr.

### J JEL RECORDING STUDIO

6100 W. Coast Hwy., Ste. D  
Newport Beach, CA 92663  
714-631-4880 FAX 714-548-1622  
**Contact:** Sandra  
**Basic Rate:** \$85/hr.

### J JUSTUS RECORDING

La Crescenta, CA 91214  
818-249-2273  
**E-mail:** thecharters@sprynet.com  
**Contact:** Shane Charters  
**Basic Rate:** Negotiable, on a per-song basis.

### J KEITH PRODUCTIONS & RECORDING

P.O. Box 87006  
San Diego, CA 92138  
619-287-0534  
**E-mail:** dhkeith@earthlink.net  
**Contact:** Dennis Keith  
**Basic Rate:** \$45/hr.

### J MM MUSIC

1331 N. Havenhurst Dr. #205  
W. Hollywood, CA 90046  
213-656-6512  
**E-mail:** ax147@lafn.org  
**Basic Rate:** \$25/hr.

### J MONDOPHONIX

1027 S. Central Ave.  
Glendale, CA 91204  
818-265-9994  
FAX 818-500-8286  
**E-mail:** charliewatts@mondophonix.com  
**Contact:** Charlie  
**Basic Rate:** \$235/hr.  
**Web Site:** http://mondophonix.com  
**Featured Equipment:** Complete analog and digital mastering services, including CD, cassette, vinyl and surround mastering.  
**Special Services:** Specialists in stereo and surround (5.1) mastering.  
**Clients:** A&M, Epic Records, DB, Moonshine Music, City of Angels, GNP/Crescendo Records, Thump Records.  
**Comments:** Makin' house, techno and hip-hop bump since 1995.

### J NEIL RECORDERS

111 S. Hudson Ave., Ste. D  
Pasadena, CA 91101  
626-796-7086  
**Contact:** Jim Neil

### J QUIRK PRODUCTIONS DIGITAL/MIDI STUDIO

310-839-6217  
**Basic Rate:** \$20/hr. including engineer  
**Featured Equipment:** Pro Tools, Studio Vision, plug-ins.  
**Special Services:** Mastering.

### J RAY RAE SOUND STUDIO

310-306-5097  
**E-mail:** rayraenet@aol.com  
**Contact:** Ray Rae  
**Basic Rate:** \$20/hr.

### J SMALL CHURCH STUDIOS

404 S. Oak St., Box 397  
La Veta, CO 81055  
719-742-5303 FAX 719-742-5728  
**E-mail:** crc@rmi.net  
**Contact:** David Enke  
**Basic Rate:** \$25-\$45/hr.

### J SPECTRUM STUDIO

664 Camino Campana  
Santa Barbara, CA 93111  
805-967-9494 FAX 805-967-9494  
**E-mail:** audioph316@aol.com  
**Contact:** DonOllis  
**Basic Rate:** \$45/hr.

### J SWING HOUSE STUDIOS

Hollywood, CA  
213-466-1216  
FAX 213-466-1216  
**Contact:** Phil or George  
**Basic Rate:** \$32/hr., including engineer; block rate discounts available.  
**Featured Equipment:** Foxtex E-16, Allen & Heath console, Yamaha NS-10s, Anthony Demaria, Aphex tube compressors, Aphex and Art tube mic pre's, DBX compressors & EQ, Rane EQ, Alesis, Roland & Lexicon effects, Neumann, AKG, Sennheiser, Audix, Shure mics.  
**Special Services:** Specialize in pre-production for records and tours; live recording in huge 2,000-square foot room.  
**Clients:** Goo Goo Dolls, Love & Rockets, Wild Colonial, Possum Dixon, Tangerine, Rob Cavallo, Tony Visconti, Paul Lani  
**Comments:** Full service recording, rehearsal, cartage and equipment rentals.

### J TACKETT PRODUCTIONS

11718 Barrington Ct. #239  
Los Angeles, CA 90049  
310-918-4631  
**Contact:** Todd Tackett  
**Basic Rate:** \$50 per demo, fully orchestrated  
**Featured Equipment:** Complete digital recording capability  
**Special Services:** Complete demo recording services; mail-in demos OK.

### J THDSOUND

2104 Grant Ave., #4  
Redondo Beach, CA 90278  
310-516-5626  
**E-mail:** THDSound@aol.com  
**Contact:** Tim Doiron

### J TUTT & BABE MUSIC

950 2nd St., #304  
Santa Monica, CA 90403  
310-395-4835  
FAX 310-395-9033  
**Contact:** Guy Marshall  
**Basic Rate:** Per song, no clocks, no worries, call for information.

### J VCA STUDIO

213-259-9490  
**E-mail:** msulliv1@ix.netcom.com  
**Contact:** Michael Sullivan  
**Basic Rate:** \$35/hr.

### J WATERBURY PRODUCTIONS

12116 Hartsook St.  
Valley Village, CA 91607  
818-505-8080  
**Contact:** Dave  
**Basic Rate:** \$20/hr.

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### J A&R RECORDING

71-906 Highway 111  
Rancho Mirage, CA 92270  
760-346-0075 FAX 760-346-0075

**Contact:** Robert Warnack  
**Basic Rate:** \$65/hr., including engineer; \$45/hr.-with your own engineer

### J A B AUDIO DESIGN STUDIOS

3765 Marwick Ave.  
Long Beach, CA 90808  
562-429-1042 FAX 562-429-2401  
**E-mail:** sound@abaudio.com  
**Contact:** Arlan H. Boll

### J AFM RECORDS, INC.

1441 N. McCadden Pl.  
Hollywood, CA 90028  
213-461-2000 FAX 213-461-2051  
**E-mail:** wdpilii@compuser.com  
**Contact:** Clint Macro

### J A LA CARTE

Westchester, CA 90045  
310-215-3384  
**Contact:** Carter Clements  
**Basic Rate:** \$30/hr.  
**Featured Equipment:** Alesis ADATs, Soundtracs Quartz (64 inputs), Lexicon, Eventide, Sony, Gefell, AKG, Yamaha, Manley Tube mic pre's, Distressor, Aphex, Dynaudio monitors, Monster cable, Mogami cable, Roland, Mesa Boogie, Korg, DBX, Tom Anderson, Fender, Taylor, Martin, Guild, Grosh.  
**Special Services:** Publishing demos, singer-songwriters, mixing, sequencing, sampling, guitar playing, artist demos, co-writing, producing, drum loops, label shopping.  
**Clients:** Gardner Cole, Gina Golmezz, Silky, Gloria Stewart, Sweet & Lo, Greg Lawson, April Lang, Teron Beal, Alexia DeLuca, S.D.M., Warner-Chappell.  
**Comments:** Worked in major publishing/management company for 3 1/2 years. Berklee College of Music 4-year degree, session musician for demos, records, films & TV industry contacts.

### J AQUEDUCT RECORDING

2439 Riverside Place  
Los Angeles, CA 90039  
213-666-3321  
**E-mail:** aquerec@aol.com  
**Contact:** Rich Weingart  
**Basic Rate:** \$35/hr.

### J ARDENT AUDIO PRODUCTIONS

22122 S. Vermont, Unit E  
Torrance, CA 90502  
310-782-0125 FAX 310-782-7624  
**E-mail:** coachard@aol.com  
**Contact:** Rich Wenzel  
**Basic Rate:** \$45/hr.  
**Featured Equipment:** 24-track ADAT. Trident, Aries & Soundcraft consoles. Computer-based studio: Pro Tools, Studio Vision Pro, Sample Cell. Live room. Large selection of pro mics. Outboard gear: Lexicon, Yamaha, and more. Huge MIDI studio. All types of synthesizers and drum modules. New and vintage analog.  
**Special Services:** In-house producers and arrangers. Our service includes: complete MIDI sequencing, tracking, mixing, mastering, CD and cassette duplication. We also have access to some of L.A.'s top live musicians.  
**Clients:** Epson, Pacific Bell, Def Row Records, Brown Pride, El Pollo Loco, Country Home Bakers, Soul Shot Productions, L.L. Entertainment.  
**Comments:** Comfortable and clean private working environment. Great creative workspace. Producers with over 25 years in the recording industry.

### J THE ART OF NOISE RECORDING STUDIO

7513 1/2 Santa Monica Blvd.  
Los Angeles, CA 90046  
213-874-2447  
**Contact:** Eric Arm  
**Basic Rate:** \$25/hr.

### J ARTISAN SOUND RECORDERS

1600 N. Wilcox Ave.

**J ARTISAN SOUND (Cont'd.)**  
Hollywood, CA 90028  
213-461-2070  
Contact: John Lowry  
Basic Rate: Call for rates.

**J BIG SURPRISE MUSIC**  
16161 Ventura Blvd., #522  
Encino, CA 91436  
818-905-7676 FAX 818-905-7676  
E-mail: cargrill@aol.com  
Contact: Anyone here  
Basic Rate: \$50/hr.

**J BANDWEST STUDIOS**  
714-634-9016  
Contact: Todd Cashman  
Basic Rate: Call for rates.

**J BITWERX**  
12115 Magnolia Blvd., #108  
N. Hollywood, CA  
818-985-8078 FAX 818-985-8336  
Contact: Eddie Rogers  
Basic Rate: \$30/hr.  
Web Site: <http://www.bitwerx.com>  
Featured Equipment: Studio is based on a WaveFrame hard disk recorder. Tracking room for live bands including acoustic drums. Specializing in full demo (from track to mix). Also have full post-production audio capability including ADR, Foley, editing and mix-down to Beta or DA-88. Composite Video Blackburst Reference and SMPTE lock.  
Special Services: Mastering and CDR copies available (3 copies max.). Also have Foley Pit.  
Clients: Jon E. Love (Love/Hate), Billy Tulsa & The Psycho Crawdads, Rob Arbitier (Stevie Wonder).  
Comments: Bring your axe, leave with a record. Bring your dailies, leave with an audio dub.

**T CANYON STUDIOS/  
CANYON DIGITAL POST**  
14954 Tulipland Ave.  
Canyon Country, CA 91351  
805-251-7509 FAX 805-252-5936  
Contact: Mark Evans  
Basic Rate: \$75/hr.; start-to-finish project prices negotiable  
Featured Equipment: 40-input custom Zentec console with API mic pre's and Neotek EQs. Outboard Jensen twin Servo, Neve and Calrec mic pre's. AMS, Lexicon, Ensoniq and Alesis reverbs. Digital workstation, DA-88s, MIDI lab, Urei 813 studio monitors, Tannoy Nearfield monitors. Microphones U87, 414, 421, The Tube, etc. Kawai grand piano.  
Special Services: Video lock, sound FX library, music scoring, ADR looping, dialogue editing, discrete surround mix capability, record production (Silent Partner Productions), nice acoustic drum sound, enthusiastic engineer with 20 years of experience.

Clients: Media Monster Records, Showtime, Lifetime, Family Channel, Reber Films, Wonderworks, Pan Asia Films, HBO, Brian Cummings, Mark Heller, Bob Booker Productions.  
Comments: Canyon Studios is a low-pressure creative space designed for professionals tired of the frantic grind.

**J CAVE RECORDS & PRODUCTIONS**  
20371 Prairie St., #8  
Chatsworth, CA 91311  
818-380-3473 FAX 818-789-6023  
E-mail: [cavestudio@earthlink.net](mailto:cavestudio@earthlink.net)  
Contact: Vince  
Basic Rate: Call for quote.  
Web Site: <http://home.earthlink.net/~cavestudio>

Featured Equipment: 24-track ADAT, IBM digital recording and editing, Sound Forge, Wave Lab, Cool Edit Pro. Microphones include: Audio Technica, AKG, Shure and Sennheiser. ART/210 Stereo Tube pre-amp, ART/212 Stereo Limiter/Compressor, complete outboard gear.  
Special Services: Live recording or individual tracking, post production, voice-over and ADR work. Staff includes: engineers, audio editors, composers, and session players upon request. 24-hour lock-outs also available.  
Clients: "Crusty Demons of Dirt II," "B-Movie." Plastiscene (Mojo Records), Secret Hate, Swing Kings, Paper Bridegroom, Tanglefoot.  
Comments: Acoustically designed booths providing separation with visibility. Cave specializes in music and sound production. A professional recording studio at home-studio prices!

**J CAZADOR (JIMMY HUNTER'S)**  
213-655-0615  
E-mail: [studiojimi@aol.com](mailto:studiojimi@aol.com)  
Basic Rate: Call for rates.  
Web Site: <http://www.entrenet.com/dgrose/cazador.html>  
Featured Equipment: Pro Tools, 16-track digital, 16-track 1" analog, Linn 9000, F-16, digital editing. We burn CD-R's. 2 DAT machines.  
Special Services: Pro Tools mastering with German technician with great ears and skill. Expert drum programming, vocal recording, vocal coaching. Free engineer production assistance.  
Clients: Too numerous to mention.  
Comments: Killer song demos, master quality sound with strong Midwestern service/work ethic. Fast affordable and dependable. Serving Hollywood for 15 years.

**J CLASS ACT RECORDING**  
6023 Ensign Ave.  
N. Hollywood, CA 91606  
818-508-9648 FAX 818-508-9648  
Contact: Michael Johnstone  
Basic Rate: Negotiable  
Featured Equipment: 24-track DA-88,

16-track 1" analog, Amek console, comprehensive collection of new and vintage mics and outboard gear, hard disk recording & editing, 2 DAT's, SMPTE/MIDI/Video lock-up, live drums (imagine that), ADAT's available, and much more.  
Special Services: Music video production, low budget music video demos, in-house producer/engineer with Gold Record credits and 20 years experience.  
Clients: Frank Stallone, Leon Russell, King Cotton, Billy Swan, Rita Coolidge, Motown Records, RCA Records and others.  
Comments: One of the most comfortable, well-maintained project studios in town, with some major engineering chops behind the board.

**J CLUBHOUSE RECORDS**  
20 Clubhouse Ave.  
Venice, CA 90291  
310-399-8643 FAX 310-399-3909  
E-mail: [Clubhouserecords@msn.com](mailto:Clubhouserecords@msn.com)  
Contact: Craig Smith  
Basic Rate: Variable

**J COYOTE PRODUCTIONS**  
N. Hollywood, CA 91601-1449  
818-766-8610 FAX 818-752-3012  
Contact: Stephen Crane, Cindy Anderson  
Basic Rate: \$25/hr.

**J D.D.G. RECORDING**  
Saticoy St.  
Van Nuys, CA 91406  
818-994-1283 FAX 818-994-3756  
E-mail: [ddgrecording@earthlink.net](mailto:ddgrecording@earthlink.net)  
Contact: Dan Garza, Peter DiRado, Kiley DeJesus  
Basic Rate: \$35/hr. for 24-Track, \$25/hr. for 16-Track

Featured Equipment: Ampex 1200 2" tape machine, 32 input 8 bus console, DBX and Symetrix compressors, Orban and Klark-tekni parametric equalizers, Lexicon, AKG delays and reverbs, Eventide Ultra Harmonizer, Panasonic 3700 DAT machine, MCI 1/2" 2 track, Akai MPC2000 MIDI production center, Neumann, AKG, Sennheiser mics.  
Special Services: Vintage guitar collection consisting of '57 Strat, '68 Les Paul, '79 Rickenbacker 12-string, '64 Jaguar and '62 Silvertone available, along with Marshall and Mesa Boogie cabs at no extra charge.  
Clients: Blink 182, Melvins, Vagrant Records, Dashboard Profits, Automatic 7, the Fixtures, Richter Records.  
Comments: We are a cool, comfortable studio, with engineers that are very knowledgeable and easy to work with. Call for a tour of the studio.

**J DBRECORDS**  
6200 Sunset Blvd.  
Hollywood, CA 90028  
213-961-9916 FAX 213-961-9916  
E-mail: [dbrecords1@aol.com](mailto:dbrecords1@aol.com)

Contact: Brett Shuemaker  
Basic Rate: \$40/hr.

**J DBW PRODUCTIONS**  
P.O. Box 19093  
Encino, CA 91416  
818-344-4884 FAX 818-344-3838  
E-mail: [dbw1@pacifinet.net](mailto:dbw1@pacifinet.net)  
Contact: David Chamberlin  
Basic Rate: \$35/hr.  
Web Site: <http://www.rhythmnet.com/p/dbw>  
Featured Equipment: ADAT XT's, Digital Performer, Neve mic pre's, Mackie maxer, DW drumset, full MIDI, Rode Classic tube mic.  
Special Services: Full production services for singer/songwriters. We feature a live, in-house rhythm section for only \$85/song. Expert demo to full length CD production, without a band! CD mastering.  
Clients: Duncan, Bill Gibson, Richard Burr, Marko Tudich, New Quest Records, Sovereign, Fox, Bunky Spurling, Evyn Charles, Rockin House Entertainment.  
Comments: DBW caters to the solo artists, providing any kind of production services in-house. We'll produce your one song or your full length CD.

**J DINO M III RECORDING FACILITY**  
2367 208th St., #7  
Torrance, CA 90501  
310-782-0915 FAX 310-782-0915

**J DMO PRODUCTIONS**  
5421 Coldwater Cyn.  
Sherman Oaks, CA 91401  
818-994-4279 FAX 818-782-9265  
E-mail: [dmogm@email.msn.com](mailto:dmogm@email.msn.com)  
Contact: Gary  
Basic Rate: \$40/hr.

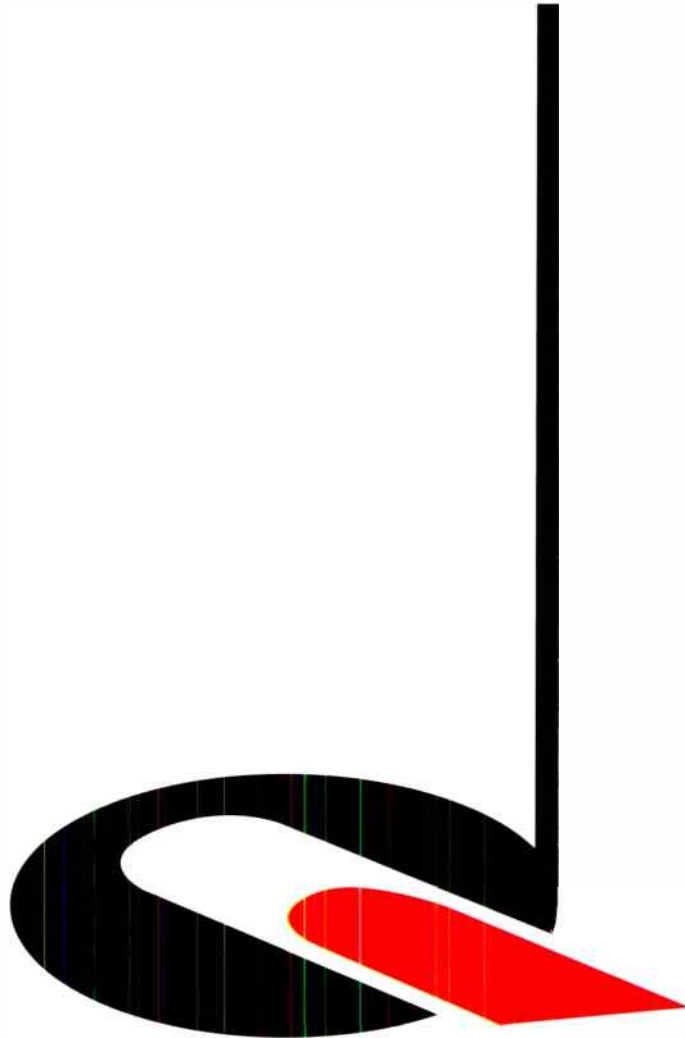
**J DOUG MESSENGER'S**  
N. Hollywood, CA  
818-760-4536  
FAX 818-760-0734  
Contact: Doug Messenger  
Basic Rate: \$60/hr.  
Featured Equipment: Custom Deane Jensen/British Dynamix D-3000 48 channel desk, Stevens 821B 24/16/8, API EQs, UREI, Compex, DBX, Spectrasonics compressors. Full complement of tube, solid state and dynamic mics. Mastering lab tube mic pre-amp, Hammond organ, plate and digital reverbs, analog and digital delay lines.  
Special Services: Live drum room, 3 ISO rooms, analog and digital recording and mixing, voice-overs, arranging and production services available.  
Clients: Beck, Dave Grohl, Kevin Moloney, Doug Sax, Exene, Elliot Easton, Tom Rothrock, Rob Schnapf, Sally Brauder, Dave McNair, Fox TV.  
Comments: Ultra-clean signal path. Excellent live room, well-maintained equipment.

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**J EFG STUDIOS**

213-938-7070  
**Contact:** Felix Graham  
**Basic Rate:** \$150 for five hours and five cassettes.  
**Special Services:** Live room, pro equipment, production/engineer services included.

**J FIESTA SOUND**

1655 S. Compton Ave.  
 Los Angeles, CA 90021  
 213-748-2057 FAX 213-748-5388  
**Contact:** R.G. Robeson  
**Basic Rate:** \$65/hr., including engineer.

**J FISHEYE**

Tujunga, CA  
 818-352-3764  
**E-mail:** Dadbop@aol.com  
**Contact:** Danny  
**Basic Rate:** \$25/hr.

**J 4TH STREET RECORDING**

1211 4th St.  
 Santa Monica, CA 90401  
 310-395-9114 FAX 310-394-7772  
**Contact:** Kathleen Wirt  
**Basic Rate:** \$75/hr.  
**Featured Equipment:** MCI JH-428 modified console, Studer A-827. Mic pre's: Neve 1066 (4), Focusrite (4), Telefunken V-72 (2), Ampex ATR-102, Panasonic SV-3700 DAT (2), Lexicon 224x reverb, EMT 140ST tube plate reverb, UREI 1176's and LA-3A limiters, DBX 160's, Yamaha SPX 90's, Rev 7's, Drawmer, Bryston, Hafler.  
**Special Services:** Yamaha C-7 grand piano, Hammond C-3 organ w/Leslie, new and vintage Marshall, Fender, and Vox amplifiers.  
**Clients:** No Doubt, Fiona Apple, Brian Setzer, Tonic, Incubus, Sprung Monkey, 10 Speed, Uninvited, Phil Case, Gary Hoey, Reacharound, Chris Stills.  
**Comments:** Warm sounds, good vibe and no attitude. Four blocks from the ocean, right off Santa Monica's Third Street Promenade.

**J FRANCISCO STUDIOS**

4440 District Blvd., P.O. Box 58684  
 Los Angeles, CA 90050  
 213-589-7028  
**Contact:** Thomas

**J GRANDMASTER RECORDERS LTD.**

1520 N. Cahuenga Blvd.  
 Hollywood, CA 90028  
 213-462-6136 FAX 213-462-6137  
**E-mail:** gmrltd@earthlink.net  
**Contact:** Alan Dickson  
**Basic Rate:** Call for rates.

**J GREG YOUNGMAN MUSIC**

Box 381  
 Santa Ynez, CA  
 805-688-1136  
**E-mail:** youngman@gymusic.com

**J INDIGO RANCH-MALIBU**

R.R. 4  
 Malibu, CA 90265  
 310-456-9277 FAX 310-456-8474  
**Contact:** Richard Kaplan  
**Basic Rate:** \$1,550/day  
**Featured Equipment:** The finest vintage analog gear anywhere! Including more than 30 tube limiters: Fairchild, Teletronix, UA, RCA etc. Over 100 tube mics, 50 tube mic pre's. The best reverbs anywhere. Over 300 guitar amps. More than 750 vintage guitar pedals!  
**Special Services:** We do mostly block bookings for album projects. Living and cooking accommodations and a truly helpful, dedicated staff make this 60 acre paradise the perfect place to make an album.  
**Clients:** Sepultura, Moody Blues, Korn (both albums), Juan Gabriel, Bob Dylan, Sting, Kenny G, Faith Evans, Limp Bizkit, El Tri, Cold, Soulfly.  
**Comments:** Indigo Ranch is in it's third decade of proudly serving all recording artists, engineers and producers.

**J J&R PRODUCTIONS**

West Hills, CA  
 818-887-0484  
**E-mail:** Lewey2@aol.com  
**Contact:** John Lewis  
**Basic Rate:** \$35/hr.

**J LAKE FOREST STUDIOS**

22651 Lambert St., Ste. 109  
 Lake Forest, CA 92630  
 714-380-3070 FAX 714-380-0750  
**Contact:** Bernie Gregory  
**Basic Rate:** Call for rates-by project  
**Featured Equipment:** Soundcraft Ghost 32 channel MIDI automated console, 3 ADAT, DAT, Magnavox CD recorder, master capabilities, tube mics, tube compressors. Event BAS studio monitors, Lexicon reverb, wizard finalizer.  
**Special Services:** New beautiful clean studio. ISO booths, lounge, conference room; producer, arranger, demo service.

**J LIVE-WIRE MASTERING**

Granada Hills, CA 91344  
 818-990-4889  
**E-mail:** GaryGladstone@Live-Wire  
 Mastering.com  
**Contact:** Gary Gladstone  
**Basic Rate:** \$2,000/CD mastering (rates vary with total length and number of songs).

**J MAD DOG STUDIOS, INC.**

291 S. Lake St.  
 Glendale, CA 91502  
 818-557-0100 FAX 818-557-6383  
**E-mail:** mdogstudio@aol.com  
**Contact:** Mark Harvey  
**Basic Rate:** \$120/hr.

**J MARC GRAUE RECORDING SERVICES**

3421 W. Burbank Blvd.

Burbank, CA 91505  
 818-953-8991  
**E-mail:** mgrs@ix.netcom.com  
**Basic Rate:** \$125/hr.

**J MASTERGROOVE**

15713 Romas  
 Granada Hills, CA 91343  
 818-830-3822  
**Basic Rate:** \$18 and up

**J MEDIA KITCHEN**

1842 W. 169th St., Ste. F  
 Gardena, CA 90247  
 310-538-0209 FAX 310-372-0577  
**E-mail:** mediacook@earthlink.net  
**Contact:** John Wyman  
**Basic Rate:** \$35/hr. for 24-track digital, \$40/hr. for 24-track analog

**J METROSOUND**

818-366-5588  
**E-mail:** sorockme@aol.com  
**Contact:** Tom Thomas  
**Basic Rate:** \$25-\$45/hr.

**J MUSIC BOX RECORDING STUDIO**

1146 N. Western Ave.  
 Hollywood, CA 90029  
 213-462-7761 FAX 213-462-3393  
**E-mail:** m\_wolf@earthlink.net  
**Contact:** Mike Wolf  
**Basic Rate:** Negotiable, call for discount block rates  
**Web Site:** http://www.musicboxstudio.com  
**Featured Equipment:** Trident 80-B, 58 input with automation, Studer A-80 Mark IV 24-track, A-80 2-track, Panasonic 3700, Urie 813-B's, NS 10's, Eventide H-3000, LA 2A, 1176's, 160's, Pultecs, Eco-Plate, Lexicon 200, Drawmer Gates, Avalon mic pre's, Neumann U-67's, U-47, AKG 414's, 451's, D-112, Sennheiser 421's, Yamaha C-7 grand piano.  
**Special Services:** Best prices on complete production packages. Block rates. Recording classes. Digital editing. CDR.  
**Clients:** Dishwalla, Courtney Love, Edgar Winter, Andy Johns, Epitaph, Bomp. I-Mall-PRTV, Carmine Appice, Slash/Matt Sorum, Howard Leese, Billy Vera, Elliot Easton, etc.  
**Comments:** Large 40'x16' studio, huge live drum and acoustic sounds. Our friendly staff are musicians who can help translate your songs/performance into CD-quality masters.

**J MUSIC HOUSE PRODUCTIONS**

Sherman Oaks, CA  
 818-784-3861 FAX 818-907-5213  
**E-mail:** mhp@earthlink.net  
**Contact:** Julie Lilly, William Belote  
**Basic Rate:** \$35/hr.  
**Web Site:** http://www.invis.com/musichouse  
**Featured Equipment:** Roland VS1680 hard disk recorder, Tascam DA-88, Eventide DSP-4000, Lexicon PCM 80, 70-channel Speck mixer—96 mix down, API

and TL tube mic pre and compressors, Drawmer compressor; synths: Oberheim Matrix 12, Korg Wavestation AD, Yamaha SY77 and more.  
**Special Services:** Recording, mixing, mastering, CD burning, producing, MIDI arranging, songwriting, scoring, digital editing, voice over, etc.  
**Clients:** The Nature Company, Volkswagen, American Independent Film, the Movie Outfit, Harry and David.  
**Comments:** We are an independent label which has produced and marketed seven releases and are now offering our production services.

**J NSP STUDIOS**

3320 Martin Luther King Jr. Blvd.  
 Lynwood, CA 90262  
 310-638-9920 FAX 213-774-0931  
**E-mail:** awright774@aol.com  
**Contact:** Art  
**Basic Rate:** Varies

**J OUTLAW SOUND**

1140 N. La Brea Ave.  
 Los Angeles, CA 90038  
 213-462-1873 FAX 213-957-2733  
**Contact:** Allen Roth  
**Basic Rate:** \$195/hr.

**J P.M. III PRODUCTIONS**

Studio City, CA  
 818-763-3053  
**Contact:** Paul Moser  
**Basic Rate:** \$30/hr.

**J PACIFICA STUDIOS**

2620 La Cienega Ave.  
 Los Angeles, CA 90034  
 310-559-9777  
**Contact:** Glenn  
**Basic Rate:** \$50/hr.

**J PÂMACHINE STUDIO**

P.O. Box 66579  
 Los Angeles, CA 90066  
 310-271-0027  
**E-mail:** PMachine@aol.com  
**Featured Equipment:** (3) 20-bit ADAT/xt20, Pro Tools 4.1.1. Monitors: JBL4430, NS10m, Tannoy PBM-8/IIILM. Hafler P3000 amps. Mics: Neumann, A-T, Shure, Sennheiser, AKG. Lots of analog keyboards, modules, drum machines. Outboard by TC Electronic, Yamaha, Neve, Roland, DBX, PreSonus, Alesis, Behringer, etc.  
**Special Services:** Mastering, CD recording, sequencing/digital editing on Mac G3. Software includes: Cubase Audio VST/XT, Studio Vision, Digital Performer, ReCycle!, ReBirth, Peak, Pro Tools, SDII, lots more.

**J PANGEA**

P.O. Box 591  
 Topanga, CA 90290  
 310-455-2356 FAX 310-455-9635  
**Contact:** Jane  
**Basic Rate:** \$45/hr.

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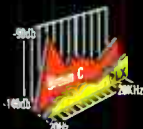
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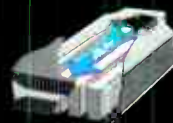
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**J PENGUIN RECORDING**  
 P.O. Box 91332  
 Pasadena, CA 91109-1332  
 213-259-8612 FAX 213-259-8613  
 Contact: John or Rose  
 Basic Rate: \$40/hr.

**J PLANET DALLAS STUDIOS**  
 P.O. Box 191447  
 Dallas, TX 75219  
 214-521-2216 FAX 214-528-1299  
 Contact: Rick Rooney  
 Basic Rate: Call for rates.

**J POWERHOUSE MULTIMEDIA**  
 19347 Londelius St.  
 Northridge, CA 91324  
 818-993-4778 FAX 818-994-3575  
 E-mail: powerhouserm@earthlink.net  
 Contact: Jeff or Paul Stillman  
 Basic Rate: \$70/hr. Blocks available. For mastering/graphics/video, call for quotes

**J PREMEIR MIDI PRODUCTIONS**  
 531 Main St.  
 El Segundo, CA  
 310-572-6693 FAX 310-607-9106  
 Contact: Mike  
 Basic Rate: \$35/hr.

**J PUTTIN IT DOWN**  
 818-508-5712  
 Basic Rate: Call for rates.  
 Special Services: Specializing in hip-hop, rap, dance, pop, R&B, production packages  
 Clients: Major record labels and artists.

**J RECORD FACTORY**  
 2931 W. Central Ave. Ste. 8  
 Santa Ana, CA 92704  
 800-373-2673 FAX 714-241-0951  
 Contact: Sheri Neville  
 Basic Rate: \$35/hr.

**J RED ZONE STUDIOS**  
 623 S. Glenwood Pl.  
 Burbank, CA 91506  
 818-955-8030 FAX 818-955-9346  
 Contact: Denis Degher

**J REEL TYME RECORDING**  
 20332 Schoenborn St.  
 Canoga Park, CA 91306  
 818-700-1277  
 FAX 818-700-1239  
 E-mail: reelytymepr@aol.com  
 Contact: Rick Camp  
 Basic Rate: \$100/hr., or \$1,000/day lock-out, including engineer

**J REELS OF FIRE MOBILE RECORDERS**  
 P.O. Box 10111  
 N. Hollywood, CA 91609  
 818-771-9985 FAX 818-771-9985  
 Contact: Pieter Holland  
 Basic Rate: From \$350/day

**J ROTUND RASCAL RECORDING**  
 5651 Lankershim Blvd  
 N. Hollywood, CA 91601  
 818-763-4581  
 FAX 818-763-4581  
 E-mail: rndrascal@aol.com  
 Contact: Dave Pearlman  
 Basic Rate: \$45/hr.  
 Featured Equipment: Lots of great gear. Old tube stuff and plate reverb. C12's, old Neumanns, vintage stuff all over, Hammond B-3, Wuritzer, Rhodes.  
 Special Services: Production and arranging available. Also available, guitar, bass, 12 string, pedal steel.  
 Clients: Pat Smear, Korg, Rhino Records, Beausoliel (We got a Grammy!), A bert Lee, Naked Truth (NBC).  
 Comments: Way cool vibe—put your feet up!

**J ROYALTONE STUDIOS**  
 10335 Magnolia Blvd.  
 N. Hollywood, CA 91602  
 818-769-2596 FAX 818-769-2573  
 Contact: Jane Scobie

**J RPD STUDIOS**  
 1842 Burleson Ave.  
 Thousand Oaks, CA 91360  
 805-496-2585  
 Contact: Randy  
 Basic Rate: \$25/hr.

**J RTZ RECORDING**  
 18533 Roscoe Blvd., #182  
 Northridge, CA 91324  
 818-886-2795 FAX 818-886-2795  
 E-mail: jcmars@westworld.com  
 Contact: John  
 Basic Rate: \$25/hr.  
 Featured Equipment: 3 ADAT-XT's with BRC, Soundcraft Ghost console, Tascam DA30mk2 DAT, Tascam 112mk2 cassette, Powermac/LogicAudio/JazzDrive, JBL 4412a monitors, Alesis QS8 with cards Lexicon PCM80, Presonus ACP8, DBX 166, rack full of Yamaha, A.esis, Lexicon fx, Audio Upgrades mic-pre's, AKG, Sennheiser, EV, Shure mics, Soldano Hotrod50 hard drive, vintage Marshall 4x12 with greenbacks, vintage Fender amp.  
 Special Services: Soundproof facility, 3 live tracking rooms and control booth with double windows, CD mastering; reproducible and 1-offs with Digidesign MLCD software, full MIDI workstation, special block rates available.  
 Comments: Quality sounds in a professional, laid-back atmosphere. Call for free consultation.

**J SAN ANDREAS STUDIOS**  
 141 S. Brighton St.  
 Burbank, CA 91506

818-567-0202 FAX 818-567-0016  
 Contact: Andreas Geck  
 Basic Rate: \$25/hr., \$140/6 hours

**J SANITY SOUND**  
 1735 Berkeley St., Ste. 505 & 507  
 Santa Monica, CA 90404  
 310-998-9292  
 Contact: Burt Malcut  
 Basic Rate: Call for rates.  
 Special Services: Full music production  
 Comments: Automated console, awesome tracking room with wood floors, high ceiling and iso booth, tube preamps, compressors and pro mics; music gear available.

**J SATURN STUDIOS/ROCK DOG RECORDS**  
 Hollywood, CA 90027  
 213-661-0259  
 Contact: Gerry North  
 Basic Rate: Flat fee, negotiable  
 Featured Equipment: DAT mastering; CD one-off's and small-run CD duplication.  
 Special Services: Fast turnaround time.  
 Clients: Local bands/musicians.  
 Comments: Reasonable rates.

**J SILVERCLOUD RECORDING**  
 818-841-7893  
 Basic Rate: Call for rates.  
 Featured Equipment: Analog 24-track, Sony, vintage amps, Tube Stuff, etc.

**J SIMON'S GHOST RECORDING**  
 P.O. Box 58684, 4440 District Blvd.  
 Los Angeles, CA 90058  
 213-585-1890  
 Contact: Mitch or Tommy  
 Basic Rate: \$50/hr. (Block rates available)  
 Featured Equipment: Soundcraft Sapphyre, Otari MX-80, Focusrite ISA-215 mic pre EQ, Lexicon 300, Eventide H-3000 D/SE, (2) ADL 1000 tube compression,

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- Muddy Waters • Pharoah Sanders



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**(818) 777-9235 FAX**

**J SIMON'S GHOST (Cont'd.)**

Panasonic 3700 & 3800, BSS, Drawmer, Hafler, Yamaha & Tannoy monitors, Neumann V87's, KM 184's, AKG-TL-II's, Sennheiser, Coles ribbon, plus much more.  
**Special Services:** G.K. bass and Mesa guitar amps available at no charge; also Roland 760 sampling.  
**Comments:** Great facility with 2 spacious rooms, 2 ISO's, large control room, beautiful acoustics. Call and we'll send you a full-color brochure, with photos.

**J SM (SONGWRITERS 'N' MUSICIANS) RECORDING & VIDEO**

P.O. Box 6235  
 Santa Barbara, CA 93160  
 805-964-3035  
 E-mail: cms@silcom.com  
**Contact:** Ernie Orosco, Greg Lewolt  
**Basic Rate:** Negotiable; barter for studio players, singers, etc.

**J SMOOTH SOUND STUDIOS**

13649 Vanowen St.  
 Van Nuys, CA 91405  
 818-779-1259 FAX 818-779-1207  
 E-mail: ssstidiorec@aol.com  
**Contact:** Dorman Baltazar or Jerry Jackson  
**Basic Rate:** \$50/hr.

**J SOHO STUDIOS**

310-455-3713  
**Contact:** Ray DiLeo  
**Basic Rate:** Call for rates.

**J SOUND COLLECTION**

1321 Calle Valle, Unit I  
 San Clemente, CA 92672  
 714-361-8808 FAX 714-361-8808  
**Contact:** Tom or Jeff  
**Basic Rate:** \$40/hr.

**J SOUND IMAGE STUDIOS**

15462 Cabrito Rd.  
 Van Nuys, CA 91406  
 818-787-5558 FAX 818-787-5559  
 E-mail: SoundImageEntertainment@juno.com  
**Contact:** Marty Eberhardt

**J SOUND MATRIX STUDIOS**

11125 Condor Ave.  
 Fountain Valley, CA 92708  
 714-437-9585 FAX 714-437-9877  
 E-mail: scott@soundmatrix.com  
**Contact:** Scott Ragotskie  
**Basic Rate:** \$35/hr.  
 Web Site: <http://www.soundmatrix.com>  
**Featured Equipment:** Fully automated Mackie digital console, Alesis XT ADAT recorders, Panasonic SV3700 DAT machines, Marantz and Nakamichi cassette recorders, Mackie HR824 Nearfield monitors, PAS/TOC mains. Neumann U87, TLM170. AKG: the tube, 414, 460, 451, D112, C418, Sennheiser 421, Shure 57, 58. Eventide, BBE, Sony, Yamaha, Roland,

DBX, Summit.

**Special Services:** A full service music production facility. We offer recording, rehearsal, equipment rentals, music accessories. Tape and CD duplication, graphics. Web services, independent record label and both ASCAP/BMI music publishing.  
**Clients:** Hed, Rooster, THC, The Crowd, AKA, Groove Salad, Kickball, August Burning, Oscar, Twist Top, Grovers, Minute Kings.  
**Comments:** It's all about the music.

**J STAGG STREET STUDIO**

15147 Stagg St.  
 Van Nuys, CA 91405  
 818-989-0511 FAX 818-989-0158  
**Contact:** Melody Carpenter

**J STATE OF THE ART MUSIC, INC.**

3256 Ingledeale Terrace  
 Los Angeles, CA 90039  
 213-663-5930 FAX 213-660-7239  
**Contact:** Roddy Oddos  
**Basic Rate:** Daily flat rates.

**J STUDIO ADJIAN**

West Los Angeles, CA  
 310-820-5781  
**Contact:** David Adjian  
**Basic Rate:** Call for rates.

**J STUDIO K**

Long Beach, CA  
 310-434-0431  
**Contact:** Johnny Kazaroff  
**Basic Rate:** \$15/hr. 8-track, \$20/hr. 16-track, \$25/hr. 24-track

**J THE SYNE**

12028 Braddock Dr.  
 Culver City, CA 90230  
 310-572-6077 FAX 310-572-6077  
**Contact:** Christopher  
**Basic Rate:** \$20/hr. with Engineer  
**Featured Equipment:** 24-track ADAT, MPC 3000, Mackie, KFRK 7000B, AKG mics, Lexicon, Vision 2.0 w/Mac, QS7, D50, Prophet 600, SP1200, ESI 32, lots of outboard gear.  
**Special Services:** Production/songwriting staff with major credits specializing in hip-hop, alternative, R&B and dance, at very affordable rates. Professional musicians, vocalists and DJ's also available.  
**Clients:** A.K. Brothers, Cottonmouth Kings, Halfpint, Cuttloose Productions, Power 106, BMG Music Publishing, Arista Records, Maverick Music.  
**Comments:** Very professional, relaxed environment.

**J THETA SOUND**

2219 W. Olive Ave., #226  
 Burbank, CA 91506  
 818-955-5888  
 E-mail: theta\_data@earthlink.net  
**Contact:** Randy or Cyndie Tobin  
**Basic Rate:** \$80/hr.

**Web Site:** <http://www.thetadatasound.com/>

**Featured Equipment:** Medium-size main room with drum and vocal iso booths, Yamaha C5 Conservatory Grand piano with MIDI, great AKG tube mic, 80-input console, DA88's, keyboards, drum and sound modules, effects, computers, etc. Most importantly, an engineer/producer who knows how to use the stuff and likes working with people!

**Special Services:** Film/TV synchronization projects (large screen), ADR, CD mastering, music production, sweetening, live to 2-track digital recording, digital editing, voice-over, record production, art department for custom album graphics.  
**Clients:** Jim Latham, Amanda McBroom, Lisa Bell, Harriet Schock, Steve Schachtlin, Dale Gonyea, Dick DeBenedicis, Harvey Kubernik, Elegant Music, Arlette McCoy-Budwig.  
**Comments:** Since 1977, Theta Sound has met the challenges of the changing Los Angeles audio landscape. Talk to Owner/Engineer/Producer Randy Tobin about your next project.

**J 3RD FLOOR STUDIOS**

Centrally located in Inland Empire  
 Riverside, CA 92509  
 909-360-0242 FAX 909-360-6262  
 E-mail: 3fs@fastinet.net  
**Contact:** Larry Rausch  
**Basic Rate:** Per Project  
**Web Site:** <http://user.fastinet.net/home/3fs/3rdmain.html>

**Featured Equipment:** 24 channel sound-track board, 20 bit ADATs with BRC, full complement of Neumann and AKG mics, tube pre-amps, 12 channels of DBX and Behringer compressors and gates. Many Lexicon effects processors. TC Electronics wizard finalizer, Hafler amps.  
**Special Services:** Complete digital mastering and glass mastering for CD production.

**Clients:** Many—see our web page.  
**Comments:** We commit ourselves to make you sound as good as possible within your budget. We can give you the professional sound at a fraction of the L.A. budget.

**J 38-FRESH RECORDING**

1119 N. Las Palmas Ave.  
 Hollywood, CA 90265  
 213-383-7374 FAX 213-467-7086  
**Contact:** Mike Greene  
**Basic Rate:** \$125/hr.

**J THREE PALMS MUSIC**

23852 W. Malibu Rd. #488  
 Malibu, CA 90265  
 310-589-9729  
 FAX 310-589-9729  
**Contact:** Chris Julian  
**Basic Rate:** \$40/hr.  
**Featured Equipment:** Automated mixing.

24-track analog, MTR 9011. Live rooms, great atmosphere overlooking Pacific from Malibu Hills. Full MIDI rig. Bands, singer-songwriters, R&B, AAA.  
**Special Services:** Producer/engineer with many gold and platinum records. Looking for new talent to develop.  
**Clients:** Atlantic, Sony, Warner Bros., Tommy Boy, Don Was, Art Garfunkel, Jimmy Webb.  
**Comments:** Live for new sounds and great songs and artists; the Nineties is just the beginning.

**J TRAC RECORDS**

170 N. Maple Ave.  
 Fresno, CA 93702  
 209-255-1717 FAX 209-255-1717  
**Basic Rate:** \$60/hr.

**J THE TRACK HOUSE**

14749 Oxnard St.  
 Van Nuys, CA 91411  
 818-781-2263  
**Contact:** Evan Levy  
**Basic Rate:** Call for rates.

**J 1205 RECORDING STUDIOS**

1680 N. Vine St. #1205  
 Los Angeles, CA 90028  
 213-463-4183  
**Basic Rate:** Call for rates.

**J UPSIDE OUT**

15030 Ventura Blvd., #607  
 Sherman Oaks, CA 91403  
 818-990-3586 FAX 818-981-7641  
 E-mail: upsideout@earthlink.net  
**Contact:** Carol Wong  
**Basic Rate:** \$65/hr.

**J VALLEY CENTER STUDIOS**

5928 Van Nuys Blvd.  
 Van Nuys, CA 91401  
 818-989-0866 FAX 818-989-3818  
**Contact:** Mark Antaky  
**Basic Rate:** \$45/hr.

**J VIKING HORN STUDIOS**

Redondo Beach, CA 90277  
 310-285-4766  
 E-mail: vikinghorn@usa.net  
**Contact:** Bob  
**Basic Rate:** \$25/hr.

**J THE VILLAGE**

1016 Butler Ave.  
 Los Angeles, CA 90025  
 310-478-8227  
 FAX 310-479-1142  
 E-mail: villagerec@aol.com  
**Contact:** Robin  
**Basic Rate:** Call for rates.  
**Web Site:** <http://villagerecorder.com>  
**Featured Equipment:** Vintage and modern Neve, huge selection of vintage/modern mics and equipment.  
**Clients:** Rolling Stones, John Fogerty, Smashing Pumpkins, Tori Amos.

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**J VINTAGE CITY**  
1824 W. El Dorado St.  
West Covina, CA 91790  
626-814-8148 FAX 626-337-3208  
**Contact:** Billy Haarbauer  
**Basic Rate:** \$40/hr.

**J WESTBEACH RECORDERS**  
6035 Hollywood Blvd.  
Los Angeles, CA 90028  
213-461-6959  
**Contact:** Don Cameron  
**Basic Rate:** Call for rates.

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

**J WINETREE**  
Cucamonga, CA 91730  
909-980-4242  
E-mail: winetree@aol.com  
**Basic Rate:** Call for rates.

**32 TRACK**

**J AUDIO WORKS**  
818-543-0477  
**Basic Rate:** Call for rates.  
**Featured Equipment:** Pro Tools 24/32-track/24-bit hard disk recording; 16-track analog  
**Special Services:** Will come to you with mobile Pro Tools.  
**Comments:** Large live room with iso booth.

**J CLIFF BRODSKY**  
1865 Fuller Ave., #201  
Hollywood, CA 90046  
213-874-4141  
FAX 213-969-1927  
E-mail: cliffster@earthlink.net  
**Contact:** Cliff Brodsky  
**Basic Rate:** \$60/hr. (block rates available)  
**Web Site:** <http://home.earthlink.net/~cliffster/>  
**Featured Equipment:** PowerMac G3 w/32 tracks of Digital Performer, new 20-bit 2408 I/O, 40 premier effects processors and mastering software plug-ins, over 300 synthesizer voices, huge custom loop library, 300 track fully automated digital mixing, DAT, CD mastering and manufacturing.  
**Special Services:** Complete record production, pre-production, artist development deals, mentoring (for special, select artists), music career counseling, honest song feedback counseling, business connections.  
**Clients:** Members of these bands: David Bowie, Paul McCartney, Todd Rundgren, Taj Mahal, Guns N' Roses, Nine Inch Nails, etc.  
**Comments:** Production style similar to:

Trevor Horn, Glen Ballard, George Martin, John Paul Jones, Todd Rundgren, Pink Floyd, Elton John, Eagles, Beck, Radiohead, Sheryl Crow, Jewel.

**J COUNTRY GENTLEMAN**  
Burbank, CA  
818-759-5066  
**Contact:** Will Ray  
**Basic Rate:** \$50/hr.  
**Featured Equipment:** I use a combination of analog and digital recording for the best of both worlds. 32 tracks, very pro gear, automated mixer, nice selection of mics, tons of outboard gear, plus the most important ingredient—a good set of ears.  
**Special Services:** I am a respected producer and session guitarist. I specialize in roots type music—country, blues, folk. But I'm not opposed to any type of music with heart and soul.  
**Clients:** The Hellecasters, Solomon Burke, Wylie & Wild West Show, Jeffrey Steeles, the Mustangs, Laura Burgo, Aynee Osborne.  
**Comments:** I understand the power of a great vocal with a great song I'm patient, a perfectionist, will do whatever necessary to get a great vocal.

**J CUMBERLAND SOUND**  
1631 Maria St.  
Burbank, CA 91108  
818-848-2744 FAX 818-848-2716  
E-mail: cmbrindsnd@aol.com  
**Contact:** Seth Present  
**Basic Rate:** Call for rates.

**J DEMO KING**  
818-985-2788  
**Basic Rate:** \$100/song or \$20/hr.  
**Special Services:** 32-track hard disk recording, Cue Base, Pro Tools, scoring, sound effects, etc..

**J LAKE TRANSFER RECORDING FACILITIES**  
11300 Hartland St.  
N. Hollywood, CA 91605  
818-508-7158  
**Contact:** Steve Barri Cohen  
**Basic Rate:** \$35/hr.; block rates available for 10 hours & 24-hour lockout.

**J LEEWAY RECORDING STUDIOS**  
100 Wilshire Blvd. #2040  
Santa Monica, CA 90401  
310-260-6900 FAX 310-260-6901  
**Contact:** Jim Clayton  
**Basic Rate:** Call for rates

**J MUSIC SOLUBLE SOLUTIONS**  
2933 Partridge Ave.  
Los Angeles, CA  
213-644-0554  
E-mail: wayneal@pacbell.net  
**Contact:** Neal Rosenfeld  
**Basic Rate:** Call for rates  
**Featured Equipment:** MSS features 32-

track digital recording, Pro Tools, a quiet live room, and CDR capabilities.  
**Special Services:** In addition to recording services, we also offer composition, transcription, and instruction.  
**Clients:** Dead Birds, Dragster Barbie, C.E.O., Gag Factor, the Pop Mechanics, California gubernatorial candidate Dennis Perone, and Mygrain.  
**Comments:** Music Soluble Solutions—"What You Want To Hear"

**J RAP RECORDING STUDIOS AND MASTERING**  
6381 Hollywood Blvd. #500  
Hollywood, CA 90028  
213-463-4046  
**Contact:** Bruce Wilson  
**Basic Rate:** Call for rates.  
**Special Services:** Digital recording and editing.

**J ROSE STUDIOS**  
1098-B Rose Ave.  
El Centro, CA 92243  
760-352-5774  
**Contact:** Danny Berg

**J RUNWAY PRODUCTIONS**  
4320 Campus Dr., #190  
Newport Beach, CA 92660  
714-955-3610 FAX 714-553-1749  
E-mail: dave\_cornelius@msn.com  
**Contact:** Dave Cornelius  
**Basic Rate:** \$40-\$145/hr., depending on project  
**Featured Equipment:** 32-8 mixing console with 24 channel extension for 56 channels total, 24-track ADA\* XT, 8 tracks hard disk recording, DBX compressors, tube compression.  
**Special Services:** Digital editing and mastering; CD replication, video production.  
**Clients:** Local bands; ad agency; voice-over talents; jingle writers.  
**Comments:** We are dedicated to providing audio and video production services to local bands and the commercial music industry.

**J SOUNDER RECORDING STUDIOS**  
Granada Hills, CA  
310-962-8280  
**Basic Rate:** Call for rates.  
**Featured Equipment:** Large live room and iso booth, great mics, tube compression.  
**Special Services:** Digital editing and mastering to CD.

**J STUDIO THREE TWO**  
6605 Hollywood Blvd., Ste. 209  
Hollywood, CA 90028  
213-962-3309  
**Contact:** Carlos or Jeeve  
**Basic Rate:** Call for rates.

**J TRACK HOUSE**  
Van Nuys, CA 91411  
818-781-2263

**Contact:** Evan Levy  
**Basic Rate:** \$50-\$70/hr.  
**Featured Equipment:** Otari MX-80, ADAT XTs, Trident 80-B, 480L, Eventide, C-12, U47, U87, LA-2As, Steinway, Tube EQs & pre's, Performer, 3 iso's, big room, Studio Baviton, Automation, 24-track analog, 32-track digital.  
**Special Services:** Full artist production and arrangement; TV and film scores.  
**Clients:** Dionne Warwick, Quiet Riot, Leon Ware, Motorhead, David Beroit, Ernie Watts, Ice T, Rodney O, Joe Cooley, Lorrando Almeda.  
**Comments:** Extensive large room, 3 iso rooms, spacious control room.

**40 TRACK**

**J SEASOUND STUDIOS**  
5618 Vineland Ave.  
N. Hollywood, CA 91602  
818-763-9809  
E-mail: oceanus@ix.netcom.com  
**Contact:** Evan Beigel, Joseph Palmeri  
**Basic Rate:** \$35/hr.  
**Featured Equipment:** 160 input Mackie console, Neumann, AKG, Sennheiser, Shure and PZM microphones, Summit tube audio pre-amp and compressor/limiters, UREI, DBX, Behringer compression, Cubase VST, 3 iso booths including a 30'x30' drum room and echo chamber.  
**Special Services:** Sonor drum kit, guitars and amps, keyboards and engineer included in rate.  
**Comments:** Special rates for lockouts and repeat customers.

**48 TRACK**

**J A&M RECORDING & MASTERING STUDIOS**  
1416 N. LaBrea  
Hollywood, CA 90028  
213-856-6680 FAX 213-856-2712  
E-mail: amstudios@amstudios.com  
**Contact:** Ron Rutledge  
**Web Site:** <http://www.amstudios.com>

**J ADAMOS RECORDING**  
5811 Westminster Blvd.  
Westminster, CA 92683  
714-897-8886  
**Contact:** Jerry

**J ADAMS HILL RECORDING SERVICES**  
1312 Columbia Dr.  
Glendale, CA 91205  
818-500-7741 FAX 818-509-8297  
E-mail: grave10528@aol.com  
**Contact:** Jeff Robert  
**Basic Rate:** Call for rates.

**J ALB PRODUCTIONS**  
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**J ALB PRODUCTIONS (Cont'd.)**  
 Burbank, CA 91504-2407  
 818-562-3094 FAX 818-562-3095  
 E-mail: albprods@aol  
 Contact: Angel Balestier  
 Basic Rate: \$100/hr.

**J AMERICAN RECORDING CO.**  
 22301 Mulholland Hwy.  
 Calabasas, CA 91302  
 818-223-8030 FAX 818-223-8034  
 E-mail: 11386@Concentric.net  
 Contact: Bill Cooper  
 Basic Rate: Call for lockout rate.

**J ARTEK PRODUCTIONS**  
 819 E. Tufts Ave.  
 Burbank, CA 91504  
 818-955-8681  
 FAX 818-955-8681  
 E-mail: arteksound@aol.com  
 Contact: Arthur Alexander

**J BEAGLE STUDIOS**  
 214B State St.  
 Santa Barbara, CA 93101  
 805-966-9882 FAX 805-966-3848  
 Contact: Emmet or Dennis  
 Basic Rate: \$50-\$100/hr.

**J BROOKLYN STUDIOS**  
 8000 Beverly Blvd.  
 Los Angeles, CA 90048  
 213-655-9200 FAX 213-852-1502  
 Contact: Bill Dooley  
 Basic Rate: Call for rates

**J CANTRAX RECORDERS**  
 Long Beach, CA 90815  
 562-498-6492  
 E-mail: cantrax@earthlink.net  
 Contact: Rick Cannata  
 Basic Rate: \$35/hr.

**J CARLITOS RECORDS**  
 6605 Hollywood Blvd. #222  
 Hollywood, CA 90028  
 213-962-3309  
 Contact: Carlos Flores  
 Basic Rate: \$30/hr.

**J CLEAR LAKE AUDIO**  
 10520 Burbank Blvd.  
 N. Hollywood, CA 91601  
 818-762-0707  
 Contact: Brian Levi  
 Basic Rate: Call for quote  
 Web Site: http://home.earthlink.net/~clearlake

**Featured Equipment:** Trident Series 80-B with Optimix automation, Studer A-827, 24-track recorder, Otari MTR-12, 1/2" 2-track recorder, Pultec tube equalizers, Tube Teck tube equalizers and mic pre-amps, Neve 1073's, Drawmer tube compressors and mic pre-amps, Eventide Ultra Harmonizer, TC 2290, PCM-70's. For complete list and pictures visit our website.  
**Special Services:** Large control room designed by George Augspurger, large live room with 3 ISO booths. Full kitchen and TV lounge. 48-track analog and video sync.  
**Clients:** No Doubt, Me'Shell Ndegeocello, Terry Bozzio, Tony Levin, Steve Stevens, Crosby and Nash, Rita Coolidge, Lou Rawls, Dianne Reeves, Melissa Ethridge.

**J CLEARLAKE DIGITAL**  
 10520 Burbank Blvd.  
 N. Hollywood, CA 91343  
 818-762-8531 FAX 818-762-0256  
 Contact: Troy King  
 Basic Rate: \$40-\$95/hr.

**J THE COMPLEX**  
 2323 Corinth Ave.  
 West Los Angeles, CA 90064

310-477-1938  
 FAX 310-473-2485  
 E-mail: davidmex@earthlink.net  
 Basic Rate: \$175/hr.  
**Featured Equipment:** Massenberg consoles, tube mics, vintage gear, Studer, SSL, Screensound.  
**Special Services:** Large tracking room, full production rehearsal stage, spacious lounges, music videos, audio post production, lock to picture.  
**Clients:** Fleetwood Mac, Jewel, Elton John, Sieko Matsuda, Stewart Copeland, Guns N' Roses, Nine Inch Nails, Stone Temple Pilots.  
**Comments:** Great vibe—top of the line studio.

**J CONWAY RECORDING STUDIOS**  
 5100 Melrose Ave.  
 Hollywood, CA 90038  
 213-463-2174 FAX 213-463-2174  
 Contact: Charlene

**J CREATIVE STUDIOS**  
 Canoga Park, CA  
 818-882-7458 FAX 818-217-8835  
 Basic Rate: Call for rates.

**J EAST IRIS RECORDING STUDIOS**  
 518 East Iris Dr.  
 Nashville, TN 37204  
 615-777-9080  
 FAX 615-777-1176  
 Contact: Randy Allen, Studio Manager.  
 Basic Rate: \$220/hr.

**J ECHO SOUND RECORDING STUDIOS**  
 2900 Los Feliz Blvd.  
 Los Angeles, CA 90046  
 213-662-5291 FAX 213-662-4660  
 Contact: Sonnie

**J FOURTH PLANET RECORDING STUDIOS**  
 Van Nuys, CA 91606  
 800-679-2034 or 310-397-6257  
 E-mail: recordmen@aol.com  
 Contact: C. Tyler  
 Basic Rate: \$35/hr.  
 Web Site: Call for web address.  
**Featured Equipment:** 2 Otari 2-inch, 24-track Amek console, Eventide 3000 SF (2), Lexicon 224, Lexicon 200, Aphex, Yamaha, Gain Brain, Korg, DBX, UREI, JBL, Neumann U-87, AKG 414, Sennheiser 421 (6), 441, R-11, EV Re 2D (3).  
**Special Services:** Digital editing, personal service, studio musicians.  
**Clients:** Beach Boys, KISS, Gene Simmons, Steppenwolf, Sony, EMI, Deacon Jones  
**Comments:** Studio facilities include tracking room, vocal isolation booth, additional iso room, drum room.

**J FOXFIRE RECORDING**  
 16760 Stagg St. #210  
 Van Nuys, CA 91406  
 818-787-4843  
 Contact: Rudi Eckstein  
**Basic Rate:** \$80/hr. (Block rates available)  
**Featured Equipment:** Yamaha C7 grand piano, Trident Series 80 with moving fader automation, 2" analog and digital 24-track. Variety of tube microphones and tube compressors. Neve, Focusrite, and Manley mic pre's. 1/2" analog 2-track, Lexicon 480-L, and much more.  
**Special Services:** Spacious control room, acoustically designed and tuned by Bob Hodas, providing you with monitoring accuracy for both tracking and mixing. What you hear in studio, you hear in real world.



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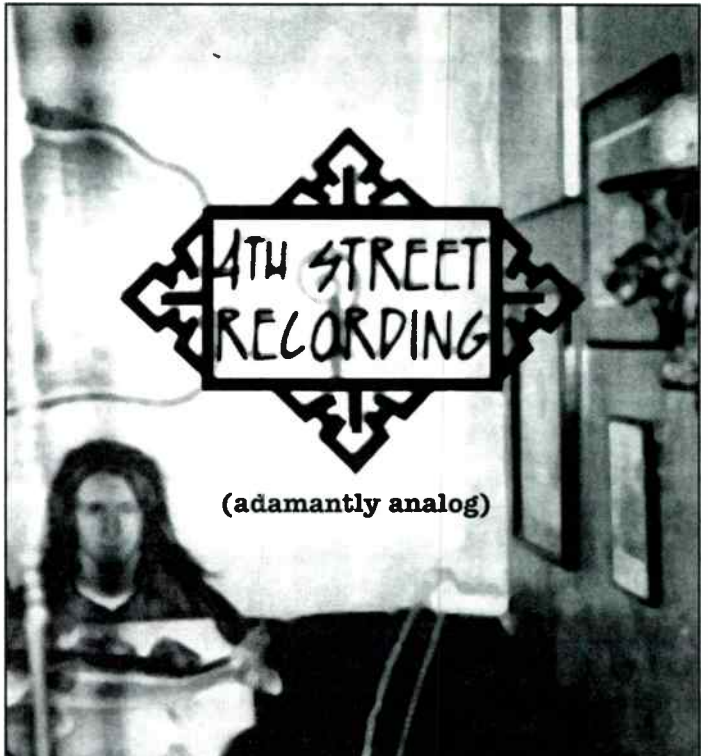
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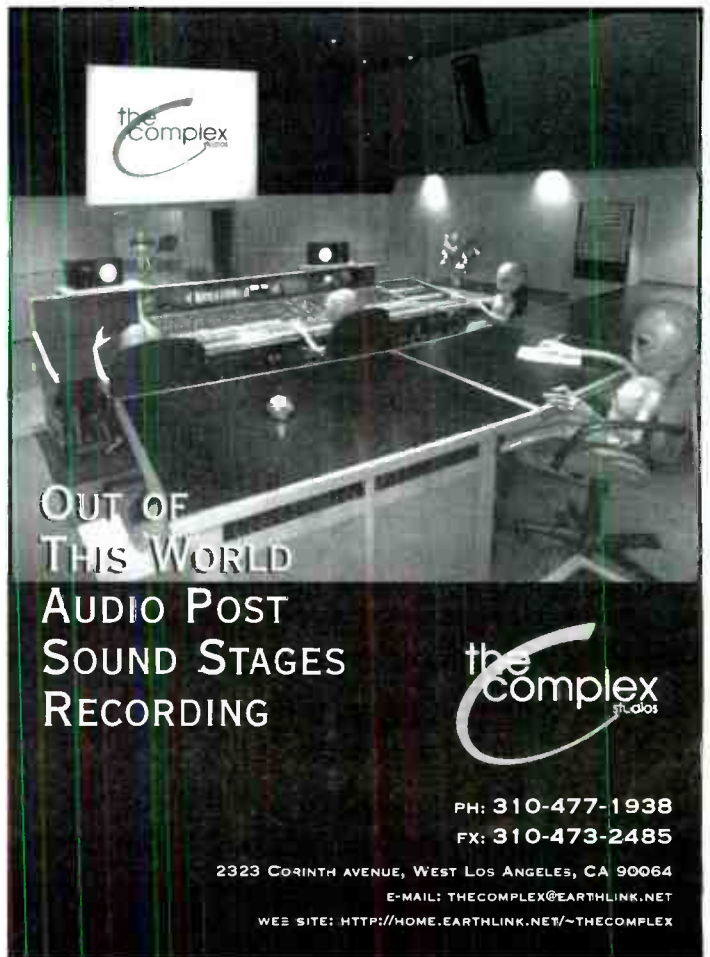
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 818-500-0230 FAX 818-240-1463  
 Contact: Studio manager  
 Basic Rate: Call for rates.

**J GUESS RECORDING**  
 818-508-7833 FAX 818-980-6377  
 E-mail: totalrude@aol.com  
 Contact: Rudy Guess  
 Basic Rate: \$75/hr.

**J HOUSE OF BLUES STUDIOS WEST**  
 818-990-1296 FAX 818-990-3309  
 E-mail: gbelz@msn.com  
 Contact: Gary Belz  
 Basic Rate: Call for rates.

**J HYE SOUND**  
 1833 Casa Grande  
 Pasadena, CA 91104  
 626-791-4114 FAX 626-296-6999  
 E-mail: Nersoyan@aol.com  
 Contact: Tony  
 Basic Rate: \$25/hr.

**J J.E. SOUND PRODUCTIONS**  
 1680 Sycamore Ave.  
 Hollywood, CA 90028  
 213-462-4385  
 Contact: John  
 Basic Rate: Call for information.  
 Featured Equipment: Trident Custom console, Otari, 24-track, 16-track, 2-tracks, Panasonic DAT recorders, Alesis multi-tracks, Pro Tools, CD mastering, Westlake monitors, Nakamichi recorders, DBX 900

main frame, Yamaha 8' Grand piano, Lexicon PCM70, PCM60, Prime Time, ADAT interface, Yamaha SPX 90's, DBX compressors, Limiters, Roland SRV2000, 1000's, Yamaha DX7, A/Smith Zeta 3.  
**Special Services:** Video lockup, scoring, ADR. We have wonderful scoring stage, great sounding rooms, albums, demos, voice-overs. We do it all. Located in a beautiful 3,000 sq. ft. facility.  
**Clients:** Nick Pyzow, LA Rap Records, Stella Awards, Rick Springfield, Polygram Records, Black Flagg, EMI Manhattan, Gary Owens, Geffen Records.  
 Comments: Our studio is the finest in Los Angeles. We feature the finest recording equipment, microphones and outboard equipment. Professionally tuned for the highest quality sound.

**J JO-MUSIK**  
 Van Nuys, CA  
 818-787-6135  
 Contact: Joe Milton  
 Basic Rate: \$35/hr.

**J LARRABEE SOUND STUDIOS**  
 8811 Santa Monica Blvd.  
 W. Hollywood, Ca 90069  
 310-657-6750  
 Contact: Jamie Romero  
 Basic Rate: Call for rates.

**J LARRABEE STUDIOS NORTH**  
 4162 Lankershim Blvd.  
 N. Hollywood, CA 91602  
 818-753-0717  
 Contact: Anne  
 Basic Rate: Call for rates.

**J LE MOBILE REMOTE RECORDING STUDIO**  
 1255 Activity Dr., Ste. B  
 Vista, CA 92083

818-506-8481 FAX 760-734-4102  
 E-mail: lemobil@mcione.com  
 Contact: Guy Charbonneau  
 Basic Rate: Daily rates.

**J LP SOUND**  
 10429 Burbank Blvd.  
 North Hollywood, CA  
 818-763-8289 FAX 818-763-9642  
 E-mail: garylp@earthlink.net  
 Contact: Marc, Allan  
 Basic Rate: \$30/hr.  
 Web Site: http://www.lprecords.com  
**Featured Equipment:** ADAT recorders, Cubase, Apple 9600, Studer D-19, 32-input Soundtrax console, Neumann mics, Sony analog 2-track, Panasonic 3700, Lexicon reverbs, Eventide harmonizer, big drum sounds.  
**Special Services:** Accepts major credit cards; food service, lounge, cartage, parking, live room 20 & 40, vocal booth, DAT.  
**Clients:** Ozzy Osbourne, Maxi Priest, Peter Criss, Love Hate, Macy Gray  
 Comments: Full production facility with rehearsal room; great location, friendly service.

**J MAD DOG STUDIOS**  
 291 S. Lake St.  
 Burbank, CA 91502  
 818-557-0100 FAX 818-557-6383  
 Contact: Astrid Young, Studio Manager  
 Basic Rate: \$100/hr.  
**Featured Equipment:** Neve 8108-48 (modified), Studio A800, MCI/Sony 16-track 2", Ampex ATR 102, (3) iso booths, 3,000 sq. ft. soundstage for video & film, showcases or live recording. Automated mix-down, many vintage microphones, vintage guitar and bass amps, Hammond B-3 and Leslie, Yamaha C7.  
**Special Services:** A full-service production facility. Video playback and sweeten-

ing. Private lounge, enclosed parking, satellite TV, full kitchen and bathroom with showers.  
**Clients:** Dwight Yoakam, Pete Anderson, Daniel Lanois, Lucinda Williams.  
 Comments: Adjacent to freeways, and minutes from Burbank airport.

**J MAD HATTER STUDIOS**  
 2635 Griffith Park Blvd.  
 Los Angeles, CA 90039  
 213-664-5766  
 FAX 213-660-9967  
 E-Mail: markfrancovich@compuserve  
 Contact: Mark Francovich  
 Basic Rate: Negotiable.  
**Featured Equipment:** 2 rooms, 2 Neve 8078 consoles, GML Automation, Video lock, Studer 2" tape deck, outboard—too much to list! 2 9' ET concert grand pianos.  
**Special Services:** Tracking, mixing.  
**Clients:** Paul McCartney, Prince, Soul Asylum, Vanessa Williams, Celine Dion, Color Me Badd, Robert Palmer, Ice T, Black Sabbath and more.

**J MASTER CONTROL**  
 3401 W. Burbank Blvd.  
 Burbank, CA 91505  
 818-842-0800 FAX 818-842-0858  
 Contact: Ron Corbett  
 Basic Rate: \$1,200/day, lockout


**J MASTER TRACKS RECORDING**  
 402 Loma Alta Dr.  
 Santa Barbara, CA 93109  
 805-966-6374 FAX 805-965-6145  
 E-mail: sommers@silcom.com  
 Contact: T. David Sommers  
 Basic Rate: \$95/hr.

**J METRONOME STUDIO**  
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**Contact:** Mary  
**Basic Rate:** \$65/hr.

**Q MONOIZ MUSIC**  
626-296-6766  
**E-mail:** monoiz@aol.com  
**Contact:** Leonard Stevens  
**Basic Rate:** \$20/hr.

**J MOSQUITO RECORDING**  
1655 S. Compton Ave.  
Los Angeles, CA 90021  
213-221-6255 FAX 213-748-5688  
**E-mail:** tequilam@flashnet.com  
**Contact:** David Cee  
**Basic Rate:** \$30-\$150/hr.

**Q MUSIC HOUSE PRODUCTIONS**  
Sherman Oaks, CA  
818-784-3861 FAX 818-907-5213  
**Basic Rate:** Call for rates.  
**Web Site:** <http://www.invis.com/musichouse>

**J NRG RECORDING SERVICES**  
11128 Weddington St.  
N. Hollywood, CA 91601  
818-760-7841 FAX 818-760-7930  
**E-mail:** kit@nrgrecording.com  
**Contact:** Kit Rebhun  
**Featured Equipment:** 3 Rooms. Neve 8068, Neve 8078, SSL 9000 J Series, Studer 827-Flying Faders.  
**Clients:** 311, No Doubt, Hootie & The Blowfish, Tonic, Poe, Tracy Chapman, Sugar Ray, White Zombie.

**J ONE ON ONE RECORDING**  
5253 Lankershim Blvd.  
N. Hollywood, CA 91601  
818-761-3882 FAX 818-761-0545  
**Contact:** Studio Manager  
**Featured Equipment:** Studio A: SSL 4000G 80 input. Studio B: SSL 4000E 84 input with G overdub and iso booth (48 E. modules). Also: multi-tracks, 2 Sony 3348 w/upgrade, Studer 827. Vintage Neve mic pre/EQ's. Mic's, Vintage tubes, Telefunken U-47, 451etc. Pro Tools 24/Mac workstation w/128 MB RAM. Outboard gear. Custom 16 channel cue stations.  
**Special Services:** Video editing facility, with Avid Media Composer 8000 with 3D effects, AVR77. PowerMac 9500/200 262 RAM. Sony PVW2800 Beta SP timecode, recorder, edit deck. Avid 36 GB media dock. 12-9 Gigabyte media shuttles.

**Q PARAMOUNT RECORDING STUDIOS**  
6245 Santa Monica Blvd.  
Los Angeles, CA 90038  
213-465-4000 FAX 213-469-1905  
**E-mail:** info@Paramountrecording.com  
**Contact:** Adam or Mike  
**Basic Rate:** \$30-\$75/hr.  
**Web Site:** <http://www.ParamountRecording.com>

**Featured Equipment:** Consoles: SSL 6056E/G with total recall, SSL 4000E with total recall, Neve 8038. Recorders: Studer A827's, A820's, A800's, Otari MX80's, Sonic Solutions, Ampex. Outboard: AMS, Eventide, Lexicon, API, Neve, Pultec, UREI, Drawmer, Lang, TC Electronics, DBX, EMT. Misc.: Telefunken 251, AKG C-24, Neumann, Sennheiser. Yamaha C-7 Grand piano, Hammond B-3.  
**Special Services:** Paramount caters to a wide spectrum of clients: major labels, demo artists, songwriters, bands, choirs, voice-overs, commercials—you name it! We record, overdub, mix, digitally edit and master your music.  
**Clients:** Meredith Brooks, Sheryl Crow, Concrete Blonde, the Aquabats, Celine Dion, Sting, Korn, Ice Cube, the Melvins, Voodoo Glowskulls, Montell Jordan.  
**Comments:** 30 years of serving Southern California's recording needs.

**J PEACE RECORDING**  
P.O. Box 570541  
Tarzana, CA 91357  
818-513-0122 FAX 818-708-0649  
**Contact:** Steve Zicklin  
**Basic Rate:** \$40/hr.

**Q PLATINUM**  
Van Nuys, CA  
818-994-5368  
**E-mail:** Platinum@wavenet.com  
**Contact:** Paul Hilton  
**Basic Rate:** \$35/hr.

**J PRIVATE ISLAND TRAX**  
6671 Sunset Blvd., #1550  
Hollywood, CA 90028  
213-856-TRAX FAX 213-856-0309  
**Contact:** Robyn Whitney  
**Basic Rate:** \$35 to \$75/hr. in 5 studios.  
**Featured Equipment:** Orchestra size room with Yamaha 7'3" Grand piano; overdub/ADR room and 3 Pro Tools rooms for editing/mastering. 2" analog 24-tracks and DA88's. 70 mics. Extremely accurate rooms. Extremely fast and hip engineers.  
**Special Services:** Total audio post service, music supervision, 500,000 digital sound EPX, Foley, ADR, digital editing and surround mixes for film, video, TV. Scoring stage lock-to-picture and Pro Tools.  
**Clients:** BMG, Virgin, Capitol, Sony, CBS, NBC, ABC, Fox, HBO, Priority, Unisono, Motown, Disney, Relativity, Geffen, Showtime.  
**Comments:** Gated, safe, free parking. Gardens, non-smoking control rooms; fast, friendly staff, 24/7, 17 years experience, the premiere "budget" studio in Southern California.

**J PUBLIC RECORDING**  
1220 Pioneer, Ste. 1  
Brea, CA 92521  
800-660-6770 FAX 909-590-5868  
**Contact:** Dave  
**Basic Rate:** \$30-\$48/hr.

**J ROYALTONE STUDIOS**  
10335 Magnolia Blvd.  
North Hollywood, CA 91602  
818-769-2596 FAX 818-769-2573  
**Contact:** Jane Scobie  
**Basic Rate:** Call for rates.  
**Web Site:** <http://www.royaltonestudios.com>  
**Featured Equipment:** Neve 8078 console, huge tracking room, state of the art and vintage equipment, unique European castle environment; all the comforts of home; SSL console for mixing and overdubs.  
**Clients:** Scott Weiland, Hootie & The Blowfish, Rod Stewart, Don Henley.

**J RUMBO RECORDERS**  
20215 Satcoy St.  
Canoga Park, CA 91306  
818-709-8080 FAX 818-709-4072  
**E-mail:** rumbo@mailhost.net  
**Contact:** Vicky Camblin

**J SENTIENCE STUDIO**  
24049 Chestnut Way  
Calabasas, CA 91302  
818-591-2709 FAX 818-843-0301  
**E-mail:** DKronemyer@aol.com  
**Contact:** Dave Kronemyer  
**Basic Rate:** \$130/hr.

**J SIGNET SOUNDELUX STUDIOS**  
7317 Romaine  
Los Angeles, CA 90046  
213-850-1515 FAX 213-874-1420  
**Contact:** David Dubow

**J SILENT SOUNDS RECORDING STUDIOS**  
Melrose Ave.  
Los Angeles, CA 90048  
213-951-0612 FAX 213-651-3405  
**E-mail:** steve@silentsounds.com  
**Contact:** Steve Jacobson  
**Basic Rate:** Call for rates.  
**Web Site:** <http://silentsounds.com>  
**Featured Equipment:** 2" analog, 1" analog, ADAT XT-20s (24 tracks) DA-88, Pro Tools, Genelec 1032, JBL, NS-10s, Telefunken U-47tube, Neumann U-87, other Neumann gear, AKG, Sennheiser, Shure, Avalon, Manly (variable MU) GML mic pre's, Lexicon, Drawmer, TC Electronics, Eventide, DBX, full MIDI including K-2500 loaded keyboard, etc.  
**Special Services:** World class vocal chain, live bands welcome, overdub room from heaven, automation and outboard gear for album or movie mixing, CD one-offs/mastering.  
**Comments:** Beautifully-equipped room, beautifully-decorated room with extremely warm and creative vibe—everyone comments on the vibe.

**Q SMALL WORLD STUDIOS**  
13432 Beach Ave.  
Venice/Marina Del Rey, CA 90292  
310-308-0776 FAX 310-578-6466

**Basic Rate:** \$40/hr.; \$420/12 hrs.  
**Featured Equipment:** Studer A80 2", ADAT XT3, 56-channel console/automation, Lexicon, Eventide, Neumann, Alesis, CD burner, etc.  
**Special Services:** Sequencing, mixing, mastering; specialize in drum tracking; 22' ceilings, wood floors, very spacious.  
**Clients:** Gila Monsters, Zoo People, World Tribe, Lizard Sun, Mary Love, Venus Pumping, Violet Daddy, Champ 45  
**Comments:** All about vibe, atmosphere and creative surroundings.

**Q SONY MUSIC STUDIOS**  
2100 Colorado Ave.  
Santa Monica, CA 90404  
310-449-2449 FAX 310-449-2460  
**Contact:** Lee Ann Paynter  
**Basic Rate:** \$185/hr.

**Q SOUND CITY STUDIOS**  
15456 Cabrito Rd.  
Van Nuys, CA 91406  
818-787-3722  
**Contact:** Shivaun O'Brien

**J SOUND WRITER/BALLISTIC RECORDS**  
1800 N. Argyle, #202  
Hollywood, CA 90028  
213-461-5466 FAX 213-461-5889  
**Contact:** Leigh Genniss  
**Basic Rate:** Call for rates.

**J SOUNDCASTLE STUDIOS**  
2840 Rowena Ave.  
Los Angeles, CA 90039  
213-665-5201 FAX 213-662-4273  
**E-mail:** scmgr@earthlink.net  
**Contact:** Candace R. Stewart  
**Basic Rate:** \$150/hr.

**Q SOUNDSTATION**  
Burbank, CA  
818-753-6638  
**E-mail:** sinclaircaps@earthlink.net  
**Contact:** Jon Sinclair  
**Basic Rate:** \$35/hr.

**Q STUDIO DEE**  
3306 Glendale Blvd. #4  
Los Angeles, CA 90039  
213-662-9595  
**Basic Rate:** \$30-\$40/hr.

**J STUDIO ON WHEELS**  
339 W. Windsor Rd. #6  
Glendale, CA 91204  
818-243-6165  
**Contact:** John Falzarano  
**Basic Rate:** \$35/hr or \$400/day

**Q THE SUB STUDIOS**  
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 Culver City, CA 90232  
 310-204-2222 FAX 310-287-1891  
**Contact:** Bob Wayne  
**Basic Rate:** \$50-\$85/hr., depending on format and session length.  
**Featured Equipment:** Trident console, 52 input. Neve 1073 and Telefunken V-76 mic pre-amps. Analog: 2" 24-track and 1/4" 2-track Otari recorders. Digital: 32-tracks of ADAT XT and two DAT machines. Extensive mic collection including Neumann, AKG, RCA Ribbon, EV, Sony, Beyers, Sennheiser and Shure. Outboard gear from Lexicon, DBX, Drawmer, Alesis etc.  
**Special Services:** A great tracking room for live drums and horns. We also have a 7'4" Kawai grand piano and a Hammond B-3 with 122 Leslie.  
**Clients:** Labels: Capitol, Island, Sony, Rhino, Rykodisc. Film: Columbia, Disney, Miramax, New Line, Touchstone. TV: "Party of Five," "Significant Others," Showtime.  
**Comments:** In business for over twenty years. Sunburst continues to provide acoustic projects and environment worth many repeat bookings—just ask any of our clients.

**J SUNSET SOUND FACTORY**  
 6357 Selma Ave.  
 Hollywood, CA 90028  
 213-467-2500 FAX 213-467-3103  
**Contact:** Philip MacConnell  
**Basic Rate:** Call for rates  
**Featured Equipment:** Custom API consoles with Flying Faders automation. Studer A827 24-track machines, Ampex ATR 102 2-track machines, great outboard gear and microphones.

**J SU-ZZZ PLAYROOM STUDIO**  
 P.O. Box 8442

Universal City, CA 91618  
 818-506-7832 FAX 818-506-8534  
**E-mail:** pplzmi@aol.com  
**Contact:** Tedford Steele  
**Basic Rate:** \$50/hr.

**J TRACK RECORD, INC.**  
 5102 Vineland Ave.  
 North Hollywood, CA 91601  
 818-761-0511  
 FAX 818-761-0539  
**Contact:** Alan Morpew  
**Basic Rate:** Call for rates  
**Featured Equipment:** South (SSL) Studio: SSL 6068 E-series console w/G-series computer (64 mono, 4 stereo channels), Studer 827 24-track, 25'x17' tracking room, 2 iso booths, very spacious 21.5'x24.5' control room. North (Neve) Studio: 60 channel Neve V-III console with Flying Faders, Studer 820 24-track, 30'x40' tracking room, 2 iso booths, spacious 20'x21' control room.  
**Clients:** Goo Goo Dolls, Iggy Pop, Offspring, Blink 182, Jane's Addiction, Mudhoney, John Fogerty, Tori Amos, Foreigner, Kiss, Megadeth, Tubes, Billy Idol.  
**Comments:** With over 10 platinum/20 gold record awards to our credit, and over 20 years of history, Track Record offers well-maintained studios, large, friendly, professional staff.

**J TWO GUYS FROM THE VALLEY RECORDING AND MASTERING STUDIO**  
 818-768-8800  
**Basic Rate:** Call for rates.  
**Special Services:** CD one-offs  
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**J VOICE OF THE ARTS**  
 9237 Lakewood Blvd.  
 Downey, CA 90240

562-923-2377 FAX 562-923-1003  
**E-mail:** cmitchell@voiceofthearts.com  
**Contact:** Chuck Mitchell  
**Basic Rate:** Call for quote

**J WESTLAKE AUDIO #1**  
 7265 Santa Monica Blvd.  
 Hollywood, CA 90046  
 213-851-9800  
 FAX 213-851-9386  
**Contact:** Phillip De Robertis  
**Basic Rate:** \$75-\$250/hr.  
**Featured Equipment:** 2 SSL (4000G series) & 3 Neve (V series with Flying Faders). Yamaha grand pianos in all tracking rooms. Production rooms are perfect for voice-overs, overdubs & MIDI work. Production room 2 features a 16 channels Pro Tools system with latest software.  
**Special Services:** Friendly & enthusiastic staff complimented by a highly trained tech staff to ensure that your time spent at Westlake Audio will be comfortable and that your session will run smoothly.  
**Clients:** Danny Saber, Butch Vig, Ozzy Osbourne, Quincy Jones, Michael Jackson.

**J WESTLAKE AUDIO #2**  
 8447 Beverly Blvd.  
 Los Angeles, CA 90048  
 213-654-2155  
**Contact:** Phillip De Robertis  
**Basic Rate:** \$75-\$250/hr.

**J WHITEDOVE MUSIC SERVICE**  
 Fullerton, CA  
 818-888-6369 FAX 818-888-6369  
**Contact:** Sondra G.  
**Basic Rate:** \$500 Demo Complete

**J ZOOTID STUDIOS**  
 8506 Fullbright Ave.  
 Winnetka, CA 91306  
 818-410-2818 FAX 818-407-1723

**E-mail:** levlad@wgn.net  
**Contact:** Jason Weinstein  
**Basic Rate:** \$25/hr.

**56 TRACK**

**J MARTINSOUND RECORDING STUDIOS**  
 1151 W. Valley Blvd.  
 Alhambra, CA 91803  
 626-281-3555  
 FAX 626-284-3092  
**E-mail:** dblessinger@martinsound.com  
**Contact:** Dan Blessinger  
**Basic Rate:** Studio 1: \$150/hr., Studio 2: \$70/hr.  
**Web Site:** http://www.martinsound.com  
**Featured Equipment:** Consoles: Neve VRP60, Neotek ELAN. Automation: Flying Faders. Multitrack machines: Mitsubishi X880 32-track, (2) MCI JH24, (3) ADAT. Over 35 vintage tube microphones, including Neumann, Telefunken, AKG.  
**Special Services:** We record everything from voice-overs to pop records to major film orchestra dates. We have video lock capability.  
**Clients:** Walt Disney Pictures & TV, Warner Bros. Records, NBC, Showtime, Natalie Cole, Prince.  
**Comments:** Please call about special block booking rates!

**60 TRACK**

**J TNT RECORDING**  
 3130 Skyway Dr., #603  
 Santa Maria, CA 93455  
 805-928-3500 FAX 805-922-3225  
**E-mail:** tnt@computercafe.com  
**Contact:** Doug or Larry  
**Basic Rate:** \$60/hr.

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**ALPHA STUDIOS DIGITAL LTD.**  
4720 W. Magnolia Blvd.  
Burbank, CA 91505  
818-506-7443  
**Contact:** Gary Brandt  
**Basic Rate:** Call for rates.  
**Web Site:** <http://eirrecords.com/musicbiz>  
**Featured Equipment:** 56x32x56 ams, Calrec console with SSL G automation, extensive mic collection, large sound stage tracking room; Studio B: API console with Studer 287.  
**Special Services:** Mastering services and CDR one-offs (fast burn CDs).

**APPARATUS**  
19752 Observation  
Topanga, CA 90290  
310-455-3332 FAX 310-455-0480  
**Contact:** Paul Carlson  
**Basic Rate:** \$75/hr.  
**Featured Equipment:** 2 fully configured Spectral Audio Engines, Digital video with every option. (Soft wave audio workshop) with digital video. Promix 02R, Promix 01. Lots of outboard gear, analog synths. 5+1 and stereo monitoring.  
**Special Services:** Audiophile mastering, digital mixes, digital editing, sound design. Special Services 5.1. Mastering mix to picture and any unusual products and remixes.  
**Clients:** Nirvana, Crazy Horse, Greg Allman, Nightranger, Roger Corman, Disney.  
**Comments:** Homey log cabin vibe, unbelievable views and one of the most advanced recording platforms in the universe.

**BTL STUDIOS**  
6227 Kraft  
N. Hollywood, CA 91606  
818-506-4500  
**Contact:** Luii  
**Basic Rate:** \$45

**CAPITOL RECORDING STUDIOS**  
1750 N. Vine St.  
Los Angeles, CA 90028  
213-871-5001 FAX 213-871-5058  
**E-mail:** [paula@capitolstudios.com](mailto:paula@capitolstudios.com)  
**Contact:** Paula Salvatore  
**Basic Rate:** Call for rates.  
**Web Site:** <http://capitolstudios.com>  
**Featured Equipment:** Studio A: Neve VR60 w/Flying Faders, Studer Multitracks, wide variety of analog and digital processing. Studio B: Vintage Neve 8068 w/Flying Faders, Studer A800 16 and 24-track. Studio C: Neve VRP w/8 buss Film Matrix. All rooms equipped with video lock capabilities. Over 200 new, vintage mics. 8 live echo chambers.  
**Special Services:** Full service studio with highly trained, experienced staff. Up-to-date with new technologies in both records, music for film. Full array of client

services available. Fiber Optic Dolby Fax and AFTX lines.  
**Clients:** Records, film scoring and soundtracks. Television and Jingles.

**BILLY COBB**  
2899 Agoura Rd. #299  
Westlake Village, CA  
818-410-2458 or 805-531-1056  
FAX 805-987-4590  
**E-mail:** [bcr@inreach.com](mailto:bcr@inreach.com)  
**Contact:** Billy Cobb  
**Basic Rate:** \$65/hr.; five or more hours, \$50/hr.  
**Featured Equipment:** Stephens 2" 24-track analog, 24 tracks ADAT, 16 tracks Creamware hard disk recording, Soundcraft 2400 series console, Ampex 1/2"ATR100 2-track, extensive outboard, Stephen Paul modified C-12 mic.  
**Special Services:** Complete analog and digital recording, mastering to CD, digital editing, 7" Mason & Hamlin piano.  
**Clients:** Dave Mason, Mick Fleetwood, Patrick O'Hearn, Peter Wolf, Twila Paris, Dennis Agajanian.  
**Comments:** Located on a five-acre horse ranch, providing a private and relaxed atmosphere; completely acoustically designed.

**DAVLEN SOUND STUDIOS (LAUREN ENTERTAINMENT GROUP)**  
c/o 15445 Ventura Blvd.  
Sherman Oaks, CA 91403-3005  
818-995-6170 FAX 818-501-8660  
**E-mail:** [len@laurengroup.com](mailto:len@laurengroup.com)  
**Contact:** Len Kovner  
**Basic Rate:** \$149.95/hr.

**DISCMEDIA DIGITAL RECORDING STUDIOS**  
17176 Grand Ave.  
Lake Elsinore, CA 92530  
909-678-3137 FAX 909-678-3137  
**Contact:** G. Moller  
**Basic Rate:** \$55/hr.

**ENTERPRISE STUDIOS**  
4620 W. Magnolia Blvd.  
Burbank, CA 91505  
818-505-6000 FAX 818-505-6006  
**E-Mail:** [Thom@Interactive.Alivity.com](mailto:Thom@Interactive.Alivity.com)  
**Contact:** Thom Brown

**FRONT PAGE**  
619 Glenwood Place  
Burbank, CA 91506  
818-556-5095  
**Contact:** Biff Vincent  
**Basic Rate:** Call for rates.

**THE LAUREN ENTERTAINMENT GROUP**  
c/o 15445 Ventura Blvd.  
Sherman Oaks, CA 91403-3005  
818-995-6170 FAX 818-501-8660  
**E-mail:** [len@laurengroup.com](mailto:len@laurengroup.com)  
**Contact:** Len Kovner  
**Basic Rate:** \$150/hr.

**MASTER GROOVE STUDIOS/RECORD WAY**  
15713 Romar St.  
North Hills, CA 91343  
818-830-3822 FAX 818-893-0258  
**E-mail:** [dave@davemorse.com](mailto:dave@davemorse.com)  
**Contact:** Stephanie or Dave  
**Basic Rate:** \$32/hr. and up  
**Web Site:** <http://www.davemorse.com/mg>  
**Featured Equipment:** Yamaha 02R Flying Fader. Total Recall, 6 Alesis ADAT XT's with IO mod's. Lexicon, UREI, Eventide, Drawmer, TLA (tube pre's), 3M 2" 24-track, Neumann, AKG, Sony and more.  
**Special Services:** Great live band mixing and mastering facility.  
**Clients:** Artists: Band members of R.E.M., Warrant, Bullet Boys, Supremes, PIL, Dre Day mixes, BB Chung King, Zappa, Jade, MSG.  
**Comments:** Tuned room, great drum sound, pro engineers.

**MAXIMUS MEDIA, INC.**  
2727 N. Grove Industrial Dr. #111  
Fresno, CA 93727  
800-2-THE-MAX FAX 209-255-0323  
**Contact:** Jeff Hall  
**Basic Rate:** \$50-\$100/hr. (4 studios).

**MIXDIGITAL**  
Venice, CA  
310-822-3001  
**E-mail:** [kws@mixdigital.com](mailto:kws@mixdigital.com)  
**Contact:** Kevin Smith  
**Basic Rate:** \$50/hr.

**OCEAN WAY RECORDING**  
6050 Sunset Blvd.  
Hollywood, CA 90028  
213-467-9375 FAX 213-467-3962  
**Contact:** Claris Sayadian

**PACIFIC COAST RECORDING**  
Long Beach, CA  
562-432-8500 FAX 562-983-3920  
**E-mail:** [PCR@opus4.com](mailto:PCR@opus4.com)  
**Contact:** Chris  
**Basic Rate:** \$25-\$65/hr.

**RAP 2 TIGHT DEMO STUDIOS**  
6300 Lankershim Blvd, #229  
N. Hollywood, CA 91606  
818-752-8318 FAX 818-752-8318  
**E-mail:** [capital808@aol.com](mailto:capital808@aol.com)  
**Contact:** Chris Robinson  
**Basic Rate:** \$15/hr.

**RUSK SOUND STUDIOS**  
1556 N. La Brea Ave.  
Hollywood, CA 90028  
213-462-6477  
**Contact:** Elton Ahi  
**Basic Rate:** Please call.

**SAN DIEGO RECORDING STUDIO**  
9590 Chesapeake Dr., #4  
San Diego, CA 92123  
619-278-8778 FAX 619-278-8761

**E-mail:** [tearbales@aol.com](mailto:tearbales@aol.com)  
**Contact:** Tear  
**Basic Rate:** \$45-\$85/hr., lockout rates available.

**SELAH RECORDING STUDIO**  
10551 Bloomfield  
Los Alamitos, CA 90720  
714-898-5220  
**Contact:** Dave Gehlor  
**Basic Rate:** Negotiable.

**SKIP SAYLOR RECORDING**  
506 N. Larchmont Blvd.  
Los Angeles, CA 90004  
213-467-3515 FAX 213-467-4636  
**Contact:** Skip Saylor  
**Featured Equipment:** 16 channel Neve sidecar (both rooms).

**SOUND CITY STUDIOS**  
15456 Cabrito Rd.  
Van Nuys, CA 91406  
818-787-3722 FAX 818-787-3981  
**E-mail:** [soundcity@aol.com](mailto:soundcity@aol.com)  
**Contact:** Shivaun O'Brien  
**Basic Rate:** Call  
**Web Site:** <http://www.soundcitystudios.com>  
**Featured Equipment:** Neve 8028 & 8038 consoles, 58 channels of Flying Faders automation on the 8038, Studer tape machines, API EQ's, Fairchild, GML EQ, Pultecs, Lang EQ's, Tube Tech, LA2A's, LA3A's, 1176's and much more. Large selection of microphones.  
**Special Services:** Large tracking room as well as a mixing/overdub room.  
**Clients:** Tom Petty, Foo Fighters, Nirvana, Rage Against The Machine, Tool, Smashing Pumpkins, Johnny Cash, Lenny Kravitz, Red Hot Chili Peppers.  
**Comments:** Over 52 gold and platinum credits.

**STUDIO SOUND RECORDERS**  
11337 Burbank Blvd.  
N. Hollywood, CA 91601  
818-506-4487 FAX 818-506-5905  
**Contact:** Chuck Hohn  
**Basic Rate:** Call for quote.

**SYZYGY DIGITAL RECORDING (LAUREN ENTERTAINMENT GROUP)**  
c/o 15445 Ventura Blvd.  
Sherman Oaks, CA 91403-3005  
818-995-6170 FAX 818-501-8660  
**E-mail:** [len@syzygy-digital.com](mailto:len@syzygy-digital.com)  
**Contact:** Len Kovner  
**Basic Rate:** \$150/hr.

**72 TRACK**

**SEACOAST RECORDING STUDIO**  
926 Turquoise St.  
San Diego, CA 92109  
619-488-4443 FAX 619-488-4446  
**Contact:** Jack Elliott

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 Los Angeles, CA 90049  
 818-843-6555  
 FAX 818-562-6978  
 E-mail: dfxaudio@aol.com  
 Contact: Scott Peets  
 Basic Rate: Daily rate varies per project  
 Web Site: http://www.dfxaudio.com  
 Featured Equipment: API console, 44 channel, inline monitors, 24 bus, 8 aux, custom patch bay, dbx 160, 160x, 165, Urie 1176, Teletronix LA-2A, GML EQ, Pultec EQP1A3, AMS RMX & DMX, Lexicon PCM70, Eventide H3000, Yamaha Rev-7, SPX-90, Drawmer Gates, Lynx Synchronizers, Sony 3348, Otari

MTR-90, Tascam DA-88, Genelec, Yamaha NS-10s, KRK.  
**Special Services:** An experienced crew, combined with a versatile facility that can adapt to any situation—live recording, film, video or live broadcasts.  
**Clients:** MTV, *Billboard*, Academy Awards, Celine Dion, Metallica, Clint Black, Eagles, David Foster, San Francisco Opera, Tony Bennett, Seal, Sarah McLachlan.  
**Comments:** Let us be a part of your next project—call us with your budget.

**J ENTERPRISE INTERACTIVE**  
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 Burbank, CA 91505  
 818-505-6000 FAX 818-505-6006  
 E-mail: thom@enterprisemail.com  
 Contact: Thom Brown  
 Basic Rate: Call for rates.



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Photo: By Lucia

Along with our comprehensive directory of recording studios, *MC* is also pleased to present our 17th Annual Directory of Recording Engineers, including engineer managers and independent studio professionals.

Compiled by Constance Dunn

**ENGINEER MANAGERS**

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Memphis, TN 38104-2794  
901-725-0855 FAX 901-725-7011  
Web Site: <http://www.ardentstudios.com>

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

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16101 Ventura Blvd., Suite 325  
Encino, CA 91436-2500  
818-995-8707 FAX 818-995-8705

**J PERFORMERS OF THE WORLD**  
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West Hollywood, CA 90069  
310-205-0366 FAX 310-205-0365

**J SAME BOAT MUSIC MANAGEMENT**  
427 N. Citrus Ave.  
Los Angeles, CA 90036  
213-857-7299 FAX 213-937-9403  
E-mail: [CitrusKule@aol.com](mailto:CitrusKule@aol.com)  
Contact: Aaron D. Jacoves

**J WORLD'S END (AMERICA) INC.**  
183 N. Martel Ave., Suite 270  
Los Angeles, CA 90036  
213-965-1540 FAX 213-965-1547

**INDEPENDENT ENGINEERS**

**J ELTON AHI**  
Rusk Sound Studios  
1556 N. La Brea Ave.  
Hollywood, CA 90028  
213-462-6477  
Specialties: Film scoring & mixer; general audio.

**J KIM ARMSTRONG**  
KC's Independent Sound  
4333 E. Second St., Suite 307  
Long Beach, CA 90803  
562-438-9699  
E-mail: [audiokim@aol.com](mailto:audiokim@aol.com)  
Specialties: All styles of music production.

**J ABBY BALL**  
O.A.F. Productions/ Sub Studios  
2501 N. Ontario St.  
Burbank, CA 91504  
818-563-9867 FAX 818-563-3692  
E-mail: [oafoamusic@pacbell.net](mailto:oafoamusic@pacbell.net)  
Specialties: All styles of music production; TV/film music.

**J KEITH BARROWS**  
O.A.F. Productions/ Sub Studios  
2501 N. Ontario St.  
Burbank, CA 91504  
818-563-9867 FAX 818-563-3692  
E-mail: [oafoamusic@pacbell.net](mailto:oafoamusic@pacbell.net)  
Specialties: All styles of music production; TV/film music.

**J ROBERT BILES**  
213-913-3048  
Specialties: Blues, rock, jazz, R&B, pop, funk, folk.

**J TRACY BLACKWELL**  
2 Nice Entertainment  
5703 1/2 S. Wilton Place  
Los Angeles, CA 90062-2541  
213-291-5887  
Specialties: Hip-hop, R&B.

**J RICHARD BOWLS**  
It's Only Plastic Music  
1722 Rogers Place, Suite 25E  
Burbank, CA 91504  
818-848-5059  
Specialties: TV/film music, foreign language dialogue, bands, orchestras.

**J CLIFF BRODSKY**  
213-874-4141  
FAX 213-969-1927  
E-mail: [cliffster@earthlink.net](mailto:cliffster@earthlink.net)  
Web Site: <http://home.earthlink.net/~cliffster>  
Specialties: Pop, rock, adult contemporary, R&B, TV/film music; digital audio programmer; Berklee graduate.

**J ANDREW BUSH**  
Grandma's Warehouse  
355 Glendale Blvd.  
Los Angeles, CA 90026  
213-484-8844  
Specialties: All styles of music production.

**J PAUL CARLSON**  
Topanga/Malibu, CA  
310-455-3332  
E-mail: [apparatus@GTE.com](mailto:apparatus@GTE.com)  
Specialties: Rock, pop, folk, jazz, TV/film; AD track-direct to disc; DVD production, mixing and mastering; owns private studio

**J GABE CHEISA**  
818-366-3721  
Specialties: Rap, hip-hop, jazz and rock.

**J STEVE BARRI COHEN**  
Lake Transfer Productions  
P.O. Box 93942  
Los Angeles, CA 90093  
818-508-7158  
Specialties: All styles of music production, especially alternative, R&B and rap.

**J JIM D.**  
310-238-0966 or 310-370-8911  
Los Angeles, CA  
E-mail: [krystal7@earthlink.net](mailto:krystal7@earthlink.net)  
Specialties: All styles of music production; owns private studio

**J DAVE DEVORE**  
Los Angeles, CA  
818-346-1432  
Specialties: All styles of music production; TV/film music

**J ALFRED B.J. EATON**  
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Hollywood, CA  
213-662-3642  
E-mail: [mcgainen@aol.com](mailto:mcgainen@aol.com)  
Specialties: All styles of music; studio only; MIDI and studio consulting; mastering, digital editing and CD burning.

**┘ ROSS HOGARTH**  
Hoax Productions  
22931 Mariano St.  
Woodland Hills, CA 91367  
818-888-7595 FAX 818-888-7596  
Web Site: <http://www.hoaxproduction.com>  
Specialties: All styles of music production

**┘ JIMMY HUNTER**  
Cazador Studios  
Hollywood, CA  
213-655-0615  
E-mail: [studiojimi@aol.com](mailto:studiojimi@aol.com)  
Web Site: <http://www.entrenet.com/dgrose/cazador.html>  
Specialties: CDs, jingles, songwriter's demos; owns and operates Pro Tools.

**┘ MICHAEL "HUTCH" HUTCHINSON**  
818-904-9747  
Specialty: Rock, pop, R&B, jazz, funk, TV.

**┘ KEITH ST. JOHN**  
Los Angeles, CA  
213-398-6224  
Specialties: Rock, pop, alternative, hip-hop; solo artists; analog and digital programming. Owns and operates Pro Tools. Sonic Solutions, Digital Performer, etc.

**┘ CHRIS JULIAN**  
310-589-9729  
Specialties: All styles of music production; owns private studio

**┘ PETER KELSEY**  
11022 Haskell Ave.  
Granada Hills, CA 91344  
818-360-0924  
E-mail: [piqueat@aol.com](mailto:piqueat@aol.com)  
Specialties: Instrumental voice, new age, jazz, rock

**┘ LELAND KIEFER**  
213-851-2712  
Specialty: All styles of music.

**┘ BOB KNEZEVICH**  
c/o Santa Monica Recording  
310-664-9595  
Specialties: Top-40 rock; album production

**┘ GEORGE LANDRESS**  
G.R.M. Productions  
213-462-3220 FAX 213-462-0656  
Web Site: <http://www.invis.com/gmprods>

E-mail: [GLANDRESS@aol.com](mailto:GLANDRESS@aol.com)  
Specialties: Pop, rock, live recordings; Pro Tools hard-disc editing

**┘ BRIAN LEVI**  
Clear Lake Audio  
10520 Burbank Blvd.  
North Hollywood, CA 91601  
818-762-0707 FAX 818-762-0256  
E-mail: [clearlake@earthlink.net](mailto:clearlake@earthlink.net)  
Web Site: <http://home.earthlink.net/~clearlake>  
Specialties: Rock, pop, country, ballads and blues; owns private studio

**┘ MICHA LIBERMAN**  
Leaky Music  
1831 Whitley, Ste. 26  
Hollywood, CA 90028  
213-464-9453  
E-mail: [michamusic@earthlink.net](mailto:michamusic@earthlink.net)  
Specialties: TV/film, pop, rock, contemporary, digital audio

**┘ DON MACK**  
Audioc Production Services  
6951 Ranchito Ave.  
Van Nuys, CA 91405  
818-988-3271  
Specialties: New Age, rock, film

**┘ DENNIS MACKAY**  
Meredith Day Marketing  
213-478-9400 FAX 213-478-94C1  
Specialties: All styles of music; veteran platinum album producer

**┘ CRAIG OWENS**  
310-535-6089  
Specialties: R&B, hip-hop, modern rock

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# MUSIC CONNECTION

## STUDIO SURVEY '98

By Jon Pepper

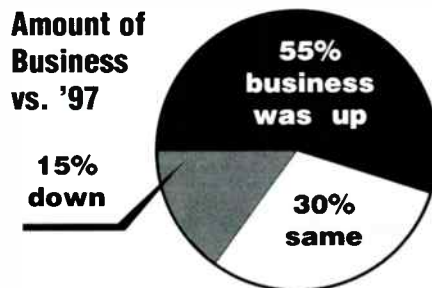
For the fourth straight year, recording studios reported an increase in business, but it has definitely slowed down, with a smaller number of studios reporting an increase and more reporting decreases. Part of this may come from the fact that two-thirds of all studios reported a price increase in the past year. This number is way up from what it has been in past years.

In regards to the issue of gaining new business it is still "word-of-mouth" that brings in the new business, but some studios are now saying that is it about half "word-of-mouth" and half advertising. Demo work continues to decrease in most studios with no studios showing an increase in demo projects, but a higher proportion remaining the same. Studio owners are split on the effect of home studios, but the effect has definitely been an increase in so-called "fixing and mixing."

Live music still rules the roost and, in fact, may be more dominant than ever. In regard to the distribution of business, studios are again reporting decreases in major label work and increases in areas like indie recordings, film and TV.

### Amount Of Business

As mentioned earlier, for the fourth straight year, studios have reported an increase in business. This year was differentiated by the fact that less studios reported these increases and more reported decreases.



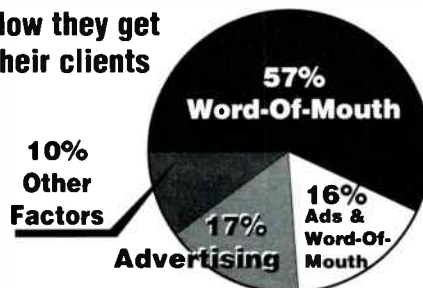
"The period during the summer was murder for us, but since then things have picked up."

"Things are definitely down this year, but last year was so fantastic it would be hard to top."

### Getting The Business

Word-of-mouth is still the most reliable source for new business in the studio world, but more studios are beginning to say that it is about split with advertising in terms of importance. This is a significant change as the "word-of-mouth" category is actually down from 75% last year.

How they get their clients



"I still don't know what brings in my new business, but I am always glad to have it."

"If you get a reputation as being a comfortable place, where work can get done, that's the key; it will make the clients come in through the door."

### Recording Rates

A much higher percentage of studios than in the past few years replied that their rates had gone up (67% versus 30% in 1997). Almost everyone surveyed cited new equipment and competition in the business as the key factors in the increase of prices.

67% rates went up  
33% rates stayed the same

"I just had to raise my rates. The price of everything has gone so high."

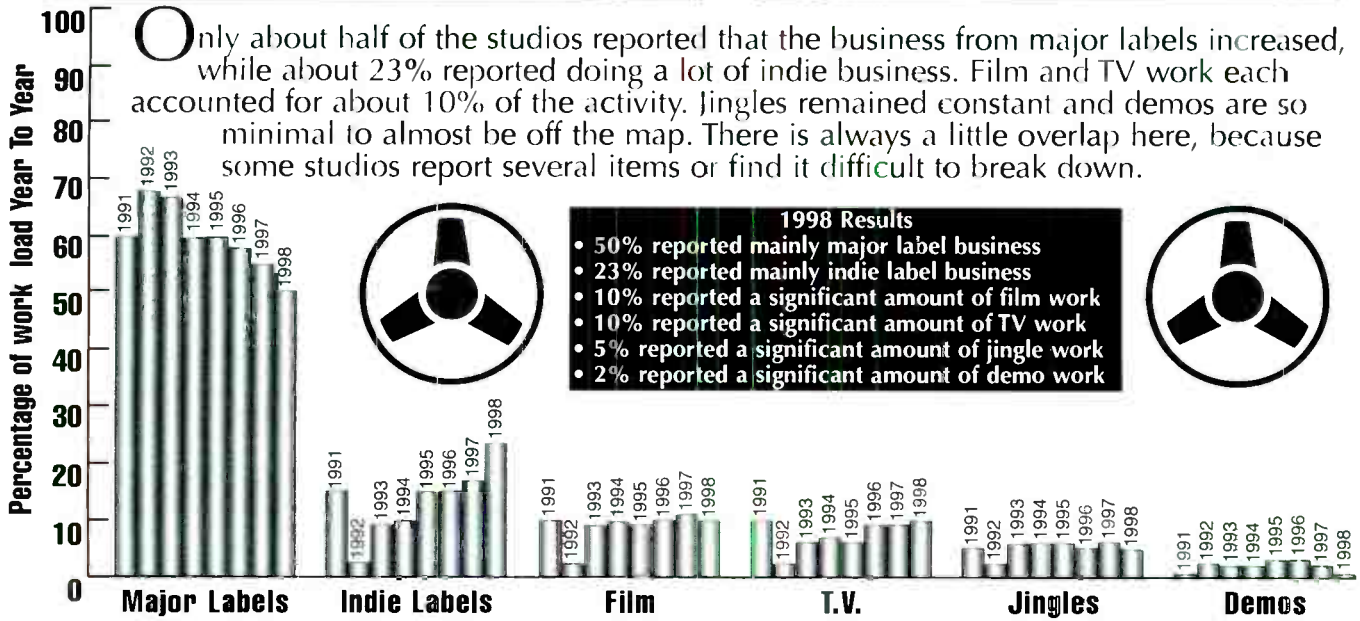
"I am holding the line, but I don't know how long that can go on."

### Live vs. Programmed

More studios than last year are reporting that they are working with live music. Three out of every five studios reported that they were doing more live music, as opposed to last year when it was only 30%.

60% are doing more live music  
15% are doing about half and half  
20% are doing mainly programmed music  
5% couldn't say for sure

## Studio Activity



### Home Studio Dilemma

The issue of the growth of home studios is still a very divided area of discussion among the studio owners we surveyed. In fact, the reactions to home studios were all over the map. Some of the home studios have become pro studios, while some of the pro studios feel that the home studios have actually helped their business, but still other pro studios feel that home studios have cut into their business. Of course, there are plenty of pro studio owners who just don't care about home studios. The number of studios who said they were tremendously impacted has decreased as more of the studios have become used to the home studios.

#### Home Studios have had...

- 25% tremendous impact on their business
- 42% slight impact on their business
- 33% no impact

"Of course it has had a tremendous impact, I am a home studio that has converted to a big time operation."

"We are large enough that the home studios have had no impact on our business. We have luxuries and equipment that home studios could never offer."

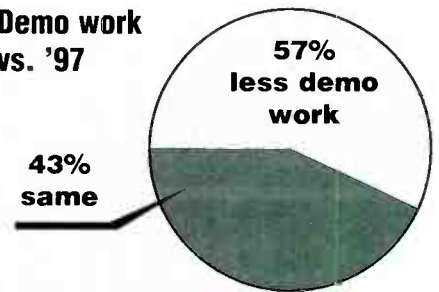
"Hey, it really has helped my business in a big way. I get so many tapes to mix and drums to record."

### Demo Work

With the rise of home studios, fewer demos are being recorded in the bigger studios. Many people are just recording a CD and calling that their demo.

"I only do demos either as a favor or when I have blocks of free time that have to be filled."

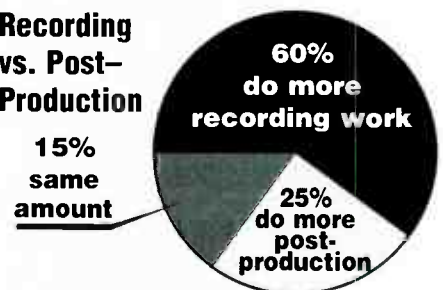
Demo work vs. '97

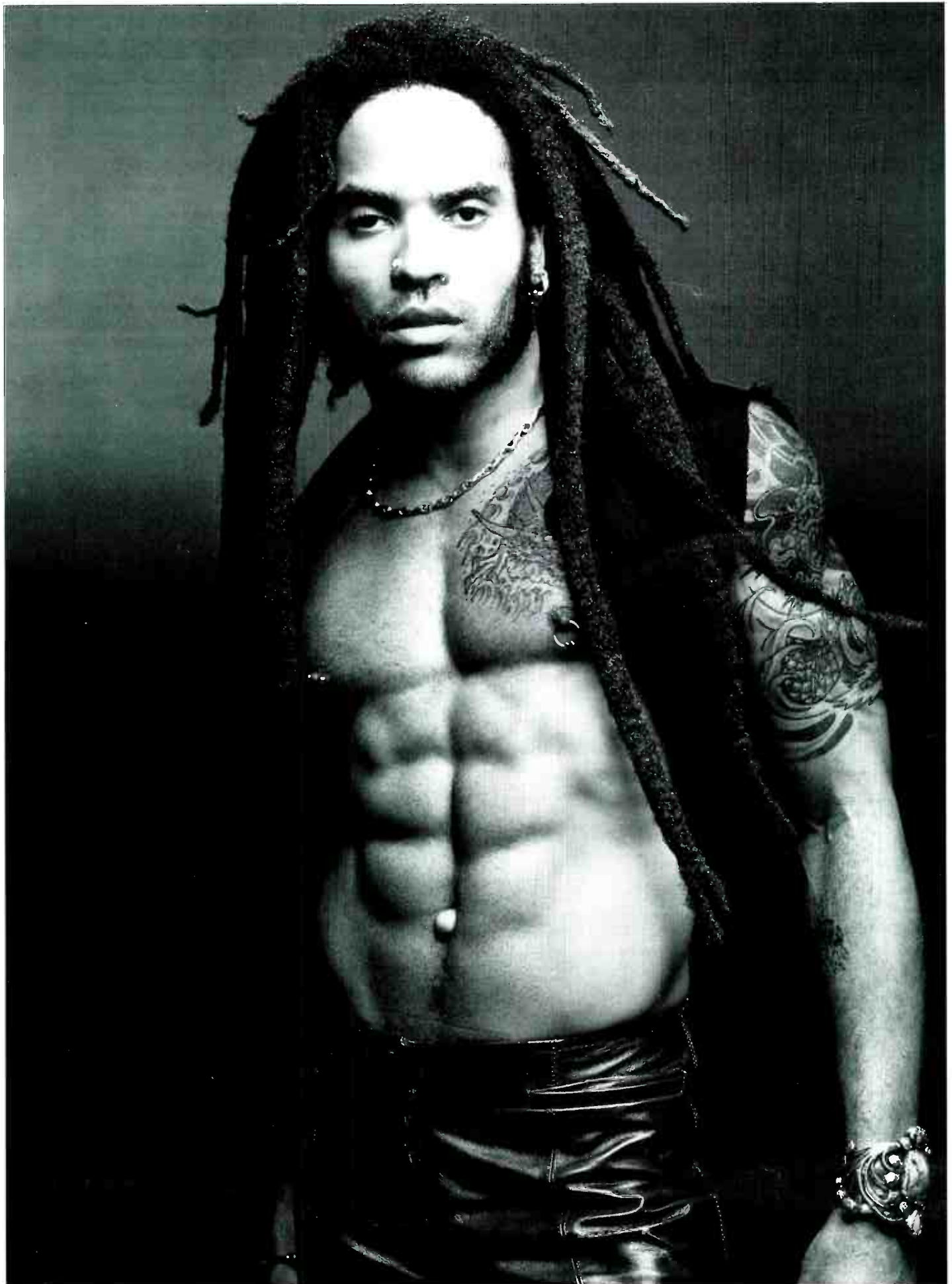


### Recording Work vs. Post-Production Work

The amount of studios doing mainly recording work is down again this year, but it is still the backbone of the business. Only about a quarter of the studios have reported that the majority of their business was working on tapes.

Recording vs. Post-Production





# Lenny Kravitz

## Are You Gonna Go My Way...Digitally?

By Pat Lewis and Jacques Du Long

It's hard to miss Lenny Kravitz when he struts into a room. His tall, dark and strikingly handsome features, long, perfectly coiffed dreads, and Woodstock-inspired clothing, stop you dead in your tracks. And when he first burst onto the music scene in 1989, with his masterful debut album *Let Love Rule*, there was also no mistaking his distinctive sound, which not only hinted at his admiration for music of the late Sixties and early Seventies, but screamed it from the rooftops.

And almost ten years, four albums and a Grammy nomination later, Kravitz is still turning heads with his retro, yet wildly individual fashion statements, and he continues to make music that would suggest that he's still stuck in a 1969 time warp.

However, Kravitz's latest album, appropriately titled *5*, is a little more heavily influenced by the soul, R&B and funk stylings of such artists as Stevie Wonder and Sly Stone, while giving a few less rock nods to Led Zeppelin and Jimi Hendrix than he has in the past. He also gives several songs a jazzy Earth, Wind & Fire flair with the addition of a horn section. Despite these touches, there are still plenty of instances where he continues to pay homage to the Beatles and numerous other Sixties icons whom Kravitz is often accused of emulating, perhaps a tad too closely.

One entirely new thing for Kravitz this time around was his approach in the recording studio. Not one to adapt easily to change, Kravitz finally decided to give new technology a go. As a result, *5* took over eight months to record—and we're talking sixteen-hour days here!

And the artist, himself, couldn't be happier with the results. "I made peace with it yesterday," says Kravitz, who was calling from Amsterdam—one of several stops on a recent promotional tour of Europe.

"You've got to make peace with it, otherwise you'll go crazy."

Kravitz had remained an analog holdout in an increasingly digital world during his first four records—1989's *Let Love Rule*, 1991's *Mama Said*, 1993's *Are You Gonna Go My Way*, and 1995's *Circus*. But with *5*, he finally plunged headlong into non-linear digital hard disk recording. Such drastic action makes one wonder why he would even consider making such a move when he'd had so much success, both from a creative as well as financial standpoint, using strictly analog technology? In other words, if it ain't broke, why fix it?

"Boredom," he answers. "And I wanted to be able to edit quickly and easily without pulling the multitrack-track off and cutting it, etc. So I knew I had to get into the digital domain. The reason that I didn't use [digital] years ago is because I didn't like the way it sounded. But now I think it doesn't reproduce too bad, you know?"

But don't go looking for stark, antiseptic, Nineties textures on *5*. The new record is recorded digitally on [Digidesign's] ProTools," explains Kravitz, "but I've still got my old analog mic pre's from the Forties, Fifties and Sixties, I've still got my tube mic pre's and my discrete stuff and all that. But instead of recording it on tape, I recorded it on a hard drive. So, the only thing that you're really missing is tape hiss and tape compression.

"If you listen to the record," continues Kravitz, "there's still a lot of crap on there. I like to distort mic pre's. I like to over-compress certain things. But I just wanted to try something different. I wanted to start with a clean palate. And the digital hard drive gave me that option. It's like the best of the new and the best of the old. That's kind of what I'm digging right now."

Kravitz preserves the rich, full sound of

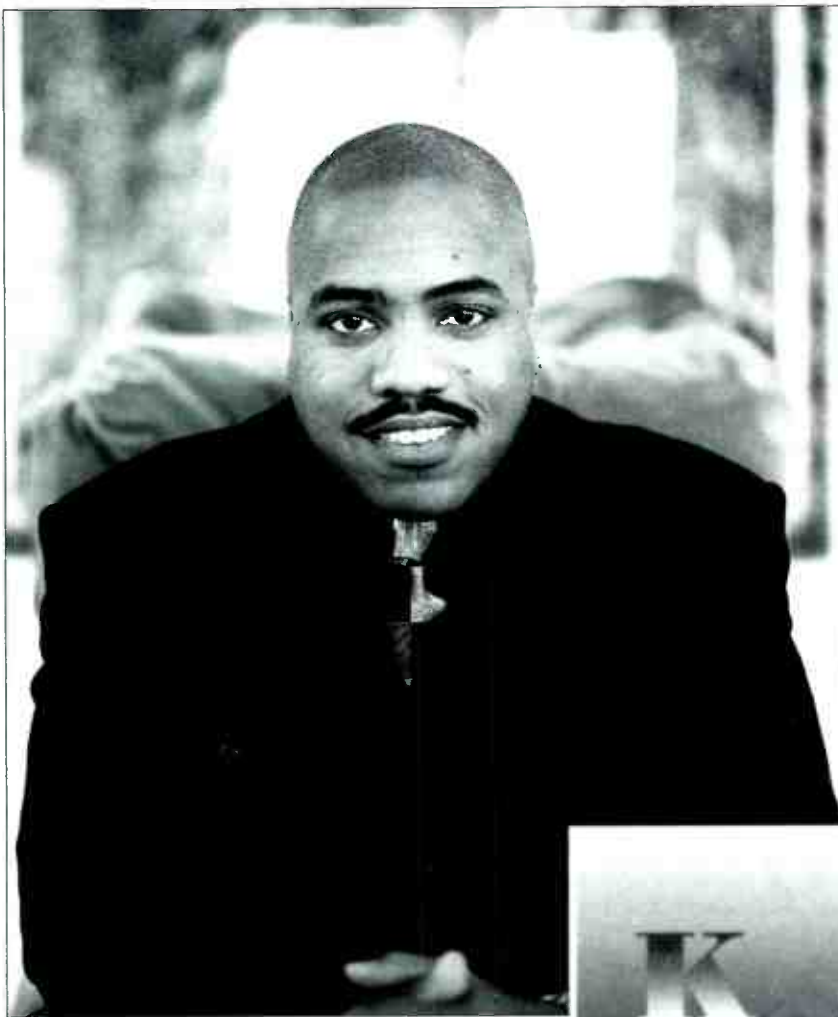
his vintage guitars and keyboards "just by using my ear when I'm getting the sound, and getting it as warm as possible," he says. "And it's also the gear. You plug through a beautiful, old Langevin mic pre or a UA, and you've got a beautiful Telefunken tube mic, and you run it through a beautiful Fairchild tube compressor, and there's your sound. The digital format of recording it isn't going to ruin that, as I've learned."

During the past couple of years, the hot trend has been computer software simulations of vintage audio equipment and pricey effects boxes. Now affordable, high-quality, programmable sound processing is available to anyone with a reasonably fast computer. Kravitz has an enviably large vintage gear collection, but he still finds some of the new programs useful.

"I like the Line 6 AMP Farm [plug-in]," offers Kravitz. "It simulates guitar amps, and I can run vocals and things through it, and it's really cool. Every now and then, when I wanted something quick, I'd use [software] EQ or a Focusrite or a little compression or something. But most of the time, we used outboard gear."

MIDI sequencing is another widely-used computer music tool, even among many so-called "acoustic" musicians. And while he certainly had it available to him, Kravitz didn't immerse himself too deeply in MIDI technology this time around. "Usually, when I use strings, I get an orchestra," explains Kravitz. "Or I go for an ARP String Ensemble, which I like a lot. Or a Mellotron. But on this record, the only time I used MIDI was doing some of the string sounds. Like putting five different sounds, five different modules, to make one string sound that I liked—layering the

Lenny Kravitz 61 ►



## Kedar Massenburg, Kedar Entertainment



By Jonathan Widran

As the founder of the label that bears his name, Kedar Massenburg is the man behind the success of such current soul artists as Erykah Badu and D'Angelo.

**"To me, retro means it's an old sound, and the kind of music on my label is more about taking elements from that time and giving it a new feeling. The sounds on these recordings are tweaked a little differently, with harder drums and bass. It's a bit edgier than, say, Maxwell, who to me defines retro soul. There's the comfort level of that warm Seventies style, but with more innovative approaches to both production and songwriting."**

Even as sampling and machinery continue to dominate much of the modern urban music that hits the Top Ten, there's been a growing trend these past few years which is aiming to capture the vibe of classic soul in a whole new way. Tell Kedar Massenburg, founder of Kedar Entertainment, that it's retro, and he'll gladly redefine it for you.

Found underneath the Kedar logo on such albums as Erykah Badu's double-platinum twin releases *Baduizm* and *Live*, as well as Chico DeBarge's *Long Time No See*, is the catch phrase, "Home Of Neo-Classic Soul."

"To me, retro means it's an old sound, and the kind of music on my label is more about taking elements from that time and giving it a new feeling," says Massenburg, who is also Senior VP of Universal Records, which distributes for his imprint label. "The sounds on these recordings are tweaked a little differently, with harder drums and bass. It's a bit edgier than, say, Maxwell, who to me defines retro soul. There's the comfort level of that warm Seventies style, but with more innovative approaches to both production and songwriting."

Part of the appeal of this new wave of songwriting craft is the fact that tunes in this sub-genre do not necessarily have to follow the well-accepted standard arrangement and song structure of verse, chorus, bridge, and repeat chorus. Songs can be

arranged differently, more cleverly, according to Massenburg, who is every bit as committed to building this style as Berry Gordy once was to building the catchy Motown formula.

Even the lyrical approach behind the songs can vary. Badu's hit "Next Lifetime," for instance, approaches a relationship from the atypical standpoint (for classic R&B, anyway) of reincarnation—if it isn't happening now, maybe next time around. New phrases and slang don't hurt either, as Chico DeBarge's "Iggin' Me"—as in "irking me"—proves. And then there is the all-important factor of image. Badu has become famous for her mile-high turban, and D'Angelo—whom Massenburg manages, and whose 1995 smash *Brown Sugar* ushered in the trend—looked a little different than what his laid back music might lead one to expect.

"Even though his album was on EMI, I was very much involved with the whole marketing of it," recalls Massenburg. "The

sound was there, but image plays a big part. D'Angelo was kind of a 'beauty and the beast' effect. His music would lead you to anticipate someone cool and unapproachable, but his corn-rowed hair, jeans and boots made him seem like a regular guy. People out there respond to accessibility.

"Chico DeBarge was a tough one, too," he adds. "He had to contend with his past, the pop family image, the long hair. So now he's bald but he kinda looks like D'Angelo."

As D'Angelo's manager, Massenburg not only launched an artist who's been credited with diversifying urban playlists, he also strategized a marketing campaign which led to the album's platinum sales, along with its three 1995 Grammy nominations and three Soul Train Awards. This success, as well as Massenburg's apparent uncovering of an old-but-new sound, led Universal Records Chairman/CEO Doug Morris to give the executive a shot at running his own label.

"It's all a matter of independence," Massenburg believes. "As D'Angelo's manager, I only had so much control over what EMI did, and I had to ask permission to use budgets certain ways or to implement new ideas. Forming Kedar Entertainment allows me to capture all the things I want, to build from the ground up, to be a visionary and to control my own destiny. The freedom from having to answer to a major label can only help to create new ideas which become the popular sounds of the future."

The main vision he's trying to fulfill is pretty straightforward—signing artists who are original, self-contained and have their own vision for their music. If the artist knows what they want, Massenburg need only guide them and find them the right musicians to work with in the studio. His hope, realized thus far in the extraordinary success of *Baduizm* and Badu's follow-up, *Live*, is to create his own niche in urban music.

"I had to come up with something different," Massenburg says of the philosophy behind Kedar Records. "I couldn't compete with LaFace, and do the kind of stuff Babyface is famous for. I'd get lost. So I let D'Angelo be the blueprint, and from that you can build a lot of homes, can't you?"

Within the neo-classic framework, however, Massenburg believes that his label's success will rely on a variety of artists and individual styles. Badu does jazzy soul in the Billie Holiday vein, DeBarge goes the funk/soul route, and Kedar's latest signee, singer-songwriter Grenique Harper, has a folksy soul flavor—Sarah Vaughan meets Randy Crawford meets Tracy Chapman. Also signed to Kedar are Big Bub (formerly of the group Today) and a fifteen-year-old rapper named A+, whose first album:

actually preceded *Baduizm*. The main thread throughout will be the use of those instruments which were first made popular in the Philly Soul era—including Fender Rhodes—as well as utilizing all live instrumentation.

While the core audience for Kedar's music to this point is by and large composed of adults, at least eighteen years old, Massenburg's other goal is to get his music to bridge the generations. "Quality music should be able to move kids and their parents alike," he says. "It's like that Coke commercial where the parent is listening to the original R&B hit and the kid is upstairs enjoying that same tune sampled onto a modern recording. We can sound like the past for the older audience, and yet be cutting edge for the kids. If I can get the kids, and they take it home and their parents like it, I've doubled the audience."

Massenburg comes into the small label realm from an R&B production and management background, and so he recognizes the need for commitment to the development of artists rather than the major label need for a quick score. In the late Eighties, he managed Stetsasonic, one of hip-hop's pioneering bands. When long-time friend Daddy-O left the group, the two started Okedoke Productions, which produced remixes for Mary J. Blige (in-

cluding "Real Love"), Red Hot Chili Peppers, the B-52's, Chante Moore and Third World.

Massenburg later went on to manage such cutting edge artists as R&B trio Vertical Hold and rapper Rakim of Eric B. and Rakim. And then came D'Angelo.

"Sticking with an artist from the ground up is the key to making a difference in this business," he says. "[LaFace artist] Usher is a good example of an artist who laid the groundwork with his first album, only to explode the second time out of the box. It's like a stock investment. If it doesn't go up in a week, do you sell? No, you have to think long-term; build, grow, find new marketing outlets, work with word-of-mouth.

"Yes, that sort of commitment is expensive," Massenburg admits, "but I'm looking way down the road, wanting to develop artists who offer timeless music rather than just something that's hot today and then gone. When you hear Marvin Gaye today, he sounds just as good as he did 25 years ago. I want to make music that, like the best of Motown and Philly Soul, hangs around a long time, reaching down into your soul, touching you with a groove and melody you will never forget."

For further information on Kedar, contact Deborah Radel at 213-656-9031. 



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## ◀ 27 From The Stage To The Studio

bottom of the ninth inning in Game Seven of the World Series, before realizing that he's better suited for a career as a coach. Geza X and country music veteran Tony Brown both say that they realized that pursuing a production career meant slamming the door on their childhood dreams.

"I did some soul searching," says Geza, "and realized that I was a decent musician, perhaps even innovative, but that I was a better producer and that I wanted to do something that I really excelled at."

Brown, who has gone on to become one of country's leading producers, as well as President of the genre's leading label, MCA Records/Nashville, after being a leading sideman for years, says, "I knew my abilities as a musician were limited. I always considered myself an adequate musician, even though I played some great gigs with everyone from the Oak Ridge Boys and Tanya Tucker to Elvis, Rosanne Cash and Rodney Crowell. I was pretty much maxing out what I could do as a musician."

As a backing musician, Brown also became aware of his limitations, in terms of

so he was certainly no stranger to the studio universe. "I started out in the studio first, back in the Sixties in Chicago, as a staff musician for Chess Records. I was a studio drummer for Chess for five years, so I had studio experience for years before I was ever onstage with Earth, Wind & Fire. I started becoming a producer in the mid-Seventies."

Like White, former Oingo Boingo bassist John Avila was in a studio environment when the opportunity to step up his production role came knocking, primarily as a result of time limits that were placed on the group's regular production team. "My production career started when we began to record the *Boingo Alive* double-album in '87," says Avila, who has since gone on to have a hit courtesy of his production work with Reel Big Fish. "We were under a real time constraint, and ended up recording 31 songs in 21 days. There was so much to listen to and so much work that Danny Elfman and Steve Bartek, who were producing the Boingo records at that time, asked me to help out in the production end. I got a co-

production credit on one of the earlier albums for vocal producing. So, Danny asked me if I wanted to be a producing partner, and the only thing I had to do was be there the whole time. That's how my production career started."

For others, opportunity can appear in more unusual ways, as it did for Geza X. "I was the soundman at the Masque [Hollywood's first punk nightclub], where my bands [the Bags and the Deadbeats] frequently played, and one day Darby Crash [the late lead singer of seminal L.A. punk outfit the Germs] walked up to me and said, 'Hey, you're a producer, so produce us.'"

"I had been telling people I was a producer," he admits, "which was something I really hadn't done yet. It ended up becoming my first production gig, as well as one of L.A.'s first indie punk records."

Unlike the other three, the circumstances surrounding Tony Brown's increased role as a producer came more out of an idea and desire to change the way things were being done in the country music world, rather than any one specific incident, as Brown



John Avila

having a ceiling capping off both his income and creativity. "I started realizing that the most I could ever do as a musician was make a bigger salary. I needed to get into the part where you sort of got some residuals from your work. So I decided I wanted to try and get into production.

"Plus, I liked the creative side," Brown continues, "and if I wasn't going to be a musician anymore, being a producer would get me into the creative side where if I couldn't play it myself, I had the ability to hire someone who could. So the method to my madness was to stay in the creative side, without having to do the actual work myself, in terms of being a musician."

## Opportunity Knocks

Of course the opportunities to shift a career path away from that of "artist/musician" towards that of "producer," can present themselves in various ways. Prior to founding Earth, Wind & Fire, Maurice White began his career as a session player,

## ANALYZING THE CAREER CHANGE

By Tom Farrell

**There are numerous factors that come into play when someone decides to change their career path, no matter what their chosen profession may be. But we decided to ask our four producers just what were the leading factors that led them to their decision to leave the spotlight behind, in favor of a studio career as a producer. And you just may find some personal truths within their answers.**

### 1. The Rigors Of Touring:

Without a doubt, this was the unanimous decision amongst our four interview subjects as to why they gave up the stage for a production career.

"The wear and tear of being on the road all the time interrupts your creative flow." —Maurice White

"I loved touring, but it took its toll on a couple of marriages." —Tony Brown

"I actually enjoyed touring, but my favorite thing was the gig. I really didn't like all of the other stuff, like having to constantly travel." —John Avila

### 2. Family Concerns:

The pull of family life impacted our four producers differently in relation to their decision to change their career.

"That was one of the main reasons I quit touring." —Tony Brown

"It really didn't play that much of a part." —Maurice White

"Most of the time [as a producer], you're in town and you can drive to work and drive home again like normal people do." —John Avila

### 3. Age:

Although most musicians don't want to admit it, the age factor can impact your career choices.

"As I got older, I realized I was beating myself up, [because] trying to be a rock star was such an incredible hassle." —Geza X

"I knew that I wasn't getting any younger, and although it's not entirely a young man's world per se, I began to see these young musicians coming up and figured I'd better get the hell out of there."

—Tony Brown

"I still get the same amount of joy out of playing as I did when I was 20." —John Avila

### 4. Money:

The lowest scores among our survey subjects go a long way in proving the old adage that money can't buy you happiness.

"I'd always done what I love doing, and very rarely have I been paid enough for it. Money was never the big motivator." —Geza X

"In the beginning, I really wasn't making much money as a producer. I would do almost anything on spec." —Tony Brown



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**Maurice White**

explains: "I really learned a lot from working around Rodney Crowell, Brian Ahearn, and that whole Emmylou Harris and Rosanne Cash world, when I played out in L.A., and I saw how they recorded records, and the way Rodney recorded records.

"It's different than the way they do it out here in Nashville," the veteran producer says. "[In Los Angeles], a lot of time is taken to get the most out of a musician. In Nashville, when I started working as a producer, I noticed that most of the musicians got it right in three hours, and if you didn't get it right in three hours, you usually don't get hired again.

"I started trying to get some of that 'don't rush' vibe that we used out in L.A. to the Nashville world, where the whole vibe is, 'do it, do it now, do it good, or I'll never call you again,'" Brown says, with a laugh. "I was trying to find a way to incorporate the two, and the way I learned how to do that was through working with Jimmy Bowen. A lot of people in this town [Nashville] will do a couple of sessions in one day, they'll do two or three songs, and then they'll wait two or three weeks later, and do a couple more songs.

"What Jimmy Bowen taught us with these country artists, since they travel a lot, was to get them for a week, and to cut tracks from Monday to Friday," explains Brown. "His idea was that you hire these musicians, and maybe the first day you don't get anything, but don't consider that a loss, because by the end of the week, these session players become the band for the artist. By the end of the week, you begin to find this cohesiveness, and they eventually become the artist's band.

"At the end of the week," he says, "you might be getting four songs in a day. I learned how to do it a little bit the Nashville way, and a little bit the L.A. way, all bunched into one, and somehow it ended up working for me."

### Producing A Career

Of course, the motivations of developing your own production style as well as the opportunity to produce various artists aren't really enough to secure a career. It would be nice to actually get paid for your work. And making a living as a producer is a different story altogether.

The first production gigs for White and Avila were with the bands they were in at the time, and being associated with Earth Wind & Fire and Oingo Boingo certainly helped open some doors. "My first production gig was for Earth, Wind & Fire," says White. "After that, all sorts of work started coming in. I started producing the Emotions and Denice Williams. Then I reached back and started to work with my old boss, Ramsey Lewis. I contributed to the Emotions by writing songs also. But most of all the projects I've worked with I've also contributed songs to."

For Avila, landing his first extracurricular production gig was a direct extension of his association with Boingo. "My first paying production gig was for a group called Sorry About Your Daughter, who opened up for Boingo on the East Coast. The band just came up to me after a gig, and asked me if I'd be interested in producing them."

But what do you do when you come from the punk rock scene, where artists and musicians build respect, not necessarily out of gold albums and radio airplay, but rather out of reputation? For Geza X, his first paying gig came as a direct result of many non-paying or barely-paying production gigs where you hone your skills in a world where money isn't the main issue, since there really isn't any to be had.

"My first paying gig was with the Dead Kennedys," he recalls. "I don't think I really ever got paid for my first production gig, which was the Germs. If I did, it wasn't that much. But with the Dead Kennedys, they just outright hired me. They had heard of me and my work. You have to remember that in those days the West Coast punk gossip grapevine was very strong. Word spread up there that there was this producer guy who worked with punk bands and made good-sounding records."

Tony Brown took a backdoor into country music production, by actually having to prove himself first, by returning to his gospel roots and establishing his name there. "I was working for RCA at the time, and at that point they had never let me produce anything; they just weren't sure I could produce country records. So a friend of mine, Kenny Harding, who worked at Word Records [the gospel label] had just signed their first black artist, Shirley Caesar, to the label. He called me up and said, 'She wants me to produce the record, but I've never produced a record. Will you help me?' So I got permission from RCA to produce the album with Kenny. We ended up winning a Grammy and a Dove Award, and it was actually the label's biggest-selling record. I actually had to go back to my gospel roots and win some awards to get people to believe I could produce records. After that, RCA let me co-produce my first record with Steve Wariner."

### The Pros & Cons

The four producers we spoke with concurred that their former role as an artist/musician has done nothing but help them

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in the studio, primarily through their ability to see life from both sides of the fence. Brown believes that "it helps me understand what an artist is going through when they cut a record. I learned a lot about what real true artistry is when I was on the road with people like Emmylou Harris and Rosanne Cash."

Avila adds, "As a player, you can put yourself in the position of the person who's in the hot seat. You kind of know what they're going through to try and achieve what they think you want from them."

For the artist/musician perspective, Avila sums up the main feelings of his associates by pointing out that "the music and playing the music is the best part. Just being able to get out there and play it and enjoy it. When something really magical is happening, there's nothing like it."

On the other side of the coin, White says, "Being a road musician gets to you. You travel all the time. I've been around the world fifteen times. It becomes old hat, and you get tired of living out of a suitcase. Being a producer gives me the opportunity to perfect my skills in the studio."

Since Geza X spent most of his working musician days in Los Angeles, he never really had to worry that much about touring. But it also gave him a different perspective on the downside of being an artist/musician, one that is shared by many struggling players: "It's such thankless work, even more so than production. You get all of the artists' satisfaction and all the fun of being out on the street and being part of the scene, but you get ripped off and stressed and drained, and have all of your dreams shaken by all of the forces and the environment. I found that to be really emotionally nullifying after a while."

As for the pros and cons of being a producer, Geza laughs, before stating, "The upside of being a producer is that to some extent you're a one-man band. You're an independent entity and you're allowed to work in a lot of different environments. Your work with a specific band only has to last a few months, whereas when you're in a band, you commit yourself to it forever, or until it breaks up."

Brown has found a sort of "peace of mind" through his production work, citing the positive side as being the "remote sense of security" that production has given him.

As expected from an artist/musician, Avila points out the creative aspect of production, when it comes to studio-related pros



Geza X

and cons: "The creativity is very appealing. To me, it's twelve-to-fifteen hours of non-stop creativity. I get a kick out of making the snare or the bass sound really good in the studio. You're searching for sounds like a painter searches for colors. When I get up in the morning, I really look forward to going into the studio."

When it comes to the negative side of a production career, the former Boingo member says, "You can become stale in a creative sense, but I really haven't been doing it long enough where that's been a problem. Also, technical problems are a downside. Plus, if you were producing a band where the music didn't do much for you, that would be a drag."

## Learning While You Work

Finally, for all you struggling musician/artists—or even those who are quite successful—we looked to our panel of experts to find out what musicians who are interested in pursuing a production career should pay attention to in the studio.

Geza X says, "The artists should try to get a comprehensive understanding of the entire recording process, including the psychology of it, because there are a lot of 'people' factors involved. And, of course, the technological side of it, at least to the point of being strong in something—like being a good arranger and being able to write charts, or having a good understanding of how the technology works, or a knack for hiring the right people. You have to be strong in one or more of the many aspects of recording."

Avila's advice was more straightforward: "When you're in the studio and you're working with an engineer or a producer who really knows what they're doing, just watch what they do. Don't be afraid to ask questions. A lot of people pay money to go to recording schools to learn what you could pick up while you're right there sitting next to the engineer when he's pushing buttons."

MC

### ◀ 53 Lenny Kravitz

sounds 'live' from one keyboard—that's the only time that I used MIDI."

Working in his Mac-based self-designed home studio, Kravitz begins building his projects track by track, then completes and mixes them in a commercial facility. Since he plays most of the instruments on his records himself, this can be a grueling and lengthy process.



"If you listen to the record, there's still a lot of crap on there. I like to distort mic pre's. I like to over-compress certain things. But I just wanted to try something different. I wanted to start with a clean palate. And the digital hard drive gave me that option. It's like the best of the new and the best of the old. That's kind of what I'm digging right now." —Lenny Kravitz

"In the past, I've just played guitar and tapped my foot," explains Kravitz. "Or I've done things like play the drums, which can be difficult. Or I'll have somebody play with me, then erase them, just someone to keep time with me. Or maybe it will be [longtime band member] Craig Ross on guitar with me to get a groove. But usually I lay some type of rhythm machine and put a guitar down, a bass line down, a keyboard down, get the rhythm section going, then play the drums."

While Kravitz is his own producer, he does enlist the help of an engineer when he records. "I don't usually turn knobs," he admits. "I just tell [the engineer] what I'm looking for. They have their expertise and all, but I'll say, 'I need some more high-end, low-end,' or 'I need the mid-range pulled out,' or 'Could you compress that?'"

"The only thing that I do manually," continues Kravitz, "is mess with faders during mixing. I don't hang microphones up, but I work with the engineer getting sounds. I'm not good with the technical words. I describe it by tones. I know if it's in the middle, top or low, but usually I have them turn it until I say 'no' or 'yes.' It's more of an ear thing."

But before heading into the studio, Kravitz begins his writing process with an overall album concept. So, rather than winding up with a collection of individual songs that have little, if anything, to do with one another, Kravitz's albums tend to have a central theme.

And while past endeavors like *Circus*, which examined the circus-like atmosphere of the music business, have had more easily identifiable themes, the concept behind *5* was a little less obvious. "The main point of *5* is for people to live," declares Kravitz. "Open up the windows, let the sun in and try and pick their lives up."

The son of a Jewish-Caucasian TV producer (Sy Kravitz) and an African American off-Broadway and TV actress (Roxie Roker, who played "Helen" on the hit series *The Jeffersons*), Kravitz learned to appreciate diversity at a young age. However, it wasn't until he'd turned thirteen that he discovered spirituality, which continues to play a significant role in shaping who the man is today. "[My spirituality] has given me roots, direction, faith and somewhere to turn," confirms Kravitz. "It's very important."

While he doesn't necessarily subscribe to any particular religion, Kravitz nevertheless shares his spiritual convictions in the songs that he writes. And his strong belief in God permeates all of his albums, including his latest release.

"'Live' [the first track on *5*] speaks about appreciating the life that God has given me," explains Kravitz. "'I Belong To You' is about God, although it seems like it could be about a woman or a soul mate, as well. So it does kind of double as that, but the song is really about God. And 'Can We Find A Reason?' doesn't talk about God in the sense of God, but it talks about people looking at their lives and seeing if they can find a reason to keep on living. 'Take Time' deals with looking inside of ourselves and finding out who we really are, and finding out why God put us here."

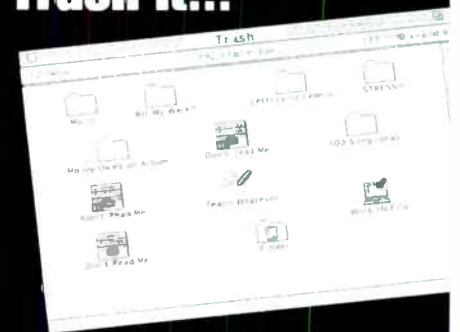
"When you're dealing with songs about positivity in general," he continues, "even if you're just singing something positive about people and life in general, that goes back to God, because God is love. And if you sing about love, that's about God, too. It all comes from the positive, creative source."

While Kravitz's spirituality is certainly the guiding force behind much of his material, he actually takes many of his lyrical cues from the worldly things around him. "[Inspiration comes] from real-life situations," he maintains. "Current events, things people talk about, things I experience, things I hear and live, and it all gets stored up." And there are few topics Kravitz won't tackle. "If I feel it, I write it," he states.

Growing up in New York, the 34-year-old Kravitz spent his formative years living with his grandparents in the Bedford-

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Stuyvesent section of Brooklyn during the week and on Manhattan's Upper East Side, with his parents, on weekends. He also spent a great deal of time at the theater, watching his mother (who, at the time, was a member of the Negro Ensemble Company) perform.

Sadly, his mother recently passed away. As a tribute to her, Kravitz wrote one of his new album's most poignant ballads, "Thinking Of You." And he continues to honor her memory in other ways, as well. "It's more just keeping her with me," explains Kravitz. "I always talk to her or about her—just keep her alive in my soul—and passing on a lot of her teachings to my daughter, etc."

Throughout his career, Kravitz has col-

laborated with numerous heavyweights in the music industry. In addition to performing onstage with Mick Jagger several times, Kravitz also sang a rocking duet of the Bill Withers classic "Use Me" with the Rolling Stone on Jagger's 1992 solo album, *Wandering Spirit*. ("It was amazing to work with him," says Kravitz.) He's also worked with Madonna, Tom Petty and Aerosmith, among others.

Interestingly, if Kravitz could choose anyone in his wildest dreams to collaborate with, it would have been Miles Davis. "Actually, we got really close to doing it before he died," laments Kravitz. "He's a genius. He's from another planet. I grew up with him. He was a family friend. And when *Let Love Rule* came out, I saw him

on a plane, and he came up to me and told me that he was really proud of what I was doing, and really happy that I had finally found my music. And then, I called him before I made *Mama Said* to have him come down and play on this tune that I had written—I've yet to record it, but maybe, someday I will—but he died. So, it was close. But if it was somebody who is alive, I'd like to work with Aretha Franklin."

Lenny Kravitz oozes sexuality, and that, coupled with his model-quality appearance and flamboyant dress style, which has been likened to "a pimp from the planet Rasta" in a past MTV interview, it makes him a perfect candidate for TV commercials. But what about that commercial selling Levis? After all, Kravitz doesn't exactly fit the image of the blue-jeans-wearin'-kinda-guy.

"I wasn't selling jeans," barks Kravitz. "They just used my song and I did a one-second cameo in it. It wasn't really about me. They had this white kid who was dreaming of being me, and he all of a sudden was zapped into my video and he became me. And it was done really well."

"The commercial had nothing to do with jeans," insists Kravitz. "They were just sort of like these little movies. That's why I did it." And when asked if he plans on making any more commercials, Kravitz replies flatly, "Nope."

Whether by choice or accident, Kravitz has lived the last ten years of his private life in the public eye. The tabloids love him. And his marriage to TV star Lisa Bonet from *The Cosby Show* only added fuel to the tabloid fire. (Bonet and Kravitz have a daughter, Zoe, who is nine years old, but her mother and father are now divorced.)

And perhaps as a result of the public's insatiable appetite for voyeurism, Kravitz, like most other sought-after celebrities, pays a high price for his stardom. "Yeah, you lose a lot of privacy," he acknowledges, "and there's a lot of loneliness involved in it, too. I don't live that rock & roll groupie lifestyle. So I'm alone a lot. I have to sleep. I have to rest. I have to take care of my voice. I'm not into having these empty, meaningless relationships, you know? So, therefore, you've got to spend a lot of time with yourself."

But Kravitz wouldn't trade it in for all the patchouli incense that money could buy. "I could be in Rwanda in the middle of a field starving to death, you know," he states. "You feel like an idiot when you complain. And there are times when I do, because I'm human, but it's not really a big deal when you think about the position that a lot of other people are in."

And speaking of his private life and relationships, is there currently a special lady in Kravitz's life? "I'm working on it," he confirms.

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**The Fixx (L-R): keyboardist Rupert Greenall, vocalist Cy Curnin, guitarist Jamie West-Oram, and drummer Adam Woods.**

# The Fixx

By Eric P. Fleishman

"We were just a couple of guys in London, writing songs and smoking hash," laughs Cy Curnin, lead singer and prolific lyricist for that innovative Eighties band the Fixx. Throughout that decade, the Fixx crafted quirky pop gems that found their way not only into the hearts of modern rock fans, but also onto radio station playlists around the world with hits like "One Thing Leads To Another," "Saved By Zero," "Are We Ourselves?" and "Red Skies (At Night)."

Now, with the release of *Elemental* on CMC Records—the group's first batch of new material since 1991's *Ink*—it is clear from its seasoned sound that the members of the Fixx have effectively distanced themselves from the decadence associated with the decade of their heyday.

"The first song on *Elemental*, 'Two Different Views,' was the first song we wrote," explains Curnin. "It was a true collabora-

tion, with all four of us adding our piece to make the whole. And if you listen carefully to the song, knowing our personalities, it really is an all-encompassing representation of everyone in the band.

"On past collaborative efforts," the band's lead singer continues, "we've often allowed ourselves to be too polite. It's like two people standing in front of the doorway, both saying, 'After you... No, I insist, after you.' Something's usually lost or at least compromised. But with *Elemental*, we all got our ideas in motion with minimal or no loss whatsoever."

In continuing to discuss "Two Different Views," Curnin states, "Talk to lawyers or anyone in the media today, and you'll find their views on certain issues to be strong—either black or white."

Jamie West-Oram, the band's guitarist chimed in: "We're here to say that the 'gray' opinion is not only valid, but also

usually more realistic. We try to hammer in that point in our song."

With past sales in the tens of millions, one might expect the band members to be daunted by the pressure of producing similar results with *Elemental*. However, Curnin is quick to point out that the band as a whole works to keep expectations of success in check. "Everyone changes as time passes by," he says, "especially artists. In this business, if you're not careful, you can become a prisoner of your own achievement. We're going to start touring on this record in May, and we'll try to mix in our favorite recipes with the new.

"Bringing our newest songs directly to the fans, in person, is quite a thrill," Curnin adds. "You look out from the stage and see a twinkle in someone's eye—and you realize you've made a connection."

This obvious love of the stage carries a deeper meaning when one takes into consideration just how the band's latest album came about, because the group's usual evolutionary process in developing material was altered in the case of *Elemental*. "For us, it was always write, record, tour, rest...over and over," says West-Oram of the Fixx's previous work schedule. "But this time, the band regrouped in England and, after some rehearsals, began touring immediately. While we were on the road, we wrote most of *Elemental*. Then we went on to Nashville to record."

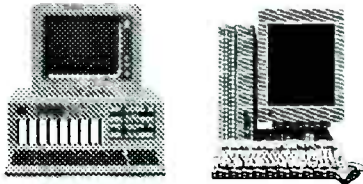
Curnin interjects, "But this time, we

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were not on a label, and therefore had complete creative control, with no deadlines. We were free from that evil food chain of massive pressure starting with A&R guys trying to sell the marketing guys, who are trying to sell the product managers, etc. That's the difference between indie labels versus major labels—trying to please the bottom line-type promoters. We had complete creative freedom and it really shows."

Being creative is, of course, nothing new to this band. Back in the beginning of their career, around the time the Fixx was signed by MCA in 1981, making it on the London music scene was all about originality. "There literally were no cover bands," Curnin recalls. "The competition was fierce for the most original sounding music still within the borders of pop."

The Fixx actually broke through to America's mainstream rock audience after DJs at WBCN in Boston heard their quirky, visionary songs and thought their listeners would latch onto the engaging melodies. The response was overwhelming. "We became a true AOR [Album Oriented Rock] act," explains Curnin, "with people hearing a single on the radio, going out and buying the album, and then checking us out live when we came to their city."

During the early Eighties, the new music cable station MTV had helped fashion and rock & roll fuse together in such acts as Duran Duran and the Thompson Twins. The Fixx, on the other hand, prided themselves on steering away from the patented long top coat/Panama hat trend. "Fashion and music may go hand-in-hand in live performance," says Curnin, "[because] it helps create an image. But certain groups seemed to be trading on their trendy clothes, with music a close second. We never wanted to be about that. Rather, we loved the notion that our music was out there naked, as a pure art form."

Extensive touring, most notably opening for the Police during their North American Synchronicity tour, brought the band an even larger fan base, but often left them exhausted and a little bewildered by their growing success. "I do love my job," confesses the band's focal point, "but it's definitely work. The physical grind of touring, and the need for creativity can be rewarding at times, but ultimately, draining."

"It's important to try to maintain some perspective through long-lasting ties," Curnin maintains. "I'm lucky to have my wife and children at home to keep me in check. Creatively, that balance is key, for what feeds you as a writer and a player is your life as a human being, not your life as a musician."


Thus, while other bands from that same Eighties era are reforming and embarking on nostalgia-heavy reunion tours, why is the Fixx feeling as artistically hungry as ever? "We're still on the cutting edge of expression," Curnin answers. "And there are still great paradoxes yet to be explor-

ed. We're all different people, but we get together well. Our writing process, although it's always nice to have a lyric, is about the unspoken act of bouncing musical ideas around the room.

"And although many fans might consider *Elemental* less cryptic than our previous records," intones Curnin, "I can assure you that it's just as deep."

This should not come as any surprise to veteran Fixx fans, as Curnin points out: "Our song 'Saved By Zero' was written while I was reading a great book called *The Experience Of Nothingness*. The song was my attempt to write a never-ending sentence. It's all about feeling the rhythm, hearing a riff, and suddenly the puzzle finally begins to piece itself together."

While both Curnin and West-Oram speak fondly of the band's other members—keyboardist Rupert Greenall ("he's full of musical extremes, he's our electronic witch doctor") and drummer Adam Woods ("what is a drum fill? A heart murmur or a panic attack")—the harshest criticism comes from those who have been toughest on the Fixx from the beginning: the band members, themselves, as Curnin makes clear with his final words: "We have the courage to tell each other how good or bad an idea is. Our process of weeding out songs is like Darwin. Only the strongest survive."

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**UP CLOSE**

# Chris Knight

By Jana Pendragon

Chris Knight, who released his self-titled debut on Decca earlier this year, is an independent dark horse as far as pop-country radio is concerned. More akin to the likes of Woody Guthrie, John Prine or Billy Joe Shaver, with a touch of that same wild outlaw spirit that continues to fuel Waylon and Willie, Knight's chances of getting airplay at this point in time are slim to none. But for a kid from Slaughter, Kentucky—a small mining town of only about 200, who graduated with a degree in agriculture from Western Kentucky University—that's pop-country radio's problem, not his.



MARK TUCKER

In fact, Knight never really set his sights on a career in music. "It was a pipe dream I kept in the back of my head," he notes. In fact, while he picked up a guitar at fifteen and began figuring out how to play and write a song, he didn't follow his heart until after college. Knight also went to work before he even set foot in Nashville. He was employed by the Kentucky Department of Surface Mining Reclamation and Enforcement, a job he held from 1989 until 1994 when he left to accept a publishing deal with Bluewater Music. But in between the growing up, coming of age, getting an education and earning a living, Knight was writing songs and, once in a while, playing out. And, eventually, driving back and forth to Music City.

It was the writing that seemingly held Knight hostage from the start. "I went at it like a novelist who sits home, drinks whiskey and pounds on his typewriter," says the songwriter. "That's what great novelists do—and that's why their words are so powerful." And, like a novelist, Knight tells stories—tales of common men living mean lives ravaged by pain and disappointment.

A bare bones performer, Knight, whose L.A. debut at the Mint won him many new admirers, creates from a platform of honesty and truth. And believable tales abound on this first Decca release—glimpses of life, most not too pretty. "'Realistic' is how I would describe my style," he adds.

"Love And A .45," the tale of very strange bedfellows, a cop and a hooker, lays open the never-healing wounds of being alone and what any one of us might do in order to find some solace from the pain of loneliness. In Knight's anthology of characters and events, love is a painful thing, even more debilitating than physical pain, and it can lay waste to a life in much the same way a plague of locusts can rob a farmer of his harvest.

A solitary intellectual soul who lives on 40 acres in Kentucky, fame and success have brought a new dimension to the introspective Knight's once almost-simple writer's life. Performing with a band that includes West Coast phenomenon John Bunzow, and living a life in the spotlight are things that he's learning to be comfortable with. And talking with strangers about his writing and his life are also things he's coming to terms with as his music career becomes more notable. With plenty of life experience behind him and his feet planted firmly on that 40 acres he calls home, Chris Knight is ready to face anything, but, as with all things, it will be on his own terms.

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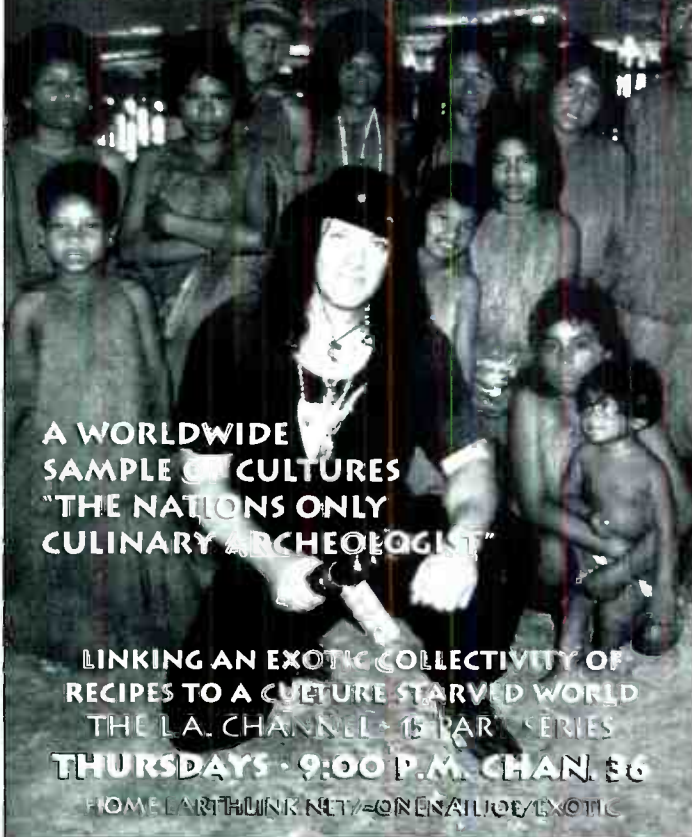


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### 10 Speed

**Label:** A&M Records  
**Manager/Contact:** Michael Goldberg/Steve Stewart Management  
**Address:** 8225 Santa Monica Blvd., Los Angeles, CA 90046  
**Phone:** 213-650-9700  
**Booking:** Tammy Krutchkoff/Chuck Le-Valley  
**Legal Rep:** Eric Greenspan  
**Band Members:** Hutch Walker, vocals, guitar; Dimitry, bass, vocals; Newman, drums, vocals.  
**Type Of Music:** Pop/Rock  
**Date Signed:** January, 1997  
**A&R Rep:** Jeff Suhy

**L**.A.-based 10 Speed was born four years ago when vocalist/guitarist Hutch Walker answered an ad in a local trade paper placed there by bassist Dimitry. Immediately, the pair began writing songs together on acoustic guitar. Soor they added a drummer (who was recently replaced by SoCal native Newman) and began playing the local clubs. "At the time, Green Day had just hit with their first single," recalls Walker, "and we were doing like this Violent Femmes thing on acoustic guitars, which was just so off-base."

From the get-go, 10 Speed was determined not to sound or look like the status quo. And while they eventually incorporated electric instruments and amplifiers into their set, their flashy stage presentation was unlike anything on the scene at the time.

For the next three years, they got the word out—building a mailing list, walking the streets handing out flyers, and "tagging" their logo on sides of buildings, bus benches and lamp posts. They also informed the club bookers that they were willing to take any gig. And there were times when they'd actually wind up playing three shows in one night, all at different clubs.

Eventually, all of their hard work paid off. At a sold-out Viper Room show, they met their future manager, Michael Goldberg. And through Goldberg's vast industry connections, A&R rep Jeff Suhy was soon thereafter invited to a band rehearsal. "We played a set for him," recalls Hutch, "and he was ready to sign us that night. And as we started moving forward with him, other labels started getting involved and then the thing started rolling."

With a bidding war on the horizon, Walker admits, "it was starting to get gross."

The band signed with A&M, who recently released their self-titled debut album. "We were happy with A&M," concludes Walker, "and they gave us all of the tools that we needed to move forward."  
 —Pat Lewis



### Cola

**Label:** Interscope  
**Manager/Contact:** Steve Jensend, Martin Kirkup, Jennifer Costin/Direct Management  
**Address:** 947 N. La Cienega Blvd., Suite G, Los Angeles, CA 90069  
**Phone:** 310-854-3535  
**Booking:** Bruce Solar/Absolute Artists  
**Phone:** 415-241-7015  
**Legal Rep:** Allen Lenard/Lenard & Gonzalez  
**Band Members:** Tim Bass, guitar, vocals; Jason Loeks, bass; Bill Shore, drums; John Wells, guitar.  
**Type Of Music:** Modern Rock  
**Date Signed:** April, 1997  
**A&R Rep:** Steve Ralbovsky

**T**he San Francisco-based quartet Cola, whose Interscope Records debut, *What-not*, was released on February 24, was founded when two of its members met at their day jobs. Realizing a common musical vision, they added a drummer and began playing together as a trio, which they tentatively dubbed Combine. However, they soon realized that a fourth player, on lead vocals and guitar, was necessary to take their music to the next level. Drummer Bill Shore remembers asking Tim Bass, an area singer-songwriter, to check out the band's demo. Bass liked what he heard, and, after meeting with the others, it was clear that a perfect match had been made.

In an unusual move, highlighting this band's maturity, then frontman/guitarist John Wells willingly stepped aside and allowed Bass to take the vocal spotlight. This shift ultimately brought the band out of obscurity and helped start their steady climb to success. And, after learning that Combine was already a band signed to Caroline Records, they made the switch to Cola.

As their own Bay Area interest increased, Cola got a lucky break. Wells moved into a new apartment and met a young woman. During their initial conversation, the guitarist mentioned that he was in a band. "When I said 'Cola,' her eyes lit up and she became very excited. She said that her boss, Nadine Condon, was an area manager who put together BMI showcases, and having heard our early demos, was trying to get in touch with the band."

Condon looked for the right opportunity to showcase them, and, finally, at the BMI showcase SF02, Cola was chosen to perform at the opening night cocktail party.

The night was a success, and in came the offers and the major label interest. Eventually, the band signed with Interscope. Now with a quality album, it's not likely that Cola will go flat anytime soon.  
 —Eric P. Fleishman



### David Poe

**Label:** 550 Music  
**Manager/Contact:** Pati de Vries/de Vries Entertainment  
**Address:** 179 Franklin St., New York, NY 10013  
**Phone:** 212-219-9235  
**Booking Agent:** Frank Riley/Monterey Peninsula  
**Legal Rep:** Jonathan Ehrlich/Grubman, Indursky & Schindler  
**Type Of Music:** Triple A  
**Date Signed:** May, 1996  
**A&R Rep:** Ben Goldman

**"A**lthough it's not absolutely necessary to move from your hometown to the big city in order to score a record deal, it's incredibly important, especially as a writer; it's the ultimate testing ground for new material," advises David Poe, a young singer-songwriter whose trek from his native Ohio to New York has yielded a 550/Epic debut. "Besides the obvious maturation process that kicks in when you move away from home, it reveals what works musically in the real world, rather than playing for people who were in your second grade class who never left home, themselves."

Upon arriving in the Big Apple, Poe landed the job of soundman at the Gallery, a folksy, acoustic venue attached to the legendary CBGB's. Poe found himself inspired by his surroundings and was soon writing up a storm. He soon met up with Sim Cain, now the drummer for Henry Rollins, and the two spent time in the studio creating Poe's first demo. After adding John Abbey on bass, they began playing around the city.

"It was a very fertile time for music in the city," Poe recalls. "Although New York City is known as a competitive town, that sentiment isn't felt between bands. Musicians here seem to share a mutual respect, and often help each other. Ironically, it's in the smaller towns where backbiting is worse."

Through area shows, Poe met up with Pati de Vries, who would later become his manager. He was also introduced to Ben Goldman, a local fan, who also happened to work in A&R at 550 Music, a division of Sony. Goldman set up a private audition for Poe with Polly Anthony, President of 550/Epic Music Group. "The audition itself was very intimate," remembers Poe, "and the next morning, they called me over to talk about setting up a deal."

Poe's latest gig was opening for Tori Amos on her tour of small theaters. "I'm just glad to have an audience to play to," he says. "They're who I want to win over."  
 —Eric P. Fleishman

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Production 7, Lyrics 7, Music 7, Vocals 7, Musicianship 7. Includes a gauge showing a score of 7.



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Style: Triple A

An eclectic seven-piece outfit from San Diego, California, the Modern Peasants are fronted by a strong female vocalist...

Production 6, Lyrics 6, Music 6, Vocals 6, Musicianship 6. Includes a gauge showing a score of 6.



Kay Bess

Contact: Artist Hot Line
310-828-8917
Seeking: Label/Pub. Deal
Style: Pop/Rock

A singer-songwriter from Los Angeles, Kay Bess writes introspective ballads and revealing pop/rock songs...

Production 6, Lyrics 6, Music 5, Vocals 5, Musicianship 6. Includes a gauge showing a score of 5.6.



Brady Harris

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Style: Folk/Country

Here's a Southern California-based singer-songwriter who writes some fine folk material, with country and pop textures...

Production 6, Lyrics 6, Music 5, Vocals 5, Musicianship 6. Includes a gauge showing a score of 5.6.



A Boy And A Girl

Contact: Snake City Music
213-876-6968
Seeking: Label/Dist. Deal
Style: Electronica/Trip-Hop

Here's a duo from Stockholm, Sweden who write and record their own Nineties-styled dance/pop, and they do what they do with confidence...

Production 6, Lyrics 5, Music 5, Vocals 5, Musicianship 5. Includes a gauge showing a score of 5.2.



Redneck Ramblers

Contact: Audioworks Recording
818-543-0477
Seeking: Label/Dist./Mgmt.
Style: Rock

This group's roots rock approach carries with it a straightforward Americana vibe, but upon listening closely to the material...

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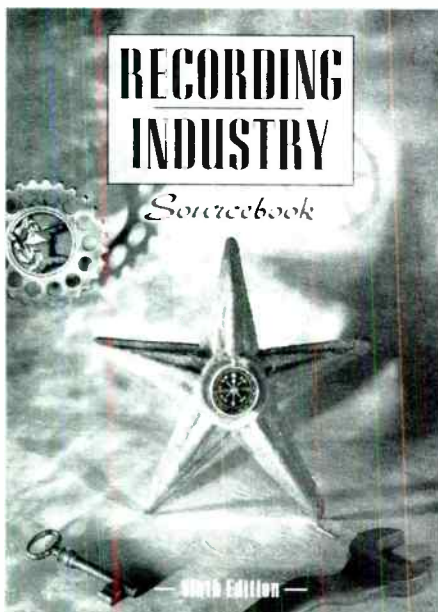
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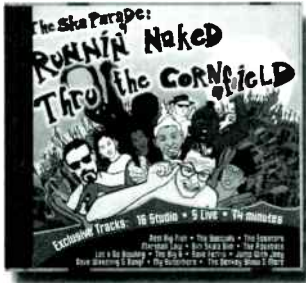
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**Various**  
The Ska Parade...  
A To Y Productions

1 2 3 4 5 ★ 7 8 9 10

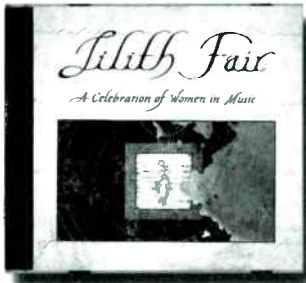
**Producer:** Tazy Phyllipz & Albino Brown, and various others.  
**Top Cuts:** "Get It Right," "Bali Island," "Uniform Of Destruction."  
**Summary:** For nearly a decade, KUCI's *Ska Parade* radio show (based out of UC Irvine) has been the top source for ska-related music in SoCal, playing acts like No Doubt, Sublime, Save Ferris and Reel Big Fish long before the rest of the country knew they existed. Unfortunately, many of the acts featured on this 25-track compilation have stronger material than the pieces featured here. Nevertheless, this is still a good sampler if you're looking for a lesson in current ska. —**Michael Harris**



**Dio**  
Inferno: Last In Live  
Mayhem Records

1 2 3 4 5 ★ 7 8 9 10

**Producer:** Ronnie James Dio  
**Top Cuts:** "Man On The Silver Mountain," "Heaven And Hell," "Long Live Rock And Roll."  
**Summary:** While Dio may no longer be playing the big arenas that they did back in the Eighties, you'd never know it by listening to this double-CD concert collection. Ronnie James Dio, who still possesses one of hard rock's greatest voices, rips through material from his days with Dio, Black Sabbath and Rainbow, ably assisted by drummer Vinny Appice and guitarist Tracy G. Although two CDs may be a bit too much to digest, true headbangers will be too busy rejoicing to notice. —**Ernie Dean**



**Various**  
Lilith Fair...  
Tyde/Arista

1 2 3 4 5 6 ★ 8 9 10

**Producer:** Various  
**Top Cuts:** "Water Is Wide," "Mississippi," "Four Leaf Clover."  
**Summary:** This double-disc set chronicles 1997's biggest, if not best, summer festival tour, with 25 live cuts from an array of female artists. Though the quality of the recordings varies from track to track, this collection is notable for showcasing both new talent and more obscure selections from the established artists. What's noticeably lacking here, however, are the onstage collaborations for which Lilith '97 was known (only one is on the album). Still, it's a worthwhile snapshot of a day at the Fair. —**Jeremy M. Helfgot**



**The Din Pedals**  
The Din Pedals  
Epic

1 2 3 4 5 6 ★ 8 9 10

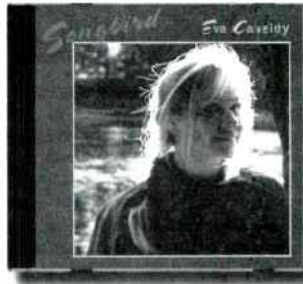
**Producer:** Stephen Stewart Short  
**Top Cuts:** "Ashtray," "Not Much For Saturdays," "Plastic."  
**Summary:** This L.A.-based quartet's major label debut is a haunting collection of sometimes se-date, sometimes manic tunes, along the lines of Radiohead's latest, without nearly as much production wizardry. Singer James Grundler sounds like a hybrid of U2's Bono and Radiohead's Thom Yorke, neither of which is a bad thing, and, musically, the sound is progressive but with definite nods to classic rock. The album's first single, "Ashtray," is already making waves at radio. Well worth a listen. —**Jeremy M. Helfgot**



**Gary Hoey**  
Hocus Pocus Live  
Surfdog Records

1 2 3 4 5 ★ 7 8 9 10

**Producer:** Gary Hoey & Jean-Marie Horvat  
**Top Cuts:** "Tele Like It Is," "Drive," "Linus And Lucy," "Wipeout."  
**Summary:** Throughout this live recording, guitarist Hoey leads his power rock trio through various originals, as well as covers like the title track, "Wipeout" and War's "Low Rider." Vocal fans won't find much here on this predominantly vocal-less recording, but if you're looking for fiery instrumentals, these jams showcase Hoey's nimble fretwork. While this concert album should appeal to hard-core guitar enthusiasts, Hoey's talent shines best on the studio tracks. —**Charlie Ray**



**Eva Cassidy**  
Songbird  
Blix Street Records

1 2 3 4 5 6 7 ★ 9 10

**Producer:** Chris Biondo & Eva Cassidy  
**Top Cuts:** "Fields Of Gold," "Way-faring Stranger," "Wade In The Water."  
**Summary:** This soothing CD is a collection of songs from Cassidy's first three indie releases, and goes a long way in highlighting her vocal artistry. Her hypnotic rendition of Sting's "Fields Of Gold" is a keeper, as is the irresistible "Wade In The Water" and her subtle cover of "People Get Ready." Don't let this Washington, D.C. native's velvety smooth voice trick you though; she can belt with power when the mood strikes. One of 1998's best sleepers. —**Steven P. Wheeler**



**Frankie Laine**  
Wheels Of A Dream  
After 9 Records

1 2 3 4 5 ★ 7 8 9 10

**Producer:** Warren Schatz  
**Top Cuts:** "Moonglow," "How Sweet It Is," "Nature Boy."  
**Summary:** Yes, that's right. The pop icon from the Fifties and Sixties is back. He's 85 now, but he's still in remarkably fine voice as he runs through various standards. While it would be surprising to see Laine crossover to a new generation like Tony Bennett, you have to give the man credit for not rehashing the hits of the past. Instead, he boldly chose to select material he has never recorded, and while the results are mixed, Laine proves that keeping music in your soul is the true fountain of youth. —**Paul Stevens**



**Athenaeum**  
Radiance  
Atlantic

1 2 3 4 5 6 7 ★ 9 10

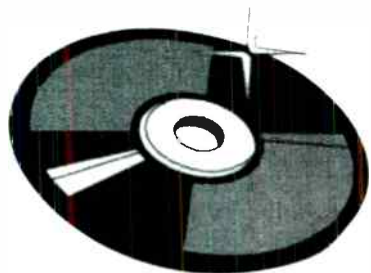
**Producer:** Gavin MacKillop  
**Top Cuts:** "What I Didn't Know," "Different Situation," "Spotlight," "Radiance."  
**Summary:** This North Carolina quartet has created a deceptively simple-sounding pop-rock record chock full of solid hooks and stick-in-your-head melodies, with lyrics that are both catchy and accessible. Though one could argue that some of the songs are a bit too homogenous, each piece reveals its own lyrical and musical charms. And even if it doesn't explode at radio and retail (and it should), this noble musical effort is still likely to make the year's Top Ten. —**Jeremy M. Helfgot**

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## CLUB REVIEWS



The May Kings: Daring to tread the hallowed ground of the Beatles.

## The May Kings

*The Key Club*  
West Hollywood

**Contact:** Artist Hot Line: 213-368-4924

**The Players:** Fran Scaglione, lead vocals, rhythm guitar, bass; Paul Barlow, lead vocals, bass, keyboards; Billy Alexander, vocals, lead guitar; Brian French, drums.

**Material:** If you liked the Tom Hanks movie *That Thing You Do*, you'll probably like this band, too. They have that same madcap enthusiasm for their music. And, oh yeah, if you like the Beatles, you'll LOVE the May Kings. They're America's answer: to the Fab Four, 30 years after the fact. The influence is unmistakable and these guys unabashedly celebrate it. In fact, they covered "Baby You're A Rich Man" with great dignity and due reverence. The rest of their set was filled with sweet, happy and melodically snappy songs. Their songwriting is very tightly structured in a coherent pop format and, more often than not, makes you smile like a lot of the music did in the Sixties. Unlike the band in the Hanks movie, though, the May Kings are not one-hit wonders. In fact, the only element missing from their formula is the one song that would put them over the top and make them more than just another group trying to capture that elusive Beatles magic. They obviously have the talent, tools and vision to reach it, but they may be too overly influenced to break through. What they have done however, is create some catchy songs which are easy to listen to, and will brighten the darkest night.

**Musicianship:** Anyone who aspires to reinvent the Beatles had better be able to harmonize, and the May Kings do so very well. Indeed, their harmonies are the strongest parts of the songs. Every member has an incredible voice and they manage to harmonize flawlessly without breaking a sweat. Lead singer Scaglione pro-

vides more of an accent and emphasis to the vocals than leading them, and it fits the material favorably. Barlow is a multi-talented terror who skillfully maneuvers between several instruments and vocals. Alexander is a straight-ahead guitarist who doesn't have much flash, but he makes his notes count. And French is probably one of the best drummers on the rock scene today. Together, this group knows what they want to do, and they consistently nail their vision with an arrow through the heart.

**Performance:** This is a group with a rock solid identity—it's so distinctive, it's ballsy. Perfectly groomed, with puffy shirts, stove pipe pants and jackets, they are a polished version of a mid-Sixties band. It's all the more impressive because it is so risky and they're willing to put it out there and take their chances. They all relate cheerfully and confidently with each other and their audience, giving everyone what they came for—a rollicking good time and lots of smiles all around. **Summary:** The May Kings are a bold band daring to tread hallowed ground. There have been many groups that have tried to capture the Beatles' sound, but these guys took it a step further and went for the look, as well. It's an intriguing but precarious situation, but also one which they seem totally comfortable with. Whether or not it will continue to be as acceptable as it was at this gig will be an interesting development to watch for. If they are able to pull it off, they could be onto something big.

—Bernard Baur

## Little Jonny & The Giants

*Smokin' Johnnie's*  
Studio City

**Contact:** Artist Hot Line: 510-523-0748

**The Players:** Jon Lawton, guitar, vocals; Cary Hitsman, drums; Jack Kennedy, bass.

**Material:** This band plays cool retro-blues—traditional in style and heavily based on a Fifties' sound. Most of the songs are largely instrumental with a whole lot of slide, and a fair amount of picking. The slide arrangements, however, are the best and the most effective of the lot. The set was an evenly matched choice of originals, from one of the group's three CDs, and old covers. There are no real surprises here, but neither are there any real disappointments.

**Musicianship:** Lawton's playing is a bit curious. His slide technique is very smooth, but his fingers seemed to stall on the straight licks. It's either an unusual stylistic approach or he was having a little trouble warming up his fret hand. There was a staccato hesitation in the runs between notes that prevented smooth sounding transitions. It was distracting and unsettling, but not so much that the music lost its feel. Kennedy, though, was outstanding in a couple of ways—holding his bass so high his elbow was at ear level and his wrist bent in to play it—but that didn't seem to affect his exceptional ability. Hitsman was also an extremely smooth player whose chops accented the songs very nicely. And although the trio seemed to select their songs on a whim, they all managed to play from the same page.

**Performance:** Lawton (a.k.a. Little Jonny) is not that little, and he is a leader who's very good with an audience—playing at tables throughout the room in a friendly, homey manner that drew people to him in a remarkable fashion. He has a casual and warm demeanor, which made him highly accessible.

**Summary:** Little Jonny & The Giants are a cut above average when they get into their slide material, but their rootsy songs are ordinary. This is one of those groups that deserves a second look down the line to see if they developed beyond the status of your typical blues bar band. —Bernard Baur



Little Jonny & The Giants: A cool, retro-blues band.



BERNARD BAUR

Carl Verheyen: A great guitarist with some nice original material.

### Carl Verheyen

The Mint  
Los Angeles

Contact: Doug Deutsch: 213-463-1091

The Players: Carl Verheyen, guitar, vocals; Cliff Hugo, bass; Steve DiStanislac, drums; Mark LeVang, keyboards.

**Material:** Guitar slinger Carl Verheyen covers a lot of territory with his music. As one of the top session players around, and a former member of Supertramp, Verheyen is more than adept at getting the exact sound he wants out of his guitar. At this gig, he tapped into the past, most notably the 'ate Sixties, to create some very nice original songs which were obviously inspired by such super groups as Cream and Derek & The Dominoes. This is pretty cool music, the kind you were likely to hear during the hippie heydays at Fillmore West in San Francisco. Verheyen does add his own updated touches, but he also distills the essence of Sixties blues-rock so well that you can't tell where the past ends and the present begins. There are voca's scattered throughout the material, but they're not really the point of his songs. Rather, he captures a feeling, a style and an era when lead guitarists were gods, and blues was their calling card.

**Musicianship:** Dubbed the best guitar player you've never heard of, Verheyen is an impeccable virtuoso, almost to the point of being too meticulous. His style is sharp, clean and ultra-smooth. With every note he plays polished till it sparkles. Naturally, he attracts excellent musicians to accompany him. LeVang is a soulful, bluesy player whose keyboards counterpoint Verheyen's leads and add a lushness to the songs. Hugo is a strong blues bassist who showed off his licks with two extended solos. DiStanislac also had his skills spotlighted, and along with

Hugo, he provided an airtight rhythm section for Verheyen to take off from and run over the top of. This is not a super group, but they are better than average and more than fill Verheyen's needs, doing justice to his material and nailing the classic blues-rock sound.

**Performance:** This is the one area where there is still some room for improvement. For all of his musical prowess, Verheyen does not project his feelings as well as he should. There's an Eighties aura about his stage persona that does not carry over into the audience, and makes his playing more of an exhibition than a performance. When he does relate to the crowd, he seems like the nicest guy in the room, but then, when he starts playing, it's like a door closes and only he and his guitar exist behind it. For guitar fans it may be enough that he's a phenomenal player, but for those who might want to feel the music coming through the artist's heart, he tends to come up short. Perhaps if he simply felt the music rather than hearing every note, he might overcome this particular weakness.

**Summary:** Carl Verheyen is a great guitarist who may have been born too late. He's a throwback to the days of the seminal blues-based rockers and he possesses an awesome gift of technical ability, but he needs to open up his performance a little bit more so that we all may enjoy it. When that finally happens, Verheyen can be a talent who knows no bounds and could resurrect the lead guitarist as a musical god. —Bernard Baur

### Joel Pelletier

Common Grounds  
Northridge

Contact: The Way Home Media: 818-787-8445

The Players: Joel Pelletier, vocals, guitar; Joe Lazama, percussion; Jeff Corwin, violin; Jana Jacoby, violin; Arianna Zoppo, viola; J., cello.

**Material:** Joel Pelletier's material borders on being folk music, but it also carries with it some rock sensibilities and even gives a nod to chamber music. The title of his album is, after all, *Chamber Pop*, and while the lyrics are true stories—or at least Pelletier claims they are—the music is something a little different. With these kinds of hard-hitting lyrics, one might think that they might not mesh with a string quartet, but guess again. This seemed to be the perfect marriage of eclectic sounds. The stark sound of the guitar and percussion melded very well with the lush sound of the string quartet, which provided sweet interludes when they were called for, while also bringing to light some very sincere pathos when needed.

**Musicianship:** Joel Pelletier is a very engaging singer. While his voice may not be technically perfect, it is the kind of voice that captures the listener's imagination and brings the lyrics to life. Also, Pelletier makes sure that the lyrics, which are a big part of this music, are clearly vocalized so that the audience does not have to wonder what the last sentence meant, except when he is being enigmatic on purpose. He is also a good guitar player, solid enough to carry through this music and to create the sounds he has to have. Joe Lazama is also a good match for Pelletier's muse, creating a percussion atmosphere that fits the whole scene and never overpowers either the music or the lyrics, which could be very easy to do. And the string quartet played this music as if they were born to it. They sounded full and bright when necessary, and sat back when not needed. Overall, they provided a great counterpoint to Pelletier's stark vocal style and guitar work.

**Performance:** Each of these musicians put on a textbook performance of the way a show should go. It did not matter whether there were two people listening or 200. The band played as if every note counted and as if they were professionals who were willing to entertain any crowd. The band also had great chemistry with everyone seeming to find the right places. This is difficult with arrangements such as these, but Pelletier and his crew pulled it off. They made what could have been a very uneven show look simple.

**Summary:** Pelletier plays this music in many different configurations, but if you can see him with the string quartet, they are a big plus. This is not to take anything away from Pelletier and his material, as it is superlative. Definitely seek this artist out. —Jon Pepper



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**CLUB REVIEWS**



BERNARD BAUR

**Donna Roth: A strident voice which is expressive and piercing.**

**Donna Roth**  
14 Below  
Santa Monica

**Contact:** Artist Hot Line: 818-701-2168

**The Players:** Donna Roth, vocals; Jeff Kollman, guitar; Shane Gaalaas, drums; Christopher Maloney, bass; Jon Dunmore, keyboards; Janine Freeman, backing vocals.

**Material:** Soft-rock power ballads for the Nineties are the type of material Donna Roth does best. Roth and her band also explore funky folk and country blues, but it's her more mellow material which is the most compelling. Musically, most of her songs have a strong sound and a good groove, but, lyrically, they're just too generic and simplistic to have much of an impact. If it weren't for the quality of Roth's voice, at times the songs might even be considered trite. But, generally, the music carried them pretty well and her vocals delivered the right emotions, so they're not too corny but they could use some re-writing to add substance. Roth is a songwriter who may want to consider adding some other writers to her mix so that she can take advantage of her inherent skills rather than diluting her material with weak lyrics.

**Musicianship:** Roth has a strident voice which is expressive and piercing, not unlike Kim Carnes. She also brings it down some on the ballads, but both styles are extremely effective. She has a real feel for her music and she obviously loves singing the songs. She's backed by a very capable group of musicians, including the talented Dunmore, who's the king of the keys; he plays so hard you think his boards are going to topple over, but he adds such a dynamic to the music that it wouldn't be the same if they did. Maloney and Gaalaas form a grooving rhythm section which puts a bounce into the songs, while Kollman frets over the top and punches in the leads with an eclectic style. And Free-

man backs Roth's vocals regularly, and helps to soften their edge so that they're filled out with a solid harmony. As a group, this band is together, with each member focusing on the songs as a whole, which helps make the music very easy to listen to.

**Performance:** Roth wore a great fringe jacket, which was very cool. When she moved, the laces gave a fluid flow to her gestures, but it did not help enough not to notice that she's a bit tentative onstage. She didn't seem all that comfortable, and some of her moves seemed way too planned. She never lost herself in a song so that the music moved her. Instead, she always appeared to be one beat off, because she was thinking about what she was going to do next. But she's otherwise a confident performer who should probably just relax and let the music tell her what to do.

**Summary:** Donna Roth is a good vocalist, but her songwriting needs a little help. Her strength is in the ballad area and the more mellow the music was, the stronger she was. She would do well to develop this foundation and get a little help from her friends in the other areas. If she does, she could have a live show that plays to her strengths rather than playing up her weaknesses.

—Bernard Baur

**Nicolette Aubourg**  
Crooked Bar  
West Hollywood

**Contact:** Syresham Music: 818-380-1209

**The Players:** Nicolette Aubourg, vocals, guitar; Stevie Blacke, violin, mandolin, slide guitar; Doug Baker, bass; Bob Sheehan, drums.

**Material:** Singer-songwriter/guitarist Nicolette Aubourg brought a full band together for the first time at the Crooked Bar. Her voice crosses Natalie Merchant with Melanie (the "Brand New Key" girl), and her lyrics are bookish and poetic, with

the themes in her songs tending to be about love, but more along the melancholy lines of missed connections and misunderstandings than anything too trite or syrupy. Her guitar playing is very nimble, and not the typical singer-songwriter strumming. She also uses some unusual chords, which give her playing a distinctive feel. For the last number, with just the bass player for accompaniment, she did a song which was sort of an experimental exercise, showing off her quick style of finger picking. It was an interesting choice, and the overall feel of that number was oddly discordant and unsettling.

**Musicianship:** Although the players were all adequate, they didn't flow together as a unit that well—functioning more as good musicians just sharing a stage. Stevie Blacke—on electric violin, mandolin and slide guitar—deserves special mention for his versatility and some very interesting solos. Along with Aubourg, he was the co-star of the show. His various instruments gave the music a unique twist and kept it from sounding dated or boring.

**Performance:** There were times when you could tell that this band wasn't exactly well-rehearsed—not from any huge technical gaffes, but there was a certain hesitancy, and at times it looked as if the players didn't seem to know where they were in the song. Aubourg seemed to be very confident with her material, however, and she really held things together with her quiet stage presence. Although she looks petite and almost waif-like onstage—even standing, she wasn't that much taller than the other musicians who were all seated—there is still something strong about her presence.

**Summary:** There are a lot of reasons to recommend Nicolette Aubourg: her songs show thoughtfulness and intelligence, and her playing was technically very good. And she also experimented with different things in her set, which kept it interesting and unique.



BERNARD BAUR

**Nicolette Aubourg: Thoughtful, intelligent and technically strong.**



The Katherine Chase Band: Creating a sound which kept feet tapping.

**The Katherine Chase Band**  
*Coconut Teaszer*  
Hollywood

Contact: Dina LaPolt: 213-650-7578

**The Players:** Katherine Chase, vocals, guitar; Ricc Sandoval, guitar, background vocals; Steve Shapiro, bass; Stephanie Lee, violin, keyboards; Kevin Allen, drums, background vocals; Kim Strand, percussion.

**Material:** Katherine Chase and her fellow bandmates cover a wide range of musical styles—from down-home Texas funk to strong throaty crooning. There is a lot of furious and aggressive playing, which erupts into a fearless style of twangy rock & roll with an up-beat tempo, creating a sound that kept feet tapping.

**Musicianship:** Chase has a voice which is amazingly consummate, full of intense emotion, and delivered from deep within. She plays a mean guitar, writes most of her own material, and is clearly the focal point of the band which plays under her name. At the same time, Ricc Sandoval displayed some impressive guitar work, while Steve Shapiro held his own on bass. And Stephanie Lee's violin lent quite a unique feel to the music, while percussionist Kim Strand and drummer Kevin Allen played with a fervor equal to the strength of Chase's vocals.

**Performance:** This is a band who clearly enjoy what they do, and they played to an audience that showed appreciation for their skill and talent. Chase displayed an energy which carried her audience to the same place from which she is singing: a forum of courage and raw talent, and it was evident that the band is touched by this energy. Their set was played with enthusiasm and an almost tangible vitality.

**Summary:** The Katherine Chase Band evolved from the Kat Chase Band, and has since been held to-

gether by the irrepressible glue that is Chase. This is a group of players who give off a very down-to-earth impression and have the energy to back the center of their band with talent and an apparent faith. —*Ericks-Rachelle Mendoza*

**Suzan Solomon & The Blue Class Soul Band**

*Smokin' Johnnies*  
Studio City

Contact: Doug Deutsch: 213-463-1091

**The Players:** Suzan Solomon, vocals; Robbie Fulton, guitar; Tysa Carlie, keyboards; Chris Robertson, bass; Bill Spoke, drums

**Material:** This band plays a mix of blues and soul covers, encompassing fairly well-known songs which should be familiar to most listeners. The problem with this kind of set is that many of these songs have been done and done definitively. It might be wiser for a band like this to seek out certain covers that are a bit more obscure and that fit the tenor of the band more than the ones they have chosen. That is not to say that Solomon is not a convincing vocalist—on most of these numbers, she is. But the songs still lack some fever or excitement. This was particularly true of the blues covers they played. "Chain Of Fools" and "Heat-wave" were two of the better numbers in the set.

**Musicianship:** Musically speaking, the Blue Class Soul Band is solid, but not spectacular. Solomon's vocals can be dynamic at times, and she does have a very good voice, and lead guitarist Fulton is decent, but the tone of his guitar is not stinging enough to handle the more meaty blues solos. Keyboardist Tysa Carlie injects some excitement, but would probably sound better with a real Hammond B3. And bassist Robertson and drummer Spoke are a good rhythm section, but they never really seem to get the house rocking the way that the best of rhythm playing pairs do.

**Performance:** Solomon tries very hard to bring some life and excitement into her set, and succeeds at times. It is tough to try and carry the whole set on yourself and that is what Solomon is trying to do. The band does not have a whole lot of internal energy and chemistry, but they are working hard. This is a case of a group that really wants to shake the house down, but hasn't yet figured out the method by which to do it. Solomon might be a bit more effective if she wasn't pushing as hard, and that also might allow the band more space to work out the kinks they need to resolve in order to step forward once in a while and relieve Solomon of some of the burden.

**Summary:** This band has some work to do, and some original material might help matters. At the same time, however, they have a good base to work from, and they have set things in motion. It may take some time yet, but this band has the basis for good things. Like many up-and-coming acts, they just need to jump over some significant hurdles before they can really advance. —*Jon Pepper*



Suzan Solomon & The Blue Class Soul Band: Playing a mix of blues and soul covers.

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- **Deadline:** The free ad deadline is printed at the top of every page in the Marketplace section.

When placing your free ad, follow these simple guidelines:

- 1) State the category # where you want your ad to appear.
- 2) State your ad in 25 words or less. (Please remember to spell equipment & band names)
- 3) State your name, area code and phone number.

**Note:** Your name counts as one word, and 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. All ads placed are final and cannot be canceled or changed. Free ads will run for one issue only. To renew your ad, simply repeat the above procedure.



## PRO PLAYERS

Pro Player ads are located throughout the free classified section and are easily identified by their "floating" location and "fixed" format. These ads are reserved for musicians, singers, songwriters, producers, engineers, etc. who wish to further promote their talent and services.

Each Pro Player ad is only \$30 per issue. White on Black ads are \$35 per issue.

**Deadline:** The Pro Player deadline is printed at the top of every page in the Marketplace section. Call Carrie, our Pro Player representative, to reserve your ad: 818-755-0101.

**PRO PLAYERS**



## ODDS & ENDS

Located at the very end of the Marketplace section, the Odds & Ends page is easily identified by the 1" box ads that fill the page. This popular section continues to sellout every issue. There is a waiting list, and reservations are a must. Call our main office at 818-755-0101 and ask for an advertising representative to assist you.

**ODDS & ENDS**



## DISPLAY ADS

A display ad in Music Connection magazine will land in the hands of over 75,000 people, each and every issue. We have a variety of sizes, shapes and colors to choose from. Allow one of our friendly advertising representatives to assist you with designing a promotion campaign that fits your budget, and gets you fast results. Call our ad department at 818-755-0101.

**DISPLAY ADS**

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Disclaimer: Always be vigilant of people attempting to make a "last look" off unemployed musicians! If you encounter difficulty with an individual listed in this magazine, or if you are contacted by a salesman or "shady" operation, drop us a note alerting us of the details. No phone calls please. We are not responsible for unsolicited or harassing calls. We reserve the right not to publish ads that we declare are in poor taste, or do not fit our guidelines.





EQUIPMENT

2. PAs & AMPS

- ADA B200S stereo pwr amp. \$150 obo. Scott 626-967-2527
- Fender twin reverb II, 2x12", 2 chans, reverb, mid/treble boost, fswtch, fx loop direct in/out for recording 105 watts rms \$500 obo 818-780-6278
- Fender twin reverb, 705 orig swivel face w mastri volume, 100 watts, new groove tubes, \$500 firm Lv msg 213-960-7823
- Leslie rotating spkr cab beautifl vintg wood, snds inced bl on keybrds or guit model 25, gd cond, \$525 818-888-0588
- Mackie mixer 1202VZL, 12 chant portbl great gig gear & must have recording gear \$350 310-838-4790, ahayden@cris.com
- Marshall JCM900 50 watt head, stock, xint cond, \$500. Lv msg 818-382-7944
- Mesa Boogie dual rectifier, tremolo verve, xint cond, \$1,200 Paulo 213-957-1267
- Mesa Boogie Mark IV, rack mntbl head, \$900 Peavey classc 50, tweed series, \$350, 818-955-8535.
- Mesa Boogie MK IV combo amp, perfect cond, Celestion or EV spkr, wiroad case \$1,300. Allen 213-667-3385.
- Mesa Boogie MkIII head in Anvil rack case, \$650 firm Boogie 2-12 slant cabs w/ev & celestn, \$350/ea firm Lv msg Bryan 805-269-0917
- Rivers S120, like new \$800 for brain Cab w/4 10" spkrs \$250 310 459-8600
- Spkr cab AC 30 styles 2 12" Celestion vintg 30s \$180 Paul 213-655-4346
- Tascam 320b chani mixer Phantim pwr XLR, 1.4", direct, insert per chani Monitor sectn Great for club or rehrsl installn \$300 Art 805-461-4898
- Tascam TR8 8 trk reel/reel Great cond \$900 obo Paul 818-761-6770
- Trace Elliot bass cab, 4 12" Celestion spkrs, 800 watts @ 8 ohms, new cond \$425 obo 805-522-5003
- HT Pitbull classic 100 2x12 combo amp, 3 chans, reverb, eq, all foot switchbl, brand new tubes, \$1 300 obo Lee 562-496-1927
- Yamaha 50 watt bass amp, single 15" spkr 1980 Best offer Doug 213-857-7420

3. RECORDING EQUIPMENT

- 2 adad machns for sale Versn 4 03, \$900/ea obo. Jerry 818-779-1259
- 2 Yamaha pro mix 01 automatd consoles, 16 chans ea, stands & cables \$1,400 ea Both cbs brand new, never used 818-329-1147
- 38 1/2" 8 trk analog recdr. Perfect cond, 3 hrs of tape Will delivr in SoCal area \$650 Art 805-461-4899
- 8 trk recding studio Fostex 12 chani, 8 buss, 2 12, 8, M/C convert, Alesis monitor 2 Midi verb 3 ultra verb amp 2 trk case 626-271-2700
- Lexicon Alex diglil fx procesr, \$250 obo Glen 618-754-4345
- Studio for sale, Absentee ownt wnts out Rehrsl, recding shows 10 yrs bus 3 studios/control booth Centri Hillwrd \$35k obo 714-509-0965
- Tascam 388 8 trk recdr mix + combo amp, 3 chans, incl ony box & manual \$900 Jim 213-851-5062
- Tascam 8 trk 1/2" reel/reel tape machn w/remote, \$500 Sharon 818-340-4588
- Tascam M1508 console & Tascam Syncset 238 8 trk recdr, xint cond \$1,000 both obo asaprod@flash.net
- Wald: ProTools III systim incl cards, slwr, cables Paul or Jeremy 818-994-5368, platinum@wavenet.com

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310-202-STGE or 310-202-7843

EQUIPMENT

4. MUSIC ACCESSORIES

- Yamaha 8 mult trk recdr, \$700 obo or trade 310-204-3143
- Yamaha RM-804 recding mixer Bx4x2, 1 aux send, 3 band eq, 16 chani monitoring Gd cond \$450 obo Unil 10pm 626-338-9595
- 1 Audio Technica mic, 4050, w/shock mnt \$1,100 total Brand new, never used, 818-329-1147
- Drum & guit banners & neon signs, \$40/ea Must sell Fish 909-459-7215
- JBL 4311 monir spkrs Lexicon 200 digitl reverb Behringer MDX 2100 compress limitr Aphex E aural excitr Valley People TR804 compresr-limitr. Shrar 818-340-4588
- Mesa Boogie V twin pre-amp pedal, 3-way chani switchng, pwr supply incl \$275 obo Tim 562-690-8585
- Peavey bass tube pre-amp, xint cond, \$100 obo Scott 626-967-2527
- Samson 1602 2 spc rack mixer 8 stereo inputs, total 16 inputs + 2 aux sends \$600 manual, Like new, hrdly used \$160 firm George GLandress@aol.com
- Wntd: Anvil case for Marshall JCM 800 1x12 combo Reasonbl 818-771-9985

5. GUITARS

- 1987 Gibson LPaul custom lite w/coil switch, blk, xint cond, w/hrdcase, \$1,125 obo 818-948-9943
- 1991 Gibson LPaul custom, w/ht blk pinsripe, case incl, \$1,250 firm, 310-664-0704.
- Fender Strat, USA made, gold foil stampd 50th anniv model, Sperzel tuners, twed/hrdshl-alc case, immac cond \$500 Tim 562-690-8585
- Ibanez RG 770, blue, shark fin inlay, xint cond, signid by S/Vai, \$550 310-573-4033
- Martin 0000-1 Dreadingt acous guit, solid top & back, beautifl, great tone, lo action, like new, \$750, 818 888-0588
- Ovatn 12 string acous, #1618, imtrac cond, blade neck, stock pckup 1st \$550 takes Lv msg Bryan 805-269-0917
- Washburn EA10 acous/elec guit, xint cond w/hrdshell case, \$600 obo Terry 213-953-9557

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EQUIPMENT

6. BASS GUITARS

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- Fender Prescn bass actv electrnx hipshot antique sunburst \$325 obo Musicman Sterlin ba.s, actv electrnx hipshot, tobacco sunburst \$900 firm 805-522-5003

8. KEYBOARDS

- Big blk uprite piano Nds tuning & poss strings Best offer Doug 213-857-7420
- Emax 2, sampling keybrd, still in box, lots of snds on disk \$700 obo Jerry 518-779-1259

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EQUIPMENT

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EQUIPMENT

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\*Roland D50 w/new internal snds & 2 memory cards, case incl. \$425 Sharon 818-340-4588
\*Roland JX8P Polyonic synth w/manual & 1 snd cart, gd cond, w/Arvi case, \$300 Steve 818-508-7158
\*Roland MPU101 midi cv interface \$400 310-457-8062
\*Sequent Circuits Prophet T8 synth \$2,250 310-457-6082

10. DRUMS/PERCUSSION

\*Anvil Trapcase w/casirs 28 1/2x28x18, \$40 DW5000 lethy dbl bass pedal, used, \$100 obo Fish 909-459-7215
\*Complt 5-pc drum set w/cymbals & hrwr, perft cond, snds great, chain drive pedals, 22, 16, 13, 12, 14x5 1/2 chrome snare, \$425 818-888-0588
\*New DW 5x13 snare, tobacco sunburst lacquer, \$300 Paiste signtr 18" full crash, \$110, 213-883-9578
\*Pearl DX senes bass drum, 16x24, blk \$135 frm or trade for? Drums4ever@aol.com

11. COMPUTERS/SOFTWARE/ETC.

\*Mac Pwr PC clone, 166mhz, 48mb ram, 2 0 HD, Zip drive, 36.6 modem, 17" monitr, computr table, sitwr Sean 310-316-8266

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MUSICIANS AVAILABLE

\*Steinberg de-noiser, plug ins for Wave lab Windows versn, still have registrain card \$200 818-345-0916

12. TRADES/FREEBIES/ETC.

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\*Will trade studio time for recrdng equip Jerry 818-779-1259
\*Will trade studio time for your band's demo for music instrum. Guits amps? Mobile truck will come to you Digital-analog avail 818-771-9985
\*Yamaha 8 multi trk recrdr. \$700 obo or trade 310-204-3143

13. GUITARISTS AVAILABLE

\*15 yr melodic rock funk rhythm, xint voc, image, gear Pro sits only Steven 702-383-6775, mirandah@aol.com
\*30 yr old guit plyr avail Infil Harrison, M/Campbell, W/Wachtel Avail for studio or tour 213-980-7891
\*A dedicated gnt/sngwrtr to join/frm diverse melodic blues-late 60s English inrl rock band. Hvy to acous 1 guit pref Infil Page, Gilmour 310-453-8628
\*A guit w/credit on Shrapnel Recrds More into groove thing S/Wonder, Zep, Seat, Beatles but heavier Voccs too Nd band/rhythm sectn 562-496-1927
\*Beginning guit sks another beginning gut, male/fem To prach. w/& write folk songs Sherman Oaks area 818-986-6142.

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\*Blues to R&B to Dead Competent guit sks band or sing/sngwrtr to perform. Quality more import than \$\$ Greg 818-840-0841, Grek@ix.netcom.com
\*Guit avail to form hvy groove metal 1-guit band w/hvy tone I have exp & equip Srs only Nicholas 818-992-5477
\*Guit avail, 26 Competent tone, style Friendly Simrl inl only Failure, Radioid, Fools, Slow Drive Pls have demo avail Lv msg 213-960-7823
\*Guit avail Infil Bauhaus, Joy/Divsn, Chameleons Have equip & transpo Lv msg Romeo 626-570-0540,
\*Guit avail, Skng metal dirn for band Must have own equip & dedicatn Srs only No flakes Infil Pantera, Sepultura, Machinehead Mike 818-841-9041
\*Guit lknng to join/frm band, Infil Flock/Seagulls, Missing Persons, B'flood, some punk bands, 818-345-5609.
\*Guit plyr/sngwrtr avail w/atmosphr, psychd, sonic noise Infil 90s R&R, punk, trnphn Lv msg Tad 818-989-7236.
\*Guit, 32, sks muscians for rockabilly swing Horn plyrs welcome. For gigs & for fun 818-981-1622
\*Guit/voc avail for rock alt band, 310-600-6873, add-yarao@usa.net
\*HR, hvy pop, org, modern, great snd, great songs. Will join band w/gd singr. 310 or 213 areas, 310-397-7111
\*Play acous & elec guite Playing for 20+ yrs Very versatll Blues, jazz, rock, hiphop, pop Juan 213-346-1619.
\*Les Paul loaded & MarhsI pwrtd guit w/ultra Inghair image sks estab band Butch 818-346-9964.
\*Lkng to join band as 1st or 2nd guit Just want to have fun, play out as soon as possibl. Lunachick, Veruca Salt Sam 818-248-9777.
\*Music is my life's work Days of drug abuse over, died once & came back alive Lkng for same types Infil Hendrix, Cobain 213-465-7606
\*Pro guit avail for sessns & demos. Pro snds, soullr parts

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MUSICIANS AVAILABLE

& solos Easy/voc with Acous/elec Lv msg Matt 818-757-8788
\*Pro guit avail to join/frm band Fleetwd, Lifetime commit no smokrs Jake 310-396-1019
\*Pro guit sks band or studio work Versatll, fluent plyr Blues, rock, pop rock Infil from Halen to Albert Lee Sean 310-216-8426
\*Prolific classic rock gnt/sngwrtr nds percusrnt & bass Peace 213-655-7530
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\*Road ready guit avail for signd band, 29 yrs old, sing bckups Sks Horde to Lilith tour. Much exp John 310-289-2218
\*Srs rhythm/bass guit w/equp & copywrld mattl sks to start/join band into variety BTO, CCR, D/Purple, TYA V/Halen Stones, ZZTop much more 909-421-0905
\*Super hot blues & rock lead & rhythm guit plyr w/lead & bckup vocs sks working pro! Xlnl equp, great snd 310-392-3690
\*Versatll guit/voc HR, funky, jazzy, metal, alt Composr/lyncist sks band, tour, write sit, sessns 15 yrs exp, chops, clock, groove. Kevin 213-465-4615
\*Very versatll guit sks casual/top 40 working sit Have gd snd, learn quickly, am willing to travel. Eon 310-841-2509
\*World class lead guit/lead voc avail for pro working sits Have pro transpo, pro gear, credits on req 818-771-0066

14. BASSISTS AVAILABLE

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\*Bass avail for studio & live work Strong bckng vocs. Solid in the pocket Yrs of exp, easy to work with Pro Paul 818-753-0816
\*Bass plyr avail for working classic rock cover band Have pro gear, strong bckng vocs, xtensv song list San Dimas or OC Larry eves 909-596-4903

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15. STRING PLAYERS AVAIL.

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626-359-7838

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16. KEYBOARDISTS AVAIL.

Pro keybrd plyr. dbing on sax w/Hilmmnd organ lking for pro. -it. Working band. R&B blues. 213-461-6393. Pro keybrdst. Workd w/Floyd. Ozzy. Leta. Fordj. Kiss.

MUSICIANS AVAILABLE

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17. DRUMMERS/PERCS. AVAIL.

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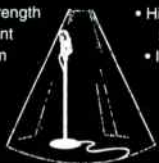
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•Guit nnd for new grp, new snd Hot demo proj Rock, blues, all mix Larry 818-684-5978
•Guit plyr wntd for disco cover band, Must be wld & crazy 818-681-1356
•Guit wntd by fem singr/sngwrtr to start cntry crossover band lke S/Twain 818-210-6069
•Guit wntd by singr/sngwrtr to form band Infl Beatles, Punklars, Digaibe Just play hrd & well Jascha 310-399-5149
•Guit wntd for collob by voc & keys/samplr/programr Very drk, post milleneum, goth, industrl, futurist 310-822-1478

MUSICIANS WANTED

•Guit wntd for new band, KING H'PPO, w/mgmt 18-25 Karman 805-251-1953, Tony 805-252-9453
•Guit wntd for org proj, Infl Prmal Scream, Pixies, Metelars 818-766-6697
•Guit wntd for pop rock org matrl, Very srs only Laurie 310-915-5353
•Guit wntd for working cruise ship band All styles, gd readr, better ear, lngterm travel, easy going, pros only 310-291-8748, bluesroseband@usa.net
•Guit wntd into hrc music, Ministry, Prodigy, R Size Lv msg 562-402-2261
•Guit wntd to form rock band around lem singr/sngwrtr Have songs, mgmt, rehsl, budget Send info to CALM, Box 8649 Univ City, CA 91618
•Guit wntd to join contemp/adult pop band org matrl LngBch area Have studio, self productd CD, mini tour soon Sngwrng a+ Kristo qckstx@earthlink.net
•Guit wntd, 25-32, for org rock trio w/ive & studio exp Wchc 213-883-1937
•Guit wntd HR alt w/classct 818-789-1761
•Guit wntd, Infl Frisell, McLaughn, Zappa, Benson, Montgomery, DeLucia, Metheny, Clavefield Holdswrth Ritenour, Hendrx 313-548-5399, clavigroove@artnet.net
•Guit/bkup voc wntd for male solo artist ready to sign w/Warner Curr working at David Foster's studio Infl Beck, Elvis Bjork, Beatles 213-654-5280
•Guit/singwntd, male/fem, by bass/sngwrtr for signd indie band Infl Folk Implosion, Modest Mouse, Flirt 310-899-7558
•HAPPY TONGUE lking for rock guit Dedcatd & willing to do anything happytongue@usa.net
•It's all about the songs Commitd trio lking for 4th wheel Floyd, Petty, Delamir, Beatles, Gabriel We play for real 818-344-5894
•J/Perry, KWShepard type guit nnd Band has financng Band ages 23-30 626-338-3106
•JIFFIPOP sks lead guit/voc Infl Sweet Fanclub E/Smith have songs, hi-harmony req Brian 818-766-4051
•Lead guit nnd for fem R&B singr-sngwrtr startng band wher own lyrics 310-563-0943
•LOVECRAFT lking for lead guit plyr Must have abll, creativy, loyalty Music is cross betwn Tool, Rage, old Metallica, Scooter 818-846-2388
•LUNAR PUNCH sks orchstrl noise guit who can creativy kick ass Org, futurist, xperimtl snd, Revolutry Come join the party 213-655-2287

MUSICIANS WANTED

•Male voc, somewhr betwn Alanis & F.Mercury sks guit/bkup voc for ambitious 2000 rock proj I have mgmt hit songs, connex, gigs 818-386-5869
•McCartney & Wings tribute band sks lead guit plyr Ala J/McCullogh Howard 818-752-8658
•Metal head guit wntd for Christn rock band, Curr recrdng CD Must be abll to travel 818-386-5993
•Orig male voc w/great songs sks guit, over 25, for moody modern mainstrm pop rock Must have d-mo, dedcatn, gd equip 310-839-5726
•Orig pop rock band formng in NoHo Have some songs, nrd lead guit Srs, goal orientd, drug free Cynthia 818-753-5965

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MUSICIANS WANTED

Pro guit wntd. Melodic, progres rock Heart meets D/Theatre. Must be creativ, dedicatd, versatl. Gigs pending. Pro gear, diverse, starved for success. Any 818-348-5548. Pro guit wntd. Must have pro gear, transpo, image, bckng vocs ZODIAC GROOVE already started to shows. Commit a must, pros only 213-467-1712. Powerfl fem altoc/fyrtstl skng blues/rock guit to write/collab. Infl AntiaB, Sade, Ratt, BlkCrowes, Bad Co. Harmmzng Lorena 213-444-8225. Rhythm guit ply w/vocs wntd by guit/sng/sngwrtr to form band. No drugs. Infl Kiss, Beatles, Ramones Mark 626-967-9114. Sidewalk serenader sks eclectic guit/sngtr for musict mayhem KROQ, KLOS, cntry & blues covers. Fun folks only. David 213-268-9275. Singr/guit sks rock/pop band. 310-600-6873, adit-yarao@usa.net. Singr/sngwrtr lking for versatl non-\$\$ hungry guit for developing pop R&B band w/mgmt & gd live following. 310-238-0359. Skng guit w/strong bckups & solid rhythms to play out. four recrd. Male/fem, 20-30. Nirvana, Foes, Radiohd. BadBurns 310-546-3836

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Table with 2 columns: Equipment name and Price per week. Includes Yamaha 02R Mixer (\$325/wk), DA88+ Sync Card (\$160/wk), ADAT XT 20 (\$145/wk), etc.

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MUSICIANS WANTED

Skng lead guit for fem frontd ong pop rock band 213-644-8866. Sly Time Gap P/Funk Singr lking for guit to form cover show band to have fun & play around. Gd att. Mod 818-765-0965. Sngwrtr ndd to work on ong pr/wlect musicon who composes on bass. Nd artist of same caliber for demo & shows. Harv 310-477-3144. Spiritly m/ndd guit wntd to complit hrd & soufl proj. For album & showcsng Ambition & originty a must. Auditn now. Samson 909-931-1928. StarlIt, Nirvana meets Manson meets Zombie meets Pumpkins. Fem fatale singr sks keybrd or guit music writr to form apocolypse. 213-874-7723. Straddlin, Wood wntd Band has indie deal in Englnd, financong, mgmt, Amer label int, lckout in Reseda 626-856-1506. Voc lking for strhn HR guits Infl Skynyrd, Tesla, Jacket Must play LPaul, Marshl Must have exp 10+ yrs. No fat guys, only rockrs nnd. 310-992-1961. We're real plyrs, real writrs, real pros. Strong melodies & grooves Gabriel, Petty, Beatles, Queen, Radiohd. No egos, great songs 818-782-7958. Wntd, HR rhythm guit in 30s, to form pro HR band Take over LA. Practc in Chatsworth Spike 818-700-8616. Wntd, the most soufl guit plyr in LA or wherever you're from Into hvy edge music ala Metallica. No clones, must have heart/soul. 714-998-7087.

MUSICIANS WANTED

23. BASSISTS WANTED

funky rockng bass plyr wntd for gigng all ong pop rock band w/CD & label contax. Infl Gabriel, Seal, U2, D/Mathews Derek 213-389-6619. 3-chord 30 something rhythm guit sks bass to form band Ramones' energy, Abba's hooks, SonicYth's noise, SocialD's steadness, Beatles' eclecticism, Sayne 626-794-8143. Christn 20s singr sks all band instrum for secular 50s-90s top 40 covers, for fun+ to poss make a living w/gigs 714-665-5073. A1 Bass wntd for BEJOLE Ong band w/ndie deal, CD, ggs, mgmt, Infl Beatles, Stones, Bowie. 818-906-8367. A1 voc & guit w/strong sks bass & drums for blues funk band Infl Hendrix, Aretha, Jans. Srs only. Sarah 213-463-6179. AAA #1 bass w/strong vocs ndd for hvy pop/punk grp. Have new CD, mgmt & shows 818-601-1148. Alan's mates Mercury, their bastard son forms grp destned for stardom. Connex, songs, ggs. Nd talentd keybrd & bass plyr. No drugs 818-386-5869. All orig Brit pop formng Fem/male, bass & lead/harmny vocs 18-30 No drugs, sngwrtr + Infl Beatles, XTC. Jeff 562-941-3403. Alt pop rock band w/fem lead singr sks bass. Great feel & simpcty is key. Have lckout & recrdng studio 213-852-1107. Bass & drmr wntd for hvy grunge band. Must be dedicatd, wiling to learn songs on our CD. May oppor for recrd. Aaron 818-782-4960.

MUSICIANS WANTED

Bass ndd for fem R&B singr/sngwrtr starting band w/her own lyrics 310-563-0943. Bass ndd for NIGHT FLIGHT, Zep tribute. We have solid mgmt, free upscale studio spc, promo matris, flexibl sched 510-352-5366, amrsh98@yahoo.com. Bass plyr ndd asap for punk pop band, Must be able to tour, Infl JJJett, Pistols, Eddie 213-464-8917. Bass plyr ndd for KROQ/STAR type band Maj indus contax, ready to play, Frets & slap a must. Vally area. 818-801-0300. Bass plyr ndd for ong proj, Must have equip & transpo. Vocs av. If you're rite persn to fit missng pc, call me 818-887-2950. Bass plyr ndd to complit band w/ht recrd. Complit studio, rehsl, recrdng avl. Biz in order. 818-891-3671. Bass plyr w/bckng vocs wntd for pwrpop band w/label infl Infl Beatles, Costello, Founms of Wayne, Manish 213-876-6194. Bass plyr wntd by dbl kick drmr for proj, band formng 80s, 90s infl Some speed, rock, metal, gothic, glam 818-315-6540. Bass plyr wntd by guit/sng/sngwrtr to form band. No drugs Infl Kiss, Beatles, Ramones Mark 626-967-9114. Bass plyr wntd for ong funky blues rock band. 310-445-1151. Bass plyr wntd for ong pop rock band formng in NoHo Srs musicon, no drugs. Cynthia 818-753-5965. Bass plyr wntd to complit band into Manson, Zombie, TypeONeg. Have studio in WLA & lots of ong matrl. 213-874-3069. Bass plyr wntd Yngish, open m/ndd Infl Mahavishnu, Purple, Grimsn, Hendrix, Lv msg 213-851-5168. Bass plyr, guit plyr, drmr ndd for HR motivatd band Srs only. Robert 818-878-9725. Bass sought by singr/guit to form moody h energy punk R&F band, Stogees, MC5 meets Replause, Crackr, WeHo area. Dave 213-650-4691. Bass to recrd demos for fem artist w/ndie deal, McLachlan, L/McKeritt, Morcheeba. No \$\$ up front Future oppor for rite plyr. 818-788-5098. Bass w/harmny vocs ndd by industrl band RAKIT Stage presnc, techno image a must. Rep & studio in Pasadena 213-769-5140. Bass wntd by fully endorsed guit/sngtr for ong proj, Have many contax Infl NIN, BadRelign, Foes Tony 818-768-3226. Bass wntd by sng/sngwrtr to form band Infl Beatles, Pumpkins, Dgabile. Just play hrd & well. Jascha 310-399-5145. Bass wntd for fem R&B singr/sngwrtr w/own lyrics to start band. 310-563-0943. Bass wntd for indie signd band CD, website, tour var, ggs, lliers or pros. Reliably & gd att a must. Travel, Ashley 310-289-5714. Bass wntd for McCartney infl pwrpop band. Have every-thing but you. Be srs, under 30 OC area. 714-648-2157. Bass wntd for pop rock punk fun spacey weird stupid & loud band Anti-pyrotechnx Infl Flammglips, Radiohd, Smog, Mike 310-966-1905. Bass wntd for reggae surfy ska & hrdcore roots band 16-21. Infl BdBrains, Sublime, Steepulace, J/Spencer Aaron 310-273-8528. Bass wntd to join contemp/adult pop band, orig matrl LngBch area. Have studio, sell product CD, mini tour soon. Sngwrtrg a+. Kristo gkstx@earthlink.net. Bass wntd wntd to complit P/Jam tribute band No drugs no att. 818-506-1470.

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Keyboardist Wanted:

Piano, funky organ, synth, and sampling skills /gear ALL required. Established L.A. band with indie deal and album in stores. Trip-hop/Rock/Pop style. Need band member not hired gun. Jeff (213) 388-7705

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- Bass wntd. Orig newly-formd mainstrm rock proj. Lking for dedicatd, enthused, pro plyr w/chops Writing/bkup voc a + No att or drugs 310-888-5150
- Bass/bkup voc wntd for male solo artist ready to sign w/Warner Curr working at David Foster's studio Infil Be-k Elvis. Blur 213-654-5280
- Bill Russo. I saw you perform last Aug @ Billboaris Wanna start a band? Darren 509-325-4157, darren@micron.net
- Cathartic, xtremly passiont, 17yly self exprest artist sks bass who is likewise HRd, melodic, goth, celtic, funk, dance groove, poetic, authenticity human, soullful music: 818-779-1422
- Cool bass wntd Style new Crue, Pumpkins some NAM You know the lk & att we need If you don't, don't call 21-818-349-1060
- Creatv drmr/keys sk bass Uprite & elec plyr Infil MMW, Mingus, Monk, Meters, Miles, Sanford&Son etc Laid back & down in it Ready? 213-962-8050
- Crossover pop proj sks bass plyr Into sngrwtg w/vocs Ala Oasis, Radiohd, C/Gross 213-660-0994
- Do yourself a favor. band w/recrd lking for bass Infil Echo to 2ep. 628-798-9695
- Drmr & bass wntd to complt funk blues all band Must be creatv & versatl Practc in StHBay area Jessica 310-748-5716
- Elec jazz bass wntd for combo mainstrm & contemp jazz band Infil Ron Carter, Will Lee Pros only Bill 213-64-7118
- Exp bass plyr nnd for org lem trond pop all band 213-644-0866
- Fem bass plyr wntd 18-35 for nat'l/int'l all-lem HR band Mark 213-654-5431. Pwacker@aol.com
- Fem bass wntd for modern rock band w/bakng Nd chops, youthfl image, pro gear Infil Doors, Fiona, Garbage. 213-993-6022
- Funky bass All org funky proj. Paid sit Mature, postiv, pro HipHop, jazz, reggae, & work a super quiet dynamic Eggman 213-852-0900, Eggums@aol.com
- Hungry yng bass plyr w/bckng vocs nnd for rock act .lay 818-845-1518
- Why all band sks xtreme bass w/att to abuse music world If image is nothing keep drinking Sprite, don't call 25+, no drugs 213-883-9578
- Lking for bass voc, 22-28, no drugs no pay Hi energy org rock band Rick 213-465-7745
- Lounge band, T/Wants meets C/Isaac Sks strong plyr Have disc, gigs, indus int, rehsl psr Positiv att, sense of humor 213-658-6916, x2
- Male voc, somewhatw betwn Alanis & F/Mercury sks music-s/bkup voc for ambitious 2000 rock proj. I have mgmt, hit songs, connex, gigs. 818-386-5869
- Male/fem, all types music, must be versatl, for poss Euro tour Ann 818-753-3934
- Orig band skng label int, w/great songs, snd Sks bass for gigs & recrdng, Srs, ambitious inq only 213-876-6471
- Orig, all pop rock team lking for yng, talentd, versatl bass plyr for lng term commt. We have lkout, CD, atty Srs only 213-464-8339
- Pick & slap abil, 90s lk, hi energy stage presc. All pop punk band, PILLOHEAD, nds pro bass plyr. CD out in May, Matt 818-986-8425
- Pro & exp sngr/sngwrtr sks creatv, tastefl bass for existng pro band Recrdng & showesng Infil Alanis, Radr-hd, Crissy, Sheryl Lv msg 310-239-5740
- Pro British bass wntd for signd band Product by C/Speeding & M/Most Infil old Bowie, TRex, Iggy 213-469-3459
- Pro guit & drmr sk progrsv rock bass for sessns & shows. 818-957-7078
- Prolific classic rock guit/sngwrtr nds percusst & bass Peace 213-655-7530
- Realizing want ads are cesspool, know that I'm srksly talentd voc multi instrum, lking for industri drkng Pasadena 626-281-7574
- REDRUM nds bass plyr Srs only Infil Slayer & Sabthath meets blaq chic & get jungle fever. Lee 213-661-3192
- Sly Time Gap P/Funk. Singr lking for bass plyr to form

MUSICIANS WANTED

- cover show band to have fun & play around Gd att MoD 818-765-0965
- Smokin keybrd & guit, lem voc lking for rhythm sectn & horns to fill out lineup Sngwrtrs welcome Shane 310-588-9484
- Talentd bass nnd by guit/sngr w/Pa systm & generalr to play styles progresiv rock, jazzy muscl. Bkup vocs a+ Michael 818-902-9879
- Top/line recrdng proj, We have hit songs Curr shopping to indus Bass plyr must have chops, vocs Pros only Alexander 310-262-1881
- ULTRA, alterno pop band sks bass plyr to complt lineup Strong KROQ ready songs, friendly, undr 30 plyrs Recrdng LP in June Have mgmt. Marc 818-766-9329
- Wntd, HR bass plyr in 30s, to form head bangng pro HR band Take over LA Practc in Chatsworth Spike 318-700-8616
- Yng aggressv plyr nnd by creatv groove orientd 4some wedge Sept recrd release, kickass shows, upcoming festv dates 213-464-6441

24. STRING PLAYERS WANTED

- Cellist nnd for org lem frontl alt pop band. 213-644-0866
- Cellist wntd by lem sngr/sngwrtr w/developng pop R&B band w/mgmt & gd live followng. 310-238-0359
- Violinst wntd by lem sngr/sngwrtr to start entry crossover band like S/Twain. 818-210-6069.

25. KEYBOARDISTS WANTED

- A Christn 20s singr sks all band instrum for secular 50s-90s top 40 covers, for fun+ to poss make a living w/gigs. 714-665-5073
- Alanis mates F/Mercury, their bastard son forms grp destined for stardom. Connex, songs, gigs, Nd talentd keybrd & bass plyr. No drugs. 818-386-5869
- Alt pop rock band sks keybrd/sngwrtr to join band & collab on org tunes w/lem singr/lyncst. KROQ, Y107, slyle pop. Donna 310-379-9654
- Anyone interst in putting together the killr Floyd tribute band, pls call me I'll handle N/Mason's part Marly 818-992-6832
- Apocalypse industrl drk gthc old school punk keybrd/composr nnd as partr to form band w/lem voc Manson, NIN, Pumpkins, Ozzy 213-845-0227
- Christn keybrd nnd to start R&B band w/R&B lem sngr/sngwrtr wher own lyrics 310-563-0943

MUSICIANS WANTED

- Creatv keys for moody pwrpop band, mid 20s, organ & mellaton type snds favored Infil Radiohd, Ben5, Eels, Yes 310-784-7284
- Estab local band nds keybrd Bckng vocs a must Have recrd, nd to promote, other instrum good Waits, Davies Stuart 213-876-1466
- Exp keybrd nnd asap Steve 213-204-2752
- Fem keybrd wntd for estab working band. Must have passport for travel. lead/bkgrnd vocs Into funk, R&B jazz. hi energy dance etc Mike 818-508-1374
- Got chops? Synth plyr w/equip wrld for cover band Responsbl for being on time Depeche 213-470-6523, dtaylor@crimelab.org
- Keybrd plyr wntd Working classic rock & Journey inbute band Bkup v-cs & dbl on guit a+ Ref/rse in Fullertn 714-444-0374
- Keybrd nnd for formng Springstn inbute band, 75-85 era. 818-761-5733
- Keybrd nnd for NAKED PICASSOS Mark 818-764-2244
- Keybrd nnd to form working 80s cover band Ex Duran, Romanth R/S/Smgleld 213-878-2281
- Keybrd wntd for lem R&B singr/sngwrtr w/own lyrics to start band 310-563-0943.
- Keybrd wntd for JARIYA, smooth R&B/pop band R&B/jazz bckgrnd a + Equip nec. Pro att Ex-Berklee welcome Kari 213-707-3251
- Keybrd wntd for org working band Blend of pop rock & funk Very moody, very groovy, great songs Hammd? Patrick 310-458-3306

MUSICIANS WANTED

- Keybrd wntd for working classic rock cover band. 70s & 80s HR Dbl on guit a+ Lking for permanent membr, no mer canarys Jeff 310-318-9564
- Keybrd wntd to complt proj Must have equip, transpo, exp & gd att No flases or BS We have gd matrl & rle connex 818-887-2950
- Keybrd wntd w/Hammd snds from J/Lord to O/Petersn, for working hrd core blues rock band Pete 310-322-1437
- Keybrds/Organ plyr w/bakng vocs wntd for pwrpop band w/label int Infil Beatles, Costello Founins of Wayne Manst 213-876-6194
- Keybrd/programr w/cultng edge snd & style wntd by innovatv org pwr groove band 310-289-3294
- Keybrd/programr/bkup vocr male solo artist ready to sign w/Warner Curr working at David Foster's studio Infil Beck, Elvis, Brian 213-654-5280
- Keybrds/sampir wntd for rock/tran- communion Infil Radiohd, Prodigy Crystal Methd, Floyd 213-851-1260
- Keybrdtnto blues rock wntd for concertz w/estab inb ule artist. Janis comes alive A tribute to Jopl'n No drugs Mick 213-851-4363

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- Male/fem, all types music, for poss Euro tour. Ann 818-753-3934
- Organ plyr wntd for reggae surfa ska & hrcore roots band, 16-21. Aaron 310-273-8528
- Plantat wntd. Infl Zavinul, Hancock, Corea, Jerrel, Evans, Basie, Brubeck, Ruiz. 310-548-5399, clavergroove@artnet.net
- Signd band lng for keybrd for recrdng & touring Infl Beatles, Wallflwr, Radiohd, Zep. Backing vocs a +. Anthony 818-701-1853
- Singr sxs keybrd for standards. Will pay for rehrl spc. 310-821-3177
- Singr/sngwr/guit sxs keybrd plyr for collab. Infl McLachlin, Merchant, Fiona, P/Coie, Janine 818-985-3523
- Starlit Nirvana meets Manson meets Zombie meets Pumpkins. Fem fatale singr sxs keybrd or guit music writr to form apoclypse. 213-874-7723
- Super funky keybrd wntd for funk, R&B, disco cover band. Heavies, JB, Prince, Rufus. Have fun & make some \$\$, Mike 805-499-3927
- Talented keybrd ndd by guit/singr w/PA system & generatir to play styles progress rock, jazzy, musicl. Michael 818-902-9879

**26. DRUMMERS/PERCS. WANTED**

- #1 dynamic R&R band w/upcoming showcss & idkout sxs soull hrd hting in/pocd dmr ala Bonham. Kenny 818-785-5066

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- 1 funky versatl rockng percusrnt wntd for gigng all org pop rock band w/CD & label contax. Infl Gabriel, Seal, U2. D/Matthews, Derek 213-389-6619
- 3-chord 30 something rythm gut sxs dmr to form band. Ramones energy, Abba's hooks, SonicYth's noise, Social/D's steadiness, Beatles' eclecticism Sayne 626-794-8143
- A responsible dmr wntd to share drum lckout in NoHo w/2 other responsbl dmr's. Renl is cheap. Nd someone immed. Jeff 818-762-3802
- #1 dmr ndd for hvy energtic hrd core alt band. Rage, Peppers, Sndgarden. Curr showcssng. Srs pro exp plyrs only. 818-382-7931
- A1 voc & gut w/ongs sxs bass & drums for blues funk band. Infl Hendrix, Aretha, Janis. Srs only. Sarah 213-463-6179
- Alt band lng for yng gd lngng dmr, srs only, for gigs & recrdng. Dennis 818-881-3628
- Are you P/Ruck? Do you hang out w/Angus or M/Young? Do you want to make lots of \$\$\$? 213-876-5391
- Bass plyr, gut plyr, dmr ndd for HR motvated band. Srs only. Robert 818-878-9725
- Blues gothic industrl punk pop apoclyptic band formng. Sing ranchy dementid demonic hauring creepy keybrd, gut, hrd hting savage drum. 213-845-0227
- Bonham, Taylor, Rich, Krupa style dmr w/knowldg of all contemp styles also, ndd for compit band w/gigs soon. All from estab artists. 310-205-5664
- Cathartic, xtremly passion, fully self expresd artist sxs dmr who is likewise. Hrd, melodic, goth, Celtic, funk, dance groove, poetic, authenticy human, soull! music. 818-779-1422
- Christn dmr ndd to start! R&B band w/R&B fem singr/sngwr wher own lyrics. 310-563-0943
- Creaty dmr wntd for orig proj. Pockt plyr w/more feeling than techng. Soul, funk, R&B, jazz. Infl. Abil to improv a+. 213-500-8215
- Crossover pop proj sxs dmr. Ala Oasis, Radiohd, C.Crows. 213-660-0994
- Dbl bass rock dmr wntd for Chrstin metal band. Curr

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- recrdng CD. Must be able to travel. Infl i/Pace C/Powell, A/Halen, 818-366-5993
- DOZEN DOSES sxs dmr. Hvy industrl gothic groove. Bauhaus, NIN, Tool, Dead/Dance. Click friendly, pro, srs ats only. Call for demo. Travis 626-358-8810
- Dmr & bass wntd for hvy grunge band. Must be dedicatd, willing to learn songs on our CD. Maj oppor for rehrl. Aaron 818-792-4960
- Dmr & bass wntd to compit funk blues alt band. Must be creaty & versatl. Practc in SthBay area Jessica 310-798-5716
- Dmr for bass w/rep. Play hrd pockt & lite ethereal, lks gd, pro att, bkcup vox av+. We have great songs. Pgr 310-299-6820, #86
- Dmr for pop rock band infl by Beatles, Police, B/Wilson, Bowie, Zep, WstSide w/rehrl spc. Tom or Phil 310-398-4198
- Dmr ndd for alt BRt rock orig proj. Must be inventy, strong grooves, be hrd hting & simple. Infl Radiohd, Beatles etc. Tom 310-306-7531
- Dmr ndd for gigs & recrdng. Must have pro att, pro gear, transpo. From Zep, Pumpkins, STP, Tool, AIC Music is radio friendly, Mike 714-774-6661
- Dmr ndd to top off pwrpop trio. Have orig & shows. SthBay area. Mike 310-937-7708, http://home.earthlink.net/~smaack
- Dmr or percusrnt wntd. Must be yng & confidnt to join fem singr/sngwr/keybrd plyr in xclusv recrdng & gigng sit. 310-563-0000
- Dmr sought by singr/guit to form moody hi energy punk R&B band. Stooges, MC5 meets Replace, Cra-k-r. WeHo area. Dave 213-650-4691
- Dmr to recrd demos for fem artist w/indie deal. McLachlin, L/McKernat, Morcheeba. No \$\$ up front. Future oppor for rite plyr. 818-788-5098
- Dmr wntd by guit/singr/sngwr to form band. No drugs. Infl Kiss, Beatles, Ramones. Mark 626-967-9114
- Dmr wntd by singr/sngwr to form band, Infl Beatles, Pumpkins, Dixieal, Just play hrd & well. Jascha 310-399-5149
- Dmr wntd for ambitious band w/great sings. Infl Replace, Wilco, Beatles, Grohl. 213-850-7017
- Dmr wntd for eclectic funk band. Infl latin, hip-hop, acid jazz, funk, Jamiroquai, J/Brown, Soul Sonics etc. Sam 562-692-2405, pgr Xavier 213-356-8270
- Dmr wntd for electric trippoc band. Must play w/loops, click. Hi energy, pro att, goal orientd a must. 310-204-6225, x3
- Dmr wntd for fem R&B singr/sngwr w/own lyrics to start band. 310-563-0943
- Dmr wntd for indie signd band, CD, website, tour van, gigs, liers or pro. Reliably & gd att a must. Travel. Ashley 310-289-5714
- Dmr wntd for new band, KING HIPPO, w/mgmt. 18-25. Karman 805-251-1953, Tony 805-252-9453
- Dmr wntd for orig rock, acous rock, groove band w/soul. Bckng vocs helpfl. Team plyrs. We have rehrl & PA. Marc 310-398-9283
- Dmr wntd for pop rock org matrl. Very srs only. Laurie 310-915-5353
- Dmr wntd for pop rock punk fun spacey weird stupid & loud band. Anti-pyrotechnx. Infl Flammng Lips, Radiohd, Smog, Mike 310-966-1905
- Dmr wntd for pwrpop punk rock band. Chris 213-664-4987
- Dmr wntd for reggae surfa ska & hrcore roots band. 16-21. Infl B/Brains, Sublime, Steelpulse, J/Spencer. Aaron 310-273-8528
- Dmr wntd for srs band. Infl U2, Prodigy, Oasis. Must be exp. 17-21. Ray 714-591-0981
- Dmr wntd for top/line sngwrng Proj. Demo finishd. C.Crows meets Allmans meets Journey meets Santana. Lng for quality dmr, pros only. Alexander 310-262-1881
- Dmr wntd for trbal rock, Shamanistic drum trans grp. Curr gigng at large venue techno raves. Unusual, standup, xperimnt, open mindd, reliable pref. Mirakel 818-352-7771
- Dmr wntd. Band w/studio, demo, gig dates. Pro att a must. Infl Tool, Pumpkins, Zep. Shawn 714-774-4492

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- Dmr wntd. Smi kil plyr pref for fem duo sngwrng team. 5-sng CD out in June. bellylove@earthlink.net
- Dmr, 18 yrs exp in both live & studio, ready for anything, 28 yr old guy whicse kit. Todd xtormtrec@aol.com
- Eclectc passant! Chrstin dmr ndd to compit fem front mody modern rock/pop band. Secular mkt, Pasadena area. 213-857-7420
- Electric acous modern groove dmr wntd for grp w/orig snd, kilfr recrdng, rehrl spc. Styles CrystalMethd, Beatles, Beck, Beasties. John 818-996-3406
- EVE'S APPLE sxs dmr & singr. Have great songs, all hooks. Lckout in Hillwyd. Strall ahead melody orientd calthouse type biker rock. 818-764-8858
- Exciting versatl dmr ndd for hot 3 pc grp. Infl Peppers, Rage, Jimi. No freealncrs, commt essentl, vocs a +. Signd w/gigs. 310-392-3680
- Exp bass sxs dmr for any level band. Place to play for jamming only. No bands pls. Hillwyd area. Aaron 213-526-2979
- Exp dmr for orig rock band. Dogs D'Amour, Bk Cherry, Havalinas. 213-463-4859
- Eve dmr ndd asap. Steve 213-204-2752
- Exp guit, Ml/gd, sxs exp dmr for fusion jazz band. Infl M/Stern & Jaco. Site read, no pmt. Gustavo 310-300-9376
- Funky dmr. All org funky proj, Paid st. Mature, positiv, pro. Hip-hop, jazz, reggae, & work a super quiet dynamic. Eggman 213-852-0900, Eggums@aol.com
- Groove dmr proficnt w/clck ndd by industrl band RAKIT. Must lk techno, play 3-pc. Rep & studio in Pasadena. 213-769-5140
- HR band sxs pro dmr. Dkx acous moody style to heavier stuff. Ala Zep & Ozzy. 213-644-9049
- Ling for dmr to play in U2 cover band. Place to play for jamming only. No bands pls. Hillwyd area. Aaron 213-526-2979
- Ling for top friend, dmr Andy Andrews/Mendoza. Call "cousin" Cristin. 212-972-0090, packerpatrot@worldnet.att.net
- Ling for metal dmr w/exp, dedicatd. Pantera, Sepultura. No rakes, 17-21, Mike 818-841-9041
- Ling for top friend, dmr Andy Andrews/Mendoza. Call "cousin" Cristin. 212-972-0090, packerpatrot@worldnet.att.net
- Male/fem, all types music, must be funky & versatl, for poss Euro tour. Ann 818-753-3934
- LUNAR PUNCH sxs dmr who can beat the skin raw. Goa trance, pschdy pop. Timman nds a heartbeart. Exp life. Join the party. 213-655-2287
- Male/fem, all types music, must be funky & versatl, for poss Euro tour. Ann 818-753-3934
- Ling for top friend, dmr Andy Andrews/Mendoza. Call "cousin" Cristin. 212-972-0090, packerpatrot@worldnet.att.net
- Male/fem, all types music, must be funky & versatl, for poss Euro tour. Ann 818-753-3934
- Ling for top friend, dmr Andy Andrews/Mendoza. Call "cousin" Cristin. 212-972-0090, packerpatrot@worldnet.att.net
- Prolific classic rock nsg/sgwrtr nds percusrnt & bass. Peace 213-655-7530
- RAINORSHINE, rock band w/CD, studio, reglr gigs at Univn, sxs dmr/percusrnt, late 20s, early 30s. Elec/acous. SVF band. No drugs. Scott 818-848-8853, www.ezrind-it.com/rainorshine
- Realizing want ads are cesspool, know that I'm arslly tal-entid voc/multi instrum, lking for industrl drkness. Pasadena. 626-281-7574
- Sheer aggresn, slamm beats. 90s ik, hi energy stage presnc. All pop punk band, PILLHEAD, nds pro dmr. Cd out in May. Matt 818-986-8425
- Signd band lng for dmr for recrdng & touring. Infl Beatles, Wallflwr, Radiohd, Zep. Backing vocs a +. Anthony 818-701-1853
- Signd classic alt funk rock band sxs amazing dmr. Infl D/Chambers, Stubbleld, Copeland, Bonham, S/Perkins. Must be under 30. 213-930-2799
- Sly Time Gap P/Punk. Singr lking for dmr to form cover show band to have fun & play around. Gd att. MoD 818-765-0965
- Smokin keybrd & guit, fem voc lking for rythm sectn & horns to fill out lineup. Sngwrts welcome. Shane 310-588-9484
- Wntd, dmr, very solid & very srs. Infl Metallica meets TypeOneg. Dedicatd only, no BS. Marc 714-998-7087

**27. HORN/WIND PLAYERS WTD.**

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\*Smokin keybrd & guit, fem voc lking for rhythm sectn & horns to fill out lineup. Sngwrtrs welcome Shane 310-588-9484.

28. SPECIALTIES WANTED

- \*Lking for srs intalgnnt people to form recrd label. Have ovc spc. 213-933-3921.
\*Musicians wrntd for music videos. 213-656-4236.
\*Sking muscians & artists to share rental, living arrngmnt in WoHo area. 310-640-2455.
\*THE BLAZING MINDS orch skng muscians of any kind for socio-political band w/ino artist limits. Odd instrumnt encorgd. Ryan 818-909-9487.
\*Traditional ethnic bands & perfrms wrntd for future radio show. The healing power of song. Gary 310-391-7364.

29. SONGWRITING

- \*Active slngsr/sngwrtr/guit avail for re-writes & new matf. Folk rock, alt, ballads, love songs. Gd w/theory & arrang Doug 626-913-0761.
\*All pop rock band sks sngwrtr, guit or keybrdst, to join band/collab on orgn tunes w/fem sngtr/lyricist. KROQ. Y107, style pop. Donna 310-379-9654.
\*Award winning lyrics/post featurd on many netwrk TV & radio shows avail for pro projs. Kevin 818-846-3519.
\*Beginning dedicatd male voc/sngwrtr, 25, sks srs partnr. Pref instrumntlist to write great pop songs & pursue dreams. Inlti Abba to Metallica. Joey 213-205-6019.
\*Guit/sngtr/sngwrtr into commrcd rock/pop skng same + lead abl for duo w/co-lead/harmny vox, eventual fut band. Anthony 310-477-0427, antman11@aol.com.
\*Guit/voc sks partnr for Lennon/McCarntney style rock/alt band. 310-600-8873, adityara@aol.com.
\*Sngwrtr sks lyricist for collab who can write inspirc heartfll lyrics. I write real melodys & changes. Victor 818-831-2398.
\*Team of sngwrtrs w/studio & songs on tape avail for srs artists. 818-889-8389.
\*Very commrcd male sngwrtr, severl songs pro recrd. Pop, alt, rock, entry in SoCal. Joseph 818-718-2552, joseph B@aol.com.

30. COMPOSERS/ARRANGERS WTD.

If you are an AVAILABLE Composer/Arranger you must call our display ad dept.

- \*Apoclyptic Industrl drk gothic old school punt keybrd/composr nnd as partnr to form band w/fem voc Manson, NIN, Pumpkins, Bowie, Ozzy. 213-845-0227.
\*ASCAP lyricist sks to collab w/ASCAP/BMI composr on variety of new songs. In San Diego. 619-230-9347.
\*Sngtr/sngwrtr wrnts music composr. Exp. creatv, publishng in progress. Direct industry contax. Pro & srs only 826 791-4568.

31. PRODUCERS WANTED

If you are an AVAILABLE Producer you must call our display ad dept.

- \*Alanis meets F/Mercury. Talentd male voc/guit w/ht matf, great lk, great alt. Sks mgnt/producer. Yes. I am diffrnt. so call already. 818-766-8606.
\*Lking for yng upcoming producer. Many oppor, must be skild in classcd music & do all styles. Be able to seqnc on IBM, Mac, Qbase. 213-469-1446.
\*Movie producer wrntd for Rocky Horror, Ziggy Stardust type movie. 310-289-2013.
\*Poetry band sks exec producer for epic poem/music art flm. 619-230-9347.
\*Pop music sngtr/sngwrtr lking for producer w/brndng indus connex. Doing debut album. Mon-Thurs 8am-1pm only 909-387-5578.
\*Producer/engnr wrntd to assist home recrdng proj. Know seqncng programs like Vision/Cubase, recrdng equp & mixng. Persn w/gd midi drum skills pref. 310-838-4790.

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PRODUCTION

\*Voc, 29, sks producer type into punk rhythms, reggae hiphop grooves ndng vocs. I got the vox, you got the grooves, let's make \$\$, Pgr 818-595-4892.

32. ENGINEERS WANTED

If you are an AVAILABLE Engineer you must call our display ad dept.

\*Engnr wrntd to assist home recrdng proj. Know seqncng programs like Vision/Cubase, recrdng equp & mixng. Persn w/gd midi drum skills pref. 310-838-4790.

33. MISC. PRODUCTION

AARON McLAIN
Producer - Writer - Guitar - Bass
Guitarist for Patti Labelle, Terence T. Daryl, Oleta Adams, Jermaine Stewart, etc.
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\*Cinematgrphr skng band to film music video. Richard 213-250-4713, lukis@cinestate.com
\*Agent/mgr wrntd for band, NAKED PICASSOS. Will 310-379-6115.
\*Alanis meets F/Mercury. Talentd male voc/guit w/ht matf, great lk, great alt. Sks mgnt/producer. Yes, I am diffrnt. so call already. 818-766-8606.

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PRODUCTION

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Pro Mgmt agent wntd for yng ambitious fem dance recrdng artist wnatlyly distrib CD, hit songs, star quality. Compit pkg avail. Srs only. 818-973-3128.
ZODIAC GROOVE, melodic mainstrm rock grp, sks pro mgmt. Band has maj label CD, hit songs, ready to sign 6 digit deal. 213-467-1712.

35. INVESTORS WANTED

If you are an AVAILABLE Investor you must call our display ad dept.

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Poetry band sks investrs for epic poem/music art film. Audio, DVD etc. 619-230-9347.

36. DISTRIBUTORS WANTED

If you are an AVAILABLE Distributor you must call our display ad dept.

- Fingrstyle guit lknng for label distrib. I have 13 instrumntls ready for post-prod. Credits too long to list. Dave 330-385-1934, ddrock@raex.com
THE ROLLING TONES OF ST. MAARTEN is skng distrib for CDs/cass. www.treseyellow.com/members3/rollingtones, rollingtones@maicity.com

37. EMPLOYMENT

Employment ads are designed for businesses offering full/part time employment or internships. To assure accuracy, we suggest that you fax or e-mail your ad to us.

- Ad agency for SoCal's larngst concert promotr skng interns. Learn about concert promo & music industry Catherine 818-708-8846 x145.
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Bkng agency sks intern. P/T to start Amazng oppor 310-658-1859.

- Blk fem, 25-35, intern, concert tour & rep wntd R&B & reggae music oversea tours. Own car, fax machn, typng. Owen 800-814-6936.
Coconut Teaser sks P/T recptnst/bookng asst. Mon-Fri, 4pm-midnite & 4-7:30pm Wed-Fri. Over 21 w/knowldg of LA music scene, car. Fax resume to Len Fagen 213-654-0948.
Gothic industrl DEMENTIA 13, lknng for roadies. Have own studio. Pay. Must have car or truck or van. Science 213-874-1346.
Guit tech wntd for guit plyr w/huge rig. Must be very exp in electrmx, guit gear. 310-289-4501.
Intern wntd for new radio production CD, Dubbe, mtr, rchng, digitl editng & CD busnss. Will train the rite person Gary-940-562-1100.
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Jazz acts wntd Hot new restaurnt/club. Sorry, no piano Send demos: Akai Inc. 2934 1/2 Beverly Glen Cir. #335, Bel Air, CA 90077
LA based recrd co sks motivald indiv for internshp in OC etc. 714-816-0902.

38. MUSIC PERSONALS

- Bill Russo, I saw you permf last Aug @ Billboards Wanna start a band? Darren 504-325-4157, darren@micron.net
Lknng for lost friend, demr Andy Andrews/Mndoza Call "cousin" Cristin 212-972-0090, packerpatrol@worldnet.att.net

39. MISC. BUSINESS

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40. WEB SITES

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EQUIPMENT RENTALS

- Gold Sound http://www2.netcom.com/~ausound/goldsound.html

MUSIC INSTRUCTORS

- Cliff Brodsky, Keyboard/Synth Instructor http://home.earthlink.net/~cliffster/
Faunt School of Creative Music http://www.pacificnet.net/~faunt/
Edie Layland, Vocal Instructor http://www.halsguooe.com/sing/
Lis Lewis, Vocal Instructor http://www.leonardo.net/lisard/
Musicians Institute http://www.mi.edu
Lisa Popeil, Voiceworks http://www.popeil.com
Jon Sinclair, Vocal Hypnotherapy http://home.earthlink.net/~sinclaircaps/vocalhypnotherapy.htm

MISCELLANEOUS

- 1st Studio Aid http://www.netcom.com/~1stmusicstudio.htm
88 Keys Productions http://annex.com/88keys/
A Plum Video Productions http://www.plumvideo.com
Advance Productions http://members.aol.com/AdvancePr/index.html
Alivenet Records http://www.livenetradio.com
Awesome Audio http://www.awesomeaudio.com
AWP Cyber Agency http://awpcyberagency.com
Backstage Online http://www.backstageonline.com
BM Records www.bmrecords.com
Boss Booking Agency www.eightysix.com/boss
Classical Insites http://www.classicalinsites.com

WEB SITES

- Concert Direct http://www.concertdirect.com
Dave Cushman Music http://members.aol.com/dcmusic
DJ Bazarro http://www.wbazaradio.com
DBW Productions http://www.rhythmet.net/p/dbw/
Dr. Audio http://www.draudio.com
Electronic Music Box http://www.midjuy.com
Emotif University http://www.emotif.com
The Enterprise http://www.enterprisestudio.com
Farren Music America http://www.cadsoftware.co.uk/FMA/
Faunt School of Creative Music http://www.pacificnet.net/~faunt/
Freda Renate's Concrete Anthill http://www.concreteanthill.com
Future Hits http://www.Futurehits.com
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Harrison School of Music http://www.beachnet.com/harrison
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Hollywood Music http://www.HOLLYWOODMUSIC.com
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Jazz Central Station http://www.jazzcentralstation.com
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The Last Dance http://thelastdance.com
Lisle Engle's Transcendental Offramp http://www.wavenet.com/~lisle
Liz Jackson http://lizjackson.thepalace.com/lizjackson
Lost Arts Productions http://members.aol.com/C01/Stop/
Li'l Hank's Guide for Songwriters http://www.halsguooe.com
Mall of CD shops for independent labels http://www.musicmarketplace.com
Mangotree Music Production http://brazilonline.com/mangot3/
MeGa ReCoRdS™ http://home.earthlink.net/~scriptry/
Rick Monroe's Legends Diner http://rickmonroe.com
The Muse's Muse http://www.musesmusic.com
Music Blvd http://www.musicblvd.com
Music Collector Homepage http://owworld.com/userve.com/homepages/collectsoft
Music Link Exchange http://members.aol.com/fans4/Thunderlink
Music Network U.S.A. http://www.mnusa.com
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Music World Mall http://www.musicworld.com
MusX.com http://www.musx.com
Musicians Contact Service www.musicianscontact.com
Musician's Hearing Institute http://home.earthlink.net/~aures/mhi.html
The Nashville Number System http://pw2.netcom.com/~c002song/nashnumber.html
North American Band Name Registry http://www.bandname.com
Pacific Asian Musician Alliance http://www.abcfash.com/pama
Pet Retrievers http://www.pet-retrievers.com
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Pocket Dynamo Productions http://member.aol.com/pdynamo
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Rain Music http://www.rainmusic.com/promotion/promote.htm
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Roger Fiets, Vocal Arranger http://home.earthlink.net/~fretter/roger.html
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- Tribal Radio Network <http://www.VibrationNation.com>
- Top Design <http://www.topdesign.com>
- Underwater Traffic-Future Rock <http://members.aol.com/utjam/ut.htm>
- Universal Light Tones <http://www.goodnet.com/~mmy/universal.htm>
- Vital For You <http://www.liquidenergy.com>
- The Way Home Media <http://www.wayhome.com>
- Wilbe Productions Inc. <http://www.links.net/~wilbe>

MUSIC PUBLISHERS

- BM Records <http://www.bmrecords.com>
- DreamSea Records <http://dreamsea.com>
- EMI Music Publishing <http://www.emimusicpub.com>
- Harmonica Music Publishing Inc., USA <http://www.harmonicamusic.com>
- MPL Communications <http://www.mplcommunications.com>
- National Music Publishers Assn <http://www.nmpa.org>
- Issac Osiris Music <http://www.osirismusic.com>
- peermusic <http://www.peermusic.com>

MUSICAL INST. / PRO AUDIO MFG.

- Barcus Berry <http://www.barcusberry.com>
- BBE Sound <http://www.bbesound.com>
- East West <http://www.eastwestsounds.com>
- Fender Musical Inst. Corp. <http://www.fender.com>
- Fostex Corp. <http://www.fostex.com>
- G&L Guitars <http://www.glguitars.com>
- Hafner <http://www.rockfordcorp.com>
- ILIO Entertainment <http://www.ilio.com>
- Kurzweil <http://www.youngchang.com/kurzweil>
- Live-Wire Mastering <http://www.Live-WireMastering.com>
- MIDIman <http://www.midiman.net>
- Mixman <http://www.mixman.net>
- Nady Systems <http://www.nadywireless.com>
- QSC Audio <http://www.qscaudio.com>
- Quantegy <http://www.quantegy.com>
- Sonic Foundry <http://www.sonfoundry.com>
- Studiomaster <http://www.studiomaster.com>
- TC Electronics <http://www.tc-electronics.com/fireworks>
- Yamaha Corp. <http://www.yamaha.com>

RECORDING STUDIOS

- AAA Waterbury Products <http://www.waterburystudios.com>
- Carlo Gargioni's <http://geocities.com/SunsetStrip/Venue/6177/>
- The Complex <http://www.home.earthlink.net/~thecomplex>

WEB SITES

- Clear Lake Audio <http://home.earthlink.net/~clearlake/>
- Cliff Sound Pro Demo Studio <http://home.earthlink.net/~cliffster/>
- DBW <http://rhythmnet.com/p/dbw/>
- Demo Doctor <http://home.earthlink.net/~snafe/>
- Domo Records [www.domo.com](http://www.domo.com)
- Jamland <http://pw.tnetcom.com/~jpnaut/jamland.html>
- Master Groove Studios <http://www.davemorse.com/mg>
- Mad Dog Studios <http://members.aol.com/mdgstudio/site/home.htm>
- Music Annex <http://www.musicannex.com>
- Playlist <http://www.playlist.com>
- Recording Studio Menu.Com <http://www.recordingstudiomenu.com>
- Rumbo <http://www.pobox.com>
- Sideways Recording <http://www.3record.com>
- Small World <http://www.ic.net/cust/pages/mully/>
- SoundStation Productions <http://home.earthlink.net/~snclearcaps/Studio.htm>
- THB Music <http://audiobhost.com/thbmusic>
- Titanium Media Digital Mastering <http://home.earthlink.net/~ctsap/>
- Voice of the Arts <http://www.voiceofthearts.com>
- Westlake Audio <http://www.westlakeaudio.com>
- Zebra Music <http://www.zebramusic.com>

REHEARSAL STUDIOS

- Awesome Audio <http://www.awesomeaudio.com>
- Bitwerx Recurding <http://www.bitwerx.com>
- Down Town Rehearsal <http://www.downtownrehearsal.com>
- LP Sound <http://www.lprecords.com>
- Gary McLaughlin [www.netlisting.com/dmpo/productions/](http://www.netlisting.com/dmpo/productions/)
- Sound Matrix <http://www.soundmatrix.com>

SONGWRITERS' SUPPORT

- ASCAP <http://www.ascap.com>
- BMI <http://bmi.com>
- SESAC <http://www.sesac.com>
- Songwriters Guild <http://www.songwriters.org>
- Songwriting & Music Biz page <http://www.mindspring.com/~htmeister>

WEB SITES

TAPE/CD DUPLICATION & MASTERING

- American Sound & Video <http://www.asvc.com>
- Audio Cassette Duplicator Co. <http://www.acdc-cdr.com>
- Creative Sound Corp. <http://csoundcorp.com>
- Disc Plus <http://www.discplus.com>
- Discmakers <http://www.discmakers.com>
- Electric Pencil <http://www.electnc-pencil.com>
- John Golden Mastering <http://www.johngoldenmastering.com>
- Groove House Records <http://www.groovehouse.com>
- Imperial Tape Company <http://www.nutunes.com>
- Gary McLaughlin [www.netlisting.com/dmpo/productions/](http://www.netlisting.com/dmpo/productions/)
- Music Annex <http://www.musicannex.com>
- Tom Parham Audio <http://www.tomparham.com>
- Record Grafix <http://recordgrafix.com>
- Rocket Lab <http://www.rocketlab.com>
- Tape Specialty, Inc. <http://www.diamondhard.com>

VOCAL INSTRUCTORS

- Rosemary Butler <http://members.aol.com/fairydust1/rose.htm>
- Edie Layland <http://www.hal-gude.com/sing/>
- Lisa Popeil, Voiceworks <http://home.earthlink.net/~lisard>
- Jon Sinclair, Vocal Hypnotherapy <http://home.earthlink.net/~sinclaircaps/vocalhypnotherapy.html>

WEB DESIGN

- Allied Music <http://www.alliedmusic.com>
- Always Open For Business <http://wsn.com/atecard.html>
- Audio Host <http://audiobhost.com>
- Cool Web Design <http://www.coolwebdesign.com>
- Diamond Hard Music & Entertainment <http://www.diamondhard.com>
- DreamSea Design <http://dreamsea.com/design.html>

WEB SITES

- HISite Design <http://www.hitesite.com>
- IUMA <http://www.iuma.com>
- Live Records <http://www.liverecords.com>
- Los Angeles Music Access <http://www.lama.com>
- Midnight Publishing [midnight@nowopen.com](mailto:midnight@nowopen.com)
- MistChild Enterprises <http://www.mistchild.com>
- Multi Media Mania <http://www.multimediamania.com>
- MusX.com <http://www.musX.com>
- Netwaves Interactive Radio <http://www.netwaves.net>
- On-Site Media Services <http://www.on.sitemedia.com>
- Pocket Dynamo Productions <http://member.aol.com/pdynamo>
- Rhythm Net <http://rhythmnet.com>
- Sensitive Artist Design <http://www.sensitiveartist.com>
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