

Our Annual Recording Studio Directory Issue

# rockpile

October 1995

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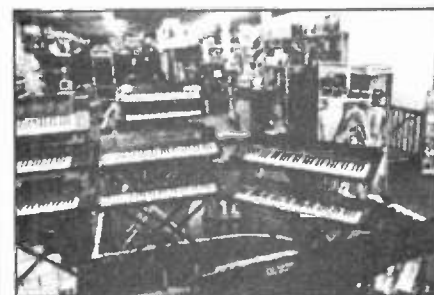
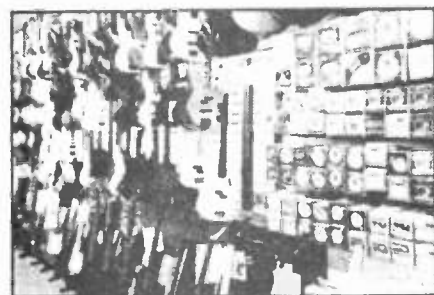
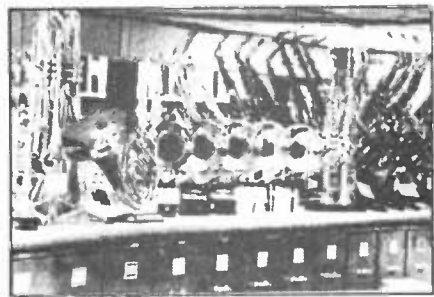
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# Dollhouse Puppet

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Lorraine Gennaro, Rockpile

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The often-heard complaint from local original musicians that there are too few places to play original music in Philly is steadily losing steam. There are actually more original venues in the area now than have been in recent years.

Most people are familiar with the staples of the original club circuit—The Barbary, J.C. Dobbs, Doc Watson's, The Firenze, The Khyber Pass, The Trocadero, The Grape Street Pub, The North Star, The Middle East, and Upstairs at Nick's. Even Asylum, an after-hours Goth/Industrial club has caught on and started promoting live bands, national as well as local. But these are no longer the only players on the scene. There's a flux of new clubs opening which have begun to showcase original talent.

# Club Scene Exploding

by Lorraine Gennaro

Some of these newer clubs in Philadelphia include: Boot 'N Saddle, The Attic, The Electric Factory and The Overpass. In New Jersey they include RT's and Down To Earth. Most of these clubs employ independent promoters, while many work from in-house. Either way, all the clubs are dedicated to one cause—promoting live, original talent.

Mike Minnick (aka Bullwinkle), an independent promoter, began Bullwinkle Entertainment 10 years ago, booking gigs at the now-defunct Bonnie's Roxx in Atco, N.J. He currently books and promotes RT's in Oaklyn, N.J. "(Owner) Rich Thorn has been

great and supportive of what we do and the bands," he says. "He makes things so much easier for us." Bullwinkle tries to bring new talent to RT's by booking four

bands per night, Tuesday through Sunday.

With the close of Bonnie's, and the New Jersey club scene pretty much dead, Bullwinkle wanted to revitalize the scene. That was when he investigated RT's as a possible venue. "I was amazed to find that there was still a lot of new, original, good talent out there. A lot of them weren't given the opportunity over there (in Philly). Our ultimate goal is to help the bands grow. We want to give all of our home guys and girls a good chance.

RT's recently began bringing in acts from out of state, and plans to bring in national acts soon.

Above Casa Mexicana in Manayunk is the club Dave Levine books and manages, The Overpass. When he's not doing that, he manages local band Tin Men. "The Philadelphia music scene is very cool," says Levine. It's got so many original acts that haven't really had a chance to be heard. I want to see Philadelphia become a very hot music scene." In the year and a half since he's been back in Philly (he previously worked at Virgin Records in New York), Levine says he's seeing more and more clubs popping up. He also says he's seeing more alternative acts, admitting he likes to book alternative as much as he can. "There is a certain hipness factor to many of the bands I'm trying to bring out. I think there's a great alternative scene here, and I want people to hear it." On Tuesday nights, The Overpass has started "The Manayunk Music Circle," which Levine says is sort of a spotlight on Manayunk, but not restricted to just that area. Joseph Parsons hosts, performs and also selects the talent.

A club that features a demo studio with 8-track and DAT for bands to record their demos? If you think that's weird, there's more. The club doesn't sell alcohol and smoking is not allowed. That's Down To Earth in Mount Holly, N.J. Chris Willits and Mary Beth Zanone run the place. Willits says they have a lot of new bands play their club, and they're hungry for even more. "We need more new young bands. We want them all. We encourage new alternative and original music. Electric and acoustic. We have no restrictions whatsoever." When asked to elaborate on the latter, Willits said, "It's more like a 1960s, radical coffee house. We encourage free speech and expression." Down To Earth features international vegetarian cuisine, and of course, coffee. They book two to four bands a night on Friday and Saturday. Willits prefers that the bands audition on Open Mike nights, Wednesday and Thursday, because he says tapes are not good indicators of how a band is live. ■

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*CLARIFICATION: In last month's Wanderlust article it should have been noted that the group's album was recorded by Michael Musmanno at Tongue & Groove.*

By André Calihanna

# Ben Arnold

**L**a Tazza, a quaint coffee shop tucked away on Cotton Street in Manayunk—and quite possibly the last bohemian stronghold in the East—is quiet on this Thursday afternoon. There's some music playing in the background, but it involves more of a mood than any particular sound, and my latté is on the verge of tipping over every time I shift my weight, thanks to the less-than-steady table I've chosen. The guy in the corner is attempting to climb into his newspaper, and the couple at the table against the wall in the big wicker chairs doesn't seem too enthralled with each other's company. The mood is restricted and slightly damp with repression.

**Suddenly, a young man enters, teetering on the top step, fighting the momentum that threatens to send him crashing down the three steps that open to the main floor. His jeans are a bit worn and he's familiar with the shirt he's wearing, and he seems a little too small for his smile, which engulfs the room as his eyes focus on the scene below. He looks suspiciously like he's nursing a mild martini hangover from the night before, but Ben Arnold seems elated to be alive today. Before I can stand up to greet him, he's down the stairs and at the table and wondering what time it is.**

"I was at the new Continental Diner and Martini Bar on Second and Market last night. You know, there are different kinds of martinis? Yeah, they had this chocolate martini—it was something like Drambuie and Kahlua. I guess the idea is anything in a sexy glass..."

And the mood is drastically changed. No repression, and the air is now damp only with the sound of Arnold's voice trying to keep

pace with the barrage of thoughts twisting through his head like Hurricane Louise. "Oh, my allergies are killing me... Yeah, I wrote a song about my cat, Latté, who ran away... You see this guitar (pointing to the axe on the cover of Joan Osbourne's album, which is sitting on the table)? That's on my record. I don't think Eric Bazilian knows it, but it is." Etc., etc.

Keeping Arnold on the same topic for more than two sentences is often a challenge, and he insists on keeping the interview more on a stream of consciousness level than a question and answer session, which is fine by me.

"I get scattered sometimes," Arnold later admits, but the truth be told, he's just a little fired up about the impending release of his new album, *Almost Speechless*, due out Oct. 10 on Ruffhouse/Columbia. It's his first release on a major label, and it marks a milestone in his career as a songwriter.

"I'm very psyched. Who wouldn't be?" he says, still smiling. "I look at the album artwork, and the thing that—of any picture that's on there or any words or anything—what makes the biggest impression on me is that Columbia Record thing on there. You know what I mean?"

And Arnold is also psyched about the direction his music and this album have taken. His first two independent releases, *Signal My Arrival* and *Soar*, were a bit more solemn, featuring Arnold as a pianist and vocalist. *Almost Speechless*, on the other hand, shows a much more upbeat and energetic songwriter aided by a solid band whose arrangements revolve more around guitar than piano.

"It's been a really natural progression for me," says

Arnold, speaking about his guitar playing. "First and foremost, the piano, being the instrument I knew how to play, it was the instrument I wrote on and performed on. Over the past few years I've become, not extremely, but proficient on the guitar, and I don't have a piano in my house anymore. Anyway, I like to hole up by myself and write, and the guitar, you know, I can take it to bed with me. So I'd say the music has a different flavor because I've been much more of a guitar player."

The two songs on *Almost Speechless* that had been released on *Soar* are obvious examples of the change in Arnold's style, but mostly they are evidence of the superior arrangements and extra punch the band has given his music.

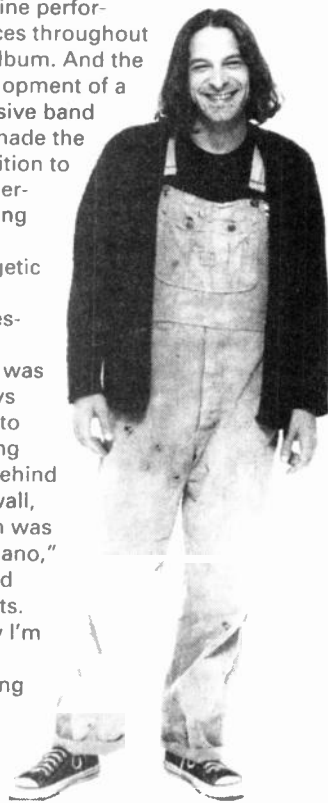
"I can't really say that I had a band—I mean a steady band—until now. But I've always wanted to put something together that was more cohesive, something where we could really work on material and really happen live versus just learning songs. And I'm really, really pleased with the way it's going. I really wanted to have an organic sound, but I also wanted to have some aggressiveness to it. That's what I always lacked. I always felt that I was trying to portray aggressiveness on my own but the band wasn't, and *this* band is able to. And when I say aggressive, I don't mean like White Zombie. Just something with punch and something with a textural sound."

The album does include many textures and moods, from the single "You" to the punchy, poppy choruses of "Astral Freak" and "Light Of Love" to the more introspective and provocative lyrics of "Fine September," "Soar"

and "35\*65\*95," to the wrenching "Be There" and "Help Myself." There is a bounty of great song writing and fine performances throughout the album. And the development of a cohesive band has made the transition to live performing more energetic and expressive.

"I was always used to playing live behind this wall, which was the piano," Arnold reflects. "Now I'm just fronting the band, and it's a different energy when you're trying to relate and interact with the audience. It's a lot of fun."

Which seems to be the bottom line for Arnold at this point in his life. Things are going well, and he's happy to be a part of it. "It's been a great year for me," he concludes. "And good things are supposed to happen in threes, right? So I hope next year will be as good for me, too." Let's raise a martini glass to that. ■



**Ben Arnold will be performing live:**  
**Fri. 10/6 - The Grape Street Pub**  
**107 Grape St, Manayunk**  
**Sat. 10/14 - The North Star**  
**27th & Poplar, Philadelphia**



# Maggi, Pierce & E.J.

by André Calilhanna

**G**etting straight answers from Maggi, Pierce & E.J. is just about as easy as landing an invitation to dine with the Clinton's. It's possible, perhaps, but difficult to decipher the correct protocol. Take, for example, the simple and mostly inevitable interview question of, "So how did you guys meet?"



I to r: Pierce, Maggi & E.J.

me.  
**Maggi:** He loved to grab the udders and go "Mama! Mama!" So, you get the picture. It's this kind

of rambling-in-tandem quality that gives this band their distinctive flavor, in addition to their sweet three-part harmonies. And with the release of their first full-length CD, Maggi Pierce & E.J. are ready to take on the world. Or at least whatever the random spots that get in their way.

**Pierce:** I grew up on this pig farm out in Georgia, and Maggi used to come by and look at the pigs.

**Maggi:** Yeah, my dad used to brand cattle and pigs and stuff. And so, then, one time they found me out rolling in the mud with the pigs. And E.J. used to come and get milk from the cows just for fun.

**E.J.:** Yeah, I was raised by wild wolves in the woods and I'd come to steal milk at night. And then, one day, Pierce caught

**Maggi:** Where was it we went in New York?

**E.J.:** SPIN.

**Maggi:** We went to SPIN.

**E.J.:** Total guerrilla publicity. We went crashing into SPIN, and we were like, "Hi!" But here's our claim to fame... we stole the advance issue off the coffee table in the lobby.

**Maggi:** The guy walks out of his office, and he's like "Ugh, ugh (her arms are extended, warding off an invisible intruder) get away from me!" But I guess they know who we are now. We put our stickers in the elevator.

**E.J.:** And in the bathroom. All these cartoon characters. But we put them in subliminal places, like under the toilets.

**Pierce:** So someone's going to be in the stall throwing up at the Christmas party, and he's gonna be like, "What the hell is this?"

It should be noted somewhere (here, as a matter of fact), that the second half of this interview was conducted primarily in the nude. Which is to say, sans clothing. We went pool-chopping (that's slang for "pool hopping") and conducted our business there, making for a more intimate circumstance. It was also useful because I was able to break the story that Maggi, Pierce & E.J. are *not* hermaphrodites, as they are often apt to claim. They are just three, somewhat uninhibited, but mostly regular folks.

And after two and a half years they have become a slightly irregular, tightly-knit group whose music has developed into what they call "Rolk," kind of a blend of folk and rock. Maggi explains, "It's more rock than folk. It's kind of poppy, I guess. If you listen to the CD, it's a little pop-oriented, but we're not a 'pop'

band."

There is certainly an underlying humor to the whole of their material, which basically stems from the inherent playful personalities that comprise the band. Many of their songs deal with such adult themes as lost loves and musing about the reason for existence, but many of them deal with playing in the rain and not burying your nagging ex-lover deep enough in the woods. The arrangements often add to the humorous elements in the songs, including Pierce's debut solo on the chainsaw in the intro to "Mizery."

The disc itself is a great piece of work, including 17 of the band's compositions, but the live show is an event in itself and definitely worth experiencing. The harmonies sound great, and the musicianship shines a little brighter, aided by the tight drumming of Ronny Crawford. Other musicians featured on the album (most of whom showed up to perform with the band at its recent record release at the Middle East) include DJ Sean Tyson (from the Goats), Felicia Coppa (harp), Wade Schuman (harmonica), Gret Gentile (oboe), Ray C. Williams (vocals), and the incomparable Mr. G. And if things go as planned, a tour is the next thing on their agenda.

**E.J.:** We want a Lear jet.

**Maggi:** The next thing we want to get is a van. We got to our gigs up in Maine and New York in my Volkswagen Gulf. We cleared enough room in the back so that one person could sleep.

**E.J.:** So that one person's *torso* could sleep. We had to bring a plunger so we could pry the person out of the back.

Despite these tribulations, Maggi, Pierce & E.J. are hoping for the best, and enjoying the ride as they go along. With enough new material for the next two albums (or so Maggi often claims) they seem ready for the long haul, and whatever comes with it. And with a great new album and a positive attitude, it may be "69 and sunny for the rest of their days." ■

**Maggi, Pierce & E.J.**  
will be performing live:  
Fri. 10/6 - Studio 211

211 N. 3rd St, Philadelphia  
Sat. 10/7 - The Overpass

110 Cotton St, Manayunk  
Thurs. 10/12 - La Tazza

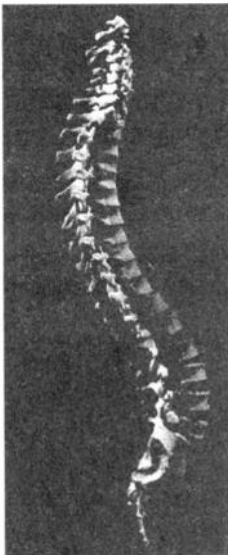
113 Cotton St, Manayunk  
Thurs. 10/19 - Tin Angel  
2nd St (near Market), Philadelphia

## TinMen

flesh

and

bone



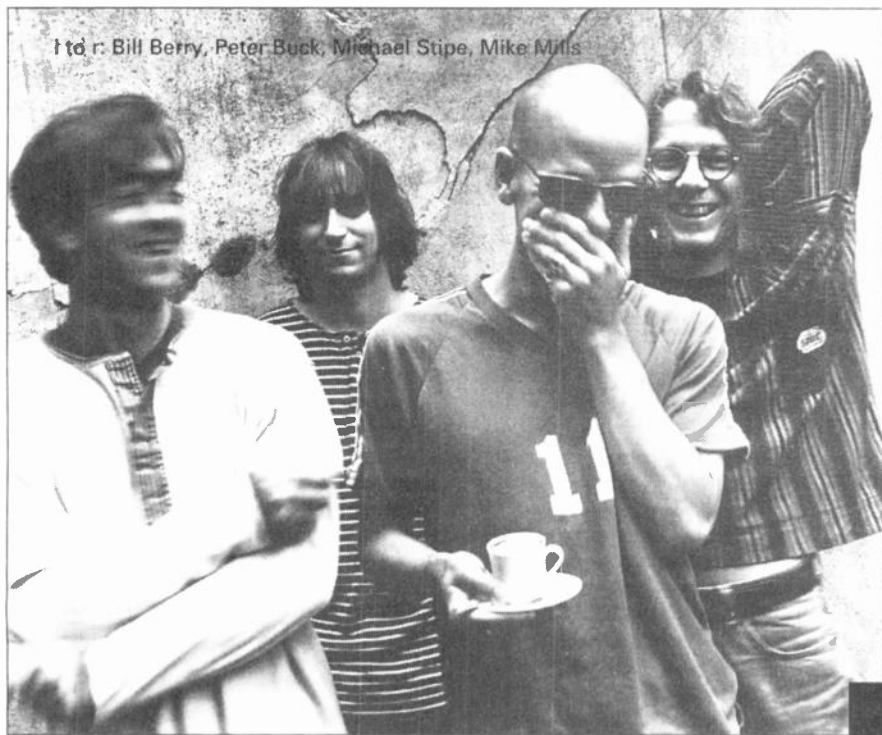
Join Tin Men in celebration of their CD release, **Flesh And Bone**, Nov. 2 at the Middle East. Party and live performance w/special guests. Starts at 8pm.

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l to r: Bill Berry, Peter Buck, Michael Stipe, Mike Mills



## I want to be Michael Stipe.

Admit it, the guy is coolness personified. Without him, alternative music as it is exploding today would have been unthinkable. When Billy Joe from Green Day was still riding his big wheel around his upper middle class suburban home, Stipe and his bandmates were reinventing the D.I.Y. punk attitudes of the '70s and adding their own sensibilities.

Think about it. Wouldn't it be great to be like Mike? You have a bad hair day? Lop it off. Get linked up with some of the hottest women in rock, everyone from Courtney Love to Tori Amos, just nod, smile and say nothing. Rumor comes out you're gay? Don't deny it, don't agree with it, let the people think what they want.

In hundreds of interviews with musicians, R.E.M. is by far the band most pointed to as proof that rock still matters. Even Kurt Cobain, considered the voice of his generation, readily acknowledged he was awed by Stipe's work. Still, Stipe downplays his position. He recently told *Q* magazine, "I'm not as smart as people make me out to be. I'm a high school graduate and a magazine reader."

The band last toured in 1989. It was their first stadium tour, and

they could have ridden that gravy train for years. But as bassist Mike Mills explained, that would be repeating themselves. They were looking for something fresh before touring again.

Well, it's finally happening. After six years, three albums, 12 singles, two presidents and three life-threatening illnesses, R.E.M. is finally returning to Philadelphia for three shows, landing at the Spectrum (sorry CoreStates, but we don't have to acknowledge corporate sponsorship) Oct. 12 through 14. Last time they hit town, R.E.M. was a cult favorite just beginning to break out. Now the band is widely acknowledged as one of the most intelligent and influential on the rock circuit. With persistent rumors that this may be R.E.M.'s last tour, these shows are firmly in the don't miss category.

It's a long way from the University of Georgia in Athens locals who put together a band in the late '70s. They released a little-noticed EP in '82 called *Chronic Town*, but were first noticed when the music went public with the 1983 release of their debut LP, *Murmur*, featuring the college radio staples "Radio Free Europe" and "Talk About The Passion."

The band's Byrdsian swirl of

by Jay S. Jacobs

# REM

sound meshed with a punk ethos and nearly buried, unintelligible vocals caught the ear of rock critics, but the public still hadn't caught on. R.E.M. continued in that direction with a trio of lauded albums—*Reckoning* (1984), *Fables of the Reconstruction* (1985) and *Life's Rich Pageant* (1986)—which only partially broadened the listening public.

Then came "The One I Love," from the *Document* album (1987). At the time it was called "R.E.M. for the masses," the great sell-out single. More conventionally catchy than most of the songs the band had previously recorded, with vocals mixed up front for the first time in the band's career, R.E.M.



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- 10-7 Don't Call Me Francis
- 10-13 The Greaseband
- 10-14 The Heartbeats
- 10-20 Johnny O &  
The Classic Dogs of Love
- 10-21 Yooz Guys
- 10-27 Backstreets
- 10-28 Jellyroll

### Special Events:

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Weigh-In

Sat., Oct. 21,  
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Beer Festival (2-6pm)

Wed., Oct. 25 through Halloween  
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## SUNDAYS...

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suddenly found itself in the unaccustomed position of being a band with a top-10 single.

But R.E.M. was never a band that could stand being called a sell-out. So the members decided instead of going to where their audience was, they were going to bring the audience to their way of thinking. Now they were having hit albums, but going in different directions with each one, daring the listening public to follow along.

In 1988 the band released *Green*, which still had a big pop single in "Stand," but took musical chances that rarely make their way onto the *Billboard* charts. In fact, they even parodied their success with the tongue-in-cheek "Pop Song '89." Then, just as their popularity was cresting, they disappeared for couple of years.

R.E.M. decided to go in an acoustical vein for 1991's *Out Of Time*, and wound up with the baby gorilla of a single, "Losing My Religion," a song that grew into a phenomenon far exceeding the scope expected. Four years later it is still played on several radio formats, and in the past year it has been remade as an acoustic ballad by Tori Amos, a dance twirler by Rozalla and a punk growl by Tesco Vee's Hate Police. The album also spawned "Shiny Happy People," a duet with Kate Pierson of the B-52's, which is either a withering satire of blissful ignorance or the most annoyingly vapid song ever, depending on who you talk to. As always, Stipe went with the credo, "don't ask, don't tell."

After *Out Of Time*, everyone said the band had done their acoustic experiment and now should go back to their rock roots. With their normal concern on expectations, they retreated deeper into the acoustic mode with *Automatic For The People* (1992), a mournful exploration of everything from sex to the Gulf War to dead comedian Andy Kaufman's relationship with wrestler Fred Blasley.

Last year R.E.M. turned the electric guitars back on for *Monster*, a complete musical turnaround with rollicking tunes about Dan Rather getting mugged ("What's The Frequency, Kenneth") and the hard lives of hard women ("Crush With Eyeliner," which Courtney Love swears is about her). As drummer Bill Berry pointed out, it's their Spinal Tap album, with all the volume controls turned up to 11.

Well, the band finally has enough new material to go back out on the road. Who knows when—or if—that will happen again. One thing to be sure of, they're going to be wild shows. R.E.M. has made a career of not living down to people's expectations. ■

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| TUESDAY              | WEDNESDAY                   | THURSDAY                | FRIDAY                | SATURDAY     | SUNDAY  |
|----------------------|-----------------------------|-------------------------|-----------------------|--------------|---|
| 3                    | 4                           | 5                       | 6                     | 7            | 8   |
| <b>K A R A O K E</b> | <b>OPEN MIKE/A.J. Slick</b> | <b>D.J. DANCE PARTY</b> | OUT ON BAIL           | DOGFISH      | HOOLIGANS   |
| 10                   | 11                          | 12                      | 13                    | 14           | 15  |
|                      |                             |                         | EURO-BASH             | MAD-HOUSE    | CLETUS MCBRIDE                                      |
| 17                   | 18                          | 19                      | 20                    | 21           | 22  |
|                      |                             |                         | DIGGIN UP THE SKIPPER | ODDS 'N ENDS | SHADES OF GREEN                                     |
| 24                   | 25                          | 26                      | 27                    | 28           | 29  |
|                      |                             |                         | SHAKY JAKE            | WATT 4?      | HALLOWEEN PARTY AND OCTOBER-FEST WITH THE HOOLIGANS |
| 31                   |                             |                         |                       |              |   |

**OCTOBER '95**  
LIVE MUSIC SCHEDULE

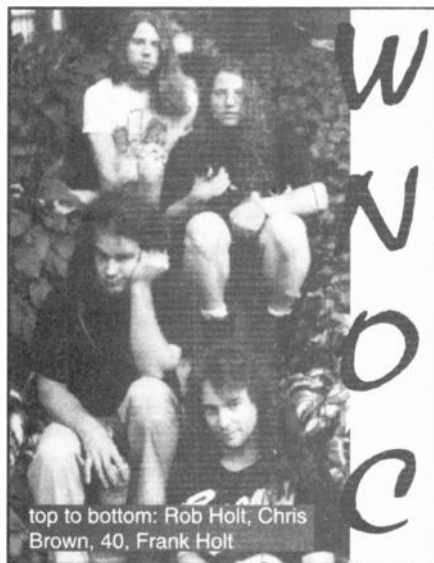
by Joe Kirschen

Putting a tape recorder in the middle of a table surrounded by the four members of WNOC is like begging for trouble.

Chaos ensues; four guys talking at the same time—one occasionally picking up the recorder to deliver a secret satanic message in the tiny condenser mic—can be hard to decipher. But it's all part of "The Joke," which singer 40 brings up every once in a while during beers at Narberth, Pa.'s "The Greeks," which is actually the nickname of a bar whose real name I've forgotten. But that's not important. You have to get "The Joke" or you can't get WNOC.

Appropriately enough, there's something intrinsically funny about this bar, like the picture on the wall of what look like family members holding a huge piece of raw meat like a trophy. Or the one next to it of some old-country graduating class pose.

"Actually, our initial idea for the interview was to have you accompany us outside where there would be a car running and waiting and we'd throw a pillow case



top to bottom: Rob Holt, Chris Brown, 40, Frank Holt

over your head and take you in the car downstairs to our lab," says drummer Rob Holt, referring to the band's practice space, which doubles as his and his brother's (WNOC bassist Frank Holt) home, about two blocks away in the same two-horse town. We'll eventually wind up there, drinking and whatever, and lis-

tening to the band's new independently released eight-song CD.

The conversation twists and turns through talk about the new CD, the local clubs, the Philadelphia Folk Festival and sex with farm animals. "Icksnay, apetay unningray," Brownie (guitarist Chris Brown), the group's de facto traffic cop, chimes in upon mention of the last subject.

Local blues artist Zan Gardner suddenly appears at the table, mentioning how she just recently saw a "WNOC" bumper sticker on somebody's car. They're everywhere, those black and white bumper stickers. Along the final

stretch of road to the above-mentioned folk festival's grounds in Schwenksville, Pa., every August, about 30 or so orange day-glo signs are set up along curves and intersections to point the way to the festival. Every sign got it this year.

"It seems some funny pranksters, some overzealous fans..." explains 40, an annual fester—as are the rest of the group—who guarantees the band has never stuck a bumper sticker anywhere in public. "I see them all over the place," he says. "People say they see them all over the place, and I've never stuck one on anything, ever. My tape box. It actually is some overzealous fans. We don't discourage them..." In fact throwing out handfuls at gigs tends to encourage such behavior, but that's another story.

**Brownie:** Do you know that all the boys sitting around this table right now were alter boys at one time?

**Rob:** Yeah, we were all alter boys.

**Brownie:** Three out of four were touched by Father...

**Rob:** Let's put it this way, we're definitely the band that knows why they call it the rectory.

Laughter.

Speaking about the new album... WNOC delivers big. It's Rage Against The Machine meets Frank Zappa, with a little reggae and polka thrown in for color and some guest appearances by keyboardist Wally Smith ("He's a swanky kind of cat," "sort of the fifth member now") and Grover Washington Jr. on a cut recorded a couple years back for an AIDS benefit CD. Largely recorded at Philadelphia's Sonic Recording, about 25 percent was also recorded at The Chill Factor in Ardmore, Pa., home of the former Dynagroove (now Buzz Stick) guys. Doing the live-oriented WNOC sound justice in the studio is tough, says Rob Holt. "I think it translates better at the Chill Factor," he says. "I don't know, for some reason, us and there, we've always had this sort of weird vibe creativity thing going on there."

Anyway, embarking on this recording project, what was your purpose of doing it?

**Brownie:** "Money."

**40:** "Probably, first and foremost, to give to everyone who supported shows, a bumpin' CD to listen to. Everything we would want hear. Bumpin' bass. Bass in your car speakers making everything rattle. So there's no need to turn the bass up when you EQ it."

**Rob:** We recorded with Super-NOC surround sound, it's a new thing.

**40:** The second song into the CD we have the highest note possibly attainable, which just blows your speakers out."

**Brownie:** We definitely want to shop it, and we're shopping it right now.

**40:** To show the girls with our names on it."

**Frank:** Not only that, we've always wanted to put ourselves seriously in debt. We saw the chance, we ran with it.

continued on page 19

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# records

reviews

## BIRDBRAIN

*Bliss* [TVT]

Angst City. These guys sound like a cool '80s metal band that didn't make it, learned every lick Nirvana recorded and re-emerged as a grungier, yet better band. That is not meant as an insult. Thumbs up should go to anyone who can successfully recreate themselves (and I don't know if that's the case with Birdbrain, anyway). Each song—rocker or ballad—is wrapped in *deja-vu*; once you've heard the opening measure, you'll swear up and down that you've heard it before (and you can't name the song that it sounds like for the life of you). In that, Birdbrain should be applauded for creating something that you'll already feel right at home with. *Bliss* would be a welcome addition to any collection where the angry albums from a decade ago still don't have any dust on them.

—Michael Chant

## DAVID BOWIE

*Outside* [Virgin]

Forget this record unless you understand David Bowie, or at least have made some attempt to understand him over his career. *Outside* is one complex, arty, futurist, 75-minute piece of work from an artist who is, well, a piece of work.

The album tells the story of what it is to be an outsider—and who better than Bowie to tell that tale? The year is 1995, the place is Oxford Town, N.J. The album documents the fictional diaries of Art Detective Nathan Adler, "following his investigations of a series of 'so-called ritual art murders, concept muggings and other diverse and chaotic misdeeds.'" The story is colored with a variety of odd characters.

Though the songs can be viewed separately, *Outside* is obviously a thematic album. Bowie sings in a number of different voices as he drifts in and out of the album's seven characters. *Outside* reunites Bowie with producer Brian Eno, who produced three of the artist's previous albums.

—Lorraine Gennaro

## BOY GEORGE

*Cheapness & Beauty* [Virgin]

Almost a decade after the implosion of Culture Club, Boy George has come out of the closet. After a career of playing the role of blue-eyed soul man, it turns out the Boy wants to be a glam rocker. So he wants to be T-Rex or early Bowie instead of Martha & The Vandellas or late Bowie. Is this an artistic stretch? Sure. Does it work? Kinda.

*Cheapness & Beauty* sounds pretty good, and George's angelic vocals adopt well to a more muscular background, but the songs aren't exactly the strongest he's done. It's no coincidence the album leads off with a cover of Iggy Pop's "Funtime," which sounds very good in context of this album but pales to the original. It sets off a series of bruising I-really-want-to-hurt-you guitar riffs spread over the album. Lyrically, Boy is getting

tougher, too, more topical and angry with songs like "Satan's Butterfly" and "Genocide." Unfortunately, it gets a little sappy. Social commentary has never been his strong suit (remember Culture Club's "War Song?").

This is a pretty enjoyable album on its own terms, but it isn't going to give Boy George the kick start he wants.

—Jay S. Jacobs

## NEAL CASAL

*Fade Away Diamond Time* [Zoo]

Possibly the only thing purer than Neal Casal's writing style is his smooth voice, and it seems he must be the kind of person who has never seen it rain. Everything on *Fade Away Diamond Time* is mostly sunny and 80°, and although the title seems like a roundabout reference to Pink Floyd (I'm sure it's not), his style is more of a Jackson Browne or James Taylor. The production, like everything else, is crisp and clear with tasty bits of pedal steel, organ and piano floating in and out of the basic arrangement of acoustic guitar, bass and drum. Songs like "Day In The Sun," "Maybe California" and "One Last Time" could certainly make a splash on adult-rock radio. Casal is a contender for the

## ELEVEN

*Thunk* [Hollywood Records]

In the overflowing sea that is alternative rock, originality is hard to come by, when most of the bands charting a course through that sea sound pretty much the same. Trying to separate the kelp from the coral, then, becomes quite a feat for the record buying public.

Eleven's life preserver appears to be this. There are two band members that make up this band: Alain Johannes and Natasha Shneider. Johannes and Shneider trade-off vocal parts (many times even within the same song), and harmonize well together. That, combined with their individual vocal contributions, saves this record from drowning in the alternative rock sea. In other words, if it weren't for their unusual vocal approach, this band would be sunk. For those easily impressed, the name dropping

records continued...

## FIG DISH

*That's What Love Songs Often Do* [Polygram]

Fig Dish is immediately appealing with washy guitars and pretty cool songs. *That's What Love Songs Often Do* certainly doesn't break any new ground, and these guys have Nirvana to thank for breaking some of it for them. Not that these guys are a Nirvana rip-off, they don't sound like them, but they probably wouldn't have been signed without the grunge blast-off. But rather than bash them for circumstances beyond their control, the reality is that the album wears a little thin as it progresses. Fact is, it doesn't really progress, it's fairly one-dimensional. There are grooves all over the place and lots of pretty noise—and some lucid moments—but the monotonous tone of the guitars and vocals gets a little tedious after a while. There is no respite from the wall of sound, which may appeal to some. Fig Dish could be your cup of meat if you like it raw.

—André Calilhanna

## FOGGY NOTION

*Mission* [Sudden Records]

*Mission* never really takes off. It's an album you could listen to twice and not really get anything out of, either time. I did. It's not the worst thing in the world, it's just vac...

poor lead tones and choppy part changes, this sometimes tends to sound as though no one in the band is totally sure of what the real parts are. The overall production is transparent, due greatly to the practically non-existence of the bass guitar. The remake of "Take The Skinheads Bowling" is flat and not a real benefit to the album, and the rest of Foggy Notion's repertoire is in keeping with this. The players seem fairly green, and though there is a tongue-in-cheekiness to many of the songs ("Goodbye," "Serious" and, most notably, "Prince of Prince Of Mind"), nothing makes its point.

—André Calilhanna

## THE GATHERING

*Mandylion* [Century Media]

An amazing sonic experience that, without diligence, is destined to get overlooked. The third installment from the Netherlands, MANDYLION comprises soaring, angelic vocals from Anneke Van Giersbergen atop a catchy mix of progressive metal and new age. Dream Theater plays Clannad, with female voices and lengthy instrumental passages. Synthesizers are a key to The Gathering sound, but on both the opener, "Strange Machines," and "In Motion #2," the guitars chug along mightily. There's really not an American act, nary a band even signed to a domestic label that does anything like this. Ma...

## GRITHER

*All Smiles* [MCA]

It's funny. I put this in my player ready to dislike it, because I had listened to it two days ago and didn't like it that much. I didn't remember the particulars, just the vibe. This time it sounded great—great opening riff, great tones, great energy. Maybe I had misjudged it? Then came the chorus. Up to there, the vocals were controlled, almost subdued, then there was yelling and out-of-key harmonies and there was no reason for it. The music on *All Smiles* is prickly and heavy and pulsing, and I like it a lot. The vocals—in fact, most every melody on the album—isn't really very good, if you can qualify melodies as such. There are five songs on the EP, and the trio has able musicians and writers, but might be better served by getting a "full-time" singer or at least by writing melodies that are as phat as their basic tracks—then these guys would have something killer on their hands.

—André Calilhanna

## GWEN MARS

*Magnosheen* [Hollywood]

The members of Gwen Mars must be graduates from The Smashing Pumpkins School of Sci-Fi Music. If you're a fan of that sort of thing, this disc is for you. The songs sound good and groove. The guitar occasionally shoots for respectable noise, the drums make your head move, the bass player must have deliberately bought the first amp the second-hand shop had to offer, and the singer sounds like the valorian of that Pumpkins school. While Gwen Mars doesn't sound destined to be the next big somebody, there are certainly these things to purchase than *Magnosheen*.

—Michael Chant

## BEN HARPER

*Light For Your Mind* [Virgin]

Rarely do you come across an album which the artist is able to truly delve into his soul and lay it out on the table, exposing his fears, joys and innermost beliefs. It's exhausting and frightening, and rather personal for the artist, but it is pure joy to the listener, even as the album rags you to the depths of the artist's pain. Ben Harper has done just this with *Light For Your Mind*, a deeply spiritual and deeply personal offering, centering around Harper's whispery voice and mellow guitar, and underscored by great bass from Juan Nelson and drums from Oliver Charles. With many allusions to his belief in God and the gospel, Harper seems to be trying to lose his demons by confronting them, encouraging you to do the same. I'm encouraging you to give it a serious listen.

—André Calilhanna

## JESUS & MARY CHAIN

*Hate Rock & Roll* [American]

Rock music is really taking a hit these days. Between Lenny Kravitz' "Rock and



Roll is Dead" and the first single from this album, "I Hate Rock & Roll," it's obvious that people are really taking to heart that old Elvis Costello line, "I wanna bite the hand that feeds me, I wanna bite that hand so badly."

Actually, *Hate Rock & Roll* is the second b-sides and rarities disc in this influential band's decade-long career. As such, it really skirts over the cohesive themes and structures that have formed their albums through the band's career, particularly since they landed on American Records. Also, the album is made up of originals, for some reason overlooking the great covers of Prince's "Alphabet Street" and Elvis Presley's "Guitar Man" of recent years.

Still, most of the songs sound like they don't deserve the b-side obscurity they had been assigned. "Something I Can't Have" is a nifty little fuzz-tone rocker in the mode of their *Psychocandy* days, while "Bleed Me" is as good an acoustic ballad as anything on last year's *Stoned and Dethroned*. *Hate Rock & Roll* makes no claim to be anything but a stopgap between albums, and it delivers as that.

—Jay S. Jacobs

## KINDERGARTEN

*Iphigenia* (Honey Puller)

Always did like the way other people did Neil Young songs. Wouldn't be so bad to hear a band do Neil, yet be original. And be more concise. And be able to sing better and play guitar better than Neil. And be more trippy than Neil. And, well, be everything that Neil is and is not. And one thing Neil is is annoying. And since Kindergarten is everything Neil is and is not, it looked as if everything would be honkey-dorey in the world. But, alas, all is not. Good production and catchy hooks aside, annoying is what it comes down to. And these guys, by God, have that part of Neil down pat. Yes, they are tight. Yes, singer/guitarist Thomas Dietzel, God bless him, sings and plays better than Neil. But, when emulating Neil, here's what to avoid: aggressive music with an annoying voice. Let Neil be our guide on this.

—Dan Bolger

## THE MOTHER HIPPS

*Part Timer Goes Full* (American)

There's an element of hippie rock and maybe a slight case of psychedelia to the Mother Hips' music, but *Part Timer Goes Full* is mostly an interesting trip into rootsy, all-American rock and roll. Not heavy and not light, there's a twangy element to the upbeat bluesy guitar, and subtle vocal harmonies that ride under the music, adding texture and body to the songs that are straightforward in arrangement but far from predictable and used. Retro tones bleed from the guitars, and the lyrics are creative and expressive. Not all of it makes immediate sense, which is OK. These guys have attitude but not pretension, and they are so solid that they trip and fall at the same time, so you think you're the one walking funny. "Stoned Up The Road," "Magazine" and "Shut The Door" are three standouts, but there's plenty more good stuff in here.

—André Calilhanna

## MY LIFE WITH THE THRILL KILL KULT

*Hit & Run Holiday* (Interscope)

Hello? What the hell happened here? One of Chicago's (Wax Trax) finest industrial/techno-dance bands has turned its back on the sound that made it great, and turned into pretty much a lounge act. Even many of those unfamiliar with this band, have at least heard the cut "After The Flesh," off *The Crow* soundtrack.

That's a fine example of what this band used to sound like. A turbo-charged, decadent, campy, psycho-drama. Nothing on *Hit & Run Holiday* even comes close. You keep waiting for some action excitement, but all you get is one slow, disco/pop song after another that sounds exactly like the previous track. A record pretty much devoid of distortion and machines, two things characteristic of early MLWTTKK. This record will go over much better at Silk City than Asylum.

—Lorraine Genna

## PICASSO TRIGGER

*Bipolar Cowboy* (Alias)

These 19 hymns to self proclaimed white trash existence clock in under 43 minutes, which means if any one isn't to your liking, the wait ain't too long. Talk about the TV generation's attention span. This half female quartet prides itself on warbled screams for vocals (courtesy of both sexes) and the occasional dissonant trumpet. The title "Riot Grrrls Taste Like Chicken" is infinitely more good humor than the actual track, a barrage of incoherent wailing. A few cuts, "Serve This," "Slut Slander" and "Fried Fish And Cole Slaw" combine the garage band & punk philosophies, with minimal effect.

—Mark Grom

## PURPLE BOSCO

*Deeper* (I.R.S.)

Purple Bosco: a diverse, heavy-sounding, erratic power trio. Place of origin: probably California, if the acid-drenched psychedelic/schizo/tripped-out cover art any indication. Either these guys are big time acid heads or they have very warped tastes (considering that the drummer calls himself "Porkchop," this is a strong possibility). Anyway, Purple Bosco's music is very heavy at times, yet the songs flow smoothly, thanks to the album's squeaky clean production. Guitarist Dale Anders' vocals have a very pure, resonant sound, adding to the appeal of the music. Half the album is very aggressive and fast, similar to *The Offspring*. The rest of the songs on *Deeper* alternate between real groove, funk and metal. Purple Bosco used all the right ingredients to create a tasteful album which, despite its eclectic influences, somehow ends up easy to digest.

—Domenic Dispal

## RED HOT CHILI PEPPERS

*One Hot Minute* (Warner Bros.)

Good news—the boys still know how to rock and kick out syncopated jams. New guitarist Dave Navarro brings a dark and broody feel to the previously slap-happy

## records continued...

Peppers sound, while maintaining a relatively solid commitment to their funky roots. The musicianship is as ear-walloping as ever, and real energy is evident on tracks like "Warped" and "Coffee Shop." The Bad news Anthony Kiedis still can't sing, and that whole rappin'-white-boy-soul thing is getting old. He does try to vary his approach with serious spoken-word monologue and ballad crooning, but tends to come back to his usual belting style. *One Hot Minute* would have seemed a lot cooler if it hadn't come out four years after their last album, which was infinitely more interesting and cohesive-sounding.

—Erik Caplan

## SEA OF SOULS

*Feed The Machinery* [Trumpeter]

Hailing from Virginia, Sea Of Souls appears to be a formidable entry into the alternative scene, as this quartet has the makings of a tasteful-sounding modern rock band. The songs on *Feed The Machinery* feature plenty of aggressive guitar and vocal melodies, as the band openly displays on "Forsaken," "Water" and "Desensitized," the album's tempo opener. The band sounds really good on the more heavy-rock leanings of "Refinger" and "Criticize." Bonus points for the twelfth and "hidden" track, an acoustic version of "Water," which has a serene flowing (no pun intended) feel to it on its twin counterpart. Overall, Sea of Souls sounds like a worthy competitor in the current music scene.

—Domenic Dispaldo

## SEAWEED

*Faraway* [Hollywood]

In addition to amplifiers and drum hardware, roadies for Seaweed may have brought some soapboxes, as well. All of the songs have some kind of angry-young-man rhetoric that does more preaching (pitching) than communicating some amount of genuine human experience. The result is a lot of bland, off-key griping in a hurricane of neo-punk distorted guitars. The music has a chip on its shoulder and sometimes touches on interesting, but rice cakes have more flavor than these words.

—Michael Chant

## SHELTER

*Mantra* [Roadrunner]

A half hour of hardcore tinged pop, divided out in eleven segments, all espousing the now standard credo, though Shelter add a vegetarian/vegan edge, as revealed on the funky "Civilized Man." There's nothing wrong with pointing out injustices, as the supposed Golden Age' of rock was fueled by protest songs, but Shelter want their listeners to look inside, find inner peace and take responsibility for themselves. Self-respect, intelligence and tolerance are the keys to overcoming the problems addressed in "Empathy," "Not The

Flesh" (racism) and "Surrender To Your T.V." (ignorance). Noble goals.

—Mark Gromen

## SUN 60

*Headjoy* [Epic]

OK. Listen up. This is the scoop. The buzz, if you will. The big time, Billboard topping, and MTV worshipping beckons to Sun 60. Grab it now boys and girl (she sings and plays trumpet). Time is of the essence. Your time is here and now. And if it's not yours in the coming, just steal it and apologize to nobody. Don't even accept the guilt or responsibility. Claim it as your right to have for your own. You deserve it, Sun 60, for your peace of mind. But don't settle for the giving. Steal what is your due. Overall this outfit is foot snappin' finger stompn' good time feel good music. Dig it, and bring the noise!

—Dan Bolger

## SPARKLEHORSE

*Vivadixiesubmarinetransmissionplot* [Capitol Records]

Genueflecting at the altar of "latter-day-avant-alterna-gods," Sparklehorse, known, essentially, as Mark Linkous, a "thirtysomething," occasionally leaves us at the edge of our pews waiting for him to drop the "twentysomething" pandering acoustic guitar lo-fi whine and get on with rocking us out. We want to get out in the aisles and scream "Hall-elujah" right along with you Mark, but the way you keep us acolytes hanging around for those moments of pure brilliance could run the risk of making us switch religions. Or fall asleep. But since we understand your pilgrimage, and know your pain, Mark, we realize we must suffer through some dirges in order to arrive at the promised lands of "Rainmaker" and "Hammering the Cramps." However, some of us find it difficult to wait around. It is those you must strive to convert. Better luck next time. We will listen.

—Dan Bolger

## WILD-T AND THE SPIRIT

*Givin' Blood* [Thermometer Sound Surface]

Picture the Jimi Hendrix Experience without the distorted guitar feedback, free-form improvisation and flashy guitar pyrotechnics (literally!). Now picture a band with a more focused, modern-sounding version of the heavy blues/hard rock that Hendrix helped pioneer, and you have Wild-T and the Spirit.

Yes, it is a power trio; yes, the trio is fronted by a black lead singer/guitarist; and, yes, this album rocks. Whether the band is playing heavy riff-rock, blues, funk, or straight-forward rock, Wild-T plays with such a soulful groove that your ears can't help but latch on to his style. As far as musicianship goes, these guys really smoke. Although the band focuses more on the feel of the songs rather than technical playing, the musicians sound very capable of undertaking just about anything musically. On the whole, Wild-T and the Spirit is a breath of fresh air in a very congested music scene.

—Domenic Dispaldo



# homegrown

local music review

## FLAY

—Domenic Dispaldo

Flay is a four-piece from Philly that seems to thrive on musical chaos. Between the discordant, clashing guitar chords and the shrill, wavering vocals of lead singer Heather Brann, this five-song CD makes for some very difficult listening. There are certainly bands that employ dissonant tones as part of their sound (take Primus, for example). Unfortunately, Flay's songs lack the charm and humor that makes Primus so endearing, leaving instead a swirling mass of dissonance that sounds rather irritating and annoying.

## HONEY WEST

—Kim Crawford

When this began, I thought it was a Tom Petty song, but when Nancy Falkow's syrupy voice came on, Honey West took a turn toward Country and never came back. It's solid, hit-seeking pop on a well-produced seven-song EP, and Honey West has some players to back it up. Dennis Rambo completes the duo on guitar, but the full studio band also includes Chico Huff on bass and Ronny Crawford on drums. As is everything in this genre, it's light fare, both in content and sound, and therefore ready for prime-time adult listening. The only thing missing is a sure-fire hit, but there isn't a song that lodges itself in your cranium and refuses to be dismissed. You won't find the answers to life on this tape, but you may find a song or two you like, if you're partial to country pop, that is.

## KRYPTON DAISY *Mystery of Carbonation*

—Kim Crawford

I never knew there were any mysteries involving carbonation. Maybe these guys know something I don't? Well, after listening, I've found there truly are no mysteries involved. These guys must be fairly young, it's pretty obvious from the material, and it's a start, but just a start. The melodies need to be more inventive and directed, and the music more polished. I like their name. (I really do).

## JUNE MOON

—Domenic Dispaldo

June Moon is a female singer/acoustic guitarist whose music overflows with real, down-to-earth passion and soul. The material on her seven-song cassette ranges from blues, rock and folk, all of which exhibit her soulful, resonating voice. In addition to Moon's ever-present acoustic guitar, her songs are enhanced by an array of various

instruments, including slide guitar, violin, piano, mandolin and saxophone, all contributed by backup musicians. In the end, however, Moon's passionate, uninhibited vocals leave no doubt as to who the featured

performer is. Everything this woman sings comes from the heart, and that's why the integrity of June Moon's musical intentions make her songs so captivating.

## TOM LARSEN *Dangerous Love*

—Lorraine Gennaro

This is a true, blues/rock record. Not the sort of crap U2 engages in from time to time so Bono can pat B.B. King on the back, and vice versa. But, this isn't the "oh-life-sucks-so-bad-I-want-to-shoot-my-wife-kids-and-dog" blues. This is good time rockin' blues. The Maryland-based Larsen is no stranger to playing the blues, having released six independent albums over the years. *Dangerous Love* was produced by the late Richie Rubini and features potent vocals and impressive blues guitar work by Larsen. Several cuts feature keyboards, horns and backing female vocals.

## REDHOUSE

—Domenic Dispaldo

Redhouse seems to be treading the same musical waters that the Rolling Stones and the Black Crowes, to name a few, have already swum. Their brand of bluesy rock and roll may bring a familiar ring to the ears. But, then again, real rock and roll never changes; any band that plays it just tries to put their own individual stamp on it. Redhouse does have a good sense of hooks and melodies in their material, and the band plays with a lot of feeling in their songs, which can make all the difference in separating a good rock and roll band from the rest.

## TRANSLUX THEATER *Never Today*

—Kim Crawford

Sometimes when I listen to unsigned bands, I try to check myself to see if I'm being too harsh on them, keeping in mind that they don't have the resources of signed acts. Like, if Bowie or Kurt Cobain or Robert Plant sang: "Baby I'm your man/Pots and Pans/'Cause I know you need a handy man/Baby I'm your man/Pots and pans..." at any point in their careers, would I accept it as a cool, quirky thing? It's absurd, and it is indicative of this album. The music is fairly good and the melodies often work, but overall, these guys take some weird chances (musically and otherwise) on what is going to be accepted as hip, or at least as to what a listener might be able to relate. "It's White Light Became A Star" (is that a typo?), "Existence" and "Never Today" are actually pretty good tunes, but there's more to overcome here.

# Down To Earth Coffeehouse

## OCTOBER 1995

FRY. 6

HUMAN BEANS, JACKIE TICE

SAT. 7

UNINVITED GUEST, MINUS, PAIGE, NITROGEN FIXATION

FRI. 13

HIPO'POTAMUS, SPEEDBOAT, ELM, ANN CAN BE

SAT. 14

TWELVE, ROXANN MUDD, TEATHER, SINCH

FRI. 20

CARIBOU UNION, JANE CRAZY

SAT. 21

RAIN STILL FALLS

FRI. 27

BRUNA, 5000 DEEP

SAT. 28

A. ROGER 7, INTERPRETERS

**82 High Street  
Mt. Holly, NJ  
(609) 265-9135**

# demos

by Alan Pinkerton

## ADI SHAKTI

Tight, clean, crisp production work and clear, thoughtful, power-packed lyrics highlight this two song gem which sparkles of virtuosity. This stuff is special in a way that has been long needed in our blighted region. All told, quite the accepted alternative to what usually is considered that overused term. When the name Adi Shakti is invoked, it is quality. Run and see them.  
(215) 364-5877

## DAS RHEIN

This band is probably really big with girls who wear those little half-boots and stretch jeans. The overall sound is a cross between Bon Jovi, Great White, and (barely) Alice In Chains. The production is strong, and the guitar player hits those squealy notes in all the right (and totally predictable) places. The singer is suitably pouty and sexy sounding. Lots of lyrics about angels and other clichéd wuss-metal sorts of things. There is definitely a great deal of talent in this band—everything is tight, the vocals are in tune and the songs are solid. If it were 1988 again, these guys would be a shoo-in to open for

Skid Row. That's not an insult if this is the type of music you like, but you've heard this all before.

(610) 996-0972

## HEAVY NOVA

Big and bombastic, Heavy Nova puts the A to the K in ass-kicking rock 'n roll. Though it may sound strange, their massiveness and sonic transportation of the listener can be likened to the prose of T.S. Eliot (don't bother for an explanation). There's not many bands that require the volume control to be turned down, but these guys are one such band. Though some of these five songs meander a bit down dark forbidden paths, the production work of Owen Franklin of Ofra Studios leads the way to the light at the end of the tunnel. A quality job, boys. Keep up the good work.  
(215) 742-5717

## JURY

"Just a Phase" is the song on this tape, and it's kind of bland—like a hot dog roll without a hot dog in it. It's got one of those quiet verse, loud chorus structures that you can see coming from about thirty miles away. Sounds a little like Danzig on valium. All instruments are well-played, and a good amount of time probably went into this recording. Maybe that's the problem. Too much time recording, not enough time writing. It isn't bad music, it

just lacks direction and inspiration. With only this one song to judge them, however, perhaps this Jury should be dismissed.  
(215) 440-6247

## KRACKAMACK

These guys don't give a flying fuck, and don't we all feel this way sometimes? Smacking you smack-dab in the middle of the forehead, this shit hits you relentlessly. You can sing along with this stuff. You know, the ones who do this crap right, and the best, no one ever heard of (and probably won't). And that's a shame for KRACKAMACK, because they play catchy power-pop that leaves you wanting more. So do yourself a favor: Support your local addict—buy KRACKAMACK! It's good shit.  
(215) 249-9298

## MOLLY BE DAMNED

This recording is decidedly lo-fi and sloppy-sounding, but it has an honesty that eludes tighter, more slickly recorded bands. There's some real grit on this one; and that's a refreshing change. MBD has a Minor Threat/Sex Pistols/Black Flag-type of thing going on, y'know—mainly one tempo, fast and furious, with barked lyrics about being pissed off at (who else) the sellouts, the losers, and the ever-popular self put down. There's some good energy here, and a sense of humor to boot. If this band tightens up its rhythm section a little, these elements could make MBD an exciting band to catch in the future.  
(610) 385-4714

## STEPHANIE'S RELIGION

*Discipline*

Murky is a good word to describe the feel of "Discipline." Moody is another. The songs are well-composed, but are burdened by a vocal performance that lacks the soul or dynamic flair that they demand. All of the songs feature creative, effects-laden guitar work, probably the most interesting part of the band's sound. The drumming is atmospheric, full of shimmering cymbal work, without really delivering a groove. The bass? Well it's tough to hear it, but when you can, it seems to be pretty solid. There's a lot of potential for Stephanie's Religion to become one of Philly's truly original bands, but it sounds like a work in progress.  
(215) 885-6049

## SUCK

Lead vocalist/songwriter Sherri North sings with a longing that has seen love's wicked side. Her music is heavy, sometimes dark and twisted, and, for the most part attention-getting. Which is a good thing.

This three-song demo screams strong potential. A great producer and tighter musicianship could turn this caterpillar into... yeah, you know. In short, Suck doesn't suck.  
(215) 336-5653

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"Some of our songs are, not like dirty, but have a little double entendre," says 40. "We're not really doing that, though. It's just stuff to rock to while you're drunk at a party. There's some people out there that just don't get the joke."

"Yeah, I don't think there's anything socially redeeming to our music," says Brownie, "but that's not the point."

"To rock the party," continues 40. "Secondly, try no to be too offensive, but rock the party is at the top of the list.... We do everything at our shows that I would want to see if I went to pay five bucks to get in, 11 bucks to park \$3 for beer when I've got a full fridge full of beer at home. I wanna see *titties* shakin', I wanna see *fatties* huffin', I wanna see *asses* wigglin'."

"For five bucks, beer not included, it's more bang for your buck," adds Frank.

And speaking about bucks, we just found out that the three pitchers we drank cost \$12 a piece—must be good beer—and someone runs out to tap Mac while 40 conjures up some ideas on how to beat the check.

We wind up paying it anyway. ■

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## OCTOBER 1995

| Tues.             | Wed.              | Thur.           | Fri.                | Sat.                | Sun.        |
|-------------------|-------------------|-----------------|---------------------|---------------------|-------------|
| V A C A T I O N   |                   |                 |                     |                     |             |
| 3                 |                   | 12              | 13                  | 14                  | 15          |
| 10                |                   | <b>BRONKO'S</b> | <b>Dave's</b>       | <b>Velvet</b>       | <b>Cali</b> |
| 17                | 18                |                 | 20                  | 21                  | 22          |
| <b>PRIME TIME</b> | <b>CHERRYWOOD</b> |                 | <b>Lupo's</b>       | <b>Cali</b>         | <b>Cali</b> |
| 24                | 25                | 26              | 27                  | 28                  | 29          |
|                   |                   |                 | <b>Sweeney's</b>    | <b>Pennant East</b> | <b>Cali</b> |
| 31                | 1                 | 2               | 3                   | 4                   | 5           |
|                   |                   |                 | <b>Johnny Ray's</b> | <b>Silo</b>         | <b>Cali</b> |

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**DAVE'S** (Delran, NJ) 609-764-0550  
**JOHNNY RAY'S** (Blackwood, NJ) 609-228-9494  
**LUPO'S** (Bethlehem, PA) 610-694-0202

**PENNANT EAST** (Bellmawr, NJ) 609-931-4802  
**PRIME TIME** (NE Phila.) 215-624-0357  
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# Dr. Watson's Pub

**October 1995**

**Wed. 4:**  
Noisegate '95 Concert Series  
Us & Them • Cottonmouth  
Moonseed

**Thurs. 5**  
Hogan's Goat • Van Dangos (Va.)

**Fri. 6**  
Nolan Bros! (6-9)  
Meg's Nightmare (10 pm)

**Sat. 7: ULALI • Patsy Foster**

**Wed. 11**  
Talk To Your Daughter  
Larry Lavender Quartet

**Thurs. 12**  
Pudding • Bliss On Bliss

**Fri. 13:**  
Stepchild Music Presents:  
Martin's Dam • Red Fish Red

**Sat. 14**  
Mondo Topless • The Halfbreeds (NY)

**Wed. 18: Electric Farm**

**Thurs. 19**  
Emma • Tchkung (Seattle)

**Fri. 20: Cobalt Blues Band**

**Sat. 21: Iota • September**

**Wed. 25:**  
PMC Songwriter's Series:  
The Peaks • Honey West  
Jack Quigley • Susan Piper  
Tom Hampton • Doria Roberts

**Thurs. 26:**  
PMC Women In Rock:  
September • Ghost of a God (NY)  
Flay • Ether Park (NY)  
Dayna Kurtz/Big Party

**Fri. 27: PMC Night**

**Sat. 28: PMC Night**

All shows \$3 unless otherwise stated.  
Music begins at 10 pm.  
Mondays: Doc Watson's Writers Series.  
Tuesdays: Student Night  
(music by Ed Aronson)  
Wednesdays: New Bands

**215 S. 11th St., Phila.**  
**(215)922-3427**

# October 1995

W E D N E S D A Y      T H U R S D A Y

BAR Ordinary People, Woes, Experiment, Subverts  
BLA A J Slick  
DOC Us & Them, Cottonmouth, Moonseed  
FIR Sourdough, Mojo Hand, Ivan Klipstein  
GRA June Rich, Between The Lines  
OVE Laura Mann  
TIN Jude Cole, Peter Stone Brown

**4**

BAR 3 lb Universe, 609  
BOO Grinn, Vicious Circle, Disturbed  
DOC Hogan's Goat, Van Dangos  
FIR Twin Funks, Adi Shakti, Hurrah's Nest  
GRA Slide, Polar Creep  
KHY Blonde Redhead, Orbit, Splendorbin  
LAG The Heartbeats  
NSB Jim Lauderdale, Jackie Tice  
OVE PM & The New Breed  
TIN Keb Mo, Satya

**5**

BAR After Shack, Rosemary Pure, Good Dog Nigel,  
Blank Pages  
BLA A J Slick  
DOC Talk To Your Daughter, Larry Lavender Quartet  
FIR June Moon  
GRA June Rich  
MID World Rhythms Open Jam  
NSB Living Earth, Burning Bus  
OVE Tim Bader  
TIN Lori Carson, David Poe

**11**

BAR Recliner, Paymess Duke, Human Side  
DOC Pudding, Bliss On Bliss  
FIR Sex With Kate, Colonel Flag, Dr. Zing  
GRA Living Earth  
KHY The Dickies, Psyclone Rangers, D Generation  
LAG The Heartbeats  
MID Acoustic Open Mic  
NSB Jim Lauderdale, Buddy Miller  
OVE Lauren hart  
SAM Iain Matthews  
TIN Julie Gold, Ken Ulansky

**12**

BAR Bliss on Bliss, Gizlob, Also Broken,  
Haywood Trout Festival  
BLA A J Slick  
DOC Electric Farm  
FIR Slumber  
GRA June Rich, Polar Creep  
KHY Heavy Nova, Meow  
MID World Rhythms Open Jam  
NSB John Buotto, Christine Havrilla, Charlie Degenhart  
OVE N.I.L.B w/Tim Bader

**18**

BAR Justice, 11-11  
BOO 3 Minute Egg, Splewdorbin, Code 22  
DOC Emma, Tchkung!  
FIR Pig Circus, Morgatory  
GRA Living Earth  
KHY The Idle Wilds, Five Magic Beans, Thee Misfit Toys  
LAG The Heartbeats  
NSB Jim Lauderdale, Diane Billingsly  
OVE PM & The New Breed  
TIN The Hix w/ Maggie, Pierce & EJ  
MID Acoustic Open Mic

**19**

BAR Jakefoot  
BLA A J Slick  
DOC The Peaks, Honey West, Jack Quigley,  
Susan Piper, Tom Hampton, Doria Roberts  
FIR PMC Night  
GRA PMC Night  
KHY Smog, Meringue, Spaceneedle, Boss Hook Up  
MID World Rhythms Open Jam  
NSB Dukes of Destiny, Cadillac Moon, Tom Larson,  
Deanna Bogart, Kako Ray & The Club Killers  
OVE PMC Night  
TIN The Boneheads, The Burns Sisters

**25**

BAR Rory Kunkle  
BOO Rolling Hayseeds, Hogan's Goat, Go To Blazes  
DOC September, Ghost of a God, Flay, Ether Park,  
Dayna Kurtz/Big Party  
FIR Gizlob, Keepsakes, Skin of God, Throwdown  
GRA PMC Night  
KHY Dirt Merchants, Gimme, The Joey Sweeney Band  
LAG The Heartbeats  
MID Acoustic Open Mic  
NSB Distant Shores, Burning Bus, Matt Sevier  
OVE PMC Night  
SAM PMC Night (4 bands)  
TIN PMC Night

**26**

ASY • Asylum • 215-427-1087  
BUT • Butler's Pub • 215-247-3249  
BAR • The Barbary • 215-552-8971  
BLA • The Blarney • 215-742-3700  
BOO • Boot 'N Saddle • 215-923-4350  
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RTS • RT's Fountain Room • 609-854-0111  
SAM • Sam Adams • 215-563-2326  
SHO • Shooters • 215-295-4441  
TIN • Tin Angel • 215-928-0978



# live music calendar

F R I D A Y

S A T U R D A Y

|  |                                     |
|--|-------------------------------------|
| BAR 7 Potato Baby, Pale, Big Train                       | NSB Marcia Ball                     |
| BOO Mondo Topless, Shoulders of Giants, Superette U.S.A. | OVE Love Huskies, Tin Men           |
| BLA Cut On Bail  | RTS WNOC, Powertribe, Humanside     |
| BUT Kabuki   | SAM Daniel Cartier                  |
| DOC Nolan Bros!, Meg's Nightmare                         | TIN Suddenly, Tammy!, Martin Sexton |
| FIR Big Green Limoaine                                   |                                     |
| GRA Ben Arnold, Between The Lines                        |                                     |
| KHY Big Sandy & His Fly-Rite Boys, Rocket 69, Pine State |                                     |
| LAG Crystal Foxix  |                                     |
| MAR Spooage, Pladd                                       |                                     |
| MID Stevie LaRocca                                       |                                     |

6

|   |  |
|---|--|
| BAR Heidi Hunter, Abandon Earth, September, Mercy River | RTS Six To The Universe, Tom Marris, Iota, Love Revolution |
| BOO Stuffing, Rupert Speed, Sweet Pussy                 | SAM Floyd Hunter Band                                      |
| BLA Dogfish   | TIN Cliff Eberhardt, Brooks Williams                       |
| DOC ULALI, Patsy Foster                                 |  |
| FIR Marah, Gals Money, Action Kit                       |  |
| GRA Matt Sevier, Martin's Dam                           |  |
| KHY The Mad Scene, Ashtray Boy                          |  |
| LAG Don't Call Me Francis                               |  |
| MAR Vibe Tribe  |  |
| MID PM & The New Breed, Bloodhound Gang                 |  |
| OVE Peter's Cathedral, Martin's Dam                     |  |

7

|  |                                    |
|--|------------------------------------|
| BAR June Rich, Amy Carr                              | OVE The Daisy Group                |
| BOO Suffrax, King James Version, P.V. Catcher, Aroma | SAM Paul Urban                     |
| BLA Eurabash   | TIN Jonathan Edwards, Tanya Savory |
| BUT Whiteway Brown                                   |                                    |
| DOC Martin's Dam, Red Fish Red                       |                                    |
| FIR Savage 3D, Liquid Lynn, Colin Clive              |                                    |
| GRA WNOC, Iota                                       |                                    |
| KHY Huffamoose, Rake's Progress                      |                                    |
| LAG Greaseband                                       |                                    |
| MAR Suburban Underground                             |                                    |
| MID Blues Jam  |                                    |
| NSB Public Service, Mephiskapheles                   |                                    |

13

|  |                               |
|--|-------------------------------|
| BAR Heavy Nava, Bastard Child, Day of Reckoning  | OVE Slide                     |
| BOO Hummer, West, Recoil, Disunion               | SAM Powderhorn Jones          |
| BLA Madhouse                                     | TIN Richie Havens, Ellis Paul |
| BUT Kitty Maye Band                              |                               |
| DOC Mondo Topless, The Half Breeds               |                               |
| FIR Tommie Griggz, Floodgate, Spitball           |                               |
| GRA Joseph Parsons, Eddie From Ohio              |                               |
| KHY Poole Capsize 7, Moped, Bicycle              |                               |
| LAG The Heartbeats                               |                               |
| MAR Chill Factor                                 |                               |
| MID Canister Dust, Dead Susan, God Felt Creative |                               |

14

|  |                                    |
|--|------------------------------------|
| BAR Last Call, Basmajian, Funkindome     | TIN Steve Forbert, Vic Della Pella |
| BOO Justice, Poppy                       | MID Blues Jam                      |
| BLA Digg'n Up The Skipper                |                                    |
| BUT Tin Men Band, Danaelectro            |                                    |
| DOC Cobalt Blues Band                    |                                    |
| FIR Kings Ransom, Cycle of Souls, Gothik |                                    |
| GRA Buzz Zaemer                          |                                    |
| KHY Hoser, Rake's Progress, Tub          |                                    |
| LAG Johnny O & The Classic Dogs of Love  |                                    |
| MAR Carmen and CTO                       |                                    |
| NSB Huffamoose, Neal Casal               |                                    |
| OVE Jah Works                            |                                    |
| SAM Sister Blue Band                     |                                    |

20

|   |  |
|---|--|
| BAR Throwdown, The Dirges, Meaningless Tag            | MAR Spooage, Field Day                             |
| BOO Limecell, Strychnine & The Rattraps, Iriti        | MID EQ & the Supernatural, Headsoup, Funkin' Do Me |
| BLA Odds 'N' Ends                                     | OVE Blindman's Holiday                             |
| BUT Rufus Harley                                      | SAM Matt Sevier                                    |
| DOC Iota, September                                   | TIN June Rich, Tin men                             |
| FIR Colossal Spin, Destroyer, Elenor Tremble          |  |
| GRA The Authority                                     |  |
| KHY Love Jones, After Dinner Mints, Red Star Belgrade |  |
| LAG Yooz Guys   |  |

21

|  |   |
|--|---|
| BAR Chris Duarte   | The Goods, Vegas Cocks                    |
| BOO Burr, Witch Burn, Pandora's Lunchbox, Jenifer Covertibles, Shiv, Fly Catcher | OVE PMC Night                             |
| BLA Shaky Jake   | SAM PMC Night (4 bands)                   |
| BUT Hot Cakes  | TIN The Chenille Sisters, Neal & Lianrida |
| DOC PMC Night  |   |
| FIR PMC Night  |   |
| GRA PMC Night  |   |
| KHY Rake's Progress, The Friggs, For   |   |
| LAG Backstreets  |   |
| MAR Egiloin Heath  |   |
| MID Blues Jam  |   |
| NSB June Rich, Burst of Silence  |   |

27

|   |                               |
|---|-------------------------------|
| BAR Poseidon, WNOC                                  | SAM PMC Night (4 bands)       |
| BOO Dr. Bob's Nightmare, Raging Slab                | TIN Disappear Fear, Jenn Hess |
| BLA Walt 42   |                               |
| DOC PMC Night                                       |                               |
| FIR PMC Night                                       |                               |
| GRA PMC Night                                       |                               |
| KHY Ignota, Stinking Lizaveta, Mel's Rockpile, Shaq |                               |
| LAG Jellyroll                                       |                               |
| MAR Egdon Heath                                     |                               |
| MID Cottonmouth, Stephanie's Religion               |                               |
| OVE Nympho Clepto, Dollhaus Puppet                  |                               |

28

## CLUBS:

List your monthly schedule absolutely free!  
 Mail to P.O. Box 258, Jenkintown, PA 19046  
 Or FAX your schedule: (215) 885-7161  
 November Deadline: Oct. 25

# concert calendar

Tuesday October 3

**BLUES TRAVELER**

*Tower Theater*

**ALICE DONUT**

*Trocadero*

Thursday October 5

**CHEAP TRICK**

*Valley Forge Music Center*

Friday October 6

**SANTANA/JEFF BÉCK**

*Trump Taj Mahal*

Thurs Oct 12 - Sat Oct 15

**REM**

*CoreStates Spectrum*

Thursday October 12

**PÉTER FRAMPTON/ALANNAH MYLES**

*Trocadero*

Friday October 13

**NATALIE MERCHANT**

*Tower Theater*

Sunday October 15

**RADIATORS**

*Electric Factory*

Wednesday October 18

**SONIC YOUTH**

*Electric Factory*

Fri Oct 20 - Sat Oct 21

**BIG HEAD TODD & THE MONSTERS**

*Electric Factory*

Tuesday October 24

**PAGE/PLANT**

*CoreStates Spectrum*

Wednesday October 25

**BABES IN TOYLAND**

*TLA*

Fri Oct 27 - Sat Oct 28

**RUSTED ROOT/JOAN OSBOURNE**

*Electric Factory*

Sun Oct 29 - Mon Oct 30

**G-LOVE & SPECIAL SAUCE**

*TLA*

Monday October 30

**DREAD ZEPPLIN**

*Middle East*

TICKETS AVAILABLE AT TICKETMASTER

# The Barbary

## OCTOBER SCHEDULE

Tues 3 • *Kitty in the Tree, Tomorrow's Eve, Attic*

Wed 4 • *Ordinary People, Woes, Experiment, Subverts*

Thurs 5 • *3 Lb Universe, 609*

Fri 6 • *7 Potato Baby, Pale, Big Train*

Sat 7 • *Heidi Hunter, Abandon Earth, September, Mercy River*

Tues 10 • *The J Wailers*

Wed. 11 • *After Shock, Rosemary Purge, Good Dog Nigel, Blank Pages*

Thurs 12 • *Recliner, Paymss Duke, Human Side*

Fri 13 • *June Rich, Amy Carr*

Sat 14 • *Heavy Nova, Bastard Child, Day of Reckoning*

Tues 17 • *Circe, Frozen Poets, Superette*

Wed 18 • *Bliss on Bliss, Gizlob, Also Broken, Haywood Trout Fest*

Thurs 19 • *Justice, 11-11*

Fri 20 • *Last Call, Basmajian, Funkindome*

Sat 21 • *Throwdown, Dirges, Meaningless Tag*

Tues 24 • *Standard Gnasties, Bruna, Next of Kin, Deep Trip*

Wed 25 - Sat 5 • *PMC Showcases*

10/25 Jakefoot - 10/26 Rory Kunkle - 10/27

Chris Duarte - 10/28 Poseidon, WNOG

Delaware & Frankford Aves. 215-552-8971

(2 Min. North of Penn's Landing)

# Sam Adams Brew House

1516 Sansom St., Phila. • 215-563-2326

Friday, Oct 6

**Daniel Carter**

Saturday, Oct 7

**Floyd Hunter Band**

Thursday, Oct 12

**Iain Matthews** (Fairport Convention)

Friday, Oct 13

**Paul Urban**

Saturday, Oct 14

**Powderhorn Jones**

Friday, Oct 20

**Sister Blue Band**

Saturday, Oct 21

**Matt Sevier**

Wed, Oct 25 - Sat, Oct 28

**Philadelphia Music**

**Conference**

Featuring 4 bands each night



## OCTOBER SCHEDULE

Thu. 5 Jim Lauderdale w/Jackie Tice

Fri. 6 Marcia Ball

Sat. 7 Philly Gumbo

Wed. 11 Delaware Valley Music Poll Showcase

Thu. 12 Jim Lauderdale w/Buddy Miller

Fri. 13 Public Service w/Mephiskapheles

Sat. 14 Vigilantes of Love w/ Ben Arnold & Eric Taylor

Wed. 18 John Vuotto w/Christine Havrilla & Charlie Degenhart

Thu. 19 Jim Lauderdale w/Diane Billingsly

Fri. 20 Huffamoose w/Neal Casal

Sat. 21 Queen Bee & the Blue Hornet Band

Wed 25 - Sat 28 PMC Showcases

27th & Poplar, Near the Art Museum

( 2 1 5 ) 2 3 5 - S T A R



## OCTOBER SCHEDULE

Fri. 6 • *SPOOGE/PLADD*

Sat. 7 • *VIBE TRIBE*

Fri. 13 • *SUBURBAN UNDERGROUND*

Sat. 14 • *CHILL FACTOR*

Fri. 20 • *CARMEN & CTO*

Sat. 21 • *SPOOGE/FIELD DAY*

Friday Oct. 27 & Saturday Oct. 28

*EGDON HEATH*

200 SPRING LANE, WEST CHESTER, PA

(610) 696-9720



# SONG SEARCH '95

Sponsored By:

DiscMakers, Masterwork, Silicon Chip Recording,  
Tongue & Groove and Digital Dog Recording

## ■ FIRST PRIZE:

- 20 hours of recording time at Silicon Chip Recording
- 300 2-color demo cassettes from DiscMakers
- 3 hours mastering time with client attendance and R-DAT master from Masterwork Recording

## ■ SECOND PRIZE:

- 10 hours of recording time at Tongue & Groove

## ■ THIRD PRIZE:

- 10 hours of recording time at Digital Dog Studios

**RULES:** Songs must be submitted on a cassette tape (one song per cassette) with writer's name and telephone number printed clearly on the label. Also, lyric sheets must be included. Songs will be judged on the basis of songwriting, not studio production.

An \$8 entry/processing fee is required for each song entered. Multiple entries may be shipped in a single package. Please send a single check or money order for the total amount of all submitted entries, made payable to "Rockpile." One form (below) must accompany each song. Form may be photocopied.

**DEADLINE:** All entries must be postmarked no later than Nov. 25, 1995. Winners will be chosen by Jan. 20, 1996, and notified soon after. Winners' names will be printed in an upcoming issue of Rockpile. Requests for a list of winners may be sent to Rockpile (Winners, P.O. Box 258, Jenkintown, PA 19046). No telephone calls, please.

Please submit this form with cassette and entry fee to Song Search '95,  
c/o Rockpile, P.O. Box 258, Jenkintown, PA 19046

Songwriter's/Band's Name

Address

City

State

ZIP

Telephone

Title of Song

We're  
searching  
for the  
best  
songs  
from area  
bands and  
musicians.

Three  
winners  
will be  
chosen.

Enter to  
win  
recording  
time and  
more...



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Attic Studios, Inc.  
15 E. 8th St.  
Chester, PA 19013  
(215) 482-8011

**OWNERS**

Tom Altman; Dan LaRubio

■ **ENGINEERS**

Tom Altman; Greg Spencer; Dan LaRubio

■ **ROOMS/DIMENSIONS**

Control room, 120x20'; Studio, 20x35' (w/22' ceiling)

■ **MIXING CONSOLES**

CAD Maxcon 48-channel, 96-input w/Megamix automation; D.W. VT-1 tube microphone pre-amps (2)

■ **AUDIO RECORDERS**

Alesis ADAT 32-track w/BRC remote; Sony PCM 2300 & DTC 1000 DAT; Otari MX50-50; Fostex E-16

■ **CASSETTE RECORDERS**

Tascam; Yamaha

■ **ECHO, REVERB & DELAY**

Lexicon 300, PCM-70, LXP-1, LXPOS; Yamaha REV-7, SPX-90, D-1500 delays; Ensoniq DP/4; Ibanez SDR 1000+

■ **OTHER OUTBOARD EQUIPMENT**

Aphex expressors and Type C Exciter; BBE 822A, 422A; dbx 166; dbx; Alesis compressor, 5-channel headphone mix, Alesis Monitor One; Nearfield monitors; Tannoy System 12 large monitor.

■ **MICROPHONES**

Neumann TLM-170, KM-84; AKG 414 (2), D-112, D12E; Sennheiser 421 (6), 409, 441; Beyers M-201; EV N-Dyn 308, N-Dyn 408; Audio Technica AT-4033, ATM 63HE (4); Sennheiser ME-40 condensers (6); SM 57, 58

■ **INSTRUMENTS**

Enxonia SD-1, SQ-R; EPS, EPS 16+, EPS-M; E-MU Proformance piano; DR660 drum machine; Voytera, Gold and Cakewalk sequencers; Notator Logic sequencer on Mac; Yamaha PF-85, ASR-10; Classic Fender amps; Sonor drums

■ **RATES**

\$100 per hour (sliding scale); reduced block rates and live band packages available

# RECORDING STUDIO DIRECTORY

■ **RATES**

Available upon request.

## BURLINGTON SOUND FACTORY

415 Lawrence St.  
Burlington, NJ 08016  
(609) 386-8859; FAX: 589-2223

■ **ENGINEERS**

Michael Capozzoli; Paul Kerber; Todd Mardsden

■ **ROOMS/DIMENSIONS**

Control Room, 16x13; Live Room, 30x15'; Iso Booth #1, 12x9'; Iso Booth #2, 15x9'

■ **MIXING CONSOLES**

Sound-Tracs 48-input, 8-buss

■ **AUDIO RECORDERS**

Sony/MC1 2" 24-track; Tascam 38 8-track; Tascam Mk30 II DAT; Dennon Pro Cassette

■ **CASSETTE RECORDERS**

Dennon; Tascam; JVC

■ **ECHO, REVERB & DELAY**

Digitech; Lexicon; Yamaha

■ **OTHER OUTBOARD EQUIPMENT**

Urie compressor, EQs; DBX compressor/limiters; ART EQs

■ **MICROPHONES**

Neumann; CAD; Shure; EV; Beyer; AKG

■ **INSTRUMENTS**

Anything you could possibly need

■ **RATES**

Call for details

## CHILL FACTOR

102 Cricket Ave.  
Ardmore, PA 19003  
(610) 896-4411; FAX: 642-8943

■ **OWNERS**

Marc Landgraf; Erik Horvitz; Adam Glickman; Bob Jordan

■ **ENGINEERS**

Marc Landgraf; Erik Horvitz; Adam Glickman; Bob Jordan

## BZ MUSIC RECORDING STUDIOS

RD#2 Box 2142-B  
Fleetwood, PA 19522  
(610) 926-1620; FAX: 926-2463

■ **OWNER**

Brian Zebertavage

■ **ENGINEERS**

Staveley C. Andrews; Brian A. Zebertavage

■ **ROOMS/DIMENSIONS**

Studio: 28x32x12'; Iso room, 7x9'; Live Room A, 22x54'; Live Room B, 22x26'

■ **MIXING CONSOLES**

Soundtracs Megastudio 40x24 w/MIDI automation

■ **AUDIO RECORDERS**

Tascam DA-88 (3) and MSR-16 w/Adam Smith Synchronization; Panasonic SV-3700, SV-3500 DAT recorders

■ **CASSETTE RECORDERS**

Yamaha C-300; Denon DR-M2; Sony TC-FX6C

■ **ECHO, REVERB & DELAY**

Lexicon PCM-70, PLM-42, LXP-5; Ensoniq DP/4; Yamaha SPX 900, SPX 90II

■ **OTHER OUTBOARD EQUIPMENT**

GML 8200; Drawmer 1960, DL241; Urei 1176 LN; Pultec MEQ-5; API 3129; Demeter VTMP-2A; ADL 1000; Urei LA-3A (2); Aphex Dominator II; much more

■ **MICROPHONES**

Neumann; AKG; Sennheiser; Beyer Dynamic; Shure; Audio-Technica; Electro Voice

■ **INSTRUMENTS**

Ensoniq ASR-10 sampling workstation, loaded; many tone modules and drum machines backed by Macintosh and Atari computer systems; Fender Stratocaster; Stock Les Paul Custom; Fender amps; much more

# BZ MUSIC

## RECORDING STUDIOS

TEL: 610 926-1620 FAX: 610 926-2463



■ **ROOMS/DIMENSIONS**

Main room, 2,500 sq. ft.; control room, 15x20'; isolation room, 20x20'

■ **MIXING CONSOLES**

Tascam M-3532; MCI 32x24 w/96-point TT patch bay

■ **AUDIO RECORDERS**

Ampex 2" 24-track; 24-track ADAT system w/BRC controller; Fostex G-16 w/Dolby "S"

■ **CASSETTE RECORDERS**

Tascam 112, 112B, WR-204

■ **ECHO, REVERB & DELAY**

Ensoniq DP-4; Lexicon LXP-15, LXP-5, LXP-1; MRC controller; Yamaha SPX-90, Rev-7; Roland SRV-2000, DE-3000; Alesis Quadraverb II

■ **OTHER OUTBOARD EQUIPMENT**

dbx 166, 160; Symetrix 525; Aphex Aural Exciter; Ashley gates and EQs; Alesis D-4, BRC; Demeter stereo tube compressor and stereo tube mic pre-amp; Tascam DA-30 MkII, DA-30; Panasonic SV-3700

■ **MICROPHONES**

Vintage AKG 414s (2); Neumann U-47; Microtech Gefell; Sennheiser; EV; Shure; Audio Technica AT-4033;

■ **INSTRUMENTS**

Fender, Ibanez, Steinberger and Kubiki guitars; Mesa Boogie, Marshall and Fender guitar amps; Yamaha, E-mu, Roland key-boards; Ensoniq ASR-10 sequencer and keyboard; full set of Kat drum pads; Hammond B-3 organ w/Leslie speaker;

■ **RATES**

16-track, \$35 per hour; 24-track: \$45 per hour; block rates available

**CRYSTAL CLEAR RECORDING STUDIOS**

Northest Philadelphia  
(215) 624-7790

■ **OWNER**

Joey Heier

■ **ENGINEERS**

Mike Herring; Syd Alston; James Curtis; Dream

■ **ROOMS/DIMENSIONS**

Control room, 16x18'; Main room; 10x8x18'

■ **MIXING CONSOLES**

Soundtracks MIDI PC 32-input console; Mackie 1202, Roland B-16

■ **AUDIO RECORDERS**

Fostex R8; Macintosh IIsi running Studio Vision Pro, Sound Designer II, Audio Media II, w/1.3 gig hard disk for DAT and digital editing

■ **CASSETTE RECORDERS**

Tascam 202; Technics RS-TR575

■ **ECHO, REVERB & DELAY**

Alesis Quadraverb, XTd; ART Multiverb, SGX2000; Effectron II;

■ **OTHER OUTBOARD EQUIPMENT**

Audio Logic Quad noise gate; DBX 166 compressor/limiter; DA7 DAT machine; Yamaha CDX305U

■ **MICROPHONES**

Audio Technica 600D, 4033; Shure SM58s, SM57s

■ **INSTRUMENTS**

1967 Gretsch drum kit; Ensoniq SD-1 32-voice; Roland U-220, D-10; Sound Canvas; MKB 300; R-70; DR-550; Yamaha DX100; Akai 5950; Alesis SR-16; Rivera guitar amps

■ **RATES**

Analog, \$25 per hour; Digital, \$40 per hour; DAT editing and digital mastering, \$50 per hour

**DIGITAL DOG STUDIO**

P.O. Box 89  
Wynnewood, PA 19096  
(215) 878-1176; FAX: 473-6010

■ **OWNER/ENGINEER/PRODUCER**

Joe Stout

■ **STUDIO BUSINESS MANAGER**

Randi Mozlin

■ **ROOMS/DIMENSIONS**

Located in a 100-year-old English Tudor w/elevator; control room: 19x12'; main studio: 26x13'; Isolation A: 12x8.5'; Isolation B: 12x8.5'; Isolation C: 9.5x5'; rooftop porch, 20x12'

■ **MIXING CONSOLES**

Alesis X2 80-input console w/MAGI 2 automation

■ **AUDIO RECORDERS**

24 tracks of Alesis ADAT w/BRC; Panasonic SV-3700 DAT deck; Sony DTC-670 DAT deck

■ **CASSETTE RECORDERS**

Sony TC-K6115 3-head cassette decks

■ **ECHO, REVERB & DELAY**

Yamaha SPX990; Roland DEP-5 (2), SBF325 stereo flanger; ADA Digitizer 4; Lexicon ALEX

■ **OTHER OUTBOARD EQUIPMENT**

Urie 1178 dual limiter; Aphex Expressor; dbx 166, 266, 274, 1531; Hush 2CX; Rane HC6;

■ **MICROPHONES**

Neumann U-87; AKG C414 BULS, Blue Line C391B, C1000, D112, D3500; EV RE20, N Dym 408 (4); Audio Technica 63HE; Shure SM57 (2), SM58 (3)

■ **STUDIO MONITORS**

Genelec 1031A powered monitors

■ **INSTRUMENTS**

Macintosh Performa 450 w/Performer 5.2; Roland Rhodes MK-80, D50, MKS 20, U220; Yamaha TG-77; Alesis D4; Voce Micro B; Kurzweil Micro Piano; '76 Gibson Les Paul Custom; Fender Stratocaster; Ovation Balladeer; Yamaha 6-piece Rock Tour drum kit; Zildjian cymbals; assorted percussion; Marshall JCM 800 50-watt head w/4x12 cabinet; Fender Concert amp; Leslie 145 amp; Toa KD-2 amp

■ **RATES**

Please call for 24-, 16-, 8-track, midi rates. Cassette duplication, studio musicians available upon request.

**DIGITAL DOMAIN OF PHILADELPHIA**

444 N. 3rd St. Suite C-6  
Philadelphia, PA 19123  
(215) 829-1001; FAX: 750-8151

■ **OWNER**

Ray Monahan

■ **ENGINEERS**

Ray Monahan; Jason Kantor; James "Trig" Rouseau

■ **ROOMS/DIMENSIONS**

Control Room, 20x20'; Live room, 12x12'; Vocal booth, 4x8'

■ **MIXING CONSOLES**

Mackie 32x8x24, 1202; ProTools

■ **AUDIO RECORDERS**

Pro Tools III 16-track; 24 tracks of ADAT; Digital Performer

■ **CASSETTE RECORDERS**

Sony WR690

■ **ECHO, REVERB & DELAY**

Lexicon PCM-80; Yamaha; Alesis; Zoom

■ **OTHER OUTBOARD EQUIPMENT**

Alesis; Drawmer; Valley; Aphex Aural Exciter w/Big Bottom; Hafler amp and Tannoy monitors; MIDI Time Piece 2; SMPTE Slave Driver; Glyph 4-gigabyte hard drive; Macintosh Power PC w/Sample Cell II.

■ **MICROPHONES**

Sony ECM-M55; Sennheiser 421; Shure SM58, SM17; CAD Equitech E-200; Neumann U87; AKG 414

■ **INSTRUMENTS**

Roland JV 880; Korg M-1 +05R/W; Oberheim Xpander; Ensoniq EPS; E-mu Proteus/Protologic, Proformance; Alesis D-4; Sample Cell; Digeridu

■ **RATES**

Available upon request; block rates available

**DIGITAL TEKNIQUES**

444 N. 3rd St. Suite C-6  
Philadelphia, PA 19123  
(215) 440-0498

■ **OWNER**

Jim Salamone

■ **ENGINEERS**

Ted Karapalides; Phil Polsinelli; Jim Salamone

■ **ROOMS/DIMENSIONS**

Main studio: 25x14'; preproduction room: 18x12'

**KLOSS STUDIOS CO. INC.**

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1-800-575-5077



#### ■ MIXING CONSOLES

Trident 28x24; Mackie 24x8

#### ■ AUDIO RECORDERS

MX-80; ADATs

#### ■ 2-TRACK RECORDERS

Tascam 122 MKII; Denon; Technics; Panasonic SV-3700s

#### ■ ECHO, REVERB & DELAY

Lexicon 300, PLM 70; Eventide H3000 S; SPX 900; Roland SRV-2000; Ibanez SDR 1000; Korg SDD 2000, SPX-90

#### ■ OTHER OUTBOARD EQUIPMENT

Drawmer, Aphex and Valley gates; API EQ 550A, 550B; LA4, 1176; Amek 9098 by Neve; DBX de-essers

#### ■ MICROPHONES

AKG C-24, 414; Shure SM57; EV RE 20

#### ■ INSTRUMENTS

Mac Quadra 650, IICI, SE; Sound Tools II; Studio Vision; Performer & Vision; MPC-3000, MPC-60; EII; S-1000; SY-77; SY99; Super Jupiter Vintage Keys; Morpheus; JV 1080; VS; JD990; Wavestation; JV-80, JV-880; MKS-20 DIR/W; R8; U-220; Proteus Percussion; D-4; TD-7; TX812; TG-77; OX-11; D-550; Drum Kat w/Octapod

#### ■ RATES

Available upon request

### E-M-One Recording

Trenton, NJ  
(609) 530-1591

#### ■ OWNERS

Bill Whypp; Roseann Whypp

#### ■ ENGINEER

Bill Whypp

#### ■ ROOMS/DIMENSIONS

Control room, 17x14'; studio, 25x17'

#### ■ MIXING CONSOLES

TAC Scorpion II 28x12x24x2

#### ■ AUDIO RECORDERS

Tascam DAB8 24-track digital; Tascam MS16 w/16 channels of dbx; Otari MX5050B; Tascam DA-30 DAT

#### ■ CASSETTE RECORDERS

Sony K677ES; Nakamichi CR1A

#### ■ ECHO, REVERB & DELAY

Eventide H3000 Ultra Harmonizer; Lexicon LXP-15; Yamaha REV-7, REV-5, SPX900, SPX901I; Korg SD2000 digital sampling delay

#### ■ OTHER OUTBOARD EQUIPMENT

Urei LA-4 compressor/limiter; Behringer Auto Quad, Ultraflex and Composer; Symetrix quad expander gate; Aphex Dominator II peak limiter; dbx 166 dual compressor/limiter; dbx 160XT compressor/limiter; 263X and De-esser; BBE 402 and 422A Sonic Maximizers; TOA 10-band graphic EQ; KKR 1002 monitors; Yamaha NS-10 monitors

#### ■ MICROPHONES

Neumann U87A; AKG C414B-ULS, C451EB; D112; Sennheiser MD421, MD441; EV PL20, ND308, ND257; Shure SM57, SM58; Yamaha MZ205, MZ204

#### ■ INSTRUMENTS

"d drums" w/Zildjian cymbals; Mesa Boogie Mark III Simulclass guitar amp; Fender amps including Bassman, Twin, Deluxe

#### ■ RATES

As low as \$35 per hour

## FORGE RECORDING STUDIOS, INC.

Lincoln & Morgan Streets  
Byrne Bldg. 3rd Floor  
Phoenixville, PA 19460  
Mailing address: P.O. Box 861  
Valley Forge, PA 19481  
(610) 935-0121; FAX: 935-1940

#### ■ OWNER

Forge Recording Studios; Warren Wilson, president

#### ■ ENGINEERS

Mark McNut

#### ■ ROOMS/DIMENSIONS

850 sq. ft.; control room, 500 sq. ft.

#### ■ MIXING CONSOLES

Neotek Elite 32x24

#### ■ AUDIO RECORDERS

Sony 3324 24-TR; Sony DAT, 1630, 3402; Ampex ATR-100, ATR-700; Scully; Tascam DA-88

#### ■ CASSETTE RECORDERS

Bin Systems MTI; Versadyne

#### ■ ECHO, REVERB & DELAY

Klark Teknik DN-780; Lexicon PCM-70; Eventide Harmonizer 3000; AKG

#### ■ OTHER OUTBOARD EQUIPMENT

B.A.S.E.; Keepex; Drawmer; dbx; Aphex Aural Exciter; Sonic Solutions

#### ■ MICROPHONES

AKG; Neumann; Shure; EV; Sony; Crown; Sennheiser; Schops

#### ■ INSTRUMENTS

Baldwin grand piano; Kurzweil 250; Alesis drum machine; assorted hand percussion instruments; Rogers full drum set

#### ■ RATES

48-track, \$75 per hour; 2-track \$60 per hour

### Galaxy Sound Labs

201 St. James Place  
Phila., PA 19106  
(215) 923-9999; FAX: 923-1280

#### ■ OWNER

Eric Asadoorian

#### ■ ENGINEERS

Jeff Chestek; Jan Smeltz; Eric Asadoorian

#### ■ ROOMS/DIMENSIONS

Control room "G": 14x12x9'; Booth "G": 6x6x8'

#### ■ MIXING CONSOLES

AMEK Einstein

#### ■ AUDIO RECORDERS

Akai Adam; Panasonic SV3700; SoundTools; Fostex 20CT

#### ■ CASSETTE RECORDERS

Tascam 122 Mk II

#### ■ ECHO, REVERB & DELAY

Yamaha FX900, SPX-901I, SPX-900; Roland R-880, GP-16 Lexicon PCM-70; Yamaha REV-7

#### ■ OTHER OUTBOARD EQUIPMENT

dbx 266 dual compressor/gate; Aphex compellor; Klark-Teknik DV500; Valley People Gatex

#### ■ MICROPHONES

Neumann TLM-170; AKG 414, 451, D112; Sennheiser 421, 441; Shure SM57, SM58, Beta 57, Beta 58, SM81; EV RE-20, PL-20

#### ■ INSTRUMENTS

Roland R-8M, S-770, MKS-70, MKS-80, A-80, D-70, U-220, R-8, D-550, GR-50, P-330, VP-70; Yamaha TX-812, TG33, TG77; Akai S-1000

#### ■ RATES

Available upon request; discount rates available through VictoryClub

## GOLD KEY STUDIOS

121 N. Chester Pike  
Norwood, PA 19074  
(610) 586-6505

#### ■ OWNERS

Bob and Sue Grasso

#### ■ ENGINEERS

Bob Grasso; Staveley Andrews

#### ■ ROOMS/DIMENSIONS

1,200 square feet with video monitoring between rooms

#### ■ MIXING CONSOLES

TAC Scorpion II (30x8); 50 inputs available during mixdown;

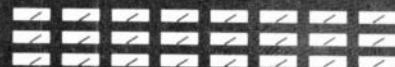
Yamaha NS10 and KKR 9000B monitors

#### ■ AUDIO RECORDERS

24-track digital Alesis ADAT w/BRC and AI-1 digital interface;

Panasonic SV-3700 DAT, SV-3200 DAT; Digidesign Sound Tools II

#### ■ CASSETTE RECORDERS



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nestled in the charm of a 200  
year old shoe factory in  
Burlington City, NJ.

**F**eel comfortable... Here at  
BSF, we're not looking to  
get rich booking studio time.  
We are looking to produce  
HIT records, jingles & filmscores.  
There is no hourly rate.\*



RECORDING STUDIO

**O**ur commitment is to become  
the "finest affordable  
recording studio anywhere."

BURLINGTON SOUND FACTORY  
BURLINGTON CITY, NJ  
609.386.8859

\*CALL FOR DETAILS OR TO ARRANGE A TOUR.

Tascam 112 Pro Cassette; JVC TD-W777 dubbing deck; Technics RS-929R cassette

■ **ECHO, REVERB & DELAY**

Eventide H3000SE; Lexicon PCM70; T.C. Electronics 2290; Yamaha REV7, REV5, SPX900; Digitech DSP128

■ **OTHER OUTBOARD EQUIPMENT**

Drawmer 1960 dual tube mic pre/compressor, DL241 compressor; Behringer Composer; Alesis 3630; DBX 160x, 1531x EQ; Aphex 107 tube mic pre, Aural Exciter; Symetrix 564e quad gate; Valley People Gatex quad gate; Rane ME30 EQ, FME15 EQ (2); Orban 672A parametric EQ; Urei 560 EQ; White 4320 EQ; RSP Saturator; BBE sonic maximizer; Sans amp.

■ **MICROPHONES**

AKG 414, 451; AKG D112 (2), D12; Microtech UM70; RCA 77DX ribbon, BK5b ribbon; Neumann KM184 (2); Sennheiser 421 (3); EV PL20; Shure SM57 (2), SM58, VP88; Beyer M400; CAD Equitek II

■ **INSTRUMENTS**

Amiga 2000 with Bars & Pipes sequencer; DrumKat 3.0 w/Tama racked electronic drum kit; Alesis D4; Roland R8M, JC120 amp; Yamaha RY30, SY77, DX7II; Emu Proteus I; Prophet 2002+ sampler; Roland D50; Oberheim Matrix 1000; 1976 Gibson Les Paul, Gibson EB3 bass; Fender American Strat, Sidekick 25 amp; Maderia 12-string acoustic; Martin D28; Washburn acoustic; Peavey MACE amp w/4X12 cabinet

■ **RATES**

\$40 per hour, 24-track recording (block rates available); \$35 per hour, digital mastering and DAT editing

**INNOVISION**

200 W. Germantown Pike  
Plymouth Meeting, PA 19462  
(610) 941-6933; FAX: 941-2634

■ **OWNER**

Dan Fried

■ **ENGINEERS**

Dan Fried; Dan Hunt; Bart Arntz

■ **ROOMS/DIMENSIONS**

Studio, 8x10'

■ **MIXING CONSOLES**

Roland DM-80F; Mackie CR-1604

■ **AUDIO RECORDERS**

Roland DM-80 digital disk recorder; Tascam DA-30 DAT

■ **CASSETTE RECORDERS**

Denon DN 720R

■ **OUTBOARD EQUIPMENT**

Roland E-660 EQ; Yamaha SPX-90, R-1000

■ **MICROPHONES**

EV RE-27 N/D, RE-20; Shure SM-58

■ **RATES**

\$65 per hour includes engineering; block discounts available

**IVORY PRODUCTIONS**

212 N. 12th St. Suite 3 (Sigma Sound Bldg.)  
Philadelphia, PA 19107  
(215) 977-9777; FAX: 569-4939

■ **OWNER**

David Ivory

■ **ENGINEERS**

David Ivory

■ **ROOMS/DIMENSIONS**

Three rooms of various proportion available

■ **MIXING CONSOLES**

NEVE 8078 52-input w/Massenberg flying faders; Trident 24 (28x24) w/modified EQ; Mitsubishi 60-input w/Otari Diskmix II

■ **AUDIO RECORDERS**

Analog 24 tracks: Otari MTR 9011, Soundcraft 760 Mark III; Digital 32-track: Mitsubishi X850, X-86 (2-track); Sony APR-24 (24-track)

■ **CASSETTE RECORDERS**

Real-time duplication on Onkyo decks

■ **ECHO, REVERB & DELAY**

Lexicon; Yamaha; EMT plates; Alesis

■ **OTHER OUTBOARD EQUIPMENT**

Digidesign Soundtools II; Cubase Audio; MOTU digital performer editing system

■ **MICROPHONES**

Neumann; Gefell; AKG; Shure; Beyer; RCA

■ **INSTRUMENTS**

Good selection of electric and acoustic guitars, and many vintage amplifiers.

■ **RATES**

Rates vary depending on scope of project. Available upon request.

**KLOSS STUDIOS**

1216 Easton Road  
Roslyn, PA 19001  
(215) 885-1203; FAX: 572-9263

■ **OWNER**

John Kloss

■ **ENGINEERS**

John Kloss

■ **ROOMS/DIMENSIONS**

Drum room, 9x10'; main room, 10x18'; auxiliary studio, 13x10'; control room 9x10'

■ **MIXING CONSOLES**

Tascam M324B; Tascam M216

■ **AUDIO RECORDERS**

Tascam MSR-16, 16-track, 38-8, 8-track, DA-30, 2-track DAT; Revox 700 1/2-track 1/4"

■ **CASSETTE RECORDERS**

Onkyo TA-RW490; Kaba Dupl. System; RTDS-4TM, RTDS-4TS; Nakamichi MR-1; Sony CCP-200, CCP-202 tape dupl. system; Telex ACC-4000; Sony TC-WR 690 (5)

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- 24 • 16 • 8 Track Recording
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- Urie Aphex dbx processors
- Marshall Fender Leslie amps
- Yamaha Zildjian kit
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#### ■ ECHO, REVERB & DELAY

Alesis Digital Reverb, Quadreverb; ADA delay; ART SGE multi-effect; Lexicon LXP-15

#### ■ OTHER OUTBOARD EQUIPMENT

Rocktron Hush II, compressor/limiter; Alesis Microverb, 3630 compressor; enhancer, AL M744 quad noise gate; RSP 2200 dynamic processor; dbx 263X de-esser. Monitors: Cerwin Vega; JBL MID1 System; Macintosh Plus; Master Tracks Pro 4; Opcode Studio 3; BBE 862 Sonic Maximizer; Macintosh Quadra 650 w/DigiDesign

#### ■ MICROPHONES

Beyer Dynamic; AKG; TOA; Shure; EV; Neumann

#### ■ INSTRUMENTS

Korg MI, DSS-1 sampler; Alesis HR-16 drum machine; Roland octa-pad and drum set; Yung Chang acoustic piano; Roland Juno 60

#### ■ RATES

Block rates: 16-track, \$40 per hour; 8-track, \$35 per hour

## THE LAB, INC.

469 East New St.  
Glassboro, NJ 08028  
(609) 863-1537

#### ■ OWNERS

Pete Donahue; Tim Toz

#### ■ ENGINEERS

Tim Toz

#### ■ ROOMS/DIMENSIONS

Control Room, 11x14'; Studio, 10x20'

#### ■ MIXING CONSOLES

Tascam M-520 20x8, 40 inputs at mixdown

#### ■ AUDIO RECORDERS

Fostex B-16 16-track; Panasonic 3700 DAT; Denon DTR-2000 DAT

#### ■ CASSETTE RECORDERS

Tascam MKII cassette; Nakamichi BX-300

#### ■ ECHO, REVERB & DELAY

Lexicon PCM 70, PCM 42, LXP1, LXPS w/MRC controller; Alesis Midiverb II; Effectron II (Delta Lab)

#### ■ OTHER OUTBOARD EQUIPMENT

Symetrix 522 compressor, 511A noise reduction, 564E Quad Gate; Alesis 3630 compressor/gates (2), MEQ-230 (3); DOD Quad Gate; Yamaha Q2031 EQ; DBX 263X (2)

#### ■ MICROPHONES

AKG; Beyer; Nakamichi; Shure

#### ■ INSTRUMENTS

Roland S760 sampler w/18 megabytes RAM and CD-ROM; Juno-106; Kurzweil Micro Piano; Yamaha DX7II; EM-U Emax sampler; Korg MIR-EX; 7-piece Tama drums

#### ■ RATES

Call for rates and a free brochure

## LONGVIEW STUDIOS

6932 Ridge Ave (Annex)  
Philadelphia, PA 19128  
Phone & Fax: (215) 482-9869

#### ■ OWNER/ENGINEER

Steven J. Wellner

#### ■ ROOMS/DIMENSIONS

1,600 sq. ft. stone barn w/10' and 16' ceilings

#### ■ MIXING CONSOLES

Mackie 24x8

#### ■ AUDIO RECORDERS

Alesis ADAT (3)

#### ■ OUTBOARD EQUIPMENT

Neve 1272 Class "A" Mic pre-amp (2); API 550 EQ, 560 EQ (2); DBX 160x (3), 3630 compressor/gate (2); Berringer noise gate (2); Roland SRV 2000 reverb, SDE 1000 delay; Alesis Quadreverb, XT reverb

#### ■ MONITORS/AMPLIFIERS

Yamah NS 10s; Tannoy System 6; EV S-1222; Hot House S400; Crown PWR.BASE-1

#### ■ MICROPHONES

AKG 460 (2), C1000S (2), D112; Sennheiser MD421; Shure SM57

(7), SM81, SM58 (2); AKG 414, C535 EB (2)

#### ■ RATES

Available upon request

## MAD FERRET RECORDING

244 East County Line Road  
Hatboro, PA 19040  
(215) 441-8608

#### ■ OWNERS

Kevin Mackie; Mark Anders; Elyce Mackie; Jim Cravero

#### ■ ENGINEERS

Jim Cravero, Mark Anders; Elyce Mackie

#### ■ ROOMS/DIMENSIONS

2 large rooms and 2 isolation booths

#### ■ MIXING CONSOLES

Mackie 24x8; Mackie 1604

#### ■ AUDIO RECORDERS

Alesis ADATs (3); Tascam MSR-24; Tascam DA-30; Sony A7 DAT mastering deck; Teac 2-track

#### ■ CASSETTE RECORDERS

Tascam MKII (5); TEAC R777X

#### ■ ECHO, REVERB & DELAY

Lexicon Alex; Ensoniq De4; Digitech 3.6 digital delay; ART ProVerb 200; Zoom 9120; Yamaha GEP-50

#### ■ OTHER OUTBOARD EQUIPMENT

Alesis D-4; Yorkville System 1; AST Advantage 486DX; J.L. Cooper Data Sync; Symetrix dual compressor; Boss CL-50 compressor/limiter; Audio Logic Quad Gate; BBE Sonic Maximizer; Rolls RA-62 headphone amp; Tascam GA-30 graphic analyzer; DOD R-830 graphic EQ

#### ■ MICROPHONES

Sennheiser 421; Shure SM-57 (7), SM-58 (3); Equitek 100; Beyer M-380, M-42, M-88; EV N/D 257B; Audio Technica 600D (4), 4033, ATM-2 (4)

#### ■ INSTRUMENTS

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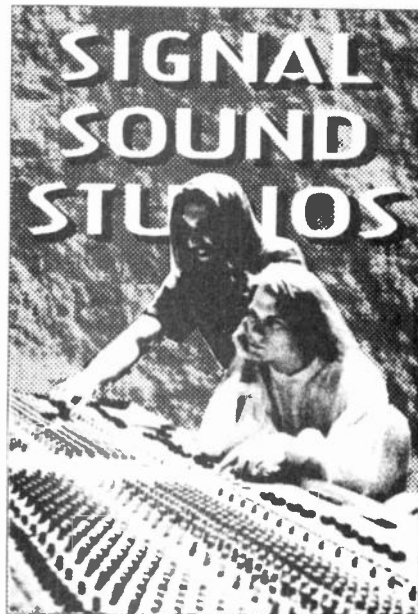
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Available upon request; drums; guitars (acoustic, electric and acoustic/electric); keyboards (including Ensoniq SQ1 plus).

■ **RATES**  
\$20 to \$30 per hour

## MASTERWORK RECORDING, INC.

1020 N. Delaware Ave.  
Phila., PA 19125  
(215) 423-1022; FAX: 423-6020

- **OWNERS**  
Peter Humphreys; Albert Oon
- **ENGINEERS**  
Peter Humphreys; Joe DeLuca; Joe Kraus; Dave Humphreys
- **ROOMS/DIMENSIONS**  
Two mastering suites for generation of masters for all formats: PCM-1630; CD-R; DAT for cassette; 12" and 7" master lacquers
- **AUDIO RECORDERS**

Sony; MCI; Panasonic; Studer CD recorder

- **CASSETTE RECORDERS**  
Real-time and high-speed manufacturing
- **RATES**

Call for rates and information on custom CD and cassette packages. Special low rates for short-length CD-Rs. Check out our new affordable packages.

## MILKBOY RECORDING

Located Above Zapf's Music  
5429 N. 5th St.  
Philadelphia, PA 19120  
(215) 924-2777

- **OWNERS**  
Rich Zapf; Terek Peterson; Tom Joyner
- **ENGINEERS**  
Rich Zapf; Terek Peterson; Tom Joyner
- **MIXING CONSOLES**

Studiomaster P7, 24x8x2, 48-channel mixdown

- **AUDIO RECORDERS**  
16-track ADAT; 8-track Otari 1/2"; Panasonic SV-3700 DAT
- **CASSETTE RECORDERS**

Yamaha Dual System

- **ECHO, REVERB & DELAY**  
Lexicon reverb; Yamaha Multi EFX; Korg Sampling Delay
- **OTHER OUTBOARD EQUIPMENT**

Pultec Mid Range EQs; Behringer and DBX compressors; Roland S-550 sampler; EMAJIC Logic Sequencing; Rocktron Noise Reduction; ART Mastering Compressor

- **MICROPHONES**

Neumann TLM-184; CAD Equitec E-100; Audiotechnica 4050, 4033; AKG C-451, D-112; Shure SM-57s, Beta 58s, PE-56, PE-58

- **INSTRUMENTS**

Steinway pianos (baby grand and upright); Pearl Session drum kit; 3-octave electric vibes; Gibson Les Paul; Fender Telecaster; Takamine classical electric; Guild electric guitar; Yamaha acoustic; Fender Bassman head; GK bass cabinet; Roland U-20 keyboard; Bach Strad trumpet; various pedal effects; tons of gear available for rental through Zapf's Music.

- **RATES**  
\$25-\$35 per hour

## THE MUSIC CENTRE

35 E. Uwchlan Ave., Suite 310  
Exton, PA 19341  
(610) 594-9636; FAX: Call ahead

- **OWNER**  
Glenn Ferracone
- **ENGINEER**  
Glenn Ferracone
- **ROOMS/DIMENSIONS**  
Control: 14x16'; Ambient: 22x27'
- **MIXING CONSOLES**  
Tascam M-3500
- **AUDIO RECORDERS**  
Tascam DA-88 (2), MSR-16, DAT-30 MkII, DAT 30; Digidesign Pro Tools
- **CASSETTE RECORDERS**  
Tascam 112B (6); Nakamichi CR1A (3)
- **ECHO, REVERB & DELAY**  
Lexicon; Yamaha; Klark-Teknik; Alesis
- **OTHER OUTBOARD EQUIPMENT**  
Symetrix; Behringer; Rane; Yamaha; Urei
- **MICROPHONES**  
Neumann; Sennheiser; Sony; AKG; EV; Beyer; Shure
- **INSTRUMENTS**  
Yamaha grand piano; Hammond B-3 w/Leslie; Full Sonor, Ludwig, Gretch and Simmons drum kits; new and old amplification, guitars and basses
- **RATES**  
\$45 per hour; block rates and packages available

## OMEGA RECORDING STUDIOS

5609 Fishers Lane  
Rockville, MD 20852  
(301) 230-9100/(800) 93-OMEGA; FAX: (301) 230-9103

- **OWNER**  
Edward "Pete" Petersen
- **ROOMS/DIMENSIONS**  
Studio A, 50x40x22'; Studio B, 27x30x12'; Studio C, 27x20
- **MIXING CONSOLES**  
Neve V-3, Flying Faders; SSL 4048E, Total Recall; API 2488
- **AUDIO RECORDERS**  
Studer A-80 2-inch 24-track; Mitsubishi X850 32-track; 1/4" two-track Center Time Code; 1/2" 4-track; ADAT
- **ECHO, REVERB & DELAY**  
Yamaha SPX-90, SPX-90II; Lexicon PCM 70
- **OTHER OUTBOARD EQUIPMENT**  
SSL stereo compressor; Eventide H3000SE Ultra-Harmonizer; Drawmer DS-201 dual gate; DBX 165; Urei LA-4; Dolby 363 2-channel "SR"; Tektronix LA 2A, 3A

Hip Hop RnB Pop Rap

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**The Rude Boys, Levert,**

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#### ■ MICROPHONES

Neumann KM-83, KM-93 cap, KM-84, KM-85; AKG-C414, 451, "The Tube"; Electrovoice RE-20, RE-15; Sennheiser 421; Sony C-48; Crown PZM; Shure SM-53, SM-57, SM-58; Audio Technica 350-D; C-Ducer Piano Contact Mic

#### ■ INSTRUMENTS

Yamaha Studio Series drum set; Ludwig Symphony Series Timpani; symphonic chimes; Fender/Rhodes electric piano; Kawai grand; Steinway Model B; Complete MIDI suite; keyboards, etc.

#### ■ RATES

Studio A, \$140 per hour; Studio B, \$115 per hour; Studio C, \$85 per hour; Studio D, \$75 per hour; Special block rates available

### OFRA STUDIOS

5357 Large St.  
Phila., PA 19124  
(215) 535-8110

#### ■ OWNER/ENGINEER

Owen Franklin

#### ■ ROOMS/DIMENSIONS

Control Room, 8x14'; Studio, 14x14'

#### ■ MIXING CONSOLES

Samsun 22x4x2

#### ■ AUDIO RECORDERS

Fostex A-8

#### ■ CASSETTE RECORDERS

Tascam DA-30, Onkio Pro cassette recorder

#### ■ ECHO, REVERB & DELAY

Alesis Midiverb II and III, Quadverv; Delta Lab Super Timeline

#### ■ OTHER OUTBOARD EQUIPMENT

AMR compressor/limiter; ART compressor/noisegate; BBE 462

Maximizer; MXR 1/3rd Octave EQ

#### ■ MICROPHONES

Shure SM57, SM96; AKG 2500 D; Audio Technica 4033

#### ■ INSTRUMENTS

Gibraltar midi drum kit; Alesis D4 drum brain; Roland D-10 Proteus FX sound module; Peavey Bandit 112; Digitech RP1; multiple guitars and bass available

#### ■ RATES

\$10 per hour

### PLH Studios

1090 W. Lincoln Highway Suite 34  
Coatesville, PA 19320  
(800) 258-3101; FAX: 610-384-9251  
Custom compact disc and cassette manufacturing

### Real to Reel Studios

909 Northridge Drive  
Norristown, PA 19403  
(610) 630-1109

#### ■ OWNER/ENGINEER

Ben Redd

#### ■ MIXING CONSOLES

Tascam M520 20x8

#### ■ AUDIO RECORDERS

T-38 1/2" reel to reel w/dbx noise reduction (running Ampex 499); DAT mastering Decks (Sony TCD-700, Panasonic SV3700)

#### ■ CASSETTE RECORDERS

Tascam 103; Makamichi MR2

#### ■ ECHO, REVERB & DELAY

Ensoniq DP/4; Lexicon; Yamaha; ART; Digitech; Rocktron

#### ■ OTHER OUTBOARD EQUIPMENT

Drawmer and dbx compression and gates; Klark Teknik DN500 compression/expansion/limiter, DN410 parametric EQ; Hush noise reduction; BBE Sonic Maximizer; Aphex Aural Exciter; dbx de-essers; Alesis D4 sound module, HR-16 drum machine; Midiman Smart Sync w/Song Painter; Tannoy 6.5 near field monitors; Hatler Pro 2400 power amp; Rane 6-channel headphone mixer

#### ■ MICROPHONES

AKG 414 Condenser; Audio Technica 4051, 2500D, 450D; Electro

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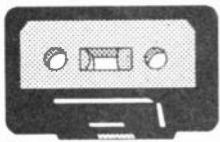
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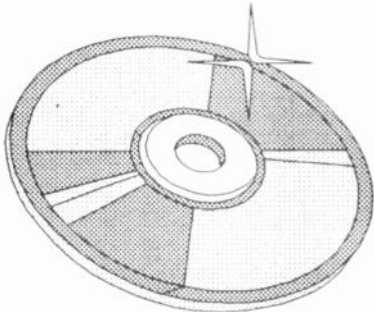




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Voice N/D-308; Shure SM57, SMS8; ATM 41A

■ **INSTRUMENTS**

Rodgers 6-piece drum kit w/Zildjian cymbals (can be configured with a double kick); Marshall JMP-1 MIDI type pre-amp; 4x12 stereo cabinet; ADIA tube power amp; Rocktron Inelliflex processor; Ersoniq VFX; Yamaha DX-7; other amps: Carvin, Hartke, Gallien-Krueger; Peavey; Roland weighted keyboard.

■ **RATES**

\$20 per hour

**RECORDINGS BY ART AND LEO IN GERMANTOWN**

5401 Germantown Ave.  
Philadelphia, PA  
(215) 848-8111

■ **OWNERS**

Art Noel; Leo Eisenstein

■ **ENGINEERS**

Art Noel; Paul Smith; Leo Eisenstein

■ **ROOMS/DIMENSIONS**

60x40' w/18' ceiling

■ **MIXING CONSOLES**

Mackie 32/8

■ **AUDIO RECORDERS**

Tascam 85-16 1"; Tascam DAB8 digital recorder; Tascam DAT

■ **CASSETTE RECORDERS**

Tascam

■ **ECHO, REVERB & DELAY**

Vintage and state-of-the-art effects

■ **OTHER OUTBOARD EQUIPMENT**

Fully equipped

■ **MICROPHONES**

Vintage microphones such as RCA 44BX ribbon

■ **INSTRUMENTS**

Fender, Vox, Marshall, Mesa Boogie amps; Tama drums; Hammond keyboards; plus vintage instruments such as Mini Moog

■ **RATES**

Available upon request

**SIDE DOOR STUDIO, INC.**

69 Albe Drive  
Newark, DE 19702  
(302) 738-8777; FAX: 731-7601

■ **OWNER**

Fred P. Layaou Jr.

■ **ENGINEERS**

Thomas Alderson

■ **ROOMS/DIMENSIONS**

42x22' w/oak hardwood floors; 16x14'; 12x10'; 10x14'; 10x10'

■ **MIXING CONSOLES**

Mackie 32-8

■ **AUDIO RECORDERS**

Tascam DA-88 (3); Panasonic SV-3700 (2)

■ **CASSETTE RECORDERS**

Tascam 112RMKII; Marantz CD recorder

■ **ECHO, REVERB & DELAY**

Lexicon PCM-70; Ersoniq DP-4 Plus; Alesis Midi Verb 4.; Microverb III

■ **OTHER OUTBOARD EQUIPMENT**

TL Audio dual valve tube compressor, tube equalizer; Aphex Expressor, Dominator, Easy Rider compressors, Logic assisted gates; RT Analyser

■ **MICROPHONES**

Neumann TLM-193, KM184; Sennheiser MD421; Audio Technica AT-4051, ATM-33R; AKG-AT4033; Shure SM-57

■ **INSTRUMENTS**

Gretsch maple drum kit; Carvin bass guitar; Roland RD-500 digital piano; Fender Twin Reverb; Hartke bass amp; various percussion;

Ovation 6-string acoustic

■ **RATES**

10-hour block, \$35 per hour

**SIGMA SOUND STUDIOS**

212 N. 12th St.  
Philadelphia, PA 19107  
(215) 561-3660; FAX: 496-9321

■ **OWNER**

Joseph Tarsia

■ **ENGINEERS**

Michael G. Tarsia; John R. Anthony; Ron A. Shaffer; David Ivory; Gordon M. Rice; Mark De Martini

■ **ROOMS/DIMENSIONS**

Studio 1: 46x28'; Control Room 1: 20x17'; Studio 2: 27x24'; Control Room 2: 26x16'

■ **MIXING CONSOLES**

Studio 1: Neve 8078, 52-input w/Massenberg automation; Studio 2: Mitsubishi 60-input w/Otari Diskmix II automation

■ **AUDIO RECORDERS**

Mitsubishi 32-track DX-850 digital recorder; Mitsubishi X-86 digital 2-track; Otari MTR 90 II analog; Sony APR-24 analog 24-track; Alesis ADAT; Fostex RD-8; Ampex ATR100; Sony PCM-2500; Sharp SXD-200 DAT; Digidesign Pro-Tools III 16-track digital workstation (2 stations); Panasonic SV-3700 RDATE; Tascam DA-99

■ **CASSETTE RECORDERS**

Real-Time with KABA; Aiwa F770 cassette recorders; Sony TCK-630ES cassette recorders

■ **ECHO, REVERB & DELAY**

Lexicon; EMT 140 stereo plates; Eventide; Bel; Yamaha; Roland; MXR; Orban; Aphex; D1C tape echo; Ecoplate II stereo plate

■ **OTHER OUTBOARD EQUIPMENT**

Orban; Urei; Santez; Drawmer; Alesis; Effectron; dbx; Rane; Symetrix; Valley Dynamite; Countryman; Valley Gain Brain II; Kepex II; 24-channel Dolby "A" 2-track; Dolby "SR"; Pultec; Audio & Design Compex Stereo compressor/limiter

■ **MICROPHONES**

Altec; AKG; Beyer; Crown; Electro-Voice; Microtech Gefell; Neumann; RCA; Sennheiser; Shure; Sony

■ **INSTRUMENTS**

Yamaha 7' grand piano; Steinway 7' grand piano; Yamaha DX-7; Hammond-Leslie B-3 organ; Prophet V synthesizer; Premier drum kit; Yamaha drum kit; Rhodes stereo 73-key electric piano

■ **RATES**

Available upon request

**SIGNAL SOUND**

P.O. Box 854/163 E. Cherry Road  
Quakertown, PA 18951  
(610) 536-4660

■ **OWNER**

Pete Davis

■ **ENGINEERS**

Rick Statkus; Pete Davis; Chuck Metter; Kjell Benner

■ **ROOMS/DIMENSIONS**

Tunable reverberant main room: 20x30x16' w/cathedral ceilings; booths: 6x10x12'; control room: 19x20x10'

■ **MIXING CONSOLES**

48-channel Analog Devices, custom

■ **AUDIO RECORDERS**

Otari 2-inch 24-track; ADAT 32-track; Sony DAT; DAL Workstation

■ **CASSETTE RECORDERS**

Denon, Sony

■ **ECHO, REVERB & DELAY**

Lexicon; Yamaha; Eventide; URSA; TC; Korg; Delta; MXR; Roland RSS Surround

■ **OTHER OUTBOARD EQUIPMENT**

Gates; Valley, LSI; Compressors: Valley, LSI, dbx; De-essers: Valley, LSI; EQ: Orban, Neve, Valley, Aphex, SR; Adams-Smith lock to video; DAL Workstation; Neve pre-amps, in-house typesetting and printing, color darkroom, cassette duplications, One-Off CDs

■ **MICROPHONES**

Neumann; AKG Tube; AKG; Shure; Sennheiser; Crown; Sanken; Audio Technica

■ **INSTRUMENTS**

Musician's Classifieds are FREE!

Call for information.

215-885-7625



Kurzweil; Wendel; DAL 8-channel audio; Workstation; Yamaha CP70

■ **RATES**

From \$35 per hour

## SILICON CHIP RECORDING

1222 Ridge Pike, P.O. Box 609  
Conshohocken, PA 19428  
(610) 832-0300; FAX: 832-0300

■ **OWNER**

Christian Barth

■ **ENGINEERS**

Christian Barth; Terence Sellers; John Lovrich

■ **ROOMS/DIMENSIONS**

Palace (live room) and Rhythm Central (MIDI sampling) totalling 5,000 square feet

■ **MIXING CONSOLES**

Otari MX-80 in Palace; Alesis ADAT in Rhythm Central

■ **AUDIO RECORDERS**

Otari MX-80 24-track in Palace; Tascam MSR-24 in Rhythm Central

■ **CASSETTE RECORDERS**

Tascam DA-30 DAT, 103 cassette mastering deck; Aiwa dubbing cassette deck

■ **MICROPHONES**

Neumann; AKG; Sennheiser; Audio Technica; Shure

■ **OTHER EQUIPMENT**

Wide selection of signal processing gear including Neve, Neumann, Lexicon and more

■ **RATES**

\$60 per hour in Palace; \$50 per hour in Rhythm Central

## Sonic Recording Studios

1030 N. Delaware Ave.  
Philadelphia, PA 19125  
(215) 423-7300; FAX: 426-6104

■ **ROOMS/DIMENSIONS**

40x48x19' live cutting room; 32-track digital editing suite; mix-down/overdub room; and MIDI programming suite

■ **MIXING CONSOLES**

32-Channel E Series SSL w/G Series automation; 44-channel API; 32-track Pro Tools III system

■ **AUDIO RECORDERS**

24-track 2" analog; 24-track ADAT; Studer 1/2" 2-track analog

■ **ECHO, REVERB & DELAY**

TC Electronics M5000; Eventide DSP-4000; Lexicon PCM-80; tons more

■ **OTHER OUTBOARD EQUIPMENT**

Tube Tech stereo compressor; Pultec EQs; many more

■ **MICROPHONES**

AKG C-12, 414; Neumann U-89, KM-84, U-97; B&K 4007; lots more

## STUDIO 4 RECORDING

129 Fayette St.  
Conshohocken, PA 19428  
(610) 940-1891

Contact Mark Schulz, manager

■ **OWNERS**

David Johnson; Philip Nicolo; Joseph Nicolo

■ **ENGINEERS**

Philip Nicolo; Joe Nicolo; Dave Johnson; Dirk Groebelny;

■ **ROOMS/DIMENSIONS**

Room A, 40x20'; Room B, 15x20'

■ **MIXING CONSOLES**

Neve 8048; SSL E/G; Euphonix CS 2000

■ **AUDIO RECORDERS**

Studer & Otari Machines

■ **CASSETTE RECORDERS**

Nakamichi; Panasonic

■ **ECHO, REVERB & DELAY**

EMT; AMS; Lexicon; Roland; Yamaha

■ **OTHER OUTBOARD EQUIPMENT**

"Too numerous to list"

■ **MICROPHONES**

Neumann; AKG; Sony; Sennheiser; Shure; Telefunken; Beyer

■ **INSTRUMENTS**

Steinway grand piano; Yamaha grand piano; Yamaha and Tama drums; Hammond B-3 w/Leslie; miscellaneous amps and keyboards

■ **RATES**

Available upon request  
**1020 RPM**

1020 N. Delaware Ave.  
Phila., PA 19125  
(215) 427-1020

■ **OWNERS**

Michael Marquardt; Al Powell

■ **ENGINEERS**

Chris Gatley; Bob McNamara; Chris Brown; Jeffrey James Beck

■ **ROOMS/DIMENSIONS**

Control room, 300 sq. ft.; sound stage (link up), 1,400 sq. ft.; Room B, 150 sq. ft.

■ **MIXING CONSOLES**

SoundCraft Series 200B

■ **AUDIO RECORDERS**

Otari Mark III 8-track 1/2" w/stand and dbx noise reduction, 5050 2-track 1/4" w/stand

■ **CASSETTE RECORDERS**

Technics

■ **ECHO, REVERB & DELAY**

Eventide H910; Delta Lab Effectron; Lexicon LXP-1, PCM60, PCM41; Yamaha R-1000

■ **OTHER OUTBOARD EQUIPMENT**

Pultec EQH-2; Orban 622B; Urei 530; Crown VFX2; OmniCraft GT-4; Gatex; dbx 160X; Monitors: Audio Techniques Big Reds; Yamaha NS10

■ **MICROPHONES**

AKG tube; Shure; EV; Sennheiser

■ **INSTRUMENTS**

Yamaha upright piano; basses, guitars; Ibanez guitars and basses; TAMA Crestar drums; Sabian cymbals; Alesis SR16 drum machine

■ **RATES**

\$26.50 per hour; package rates available

## TARGET STUDIOS

801 Valley Road  
Newark, DE 19711  
(302) 731-4431

■ **OWNERS**

Marc Moss

■ **ENGINEERS**

Marc Moss; Keith Moss

■ **ROOMS/DIMENSIONS**

Studio, 12x22'; Control Room, 12x22'

■ **MIXING CONSOLES**

Soundtracs 32x8

■ **AUDIO RECORDERS**

Tascam MS-16 1" 16-track; Tascam 48 8-track w/Adam Smith Synchronizer for 22 tracks; Panasonic 3700 DAT recorder (2), 3500 DAT recorder

■ **CASSETTE RECORDERS**

Aiwa cassette recorder (8)

■ **ECHO, REVERB & DELAY**

Lexicon PCM 70, LXP-1, LXP-5 (2); Yamaha REV-7; Alesis Micro Verb III, Micro Verb II; Effectron II; Digitech; Roland

■ **OTHER OUTBOARD EQUIPMENT**

Summit tube compressor; API mic preamps and EQs; DBX compressor; Ashley EQ; BBE Sonic Maximizer; Aphex 612 gates; many more

■ **MICROPHONES**

Neumann U-87, TLM 100 (2); EV PL-20; Sennheiser 421 (3); Shure SM-57 (5), SM-58 (2), ribbon mics (2); AKG 414; many more

■ **INSTRUMENTS**

1963 Gibson Hummingbird; 1947 Martin D-17, D-35, 12-35;

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Rickenbacker 12- and 6-strings; Strat; Les Paul; P Bass; Fender and Marshall amps; Keyboards

■ **RATES**

\$38 per hour

## THIRD STORY RECORDING

5120 Walnut St.

Phila., PA 19139

(215) 747-1200/01; FAX: 747-2636

■ **OWNERS**

Scott Herzog; John Wicks

■ **ENGINEERS**

Scott Herzog; John Wicks; Michael Harmon; DJ Miz; Ryk Lewis

■ **ROOMS/DIMENSIONS**

Studios 1: 30x40x25'; Studio 2: 12x14x15'

■ **MIXING CONSOLES**

TAC automated 72x8x2x24, J.L. Cooper Automation; TAC automated 28x8x2x16, Digital Automation

■ **AUDIO RECORDERS**

Otari MX-80 24-track analog locked to Roland DM-80 digital (32-tracks); Yamaha YPDR 601

■ **CASSETTE RECORDERS**

Tascam 122s, etc.

■ **ECHO, REVERB & DELAY**

JTC-M5000; EMT stereo tube plate; AKG digital; Lexicon; Klark-Teknik; Eventide; Delta Lab; Aphex

■ **OTHER OUTBOARD EQUIPMENT**

Dolby 740 spectral processor; Roland SN-550; Aphex gates, exciters; dbx compressors; Ibanez/Sony SDR 1000; Yamaha SPX-90, SPX-1000; Lexicon PCM 70, LXP-1, LXP-5; Eventide H910 harmonizer; Symetrix 544 quad expander/compressor/gates; Omnicraft G14 quad gates; Orban 414 A stereo compressor/limiter; Ashley SC-50 compressor/limiter; Master Room spring reverb; Klark-Teknik DN 780 reverb/processor; Arsonic Sigma 4.2 EQ and single-ended noise reduction; Urei 1176 compressor/limiter; Spectra Sonics 610 compressor/limiter; Valley People 415 de-esser; DeltaLab ADM 1024; Orban 414 A stereo compressor/limiter; Tube Tech PE-1B EQ; Drawmer dual gates; BBE sonic maximizer 422A; Monitors: Tannoy SM-12; Yamaha NS-10M; Auratone; Tannoy 6.5; Adcom GFA 555

amplifier; Hoffer amplifier; Macintosh/Visions or Passport sequencing

■ **MICROPHONES**

Neumann; AKG; Sennheiser; old Electro Voice; RCA; Sony; Shure; PZMs, etc.

■ **INSTRUMENTS**

Hammond B3 w/Leslies; baby grand piano; old Ampeg, Fender, Vox, Danelectro, Marshall amps

■ **RATES**

Digital suite, \$55 per hour; 24-track, \$65 per hour; 32-track, \$75 per hour; Package deals for all budgets

## TONGUE & GROOVE'S VINTAGE RECORDING STUDIO

444 N. 3rd St.

Philadelphia, PA 19123

(215) 923-8163; FAX: 923-9660

■ **OWNERS**

Dave Johnson; Michael Block

■ **ENGINEERS**

Dave (Stiff) Johnson; Mike Klein; Michael Musmanno

■ **ROOMS/DIMENSIONS**

Studio: 20x40x16'; Control Room: 20x24x12'

■ **MIXING CONSOLES**

Custom-made Discreet API configured 32x8x24 w/64 inputs in remix

■ **AUDIO RECORDERS**

MTR-90 (Otari) 24-track; Ampex 1200 24-track; Studer A80RC 1/2" 2-track, A810 1/4" 2-track; DAT machines

■ **ECHO, REVERB & DELAY**

EMT Plates (4); Eventide 2016, H3000SE, H-910, SPX-900; Bel Delray; Pan Scan; DBX 120

■ **OTHER OUTBOARD EQUIPMENT**

API 550A, 550B, 553, 554, 560B, EQs; Neve 1066, 1079, Puiter EQPIA, EQ H-2; Fairchild 660, 670; Urei; SSL; RCA; Universal Audio; etc.

■ **MICROPHONES**

Neumann U-47, U-49, KM-254, FET-47, U-87; Telefunken ELAM 250, 25, 921;

AKG C-12, C-24, C-12VR, C-60, 451, 460, Calrec CB-20; RCA 77, 44; Varracousic

■ **INSTRUMENTS**

Fender; Fickenbocker; Moog; Hammond; Steinway; many vintage guitar amps including Danelectro, Supro, Ampeg, Fender

■ **RATES**

By the day or week

## VALLEY PRODUCTION CENTER FOR VIDEO & AUDIO

7249 Airport Road

Bath, PA 18014

(610) 837-7550; FAX: 837-0773

■ **OWNER**

Jon K. Miller

■ **ENGINEERS**

Craig R. Shaffer; Jon Ellsworth; Jon Miller; Wiley Moody

■ **ROOMS/DIMENSIONS**

Studio A: 36x40'; Studio B: 15x25'; Studio C: 60x60'; Audio Control Room: 21x17'; Video Suite A: 15x20'; Video Suite B: 12x20'

■ **MIXING CONSOLES**

Tangent; Tascam; Kelsey; Interface; AMEK Big—104-input w/supertrue automation and snapshot recall

■ **AUDIO RECORDERS**

32-track Digital (Tascam DA-88); ProTools 2.0 & Sound Designer II Digital Workstation; 2" 24-track; 1/2" 8-track; 1/4" 2-track; Panasonic SV-3700 DAT; Pinnacle CD recorder

■ **CASSETTE RECORDERS**

Tascam; Technics; Sony; Telex

■ **ECHO, REVERB & DELAY**

Lexicon; AKG; Eventide; Yamaha; Delta Lab; Peavey; MXR

■ **OTHER OUTBOARD EQUIPMENT**

Urei; Valley People; Roland; Allison Research; Symetrix; dbx; MXR; BBE; Sonic Maximizer; Biamp; Ibanez

■ **MICROPHONES**

Neumann; AKG; Sennheiser; Sony; Shure; EV; Crown

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#### ■ INSTRUMENTS

Macintosh Quadra 800 Digital Performer & Unison Software; Korg M-1; Proteus; EMAX; Dss-1; Roland R-8; CZ101; Simmons 5-piece drum set; 6-string acoustic and electric guitars

#### ■ RATES

Call for 32-track audio recording/production; Broadcast 3-camera performance and music video production w/digital effects, graphic paint box and 3D animation

#### Victory Recording Studios

201 St. James Place  
Phila., PA 19106

(215) 923-9999; FAX 923-1280

#### ■ OWNER

Eric Asadoorian

#### ■ ENGINEERS

Jeff Chestek; Jon Smeltz; Gene Leane; Don Sabara; Tony Novelli

#### ■ ROOMS/DIMENSIONS

Control Room "V", 22x20x12'; Studio "V", 34x16x14'; Booth "V", 9x7x9'

#### ■ MIXING CONSOLES

Sony MXP 3036

#### ■ AUDIO RECORDERS

Sony JH-24; Otari MTR-10, MX-5050 4-track; Panasonic SV-3700;

Akai Adam; Sound Tools

#### ■ CASSETTE RECORDERS

Tascam 103, 122B

#### ■ ECHO, REVERB & DELAY

AKG ADR-68K; Eventide H-3000 SE; Lexicon PCM 70, PCM 42, 480L; Yamaha SPX 90 II, SPX-900, REV-5; Roland GP-16; TC Electronics TC 2290

#### ■ OTHER OUTBOARD EQUIPMENT

Aphex 612; dbx 160x; Klark-Teknik DN500, DN514; Summit Audio Tube; Urei 1176; Valley People GateX, Autogate, Kepex II, Maxi-Q

#### ■ MICROPHONES

Neumann TLM-170; AKG 414, 451, D112; Sennheiser 421, 441;

Shure SM57, SM58, SM81, Beta 57, Beta 58; EV PL-20, RE-20

#### ■ INSTRUMENTS

Roland R-8M, S-550, D-550, Juno 106, Jupiter 6, PAD-80, PM-16; Yamaha DX7IIfd, SY77, RX-5; Korg T-3EX; Hammond CV organ w/Leslie; Mason & Hamlin grand piano; Moog Mini-moog; Fender Deluxe Stratocaster guitar, Jazz Bass Plus; Yamaha Power Recording Custom drum kit (10-piece)

#### ■ RATES

Available upon request; discount rates available through VictoryClub

### VORTEX SOUND

502 N. Berlin Road  
Lindenwold, NJ 08021  
(609) 566-9206

E-Mail: vortexsnd@aol.com

#### ■ OWNERS

John Foster; Jim Forbes

#### ■ ENGINEER

Jim Forbes

#### ■ ROOMS/DIMENSIONS

Control Room, 15x12'; Live rooms, 14x12'; 15x12'; 25x20'

#### ■ MIXING CONSOLES

Akai; Roland

#### ■ AUDIO RECORDERS

Akai 12-track; Tascam DA-30 Mark II DAT machine; Panasonic SV-3700 DAT machine

#### ■ CASSETTE RECORDERS

Onkyo TA-R200

#### ■ ECHO, REVERB & DELAY

Eventide H3000 D/SX; TC 2290; Lexicon delays, reverbs; Ibanez reverb; SRD chorus

#### ■ OTHER OUTBOARD EQUIPMENT

Apex tube mtd pre-amp; DBX compressors and gates; Symetrix gates; Furman EQ; Rane headphone amp; Digitech Spectrum Analyzer; Behringer compressors; Apex compressors

#### ■ MONITORS

KRK; Tannoy; Yamaha

#### ■ MICROPHONES

Neumann; Sennheiser; Shure; Audio Technica; AKG

#### ■ INSTRUMENTS

Kurzweil K1000; Korg O3RW; Oberheim Matrix 1000; Alesis D4 drum module; Gibson 1970 Explorer; Gibson Thunderbird bass; Fender '70s strat w/EMGs; Carvin Strat w/EMGs; Macintosh w/Performer 5.2; Unisyn Editor/Librarian; MIDI Time Piece II; Sonor double bass drum kit

#### ■ RATES

\$25 per hour

### WHY ME? RECORDING

Gibbsboro, NJ  
(609) 435-6738

#### ■ OWNER

Joe Deluca

#### ■ ENGINEER

Joe Deluca

#### ■ ROOMS/DIMENSIONS

Main room, 32x15'; second room, 16x14'; control room, 16x16'; MIDI Suite 15x12'; Lounge

#### ■ MIXING CONSOLES

Tascam 3500 32-channel

#### ■ AUDIO RECORDERS

24-track to 16-track analog (Tascam 1") w/8-track digital (Tascam DA-88) lock up; Tascam DA-30 DAT; Tascam 32 (2-track)

#### ■ CASSETTE RECORDERS

Sony

#### ■ ECHO, REVERB & DELAY

Lexicon PCM 60, LXP-1, LXP-5; Yamaha REV-7, SPX-90-2, SPX-90; DEP-5; SDE 1000; Sony HR-MPS; Alesis Midi Verb

#### ■ OTHER OUTBOARD EQUIPMENT

Behringer; DBX; Rane; GateX; Symetrix; Tannoy Little Gold monitors; Yamaha NS-10 monitors; Hafler; Crown

#### ■ MICROPHONES

Neumann; Sennheiser; AKG; EV; Shure; RCA; Beyer

#### ■ INSTRUMENTS

Roland RD-500 weighted piano; Hammond XB-2; D-550; ESQ-M; TX-7; Mirage; Gretsch drums; '68 Fender Bassman; Ampeg V4B; Mac w/Performer

#### ■ RATES

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5811 Route 130 S.

(609) 488-9494

#### Plymouth Meeting

201 Ridge Pike

(610) 828-5757

## Stephanie's Religion

**JOHN & PETER'S, Fri., Oct. 27**  
New Hope, PA w/Today We Live, Whirlhaus

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**"Discipline" 7-Song EP Free at Shows**  
**Bye Earl**  
Information: (215) 885-6049

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**BOOT 'N SADDLE, Fri., Oct. 20**  
1131 S. Broad St., Philadelphia/(215) 923-4350

**5-Song EP Available at:**  
**Noise Pollution, Phila.**  
**Rock & Roll Plus, Phila.**  
**Way Out, Roosevelt Mall, NE Phila.**  
**And At Shows**  
Information: (215) 843-1403

## LOVE REVOLUTION

**RT's, Sat., Oct. 7**  
White Horse Pike, Oaklyn, NJ / (609) 854-0455

**THE BARBARY, Wed., Oct. 25**  
Frankford & Delaware Aves., Phila. / (215) 552-8971

**Check Out Our Web Site:**  
<http://www.bause.com/~bause/loverev.html>  
Information: (215) 732-1053

## RATTLEHEAD

**CLUB CALI, Thurs., Oct. 12**  
MacDade Blvd., across from the MacDade Mall

Information: (215) 676-3599

## BLACK HARVEST

**THE MIDDLE EAST, Fri., OCT. 20**  
2nd & Chestnut, Philadelphia / (215) 922-1003  
w/ Muther's Day, Dominance, Mr. Bones & Adi Shakti

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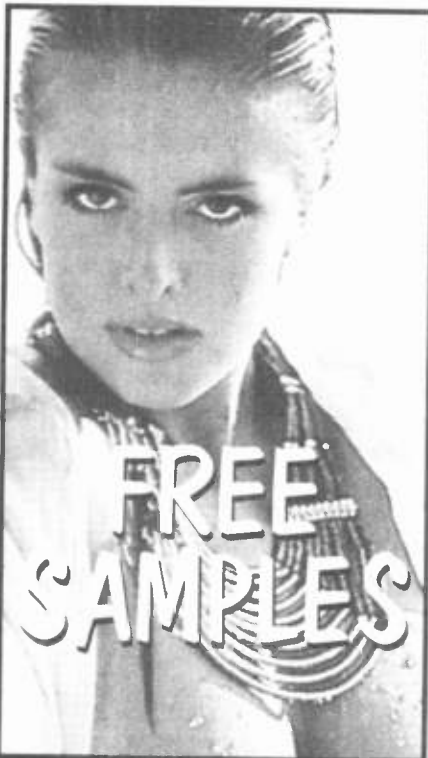


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## CLASSIFIEDS

### Musicians Wanted

**Original Band** seeking male lead vocalist. Style like Sting, Steely Dan, Seal, Dave Matthews, TFF, etc. Have pro mgt., 32 trk. studio & label interest. Leave message: 610-369-9715.

**Beginning Drummer** seeks to form or join band. Influences are Jimi Hendrix, Living Colour, Lenny Kravitz, Stones, Who, etc. No teenagers or professionals need apply. This is just for fun and jamming. Age preference over 25. 215-342-8879.

**Flight Of Stares** is looking for an experimental guitarist & drummer, both with vocal ability, to play covers & originals. Inft: Beatles, Floyd, Doors, Alice In Chains, Nirvana. Please have an audition tape of your playing. Frank: 215-468-4579.

**Razzle, Where Are You?** The Outlaw Pandas need a drummer. Rock and roll only. No Pearl Jam. No Live. Inft: Kiss, Cheap Trick, Hanoi Rocks, U/O, etc. Tim, 215-657-5321, or A.J., 215-536-7866.

**NE Singer/Songwriter** looking for drummer, bassist, keyboardist, lead guitarist for original country rock band. Rehearsals on weekends during the day. Harry, 215-742-2148.

**FLESH TUXEDO SEEKS BASSIST** (again). Please, just be excellent and dedicated. And hungry. And reliable. 610-259-8363.

**Drummer and bassist** needed to complete diverse alternative band. many originals; ready to play out. Must be dedicated, have good equipment and transportation. Paul, 215-672-4798, or Dave, 215-230-7535.

**Bassist needed** for driving 3-piece band. Just offered an indie label deal. Back-up vocals a must. Ages 21-26. Steve, 610-642-1801.

**Guitarist w/lead** or backing vocal ability and drummer available as a unit or separate. Both experienced and unique! Alex, 215-322-6467.

**Female Vocalist** looking for a versatile, dedicated, alternative rock band. 215-702-9276.

**Drummer Needed** for Philadelphia punk rock band. Inft: Decedents, All, NOFX, Operation Ivy, Down By Law, Black Train Jack. Call Hag, 215-545-8757.

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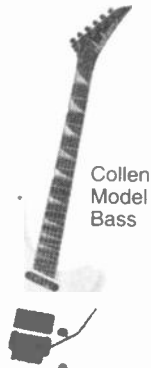
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| 15  | 16   | 17   | 18<br>BRIAN BORTNICK<br>FREE WINGS<br>9-12 / No Cover         | 19<br>SUBURBAN UNDERGROUND              | 20<br>KID SIN<br>THE DIABLO SANDWICH BAND | NOBODYS PRODIGY<br>LOAD<br>NOBODY'S MOTHER |
| 22  | 23   | 24   | 25<br>DYSFUNKTION JUNKTION<br>FREE WINGS<br>9-12 / No Cover   | 26<br>ZONE                              | 27<br>DR. FUZZY<br>TORMENT                | 28<br>DIGGIN' UP THE SKIPPER<br>RUMORS     |
| 29  | 30   | 31   | <b>OCT. '95</b>   |   |   |  |

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Fitzgerald Benefit 1-7pm / 5 Band

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w/ RUMORS

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