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# MUSIC CONNECTION

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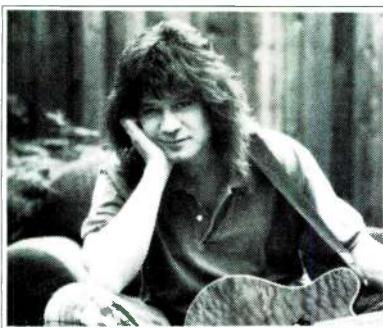
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## FEATURES

Sandra Johnson/RETNA



### 20 EDDIE VAN HALEN

Who better to grace the cover of a guitar issue than ax master Eddie Van Halen, hero to aspiring guitarists everywhere? Eddie talks about the past, present and future of his band and reveals some of his playing secrets.

By Tom Farrell



### 28 GUITAR INSTRUCTORS

In a city that hosts bands from around the country, a comprehensive guide to guitar instructors is likely to become a valuable career tool. Lots of info here, including names, numbers and specialties of qualified teachers.

Compiled by Linda "Taylor" Olsen

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Cover photo: Sandra Johnson/RETNA;  
Hair/make-up: Brad Bowman/CITRUS GROUP

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## FEEDBACK

### 📧 *May Day*

Dear MC:

Great to see Brian May on the cover of your Feb. 15 issue! Since the release of Brian's album in Europe, I have been waiting for news in the U.S. and *Music Connection* was one of the first with a Brian May interview. While much of the U.S. turned a deaf ear to Queen during the Eighties there are still quite a few of us here who never stopped listening—your article brings welcome news.

In November of 1991, when Freddie Mercury was taken by AIDS, scores of Queen fans went into mourning—almost as if a family member had passed on...only then could we realize how personal the music of Queen had become. Queen had made us not just fans, but friends, through the magic of music. When we lost Freddie, we had indeed lost a dear brother. As Freddie sang to us at the close of the last Queen album, *Innuendo*, we know "The Show Must Go On," so now, thanks to Brian May, we have some new music to help us with the healing. His new album, appropriately titled *Back To The Light*, is just the medicine we need—and news of Brian's U.S. tour has stirred anticipation once again. Queen had an extraordinary ability to connect with their audience in concert—it's been such a long time, Brian...welcome back to the U.S.A.!

Catherine Zielin  
 Santa Monica, CA

### 📧 *Az-U-R Talks Back*

Dear MC:

My name is Tod Richards and I'm the lead singer/rhythm guitarist for Az-U-R. I'm writing with regard to the club review you printed about Az-U-R. First of all, I'd like to thank you for sending Harriet Kaplan out to see us and review our show. She wrote some good and bad things about us that were very accurate.

Unfortunately, she also wrote things that I feel were inaccurate.

Tod Richards  
 No city listed

### 📧 *Demo Doings*

Dear MC:

Just a quick note to thank you for your very fair critique (a five-star rating) of our client Bibiana, in your January 4th edition. As a direct result of your critique, our client received a management deal to showcase her music around L.A., and we further received over fifteen inquiries from A&R Departments, requesting demo tapes.

You offer a great service to unsigned artists and to record labels as well. I hope you continue to always offer your demo critique service to those of us in the music business, and if our client signs a label deal; a case of champagne will be forthcoming.

William W. Blackwell, J.D.  
 Los Angeles, CA

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# CALENDAR

By Trish Connery

If you have an event, workshop, class or seminar that you want us to announce, send the information in writing to:

Calendar, c/o Music Connection  
6640 Sunset Blvd., Hollywood, CA 90028.

## Current

□ Vocal coach Roger Burnley is offering a workshop, "Everything You Wanted To Know About Your Voice" on Saturday, May 1, from 2:00-4:00 p.m. Topics include technique, power, range, performance and recording. There will be individual evaluations and demo critiques. The cost is \$25 and space is limited, so call (213) 876-9306 to reserve your spot.

□ The Learning Annex has several workshops and seminars coming up in May. "Become A Personal Manager In The Entertainment Industry: Music, Film Or TV" will be held on May 5th. Entertainment attorney Andrew Zuckerman will discuss the role of the personal manager. On Wednesday, May 12, the workshop "How To Break Into Radio: Top Broadcast Experts Share Their Secrets" takes place with moderator Leslie Kallen and a panel of radio personalities. There will be two workshops on Thursday, May 27: "How To Make It In The Music Business" with Joe Owens, author of *Welcome To The Jungle: A Practical Guide To Today's Music Business*; with the concurrent workshop, "How To Produce, Market And Promote Your Own Audio Or Video Tape," with Bob Chesney as host. All classes will be held from 6:30-9:30 p.m. at The Hyatt, 8401 Sunset Blvd. in Los Angeles. Class fees range from \$29-\$39. Contact The Learning Annex for additional information, 310-478-6677.

□ National Academy of Songwriters (NAS) upcoming events are as follows. Wednesdays April 28th and May 12 are the dates for NAS Open Mic for songwriters at Hollywood Moguls, 1650 N. Hudson in Hollywood. Sign-up is 7:30 p.m. and the show begins at 8:00. There is a \$3 cover charge. Beginning May 5 is a new five-week course, "Selling Skills For Songwriters," designed to organize your home office and equipment for selling your songs more effectively. For more information on all of NAS' programs, call (213) 463-7178.

□ The 33rd Annual Topanga Banjo/Fiddle Contest, Dance and Folk Arts Festival will be held on Sunday, May 2 at the Paramount Ranch in Agoura. The event features 100 banjo, fiddle, guitar, mandolin, specialty instruments, band and singing contestants. Also included in the day's events will be three invited guest bands, a songwriter's showcase, cowboy poetry and over thirty artisan and crafter's booths. Tickets will be on sale at the gate the day of the event only. Admission will be \$6 for ages 18-64, \$2 for ages 12-17 and over 65, and free admission for the under twelve crowd. For additional information, contact (818) 597-9192.

□ The Los Angeles Chapter of the National Academy of Recording Arts & Sciences (LA/NARAS) presents a "Music On Film" seminar, May 3, 7:00 p.m. at the

Chaplin Soundstage, A&M Records, 1416 La Brea Ave. in Hollywood. Admission is \$3 for NARAS members; \$5 to non-members. Call (818) 843-8253 for reservations.

□ Networking expert Terri Mandell will be conducting her "Power Schmoozing" seminar on Monday, May 17, 7:00-10:00 p.m. at Everywoman's Village in Van Nuys. The cost is \$39 plus a \$3 materials fee. Call (818) 787-5100.

□ The next Western Beat American Music Showcase, hosted by *Music Connection's* own Billy Block, will be held on Thursday, May 6, at Highland Grounds, 742 N. Highland Ave. in Hollywood. This month's special guest will be Karen Tobin. There is an open mic at 6:30 p.m., with Western Beat beginning at 8:00 p.m. Western Beat is a regular showcase held on the first Thursday of every month with no cover charge.

□ The American Music Showcase, the Orange County sister showcase to the above mentioned Western Beat, is now scheduled for the third Monday of every month at Centerfield, 17296 Beach Blvd. in Huntington Beach. Sponsored by NAS, NSAI, Ovation Guitars, Takamine Guitars, Kaman and Headway Studios, the evening starts with a 6:00-9:00 p.m. open mic (sign-up is 5:30), with the showcase from 9:00 p.m. to close. Contact host Mark Wood for additional information, (714) 675-0370.

## Recaps

□ The time has rolled around again for the Seventh Annual Yamaha Soundcheck, the nationwide talent contest open to any musician who writes original music, performs with a band of two or more members and is not currently signed to a nationally distributed record label. All submitted tapes will be reviewed by up to three judging panels comprised of major record label A&R representatives, publishers and managers. Out of twenty semi-finalists, four will be selected as finalists and flown to Los Angeles for the National Finals, to be held September 14th. Each of the four finalist bands will receive a \$2,500 development fund or an equal value in Yamaha musical pro audio gear. One band is awarded the grand prize—consultations with industry professionals and an all-expense paid trip to Japan to represent the United States at "MusicQuest," the largest music festival of its kind, featuring bands from nearly thirty countries around the world. To enter, bands must submit a cassette recording of two original songs by June 25th. Call Soundcheck at 1-800-451-ROCK (7625) to receive entry materials or additional information.

□ The California Lawyers For The Arts presents, "Agent And Manager Contracts For Performing Artists" on May 18, 7:00 p.m. An attorney will be discussing the differences between an agent and a manager and important contractual terms performing artists should be aware of prior to entering into agreements. The workshop will be held at 1549 11th St., #200 in Santa Monica. For more information, call (310) 395-8893. **MC**

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## CLOSE-UP



## Seymour Duncan P I C K U P S

By Karen Orsi

Seymour Duncan is world renowned for the quality guitar pickups it manufactures and designs. Top musicians like Jeff Beck, Eric Clapton, Elliot Easton, George Lynch, Jerry Donahue, Jennifer Batten and Slash are all satisfied customers. Begun by what was originally a man and wife team working out of a house in Topanga Canyon, the company has now grown to the point where it is a top name in pickups.

In the early Seventies, Cathy Duncan lived in Topanga Canyon with some friends in the music industry and there she met Seymour Duncan, who was recording with Chris Rainbow. Seymour decided to stay in Topanga, and shared with her some ideas he had for some "brass bridges" that were replacement parts for old Telecaster guitars. It was at the height of the first vintage guitar craze, and people were going crazy for guitar parts. "Seymour obviously had the ideas," Cathy says, "and I was just very good with the implementation. This is the role I have followed." In 1976 they moved things to Santa Barbara. They eventually got married and had two kids. Now they've been divorced for about five years, but they still run the company extremely well together, their respective roles and interest in the company having been well established already.

Once set up in Santa Barbara, they also began doing something Seymour had been doing in London before he came here: the rewinding of pickups. "Some musicians wanted different things out of their pickups; they wanted either more sustain, or they wanted warmer tones, or they had something that had broken that they absolutely loved and needed to get fixed. So we started rewinding them. It was very much a bootstraps situation. Time was not important then. We had about \$500 and we borrowed another \$2,000 from a friend of mine. Rewinding was good; it didn't take much money to do that. With rewinding, you don't have to spend the \$10,000 you need in order to create one Humbucker bobbin." But every rewind pickup was a custom designed piece, backed by the famous 21-day guarantee that SD has had since its inception. That era in Seymour Duncan lasted from 1976-1978. In 1979, Cathy and Seymour were able to borrow the money for the equipment to make the Humbucker bobbins. That same year the company came out with a full range of pickups, a fabulous full color catalog and hired their first employees. They were also living in their 12x15 foot warehouse in Santa Barbara. "When I wanted my shower I would go pay my quarter at the beach house and haul down here in my car. In the winter time,



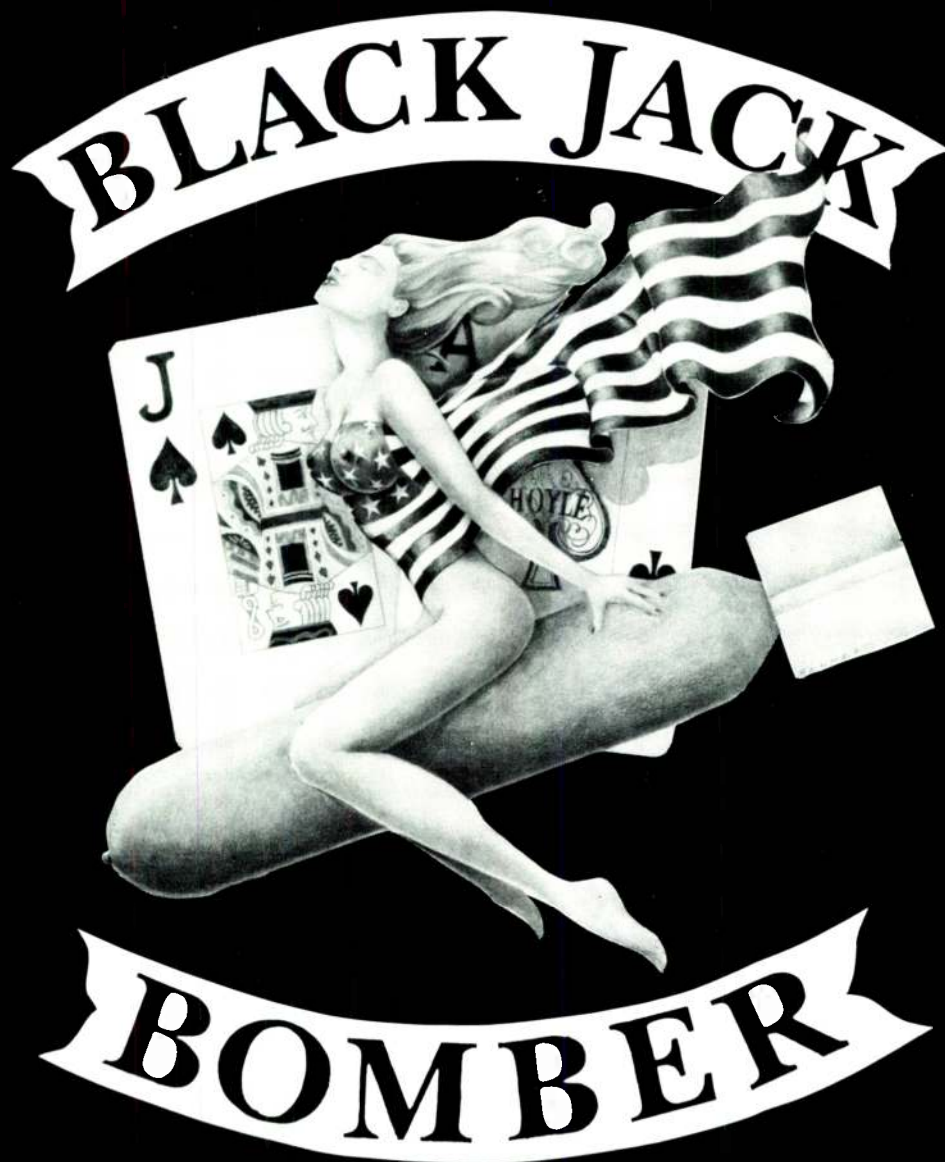
Cathy Duncan

go to use the sauna down there." They put every dime back into their business and didn't even get an apartment to live in for some time. Cathy got a lot of business education from adult ed classes and other business people in the area. "I didn't even know the difference between wholesale and retail prices. I thought, What do I sell to a dealer for? What's the end price? How much profit should you make?"

During their first year, they grossed about \$17,000. Now they won't tell you what their profits are, but business is crazy and they have 55 employees. They are now coming out with a lot of fine acoustic pickups, amplifiers and feedback controllers. They still have their 21-day guarantee. "We were always very customer driven. We found that by being in business for ourselves, we could do business and treat people in the way we felt was right. We like to treat people very fairly. In the very beginning, when we were still living in our warehouse, these musicians would come in, and they were just living for their art and just trying to find the right sound, and they still hadn't found what they were looking for. They had just spent \$100 on somebody else's pickup, and then they came in to see us. Seymour would say, 'Here, try this, I think this will do it for you, but if it's not right, just bring it back to me and I'll get you another one; I'll make something different for you.' To this day we still have this guarantee. We'd say, 'Take it, plug it into your guitar, play with your band using your gear, and if it doesn't feel right or sound right, just come on back and exchange it for something else.' You can only do that if you have confidence that you have something that will really satisfy your customers.

Seymour Duncan is at 601 Pine Avenue, Santa Barbara, CA 93117.

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# Rhino Moves In A New Direction

By Sean Doles

LOS ANGELES—Rhino Records, who has built a comfortable market niche specializing in reissues of classic, out-of-print recordings, has announced the creation of Rhino/Forward Records, a subsidiary dedicated to marketing new music by veteran artists.

According to Rhino Vice President of Marketing, Chris Tobey, the Forward label will serve as a vehicle for delivering new music to the kinds of consumers who already buy Rhino reissues.

"The original inspiration for the label is that we're a marketing-driven company, and we have a certain amount of expertise at marketing to a specific kind of music lover," explains Tobey.

"What we wanted to do was to

find the kind of new music that would appeal to the consumers who we're already successfully reaching—not garage bands, not CHR artists, we're talking about established artists who have a loyal fan base and who have something really interesting and important to say."

Rhino/Forward has just issued its debut release, a new album by veteran zydeco group Beausoleil, entitled *La Danse de la Vie*. Veteran producer/artist Todd Rundgren and rock outfit NRBQ have also been signed and will be releasing efforts in the coming months.

Though talks are underway with several other artists, don't look for the new label's roster to balloon in its first year of existence.



Lester Cohen

Rhino's top label brass, including VP of Marketing Chris Tobey (middle, sitting) and Rhino President Richard Foos (right, sitting), and veteran producer/artist Todd Rundgren exchange hearty handshakes during a recent preview of Rundgren's upcoming new album, *No World Order*, part of Forward's first wave of releases.

"We don't want to build a large artist roster, at least not initially," says Tobey, "because we think that by doing that, it would destroy the

whole concept of Rhino/Forward Records, which is to provide a nurturing environment for a few specific artists." **MC**

## World Domination Celebrates Anniversary

By Sean Doles

LOS ANGELES—World Domination Records, a small but diverse alternative music label formed in association with Gold Mountain Entertainment and distributed by Capitol Records, recently marked its one-year anniversary.

Spawned by the union of Belgian industrial pioneer Luc Van Acker and former Gang of Four/Shriekback bassist Dave Allen, World Domination has managed to

survive while still allowing its artists complete creative control.

With the help of label manager Jason Fiber, who came to World Domination from Epic Records' A&R department and overseas operations, Van Acker and Allen are allowed the freedom to pursue individual projects while also scouting and producing new artists.

"Our strategy is to produce records inexpensively without muddling the creative vision with too much outside input," say Allen, whose current outfit, Low Pop Suicide, has just released their first full-length album, *On The Cross Of Commerce*. "We'll focus primarily on getting radio airplay and touring. You won't see us wasting a lot of money on big signing bonuses or promotional gimmicks. Whatever profits we make, we want to reinvest in the label."

As for the label's new releases, Low Pop Suicide's album has been bolstered by substantial airplay of its single, "Kiss Your Lips," and grunge-free Seattle act Sky Cries Mary, whose new release is entitled *A Return To The Inner Experience*, is tentatively slated for a sideshow slot at this year's Lollapalooza festival.

World Domination's newest signing is Allentown, Pennsylvania-based Psychone Rangers, whose debut release will be out later this year. **MC**

## Kidney Foundation Honors EMI's Santisi

By Keith Bearen

NEW YORK—Terri Santisi, the Executive Vice President and General Manager of the EMI Records Group North America, will be honored as Woman of the Year by the National Kidney Foundation of New York/New Jersey during a gala dinner at the New York Hilton on June 12th. The award is in honor of Santisi's continued support and commitment to the foundation and its goals.

A music industry veteran of over eight years, Santisi directed the recorded music side of the Media and Entertainment Group at the accounting firm of Ernst & Young, a post she held for over five years, before being appointed Senior Vice President and Chief Financial Officer of EMI Music Publishing and SBK Records. In 1991, Santisi was promoted to her current post, with her responsibilities recently expanding when Capitol-EMI Music was brought under the EMIRGNA group umbrella. She has worked with such artists as Arrested Development, Jon Secada and Wilson Phillips.

The National Kidney Foundation of New York/New Jersey is a non-profit organization dedicated to the research, treatment and cure

of Kidney, Eurologic and Hypertensive diseases. The foundation receives no government funding and relies on donations from the private sector. **MC**

### BOLTON DONATION



Columbia recording artist Michael Bolton recently donated \$25,000 to the Harlem School of the Arts. The donation, matched by Bolton's label, fulfills a Bolton promise to donate a portion of the proceeds from his *Timeless (The Classics)* album "to enable young people of color to pursue their dreams in the creative arts." Pictured (L-R): Darryl S. Durham, Executive/Artistic Director, the Harlem School of the Arts; Bolton; Fred Ehrlich, VP/General Manager of Columbia Records; and manager Louis Levin.



# Cash, Owens Among Country Legends To Be Honored At Songwriter Salute

By Sue Gold

LOS ANGELES—Johnny Cash, Roger Miller, Hank Cochran, Harlan Howard and Buck Owens will be honored at the first annual "Singers' Salute To The Country Songwriter."

The tribute, which will be held on May 12 at the Dorothy Chandler Pavilion, will benefit the Betty Clooney Foundation For Persons With Brain Injury.

The country salute will follow the same format as the foundation's annual "Singers' Salute To The Songwriter" concerts in which celebrities perform their favorite songs written by the honorees.

"We always wanted to salute country songwriters," explained Allen Sviridoff, who is producing the event. "We started out thinking we would just do a country songwriter tribute within the body

of our annual show, but when we looked at the vast array of legendary country songwriters that there were to honor, we decided it would be a good move to give them their very own show."

Among those already set to perform are Ray Charles, Travis Tritt, Trisha Yearwood, Vince Gill, Hal Ketchum and Dwight Yoakam.

Commenting on the honorees, Rosemary Clooney said, "It is truly a pleasure to be able to honor these talented country songwriters who have given the world so much enjoyment."

Honorees are voted on and chosen by the board, which, according to Sviridoff, "tries to make the list of honorees as diverse as possible. There are no requirements, but we always have people whose songs have longevity." **MC**

## PARTON RECEIVES AIMP AWARD FOR RECORD-SETTING SONG



Country diva Dolly Parton was recently honored by the Association of Independent Music Publishers for her composition, Whitney Houston's smash hit, "I Will Always Love You," from the platinum-plus soundtrack to *The Bodyguard*, a single which spent a record-setting fourteen weeks at Number One. The first annual AIMP Music Award is designed to honor those major hits which, due to the Motion Picture Academy's eligibility requirements (a song must be an original work written expressly for a feature film), are not eligible for Academy Award consideration. Since Parton's song, which was a Number One country hit for her in 1974, was not written specifically for the film, it was bypassed by the Academy. Pictured (L-R): Gary LeMel, President of Music, Warner Bros. Pictures; Steve Winogradsky, President of AIMP; Parton; Michael Goldsen, founding AIMP President; and Fletcher Foster, Senior Director of National Publicity for Arista.

By Michael Amicone



**Alan Newham**

Alan Newham has been named to the post of Senior Vice President and Chief Financial Officer for the **EMI Records Group North America**. Based in New York, Newham will supervise and manage the financial and administrative aspects of the North American operations of the label group, which includes Chrysalis, EMI, SBK, Capitol, Blue Note/Mannhattan, Angel/EMI Classics/Virgin Classics, Liberty, Capitol/EMI Latin and EMI Music Canada.

**Atlantic Records** has announced the promotion of **Paul Wexler** to the post of Associate Director of Information Services. Wexler, who will perform his duties out of the label's New York headquarters, was recently the label's Manager of Information Services.

**Geffen Records** has promoted **Ted Volk** to the post of Alternative Promotion Director. Volk was formerly the label's Boston-based field promotion representative.

In more Geffen news, **Mike Maska** has been promoted to the post of National Sales Director for the label. Maska, who was the label's Northeast Regional Sales Manager, will remain based in New York.

motion of **Toi Moritomo** to the post of Vice President, Pre-Production. Moritomo, who was previously the label's Director of Pre-Production, will coordinate all label product through the pre-production process, including scheduling, trafficking of tapes and cutting of parts, and will serve as liaison between MCA and UNI Distribution Corp., as well as overseeing the MCA vault.

**Warner Bros. Records** has named **Troy Shelton** to the post of Director of Rap Promotion. Prior to his appointment, Shelton was Co-Director of National Rap Promotion. Shelton began his career at Warner Bros. following a stint with indie promo company X-Network, which he owned and operated.



**Michael Mitchell**

**Motown Records** has named **Michael Mitchell** to the post of Senior Vice President of Communications/Product Development for the label's newly created Product Development Department. Mitchell, who was the label's Vice President of Communications, will continue to oversee Motown's Corporate Communications and Publicity Departments, as well as overseeing the new Product Development Department.

Distribution company **WEA** has announced the appointment of **Mtume Salaam** to the post of Sales Rep in the New Orleans market. Salaam moves over to WEA following a stint with Tower Records where he was a CD buyer and, most recently, a record sales manager.



**Julie Farman**

**Epic Records** has announced the promotion of **Julie Farman** to the post of Senior Director, Media Relations, West Coast. Farman will coordinate the operations of the label's West Coast Media Department. Farman joined the label in 1990 as Associate Director of Media Relations.

In more Epic news, **Elynn Solis** has been promoted to the post of Director, Media Relations, East Coast. Based in New York, Solis will be responsible for the development and implementation of the label's national publicity campaigns.

**MCA Records** has announced the pro-



**Teresa Blair**

**Capricorn Records** has announced the appointment of **Teresa Blair** to the post of Executive Administrative Assistant. Blair moves over to Capricorn following a four-year stint with Warner Bros., where she worked as an assistant and, later, Traffic Coordinator in the Graphic Arts Production Department. **MC**



**Michael Alago**

**Company:** Elektra Records/N.Y.  
**Title:** Director A&R  
**Duties:** Talent Acquisition  
**Years with company:** 10

**Dialogue**

**Background:** "Before getting involved in A&R, I booked a nightclub in New York called the Ritz. While there, I made a lot of connections, and one of them was Bob Krasnow, the Chairman of Elektra. He interviewed me, liked my energy and musical tastes and hired me. I've been there, on and off, since 1983. I knew I was good at finding talent to fill my club, and doing A&R is similar in some respects. This is just another angle on finding talent. As opposed to just booking them in a club, I was finding new talent to make records with."

**A&R Focus:** "At Elektra, we don't like middle-of-the-road people. We like acts that are a bit esoteric; acts on the cutting edge. We have everything from the Cure to Metallica. Bob Krasnow, the man to whom all the A&R people report to in the end, is a very big R&B fan. So he's responsible for a lot of the urban acts at the label—whether it's Anita Baker or Natalie Cole. I'm kinda the resident lunatic there. I like hard rock and metal, but the team is diverse in its musical tastes, signing everything from a singer-songwriter to a metal band."

**N.Y. Scene:** "There are lots of places for local bands to play. Everywhere

from a new place called the Grand to CBGB's, which has been active for some fifteen years. I think the club scene is starting to pick up again. In the late Seventies and early Eighties, when Lou Reed, Blondie, the Heartbreakers, the Dead Boys and Talking Heads played the clubs, there was a big local scene. Then I felt it shifted over to the West Coast in the Eighties. Now, I feel it's starting to come back to New York again. There's no specific scene, but there are a lot of industrial bands in the city. There are also lots of clubs featuring singer-songwriter acoustic shows. For some reason, people aren't interested in seeing the traditional rock & roll bands now. The audiences seem to be thinking more about what they enjoy. But overall, the scene is very healthy."

**L.A. Scene:** "I think there are very good A&R people on both coasts, just as there are very good bands on both coasts. In fact, I recently signed a band called Yesterday's Tear, and they're based in Los Angeles."

**Talent Ingredients:** "When I go to a club specifically to see a certain band, I'm the kind of person that walks right up to the front of the stage. I want to take a good, close look and see who's up there. I wanna see what the singer is doing onstage. I wanna see if he or she looks and acts like a leader. I also like to listen carefully to what they are playing and what they're singing about. I think lyrics are terribly important in music right now. I think people want to be spoken to. A band doesn't have to play technically great, as long as you get

a feeling for what they do and the band is passionate about it and it turns me on, then I'll want to talk with that band and see what they have to say."

**Deals:** "We do make demo deals occasionally. If there's a band that I've seen that is really strong but I still need to hear more songs, then we'll do it. The point is for them to really clinch the deal by putting their best foot forward and coming up with that great material."

**Unsolicited Tapes:** "This is a very tricky issue because I hate when people call up and I have to tell them not to send in a tape. But, with the amount of tapes that do come in from other labels and managers and attorneys and agents that I know, they just pile up. It just depends on the day someone catches me on the phone. If I happen to be overwhelmed that day and I'm answering the phones, then I'll tell them we don't accept unsolicited tapes. If someone sounds like they really need someone to listen to their tape, then I'll wind up listening to it. I feel as if these are people's lives we're talking about, and you have to try and give everyone a fair shake. But I'm not going to say the tapes will get listened to immediately. It could take a few months. There are days when I won't make any appointments and just listen to tapes all day."

**The Best:** "For me, it goes in phases. I just finished an album with Nina Simone, who has been making records for some 30 years. Initially, I thought the best part was signing her and talking with her. But now that we've made the record, it turned out to be so glorious, that it has become the best part. I just love helping out artists and helping to make their dreams come true."

**Down Side:** "The down side of the job is when you have to struggle to get someone signed that you believe in. Maybe the act really isn't that commercial or maybe the entire company isn't into the signing. Some-

times you really have to put on your thinking cap and come up with a special marketing plan. But you go through the struggles if you believe in the artist you're about to sign."

**A&R Approval:** "I don't have to get the approval of the entire A&R department before signing an act. To me, A&R by committee is kinda boring and watered down. Things are pretty black & white for me. I either love someone or I don't love someone; it either turns me on or it doesn't turn me on. When someone turns me on, I go right to Bob Krasnow or Howard Thompson who run this department and tell them I've gotta have this in my life. I'm not the type of person that signs something every month or every other month. So when I do go to them, they know I'm pretty passionate about it."

**Signings:** "Some of the bands I've signed over the years have been Metallica, Metal Church, Flotsam & Jetsam, White Zombie, Michael Feinstein and Nina Simone."

**Advice:** "I think that new, young bands need to play live as much as possible and get some press and create a local buzz. It helps them get tighter, and they learn what to do and what not to do onstage. Young bands should also do whatever they can to get connected with a good lawyer and a good manager eventually. Mostly, though, they should just be out there plastering the town with posters and playing live whenever they can. If they're that good and that different and have the edge over everyone else, they're gonna get noticed by the A&R people and by fans in general."

**Grapevine**

The 1993 Lollapalooza lineup has been set. Main stage acts will include Rage Against The Machine, Babes In Toyland, Tool, Arrested Development, Front 242, Dinosaur, Jr., Fishbone, Alice In Chains & Primus. Tour begins in Vancouver on June 18th.



Mercury recording group Greta is shown after an ASCAP Showcase performance at SXSW. Pictured above from left to right are Kyle Baer (Greta), ASCAP's Mike Badami, and Greta members Josh Gordon, Scott Carneghi and Paul Plagens.



Neal Pres on

On April 20th, the one-year anniversary of the Freddie Mercury Tribute Concert, Hollywood Records Music Video released the only available recording of this event, in both video and laserdisc formats, selling for \$19.99 and \$39.99 respectively. All profits from the sales will benefit AIDS charities worldwide. There will be no audio release of this event. Artists who performed at the concert included Guns N' Roses, Elton John, George Michael, Lisa Stansfield, Metallica, Roger Daltry, Def Leppard, Liza Minelli, Annie Lennox, Extreme and David Bowie.

Look for Love/Hate and Tuff to announce new label affiliations shortly.

As of April 1st, the Big Six distributors have stopped shipping CDs to retailers in the 12" longbox. Instead, only cardboard or jewel boxes will be used.

Word on the street is that **Swingin' Thing** has signed with **Hollywood Records**. Can a deal for **Big Bang Babies** be far behind?

Both MTV and the Playboy Channel have refused to play the "Teenage Lust" video from the **Jesus & Mary Chain**.

Congratulations to **Angie Jenkins** and **Denver Smith** on the birth of their son, **Logan Miles**. Jenkins is the Director of West Coast Publicity for MCA Records.

**Lillian Axe** has added drummer **Tommy Scott** to their lineup and is headed back into the recording studio to record their follow-up to *Poetic Justice* on I.R.S./Grand Slamm Records.

Hit songwriter **Bobby Hart** has teamed up with session drummer **Klaus Shroedel** to form a new rock band. Ex-W.A.S.P. guitarist **Dan McDade** has also joined. Hart will not perform with the act but will contribute to the writing.

**Lita Ford** is currently working on new material for her album with writers Kane Roberts, Jim Vallance,

Taylor Rhodes, Glen Burtnick, Gene Simmons & Holly Knight. Lita will make her acting debut in an episode of *Herman's Head*, which will air on May 2nd.

L.A. band **Wanted** has just released their latest five-song recording and will be performing showcases for the industry. If you're interested in attending, call William Blackwell at (310) 447-6181.

Look for the A&R community to flock to the Roxy for **Pretty Boy Floyd's** next show on May 14th. The combination of their new stage outfits, their new material and their tight playing has sparked label interest.

### On The Move

**Dante Ross** was promoted to VP A&R for **Elektra Entertainment**. Ross is credited with signing Leaders Of The New School, Pete Rock & C.L. Smooth, and Grand Puba.

**Chris Violette** is named A&R Manager for **Island Records** in New York.

**Hosh Gureli** is the new Senior Director of A&R East Coast for **Arista Records**.

### Deals

**Rob Kahane & Mark Shimmel** will head up a new joint venture label with **Hollywood Records**. **The Lightening Seeds** are already signed. **MC**



### J.T. Harding

Contact: J.T. Harding  
(213) 650-8417

Purpose of Submission: Seeking publishing and label deal

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Here's a young, talented 23-year-old singer-songwriter that's going to have quite a career ahead of him. With a little coaching and guidance, J.T. Harding could easily become a chart hitmaker by virtue of his fine radio voice and his uncanny knack for writing solid pop material with very strong choruses. Two of the three songs submitted ("Feels Like Heaven" & "All I Wanna Do"), are excellent and the third is also strong but for being in too low a key for the performer. This is a perfect opportunity for a publishing company to get involved on the ground floor of something that could be very special down the road. If J.T. still has lots of other songs as strong as these, then someone oughta pick up the phone and give him a call. Keep writing, kid, you're definitely on the right track.



### Rockville

Contact: John Manning  
(213) 962-4595

Purpose of Submission: Seeking label deal

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Brothers John & Mike Manning and Adam Mason have put together a solid rock band that relies on tight interplay amongst its members. The songs submitted on cassette are all written and produced by the band, but most of them are kinda weak and generic. The strongest song on this tape is "Carry On," which not only sounds original, but has the strongest melody and is the most memorable. Drummer Adam Mason flails away with Keith Moon abandon and really drives the entire band. The guys obviously need to spend more time writing material. The more they write, the better the songs will get. And all of that will lead to a recording contract. A fine sounding tape for one that was recorded in the band's rehearsal room! Keep pumping out those new songs.



### Blackjack Bomber

Contact: Cycle Of Fifths Mgmt.  
(516) 467-1837

Purpose of Submission: Seeking label deal

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

The first thing you notice about this band is their striking logo—a nude girl draped in the American flag, riding on a bomb with the Jack Of Spades in the background. Colorful, imaginative and unique. But now let's get to the music. Having honed their craft playing clubs in the New York area, this outfit is tight, sharp and aggressive with a solid knowledge of rock. The main problem with these songs is that they are too generic. You hear them once and you can't remember a thing about them five minutes later. The choruses are not at all strong, though the songs themselves are well-crafted. If these songs represent three of their best, the band is in trouble. My suggestion is to get back to the drawing board and come up with stronger material before flooding the A&R community with this tape. It can only help.

To submit product for analysis, send your packages (including photo, bio & contact #) to: **Music Connection Demo Critique**, 6640 Sunset Blvd., Hollywood, CA 90028. Demo Critiques are not for purchase. All submissions are reviewed by committee. All packages become the property of **Music Connection** magazine.

# BMI

## SONGWORKS—STEVEN P. WHEELER



The Seventh Annual South By Southwest (SXSW) Music and Media Conference in Austin, Texas, featured more than 300 solo artists and bands this year. The artists performed in more than twenty Austin-area clubs before a combined four-day estimated audience of more than 20,000 music fans from around the country. Pictured (L-R) performing at the acoustic showcase sponsored by BMI is the L.A. duo of Eric Lowen & Dan Navarro. Word on the street is that Lowen & Navarro are close to inking their second record deal.

### New Industry Showcase

For the first time in a couple of years, Music Connection is going to be sponsoring a monthly industry showcase. "The American Rock Connection," also sponsored by Mesa/Boogie, DW Drums, Third Encore Rentals, Hi-Tech Audio and L.A. Vision Entertainment, is the only industry-sponsored showcase that is devoted entirely to the tradition of American Rock that has been carried through the years by such artists as Springsteen, Petty, the Eagles and the Black Crowes.

Our May 13th debut show at the Palomino promises to be an excit-

ing event for both rock fans and the A&R community alike, with performances from bands and solo artists from around the country. This showcase is a great opportunity for rock & roll fans who have felt alienated from the Hollywood club scene over the past couple of years. It has nothing to do with age or being out-of-touch, it simply has to do with musical preference.

Songwriters and bands who feel that they fall into the "American Rock Connection" format can send their demo packages (including upcoming show dates) to: *Music Connection*, Attn: Steven P. Wheeler, 6640 Sunset Blvd., Hollywood, CA 90028.

### More Industry Showcases

ASCAP's acoustic-based "Quiet On The Set" Showcase at Cafe Largo will be held on Monday, May 17th. Contact Brendan Okrent at (213) 883-1000.

The National Academy of Songwriter's next "Acoustic Underground" Showcase is set for Monday, May 10th at the Troubadour. Contact Blythe Newlon at (213) 463-7178.

### Songwriter Signings

Playhard Music (the music publishing division of Shankman, DeBlasio, Melina Inc.) has signed rapper **Dougie Dee** to an exclusive co-publishing agreement in association with Warner/Chappell. Dee has written raps for hit songs by such artists as **Bell Biv DeVoe** in the past, but has now broken out on his own with his debut solo album on Mercury entitled *Do Ya Wanna Ride*, which features guest performances by **Vanessa Williams** and **Toni! Toni! Toni!**. The album is scheduled for release this month.

### MCA Music Activities

MCA Music Publishing's **John McKellen** has announced the greatest chart activity in the company's history over the past year, McKellen's first as President.

MCA Music has had an interest in at least one song in the Top Ten on both the *Billboard* Hot 100 Chart and the R&B Singles Chart every single week for the past six months. All in all, MCA Music has had seventeen songs on *Billboard*'s Hot 100 Singles



The four-day SXSW convention was also a way for musicians to learn about the industry. The numerous day-time industry panel discussions included one all about the world of music publishing. Pictured taking part in that panel are (L-R): **Rick Shoemaker, Sr. VP Creative Services, Warner/Chappell Music**; **Kathleen Carey, President, Little Reata Music**; **Charlie Feldman, VP Writer/Publisher Relations, BMI**; **Michael Sandoval, VP Creative, Polygram Music**; and **Todd Brabec, Executive Director, ASCAP**.

### RECORD BREAKERS:

Congratulations to our many songwriters who have tracks on Arista's record breaking soundtrack, "The Bodyguard" - **MICHAEL BOLTON, ANDY GOLDMARK, DOLLY PARTON, FRANNE GOLDE, L.A. REID, BABYFACE, DARYL SIMMONS, BEBE WINANS, LISA STANSFIELD, CHARLIE MIDNIGHT, MARC SWERSKY, FRANCESCA BEGHE, ANDY MORRIS, IAN DEVANEY, SKIP SCARBOROUGH, TOMMY NEVER, ALAN SILVESTRI** and the Oscar nominated **DAVID FOSTER, LINDA THOMPSON** and **ALLAN RICH**.

### LOLLAPALOOZA III:

BMI's **ARRESTED DEVELOPMENT, DINOSAUR JR., FISHBONE, PRIMUS** and **RAGE AGAINST THE MACHINE** have just signed on for Lollapalooza '93. The tour kicks-off June 18 in Vancouver and will make over 37 stops throughout the U.S.

### NEW SIGNINGS:

Welcome to the multi-talented **VANESSA WILLIAMS...ANDREW TOSH**, son of the late reggae legend Peter Tosh... **CHRIS STOKES** writer/producer of Virgin Records' **IMMATURE...Portland's** hottest alternative band **POND**.

### SXSW NEWS:

**TRIPPING DAISY**, who performed at BMI's New Music Nights showcase at this year's South By Southwest convention, were recently signed to Island Records. Watch for our next New Music Nights Showcase at Club Lingerie on June 24 at 9:00 p.m.

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## SONGWORKS—STEVEN P. WHEELER



Harold Sherrick

**Congratulations to the National Academy Of Songwriters' and the Nashville Songwriters Association International on their recent showcase at the Troubadour entitled "Nashville Songwriters In The Round," which featured six of Nashville's top songwriters. The "In The Round" format, where all six songwriters gather on stools onstage and perform their biggest hits and tell the interesting—and sometimes humorous—stories of how those songs came into being, made for one of the most entertaining shows it's been my pleasure to see in quite a while. Pictured backstage (L-R) are: NSAI Los Angeles Coordinator Craig Lackey; NAS President Arthur Hamilton; songwriters Robert Byrne, Richard Leigh, J.D. Martin, Marc Beeson, Pat Alger; NSAI Executive Director Pat Rogers and songwriter Jon Ims.**

Chart and nineteen songs on the Hot R&B Singles Chart.

In addition, MCA claimed five Number One Country singles in 1992 and began this year with back-to-back Number One singles by artists Randy Travis and Doug Stone.

MCA has also made record-breaking strides in the motion picture and television industry, including the Academy Award nominated song "Run To You," co-written by Allan Rich for the multi-platinum *The Bodyguard* soundtrack. Also the current Top Twenty hit, "The Right Kind Of Love," by Jeremy Jordan, is from the *Beverly Hills 90210* soundtrack.

The streak promises to continue with three MCA songs on the upcoming *Aerosmith* album, including

the first single "Living On The Edge," written by newly signed writer Mark Hudson. Most impressive is that this astounding collection of current hits were primarily written by songwriters rather than writer/artists. Congratulations to McKellen and his staff.

### Demo Spotlight Correction

My favorable review of singer-songwriter Elaine Summers unfortunately had a misprint with regard to the contact number. I've received numerous phone calls from A&R reps, who were unable to contact Ms. Summers. The correct contact is Leslie Marquez at (818) 766-1363. Apologies to all concerned. **MC**



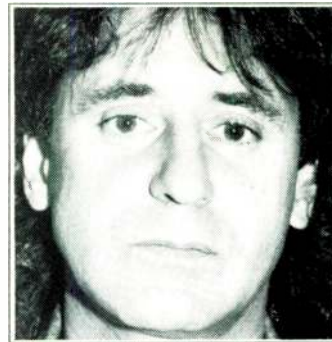
Alan L. Mayor

**BMI recently held a party in honor of Chet Atkins' 50th year in the music business. Dolly Parton presented Atkins with the Grammy Lifetime Achievement Award he won last month and Gibson Guitars gave the guitar legend four hand-built Chet Atkins guitars. Pictured (L-R) are BMI Assistant VP Harry Warner, TNN host Ralph Emery, Dolly Parton, Gibson Guitars President Henry Jusciewicz and Chet Atkins.**

## PUBLISHER PROFILE

### John Alexander

Senior VP, Creative Services  
N. America  
MCA Music Publishing  
1755 Broadway, 8th Floor  
New York, NY 10019  
(212) 841-8000



**S**ince 1991, John Alexander has made the New York offices of MCA Music Publishing his home away from home. Yet, his relationship with the MCA conglomeration goes much deeper than those past couple of years.

As a member of the Canadian rock band Octavian, Alexander was signed to MCA Records in the Seventies. Then, after a stint in management representing such groups as Sheriff, Alexander was named the Director of A&R in Canada for MCA Records in 1984.

From there, the Canadian-born music industry chameleon was moved to MCA Music Publishing's New York office, where he was named the VP of Talent Acquisition for the company's East Coast division. The circle was completed last year when Alexander was promoted to his present position of Senior Vice President of Creative Services for MCA Music Publishing.

During that past year, MCA Music Publishing has celebrated their best chart activity in the company's history. Alexander modestly says, "I like to think that the success is a direct result of our early game plan last year, which was to really focus on who were the real 'cream of the crop' writers on our roster. It did have to do with a little bit of roster trimming because we felt we had to find out which of our writers were being the most productive, and I think that has paid off."

Alexander jokingly says that he originally went into the A&R industry to perhaps help him in his management business, admitting that he felt a career in A&R wouldn't last. "I'd say that my background as an artist and a manager helped me to understand the business from the viewpoint of the artist, which I think has given me a real sensitivity about what they go through at the developmental level, and I hope that I never lose sight of that."

However, Alexander does say that as his work at MCA has progressed and his duties have moved more toward the administrative side of things, and he has had to make certain adjustments. "I'm still actively out there looking [for new talent] but I do have a number of responsibilities that have bitten into that time a little bit."

Yet, Alexander makes clear that anyone working for him has access to him. "Everybody on the MCA Music Publishing staff is out there looking," says Alexander, "whether they are designated as talent acquisition people or not. I like to hire support staff personnel who have that type of background. So even though I may not be out there as much as I was when I was a full-fledged A&R person, I feel confident that we have all our 'feelers' out there all the time."

While MCA Music Publishing would obviously be listed as a "major," Alexander is quick to note that "we still have the ability to be good service people at the product manager level. I think our philosophy is one of being aggressive with the careers of our writers and artists. You can't just sit back and hope that the record company will do its job."

According to Alexander, this aggressive stance goes for the inner-workings at MCA Music as well. "We have a weekly North American conference call where our offices in Nashville, Los Angeles, New York and Canada, talk about our entire roster and fill each other in on who's doing what, and we exchange ideas. Every once in a while, someone will say that this pop writer has been writing some country-flavored things and that maybe that writer should get together with this country writer who has been writing some pop-flavored material. Sometimes those things work great, and other times the personalities just don't work out but there is certainly that cross-pollination between the Nashville roster [headed by President Jerry Crutchfield] and the pop/rock roster, which is headed by me in New York."

While Alexander guesses that the MCA Music roster consists of roughly 60% writers and 40% artist-writers, he is happy about the company's belief in educating its roster. "I do find that many of our writers are fairly naive about the business side of publishing when they first come here but I'm proud that MCA Music does internal seminars once every couple of months to teach our writers about the nuances and the pitfalls of the business."

With regard to unsigned writers or artists, Alexander says, "I think we're accessible to anyone who does his homework. I don't consider mailing a tape to our office, doing your homework. It's just a fact of life in this business that if people just send in tapes without doing any background research, it's just not going to get the same attention as someone who knows the name of a person who deals with a certain genre of music, or who has a manager or an attorney who can be professional about it. You have to be professional if you want professionals to listen to you."

**MC**

**OLD FRIENDS**



Demo doctor Andy Cahan, Harry Nilsson, Linda Ronstadt and Jimmy Webb are pictured at Studio One where Ronstadt is producing a new album for Webb, author of such standards as "MacArthur Park" and "By The Time I Get To Phoenix." During a break from his Studio One sessions, Jimmy Webb recorded a piano track for a new song he's written for Nilsson, "What Does A Woman See In A Man," at Andy's Demo Service. Nilsson, who suffered a major heart attack on Valentine's Day, is on the mend and sends his thanks to the many fans who wished him well: "From the bottom of what's left of my heart, I sincerely thank the hundreds of well-wishers who sent cards, letters and flowers. Their kindness is like a hit record: It's contagious and long-lasting."

**ON THE SET**



Eddie Murphy, Michael Jackson and the Harlem Boys Choir are pictured on the set of Murphy's video for "Whatzupwitu," the new single from his Motown album, Love's Alright.

**TRAX RECORDING:** Andy Williams and brother Dick, in Studios A and B, recording tracks for the Williams-owned Moon River Theatre in Branson, Missouri, with Dick Williams supervising the sessions, John Smith producing, Ken Thorne arranging and Scott Ross adding the sonic expertise...Michael Wolff, leader of Arsenio Hall's "posse" band, recording tracks for his solo effort with guest musicians, ace hornman Freddie Hubbard and percussionist extraordinaire Sheila E.; Chuck Hogan engineering the sessions, which took place in Studios A and B...Cabaret diva Babbie Green, working on several tracks for the project *In Nobody's Shadow—Songs For The Theatre*, with guest artists Michael Feinstein, Andrea Marcovicci, Ken Page and Margaret Whiting; Trax chief engineer Michael McDonald overseeing the sessions... Producer/songwriter Bruce Roberts (Barbra Streisand, Jeffrey Osbourne, Donna Summer) and supermodel Naomi Campbell, completing pre-production on Campbell's debut, with engineering expertise supplied by Daniel Clements and Jeff Silverman.

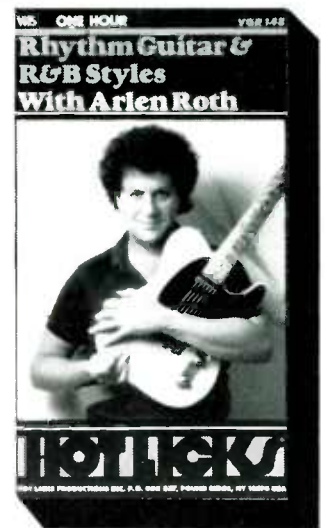
**CONWAY RECORDING STUDIOS:** Geffen recording artist Rickie Lee Jones, in Studio C, tracking and mixing a new project, with Julie Last engineering the sessions, assisted by Marnie Riley and Dary Sulich...In Studio A, veteran rocker Bob Seger, making tracks for his upcoming release on Capitol, with Seger producing, David Cole engineering and Gil Morales assisting...Veteran producer Peter Asher, working on tracks by Neil Diamond and Randy Newman, sessions engineered by Frank Wolf and assisted by Brett Swain, Paul Lundin and Marnie Riley...Another veteran producer, Arif Mardin, in Studio C, working with Michael Crawford of *Phantom Of The Opera* fame, with Jack Joseph Puig engineering, assisted by Brett Swain and Marnie Riley...Producer Keith Forsey, in Studio A, working with Virgin act Simple Minds, with engineer Brian Reeves and assisted Gil Morales.

**SKIP SAYLOR RECORDING:** Eclectic Columbia act Fishbone, mixing tracks for their upcoming release, with producer Terry Date and engineer Andy Wallace and assistant

Ulrich Wild manning the console... Megaforce act Tribe After Tribe, mixing tracks for an upcoming album, sessions produced and engineered by Jim Scott, assisted by Ulrich Wild... International artist Rocio Banquella, mixing tracks for her next EMI release, with Tony Defranco producing, Pat MacDougall engineering the sessions and Eric Flickinger assisting...A&M act For Real, recording vocal overdubs with producers Tony Robinson and Fil Brown and engineer Louie Teran...I.R.S. artist Phil Roy, recording overdubs for an upcoming release, with Phil Roy producing and Louie Teran engineering.

MC

**HOT LICKS**



Looking to improve your rhythm guitar chops? Then look no further. Veteran fretman Arlen Roth has released an informative video, entitled *Rhythm Guitar & R&B Styles*, that will help you bone up on R&B rhythm riffing and techniques. Arlen Roth, creator of the *Hot Licks* video series, certainly knows whereof he speaks, having played with many top names as well as having released five acclaimed solo LPs, with a new one due in early summer on Oh Boy Records. For more info on the *Hot Licks* video company, call 1-800-388-3008. —Keith Bearen

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# PRODUCER CROSSTALK



# DIETER MEIER

By Jonathan Widran

If it's true that imitation is the sincerest form of flattery, then Dieter Meier must be the most highly praised personality on the international music scene. As the melody and lyric writing, vocal master and video producing and directing half of the audio-visual sensation Yello (studio genius Boris Blank is his partner), the Zurich native has influenced the development of rap, electronic pop, acid house, new beat and techno, and has also created some of the most intriguing music videos the medium has produced.

Best-known in the States for the comedic and funky synth concoction "Oh Yeah" (which has spruced up TV promos, commercials, sports highlights and movies like *Ferris Bueller's Day Off*), the duo's recordings, which have sold millions worldwide, are all the more fascinating when one considers that neither Meier or Blank play or were trained on any conventional instruments.

Meier, however, believes the uniqueness of Yello's repertoire is due to their freedom from the normal creative approaches taken by real musicians. "Because we're not traditional rockers, we have the advantage of not being part of the colonized pop world in Europe. Since we never went to any academies, we could make something original, like a kid with his first set of paints. We couldn't copy rock music, so we had to invent our own roots."

The Blank-Meier collaborative process seems similarly made up from scratching at a blank canvas, but its incredible results, both artistically and commercially, seem to indicate that music produced organically makes for the best in stylistic trendsetting. First, Blank creates a sound collage by sampling "the simplest things imaginable, like hitting a cloth on a radiator, banging a glass, throwing a

snowball at a wall," Meier says. Then, inspired by those sounds, Meier invents a storyline, a melody and lyrics, which leads to a song. Both sound and song are recorded, Meier adds the appropriate voices for his characters, and the two get together and mix.

And amazingly, most of the process occurs by mail! "We work like two people playing chess in different countries, mailing moves to one another," laughs Meier, who has also started a small record label of his own, Solid Pleasure, in London. "But since I hate the studio and Boris likes to spend ten hours a day there with no one bothering him, it's a perfect marriage! Normally, band members will all sit around, working on perfecting one idea together. We each have our separate departments: His is creating sounds and music, and mine is voice and storytelling.

"Is it any wonder, then," he continues, "that some of our older songs start out with music, then you hear just my voice for 30 seconds, then the rest is instrumental?"


Over the years, as machinery was developed and the duo perfected their craft, the two learned to adapt and master the technology, but never to the point where electricity overtook their whimsy. "For us, synthesizers and mixers open us to new possibilities," he explains. "Others, however, seem to favor it as a crutch to creativity, letting the synths write the song for them, allowing themselves to be played by the keys, rather than the other way around."

Meier's storytelling talents emerged long before forming Yello, when he was an experimental filmmaker (he still produces films). He branched out into music so as to create aural soundtracks to his unusual images. His musical films, generally pastiches of exotic colors and images, also originate in a fairly straightforward fashion.

"To me, the song is a springboard on which to make crazy images, so in many ways, I'm doing much more than filming the song," Meier says of his flashy yet simple approach. "To me, it's always an acting job where I play the character, and I like to do the camera work myself, in a very experimental way, of course."

Fortunately for Meier, the appeal of these videos has allowed Yello to negotiate full autonomy from PolyGram International Records. He angled for this based upon various negative experiences when filming songs for several popular German groups a few years ago. Though the videos helped propel the tunes to international hit status, Meier doesn't like "the responsibility of a salesman, the role of a regular director."

"The band asked me to do something non-mainstream, then thought the finished product was much too extreme," explains Meier. "They wanted a whole other video! But, once the video won a British music award and became a hit, they settled down."

"I found so many limitations working for others," adds Meier. "I never want to be my own censor. In Yello, the two of us are responsible for everything." 

## NEW TOYS

—BARRY RUDOLPH



Drum Workshop's New Edge Snare Drum

The Edge snare drum has a shell comprised of three pieces. The top and bottom sections are made from heavy-gauge brass while the center section is made from ten-ply maple wood. As you would expect, this "sandwich" construction yields a new snare drum sound that has qualities of both an all-brass drum and a wood drum. So drummers now have a third choice when it comes to basic snare drum sound...the crack and brightness of a brass drum with the warmth and fatness of a wood snare drum.


The Edge snare drum comes in five, six and seven inch models with brass plated hardware, drop-style snare throw-off lever and natural lacquer finish. Contact DW Drums at 101 Bernoulli Circle, Oxnard, CA 93030.



Solo 75 and Solo 150  
Guitar Amps from GT

Groove Tubes Electronics now has the Solo Series all-tube guitar amplifier. These amps can be directly rack mounted, installed in a piggy-back or used in combo systems. Groove Tubes has succeeded in offering a true "custom" amplifier that can be ordered to precisely fit both your playing style and tonal preferences. This is done while still keeping prices nearer to off-the-shelf prices typical for generic factory guitar amps.

The secret starts with a five-tube preamp section like the famed GT Trio Tube Preamp with switchable Clean and Scream channels. These channels can be changed by the front panel switch or from the optional four function footswitch. You can select: Clean, Scream, Both and Loop on/off. You then have the choice of power output tubes since the power section circuitry can accept and be adjusted for EL-34, 6L6, 6550, or KT-88 power output tubes. Groove Tubes has gone one important step further in the ability to select whether the power section operates in Class AB (like a Fender or Marshall) or pure Class A (like a Fender Champ or VOX AC-30). Pure Class A is a smoother compression sound that sacrifices some total power while Class AB tends to be crunchier and louder. I'm sure you can have the amp changed back and forth as well as try different power tubes anytime back at the factory for a nominal charge. (for that matter any competent technician can re-bias and re-tube this amp).

The basic Solo 75 retails for \$1,200 while the 150 sells for \$1,400. You can order accessories like combo cabinets, matching extension speaker cabs, four by twelve cabs, steel mesh cages, footswitches etc. for anywhere from \$80 to \$400. The basic amp comes ready to rack-mount. For more information, contact Groove Tubes-GT Electronics at 12866 Foothill Blvd., Sylmar, CA 91342. Phone (818) 361-4500 or FAX (818) 365-9884. 



BigHeart Slides

BigHeart Slide Co. of Placentia, California has introduced a whole line of guitar slides designed to be equally adaptable to standard, lap-steel and dobro styles of playing. This is due to the slide's unique "heart" shape that allows for at least three different surfaces of the slide to contact the strings.

Novices to the BigHeart would begin by using Position One which is the broad, two and half inch arc of the heart. This would be just like using a conventional round slide. Position Two would be using either one of the heart's upper crests while Position Three utilizes the knife edge or point of the heart. All three positions make different tones and switching between them is a simple twist of the slide on your finger. BigHeart heart shape slides come in aluminum and glass and have the mass and weight for anchoring heavy, medium or light gauge guitar strings. Prices are \$10 and under. BigHeart also makes a whole line of glass, marble, aluminum, bottleneck and metal slides of all sizes and weights. In fact, BigHeart makes not only the BigHeart Slide but also the Queen Bee and Real Bottleneck lines. For more information and pricing, contact BigHeart Slide Co., 937 Rashford Drive-Dept. 1, Placentia, CA. 92670. Phones are (714) 993-1573 and FAX is (714) 579-3019.



**Barbra Streisand**

Senator Yentl? The *New York Post* said **Barbra Streisand** briefly entertained the idea of running for the U.S. Senate. She reportedly floated the idea at several Washington D.C. parties while in town to celebrate the presidential inaugural. It seemed for a while that the 50-year-old actress, singer and director would seek office until the Clinton supporter pulled a Perot. Now, she says running for the Senate is out of the question. "There should be no confusion between someone with political passion and someone with political ambition," she said. Instead, look for Streisand to busy herself in Hollywood. She has two imminent movie projects. One is a romantic comedy called *The Mirror Has Two Faces*. The other is the adaptation of AIDS activist **Larry Kramer's** *The Normal Heart* in which she is set to play a supporting role. Streisand still has to decide whether she will direct one or both projects. One decision she has definitely made is to record a sequel to

her smash 1985 *The Broadway Album*. A second Broadway show disc was originally planned three years ago but was shelved in mid-recording. **David Foster** is producing.

**Phil Collins** recently got to play a Greek bathhouse owner in HBO's upcoming *And The Band Played On*, a drama about the early days of the AIDS epidemic. Next the **Genesis** singer plans to star in *A Proper Education*, a comedy about a British teacher in America. He's also planning, though he can't say when, to co-star with his buddies **Danny DeVito** and **Bob Hoskins** in a pet project of his called *The Three Bears*. The music man is serious about the screen. Collins is reportedly staying in Los Angeles to focus on his acting.

The **Nashville Network** declares *Ladies Night* April 27 at 7:00 p.m. PST. That's when country star **Suzy Bogguss** and singer-songwriter **Cheryl Wheeler** will drop by *Ameri-*



**Cheryl Wheeler and Suzy Bogguss on TNT's American Music Shop**

*can Music Shop* to help the critically-acclaimed country concert series celebrate its fourth season. Also present are **Mary Ann Kennedy** and **Pam Rose**, who are said to be protégés of **Sting's**. Featured songs include "Aces," which was penned by **Wheeler** and became a hit for **Bogguss**, and "I'll Still Be Lovin' You," which **Kennedy** and **Rose** wrote for *Restless Heart*.

Show Biz and **Subterranean Sound** producer **Tracy Carrera** got together recently to schmooze with **Mo Murphy**, one of this town's more talented singer-songwriter/video producers. Murphy also has big screen credit. She helped with *The Panama Deception*, the popular documentary that this year won an Academy Award. Even those who haven't seen *Deception* may know Murphy's work. Her new half-hour special, *Docu-Mo*, is currently airing over many of the city's cable outlets. Our favorite segment is the ironic cover of **Petula Clark's** upbeat "Downtown" single with images filmed in seedy downtown Los Angeles. *Docu-Mo* is a fine piece of filmmaking by a very talented artist.

**Dave Clark**, who scored many hits during the glory days of the British Invasion with his group, the **Dave Clark Five**, has landed his song, "Because," on the soundtrack to **Hollywood Pictures' Born Yesterday**. We don't know if the **Dave Clark Five** are making a comeback. We do know that **Clark**, sans his combo, worked with the late **Freddie Mercury** on a

bunch of tracks which **Hollywood Records** recently released. This would be a good time to resurface. *Born Yesterday* is a remake of a 1950 film based on a play by **Garson Kanin** about a hard-boiled millionaire who hires a tutor for his brassy mistress only to watch the girlfriend and the tutor fall in love. The original had **Judy Holliday** as the mistress, **Broderick Crawford** as the tough guy and **William Holden** as the tutor. Here, **Melanie Griffith**, **John Goodman** and **Don Johnson** have those respective roles.

**Lisa Marie Presley** is 25 now, but she still won't take over her father's estate as provided in his will. **Elvis'** only child instead will leave management of **Graceland** and other parts of the multi-million dollar estate to **Jack Soden**, head of **Elvis Presley Enterprises Inc.** for at least another five years. The estate was worth \$4.9 million when **Presley** died Aug. 16, 1977. Today, it is worth between \$50 million and \$100 million.



**Tracy Carrera and Mo Murphy**



**Don Johnson, Melanie Griffith and John Goodman in Born Yesterday**





Michael Lavine

Denis Leary

Denis Leary is an asshole, and he'll be the first person to tell you that. In fact, "Asshole" is the lead track on his recently released A&M debut, *No Cure For Cancer*. For those who somehow missed the single, it's a four-minute encapsulation of a brutally honest view of life through the eyes of one of America's funniest comedians. "I drive really slow in the ultrafast lane/While people behind me are going insane," Leary sings. The disc features plenty of rants on such sensitive subjects as drugs, meat, smoke and death as did the one-man off-Broadway production from which this CD sprang. Highly recommended, though a might salty for some.

GNP/Crescendo recently used the 10th anniversary of the Museum of Television & Radio's Annual Television Festival in Los Angeles to launch *The Best Of Mission: Impossible—Then And Now*. The CD was officially released at the end of the proceedings at the Los Angeles

County Museum of Art where cast and crew, including Peter Graves, Barbara Bain, Martin Landau and Greg Morris, were reunited.

Lalo Schiffrin (*Wayne's World*) and John E. Davis (*Beverly Hills 90210*) have assembled 33 tracks of dramatic instrumental music culled from the original series (1966-1973) and its successor (1989-1990). An especially important acquisition for fans frustrated by Paramount television's failure to release the original episodes either to the home video market or for rebroadcast.

Officials in New York and Massachusetts have given the go-ahead to Salt-N-Pepa's video, *Let's Talk About AIDS*, a public service announcement to be aired in those states. Public health officials in New York praised the remake of the group's "Let's Talk About Sex" as an effective tool in the fight against AIDS.

"I'm Brenda, I'm Brenda, I'm Brenda. I hate Kelly, I hate Dylan, I hate Donna, I hate David, I hate myself, I hate you!" If all goes according to plans, you should be able to buy the ditty above, a single by Kerin Morataya and Darby (no last name, please), any day now. The duo, creators of the I Hate Brenda anti-fan club, are negotiating with Seattle-based Sub Pop Records. The duo and their record label make no bones about it: It's time to take advantage of the recent dip in Shannen Doherty's popularity. "It's



Andrew Semel

Shannen Doherty

a marketing coup," says Sub Pop co-owner Bruce Pavitt. "We know how to cash in on backlashes." Doherty plays Brenda on *Beverly Hills 90210* where she was reportedly known as Tantrum-A-Day Shannen in the early days of the show.

We have the cameo list for Arnold Schwarzenegger's *The Last Action Hero*. This fantasy flick, now filming, is about a teen who steps onto the screen with his idol. Music people scheduled to appear include Adam Ant, Hammer and Little Richard. Also look for Tony Curtis, Tony Danza, Tori Spelling, Timothy Dalton, Jim Belushi, Jean-Claude Van Damme, Damon Wayans and Schwarzenegger's *Terminator 2* co-star, Edward Furlong.

Listen to Bill Conti's score for the latest movie remake of Mark Twain's *The Adventures Of Huckleberry Finn*. Note that the Disney people have shortened the legendary liter-

ary figure's first name to the more modern and familiar "Huck." Hope that they never film a remake of "Jules" Caesar. The film stars Elijah Wood in the title role with Courtney B. Vance as the slave Jim.

Walt Disney Records has just released *Splash Hits* featuring music from the Saturday morning animated television series, *Disney's The Little Mermaid*. The soundtrack reunites Jodi Benson and Samuel E. Wright in this third musical collaboration as Ariel the little mermaid and Sebastian the crab. Harold J. Kleiner and Michael Becker produced the CD. Top cuts include "Please Don't Wake The Whale," "Reef With A View" and "The Lobster Mobster's Mob." Benson and Wright previously reteamed for the critically and commercially acclaimed *Sebastian* album, a gold-certified collection of reggae and calypso music for children, and *Ariel's Songs From The Sea*, an album about Ariel's underwater world. **MC**



Elijah Wood and Courtney B. Vance in Disney's Huck Finn



Jodi Benson (Ariel) and Samuel E. Wright (Sebastian)

# Local Notes

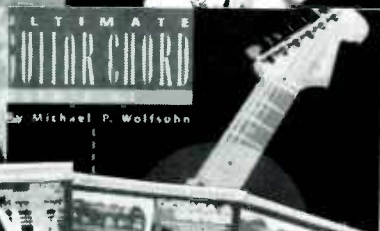
By Michael Amicone

Contributors include Tom Farrell.



**BLUES FALLIN' DOWN LIKE RAIN:** Veteran bluesman Buddy Guy is pictured during his recent two-hour-plus performance at the Roxy in West Hollywood. On an appropriately rainy evening, Guy tore through a scorching set of blues chestnuts, including a sampling from his fine new Silvertone release, *Feels Like Rain*, which, in addition to the solid opening track, "She's A Superstar," penned by Guy, features this blues guitar master's faithful rendering of two old soul nuggets, James Brown's "I Go Crazy" and Marvin Gaye's "Trouble Man," both tracks complemented by the tight horn work of the Texacali Horns (Joe Sublett, Darrell Leonard), and the great John Hiatt-penned title track (with Bonnie Raitt). Opening the show for Guy was another blues veteran, John Mayall, also supporting his new Silvertone release, *Wake Up Call*.

Michelle Schwartz



**IN SEARCH OF THE LOST CHORD:** Hal Leonard Publishing has released two useful chord guides for guitar players: *The Guitar Chord Wheel Book* (\$24.95), which boasts over 22,000 chords, including all fingerings, plus a special section on open string chords, and *The Ultimate Guitar Chord User's Guide* (\$7.95), a guide to finding and using chords. In addition, Hal Leonard Publishing Corporation has improved and re-released their *Jimi Hendrix Reference Library*. The five titles—*Fuzz*, *Feedback And Wah-Wah*; *Whammy Bar And Fingergrease*; *Variations On A Theme: Red House*; *Octavia And Unvibe*; and *Rhythm* (on CD and cassette)—offer guitar players a step-by-step guide to Hendrix's playing styles via recorded excerpts (and in the case of the *Red House* CD, six complete versions), full transcriptions, performance notes and commentary. They retail for around \$25.00 and can be found at music and record stores nationwide. For more info, call (414) 774-3630.



**ROCKIN' ROBYN:** Eccentric A&M songman Robyn Hitchcock recently performed for a lucky throng of industry personnel and fans at intimate coffee club Highland Grounds. Hitchcock, who has an excellent new record in the stores, *Respect*, read short stories and performed old folk songs for the packed room. Rumor has it that Hitchcock, who, for fifteen prolific years, has been making consistently well-crafted music of an extremely quirky nature, first with the Soft Boys (Rykodisc recently reissued three vintage Soft Boys titles) and later with backing band the Egyptians (former Soft Boys Morris Windsor and Andy Metcalfe), will be taking an indefinite hiatus from recording. Be sure to catch this fine songwriter and eccentric personality (his between-song banter is as witty as his songs) in action when he appears on April 27 at the Palace. It may be your last chance to do so for quite a while. Pictured (L-R): A&M's Jill Glass, Scott Carter and Jeff Suhy, Robyn Hitchcock and A&M's Jay Huguen.



Tom Farrell

**WE WILL, WE WILL ROB YOU:** Queen guitarist Brian May (pictured left with labelmate Edan Everly), in town promoting his new Hollywood release, *Back To The Light*, became another one of L.A.'s swelling number of crime victims during his performance at the Palace, marring what was otherwise a love feast between audience and performer. While May was onstage playing to a packed house, somebody broke into his dressing room and stole his wallet and some cash and other items from members of his band. Regarding the incident, a Palace spokesperson stated: "Each performer is warned against leaving any valuables in the dressing rooms." —TF



**BEING FOR THE BENEFIT OF...:** Members of Little Feat are pictured during their recent acoustic performance at the Palomino in North Hollywood. The veteran band headlined the annual Musicians For UNICEF Benefit Concert, which also featured performances by the Robbie Krieger Band and Dallas Hodge and friends, including Garret Adkins, Greg Beck, Sir Harry Bowens, Chet McCracken and Terry Wilson, among others.

Liz Black



**BACKSTAGE BUDDIES:** Top label brass—including Executive A&R VP/former Zombie Paul Atkinson (far left) and label President Richard Palmese (seventh from left)—and MCA act Flotsam And Jetsam crowd together for the publicity cameras backstage at the Whisky. The band recently played the venerable venue in support of their latest effort, *Cuatro*.



**WATERMELON MAN:** Watermelon artist Alejandro Escovedo (right) is congratulated by labelmate and former Textone Carla Olson following his performance at McCabe's Guitar Shop in West Los Angeles. Escovedo just completed a tour in support of his Watermelon release, *Gravity*. The label has also released a new album by Olson, *Within An Ace*, which features the always masterful fret stylings of ex-Stone Mick Taylor and the always solid key support of ex-Face Ian McLagan.



**BELLE OF THE BALL:** Columbia artist Regina Belle and various label executives are pictured at the recent Los Angeles listening party celebrating the release of her new album, *Passion*, containing her Number One duet with Peabo Bryson, "A Whole New World (Aladdin's Theme)," and her new single, "If I Could." Pictured (L-R): Columbia LPM Robert Watson, Bryson and Belle, KKBT Program Director John Monds, Nancy Monds, Columbia Director of Album Promotion Demmette Guidry and (kneeling) Columbia VP of A&R, West Coast, Randy Jackson.

Arnold Turner

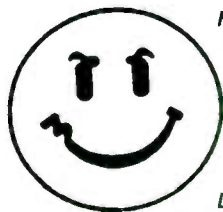
## MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

**BARELY STAYIN' ALIVE:** The next single from the *Stayin' Alive* soundtrack will be a John Travolta duet with co-star Cindy Rhodes, "Never Gonna Give You Up." Before being tagged for this film, Rhodes was a dancer for the Tubes.

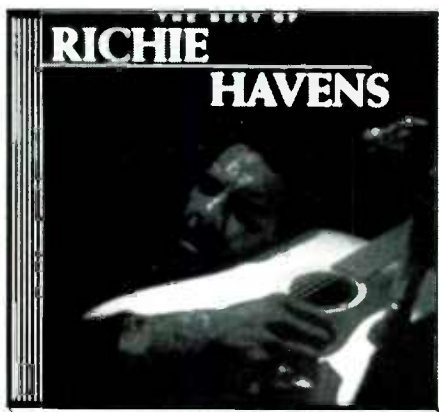
**FLEDGLING JAILBIRDS:** Alcatraz, featuring ex-Rainbow and Michael Schenker vocalist Graham Bonnet, has been signed to Rocshire Records. Dennis McKay will produce their debut.

**BLACK FLAG WAVING:** Although it's not quite a tour, Black Flag's slate of recent gigs is the most activity they've undertaken in quite a while. In addition to their dates at the Santa Monica Civic and the Aquatic Park in Berkeley, the band has scheduled a weekend of benefit shows at the Vex. Appearing on the first night with Black Flag will be the Flesheaters, with Redd Kross performing on the second night.



**HAVE A NICE DAY'S LISTENING FROM RHINO:** Rhino has released a plethora of valuable reissues sure to keep you hunkered down by your CD player for many hours, including a wonderful compilation profiling Richie Havens, an essential two-CD "best of" by Dave Edmunds and four more volumes in their kitschy but fun "Have A Nice Day" Seventies series. The Havens set, *Resumé*, which includes his affecting covers of Harrison's "Here Comes The Sun" (his lone Top Twenty hit) and Dylan's "Just Like A Woman," as well as the fine Havens originals "Handsome Johnny" (co-

written with actor Lou Gossett, Jr.) and "Freedom," contains a wealth of well-crafted, folk-rooted tunes, recordings which provided a soundtrack to the heady late Sixties/early Seventies. The Edmunds anthology contains his best sides, both as a solo artist and as a member of Love Sculpture and Rockpile, including the veteran rocker's signature song, "I Hear You Knocking." Despite the fact that they profile the innocuous Seventies, the latter four titles in Rhino's *Have A Nice Day* series, which now numbers nineteen volumes, sport many worthy tracks, including Ten Years After's "I'd Love To Change The World" (Volume 16), Brownsville Station's "Smokin' In The Boys Room" (Volume 17), Gary Wright's "Dream Weaver" (Volume 18) and 10cc's pop classic, "The Things We Do For Love" (Volume 19). Highly recommended.

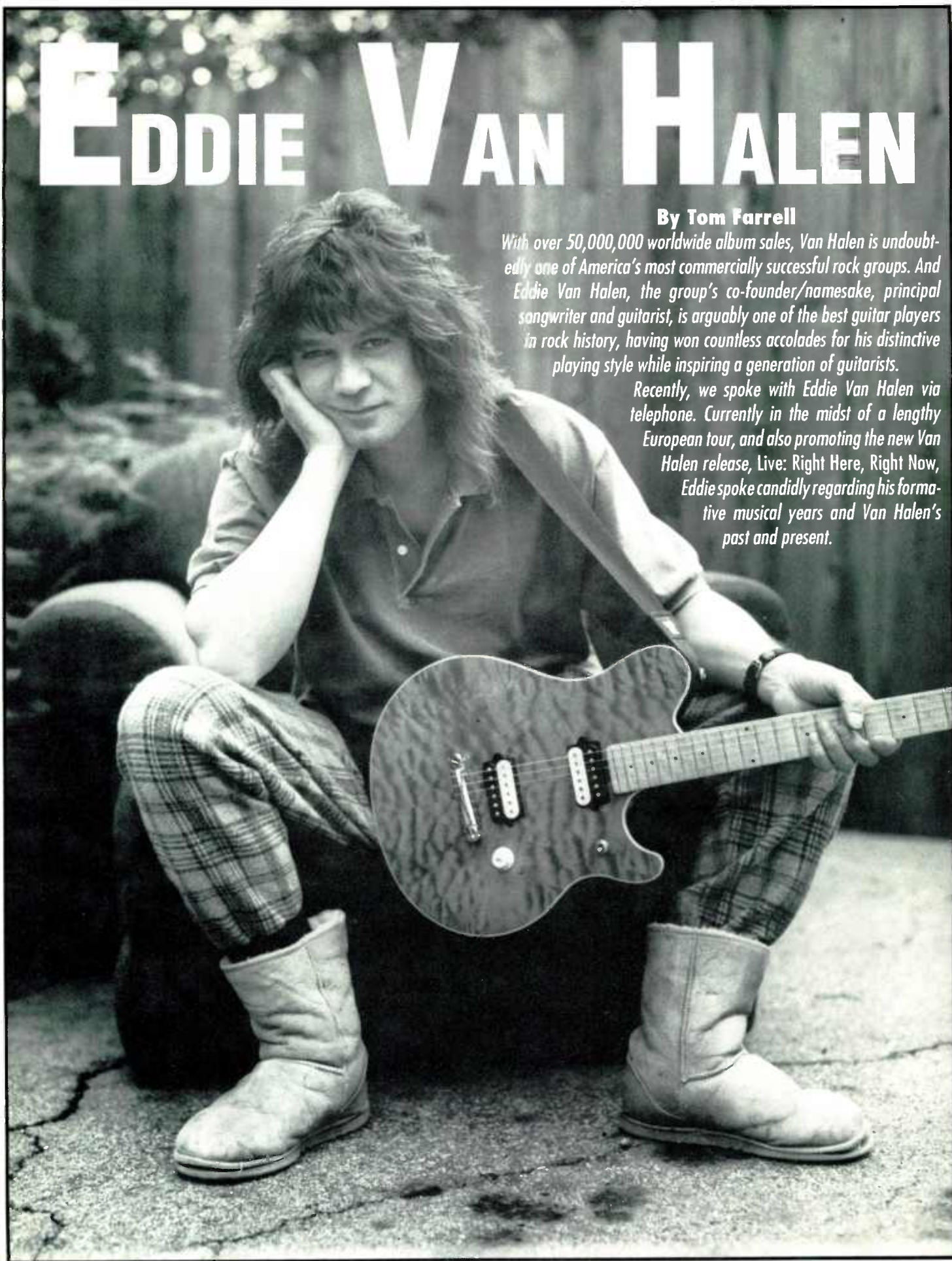


# EDDIE VAN HALEN

**By Tom Farrell**

*With over 50,000,000 worldwide album sales, Van Halen is undoubtedly one of America's most commercially successful rock groups. And Eddie Van Halen, the group's co-founder/namesake, principal songwriter and guitarist, is arguably one of the best guitar players in rock history, having won countless accolades for his distinctive playing style while inspiring a generation of guitarists.*

*Recently, we spoke with Eddie Van Halen via telephone. Currently in the midst of a lengthy European tour, and also promoting the new Van Halen release, *Live: Right Here, Right Now*, Eddie spoke candidly regarding his formative musical years and Van Halen's past and present.*



Sandra Johnson/RETNA

**MC: When did you first become interested in music?**

**EVH:** I was exposed to music from Day One. I started studying classical piano when I was six. Same thing with Alex. We had a music teacher in San Pedro who we studied with. Every year they would have piano competitions at Long Beach City College, and I won my category three years in a row. I was getting really good at it until I heard the Dave Clark Five, then I said, "Fuck the piano—I want to play drums!" The only way my parents would let me play drums, though, was if I continued my training on piano. So I got a paper route to earn money to buy my first set of drums—a St. George drum kit! By this time, Alex was getting sick of the piano, so he started on flamenco guitar. But when I was out throwing my paper route, Alex would go in and play my drum kit, and he started getting better than I was! So I said, you can go ahead and take the drum kit—I'll play your guitar! And I think it definitely worked out for the better.

**MC: Were you playing for any audiences?**

**EVH:** Oh yeah. Alex and I would play when my dad [a jazz musician] would play at weddings, parties, whatever. Alex and I would play during his breaks. Eventually, we picked up a bass player. I handled the vocals. We played backyard parties, youth centers, everything. That was when we were called Mammoth.

**MC: What clubs were you playing?**

**EVH:** We didn't—just parties and stuff like that. Besides, we were too young. I was fifteen, or something like that.

Then, I decided we had better get a vocalist. There was this guy named David Lee Roth who wanted to sing with us. He was about our age, so I gave him a couple of songs to learn, and he failed the audition. He just couldn't sing. That was when he formed his own band, Red Ball Jet.

So over the next couple of years, we each played in our respective bands. It got to the point where I just didn't want to sing anymore, and I had heard that Roth had gotten better. So Alex and I went to his house, and Roth played us a couple of acoustic ditties, like "Ice Cream Man," and Alex and I looked at each other and said, "Fuck! This guy's gotten a lot better!" Plus, he had his own P.A. system, and we couldn't afford to rent one.

David became part of the band, and he suggested that we name the band Van Halen, 'cause it sounded like Santana, or something. By this time, I was writing my own music, so we started auditioning at clubs and getting kicked out everywhere. We auditioned at Gazzarri's three times before he let us play. It was always my fault, too. We'd hear, "Your guitarist plays too fucking loud," or "he's too psychedelic." They just didn't understand where I was coming from, 'cause I was doing the finger-tapping stuff back then, and they didn't understand that.

**MC: What guitarists inspired you?**

**EVH:** Eric Clapton was my main influence. Also, Jeff Beck. Jimmy Page as well. I copied it [the finger tapping] from Jimmy Page. I saw Led Zeppelin in 1972 at the Forum, and he'd do his solo for "Heartbreaker" where he'd play this part on the open string with his hand up in the air. I thought, "Wow, what if I take my right hand and use it as the nut and just move it up and down the neck?" Then I took it a step further and ended up using the index finger on my left hand as the nut on the guitar. So what I did was to take Jimmy Page's open string part and I started using the picking hand as the nut and moving it. Then I said to myself, "This is uncomfortable. Why don't I use the index finger of my left hand as the capo and use the other fingers to do the arpeggios with?" I'm not saying I was the first to do it.

All I'm saying is that nobody had done it the way I had.

When we started playing in clubs, Alex told me to turn around so that no one would see it and steal the idea, 'cause it sounded really wicked and no one had ever heard that sound before. So I just turned around so no one would know what I was doing. There would be bands like Angel and Blackmore's Rainbow at our show, and they would all say, "How did you do that, how did you get that sound. Is that an echo box?" I would just say, "Yeah, it's an echo box." I know it sounds like a really chump thing to do, but you know damned well someone would have ripped me off.

**MC: What were some of the clubs you played?**

**EVH:** Walter Mitty's Bar and Grill in Pomona, the Cucamonga Connection, the Pomona Connection. We'd play Gazzarri's a lot. Bill Gazzarri took a lot of pride because the Doors and Sonny & Cher took a lot of cool bands used to play his club, and he'd say, "You guys ain't gonna fuck me like they did, are you?" By that he meant by playing the Whisky down the street. We told him that we had to play our own music, not KC & the Sunshine Band.

**MC: How much would you get paid for a club gig in those days?**

**EVH:** About 75 dollars a night. We played Gazzarri's for about three years, on and off, and when it was a

## ON THE L.A. CLUB SCENE:

**"Half of these guys are more concerned with how they look. If you can't make a show happen in your boxer shorts and just your amp, then you don't belong up there."**

**—Eddie Van Halen**

good weekend, Bill would slip David Lee Roth an extra twenty dollars and say, "Here you go, it was a good weekend, Van." He never knew that he was David Lee Roth and I was Eddie Van Halen. Even after three years, he still called David "Van!"

**MC: If Gazzarri's was still open, would you have played your recent fifteenth anniversary gig there instead of the Whisky?**

**EVH:** I don't know. That whole thing wasn't our idea. One of the guys that owns the Roxy and Whisky said that since we were doing an anniversary show, why not play it at one of our old haunts? So we did. Actually, the Starwood was the club that broke us, but it's no more. That's where we should have played.

**MC: I understand it was difficult for you to get signed because of your musical style. And what was Gene Simmons' involvement?**

**EVH:** Yeah, either you were the Sex Pistols or John Travolta. Disco and punk were the happening things, not our type of music. But that's probably the reason we got signed, 'cause we had very little competition!

Gene Simmons called us at three o'clock in the morning after seeing us play the Starwood and asked us to come down to Village Recorders and do some tracks. I had never even been in a recording studio before. We re-packed all of our gear and got there at about 6 a.m., totally burned out. We did a four-song

demo, with "House Of Pain," "Running With The Devil" and I don't even remember the other two songs.

Well, he had to go back to New York, so he flew us there, and it was a thrill finishing up at Electric Lady, where Hendrix recorded. This was late 1975, early 1976. Simmons' plan was to have Kiss manager Bill Aucoin manage us and Simmons would produce us. So we did a little impromptu showcase for Aucoin at a studio and met with him in his office the next day. We walked in and there he was, getting his fucking shoes shined. Bill Aucoin looked up and said, "I know Gene Simmons is crazy about your band, but I don't see any commercial potential in you at all. Besides, I just signed this great new band called Piper, which featured a young Billy Squier. Simmons gave us each 100 dollars and flew us home, and we came back with our tails between our legs.

But I still had total faith in Van Halen, so we decided to keep plugging away at the same old clubs—except Gazzarri's, 'cause Bill wouldn't let us play there anymore since we played the Whisky. We would throw our own show at the Pasadena Convention Center and draw a few thousand people at two bucks a head.

Anyway, Ted Templeman and Mo Ostin from Warner Bros. saw us and asked to meet with us. We met with them, and two weeks later, we went into Sunset Sound Recorders and banged out about 27 songs, which ended up becoming our first album. I had an uncomfortable time doing the Simmons demo because I had a problem doing overdubs. I asked Ted Templeman if I could play live, and he said sure! Most of the album was done without overdubs.

**MC: Do you have any advice for bands playing the club scene today? It's definitely in a rut.**

**EVH:** I think the problem is that it's too much of a scene. I think half of these guys are more concerned with how they look. To me, the music has to be there. If you can't make a show happen in your boxer shorts and just your amp, then you don't belong up there.

**MC: What were some of the early highlights? Didn't you parachute into a stadium once?**

**EVH:** [Laughing] No, those were just some guys in wigs. That was all a joke, just a stunt. I'll never forget when we were in Aberdeen, Scotland, and found out that our first album went gold. We went nuts and did all of the things we thought a rock band was supposed to do—throwing TV sets out the window, breaking things, etc. We trashed a hotel in Madison, Wisconsin, and had a fire extinguisher fight complete with fire hoses. That cost us 70,000 dollars. We thanked the hotel on our next album. Also, the US festival was pretty cool, playing in front of nearly half a million people, from what I can remember; we were all pretty drunk.

**MC: What were some of the problems that you encountered in the band's early days?**

**EVH:** Getting ripped off by our old manager, and then his replacement didn't do the job right, even though he was a great guy. We ended up managing ourselves, kind of. We did our own fan club, had our own T-shirt company, all of that shit until we got another manager.

**MC: When did the problems with David Lee Roth arise?**

**EVH:** Well, it wasn't really problems, he's just an overbearing prima donna. We would always turn the other cheek 'cause we were working so hard and for so long and things were happening. There really wasn't any problem we couldn't work out. But he quit! He thought he was Van Halen, and that we should be his backup band.

**MC: There are still quite a few people who like Van Halen better with Roth.**

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# RELATIVITY

## The Home Of Master Guitarists

By Chuck Crisafulli



Joe Satriani

Glen La Ferma

It's like a large, friendly, dysfunctional family," says acoustic guitar wizard Adrian Legg. He's describing his musical relationship with Relativity Records, a label that has increasingly become known as the home of master guitarists. From the six-string pyrotechnics of Joe Satriani and Steve Vai to the mosh metal of Corrosion of Conformity, from polished work of established vets like Peter Frampton to the churning rock & roll of upstarts like Overwhelming Colorfast—Relativity provides a combination of focused attention and effective distribution for acts that are based around rock's primary instrument.

"Yes, it's really become a guitar label, hasn't it?" asks Legg, who's just released his third record through Relativity. "Maybe it will pass," he adds. "Sometimes these things do."

That's not likely if the company continues to achieve the kind of success with its roster that it had in 1992. Satriani racked up another gold record, and Corrosion along with young rapper Chi Ali had very strong debut records for the label. And, in expectation of bigger things to come, label President Barry Kobrin recently created the position of General Manager in the company, bringing in industry pro Harry Palmer to handle day-to-day operations.

Earlier this year, Relativity celebrated its successes with the release of *The Ultimate Guitar Survival Guide*, a ten-track compilation disc featuring hot'n'heavy guitar work from Satriani, Vai, Legg, Steve Howe, Jeff Beck and Stevie Ray Vaughan, among others. The powerful collection of work has been given a further push with mid-line pricing and a special sweepstakes for retailers: The retail buyer who purchases the 100,000th copy of the disc will be awarded \$5,000 worth of Relativity product and an Ibanez guitar signed by many of the label's guitar greats.

Relativity's distinctive personality as a guitar label is now firmly established, but that personality was forged through coincidence as much as calculated strategy. Adrian Legg, for one, says that it was only after he came to the label that he realized he was very much in the right place. "I knew Joe Satriani and Steve Vai were on the label, but I hadn't really thought of it as a type of label. I just thought of it as Barry and [A&R VP] Cliff Cultreri. It hadn't really occurred to me how guitar-oriented the label was. But from the start, we've gotten along really well. My first work with them was an English release that Relativ-



Adrian Legg

Jeff Sacks

ity distributed. They worked harder on it than anybody else. And today you can find the Relativity copies in the better English import shops while the actual English release has been deleted. That speaks for itself. I don't sell dramatic amounts of records, but I think they're having fun with me."

Alan Becker, VP of Purchasing, certainly doesn't mind watching the label's records go for the gold, but he says that the kind of success they've had marketing an artist like Legg to a small, intense audience is what the company is all about. "When you're distributing rock music on an independent label, it's a very fragile thing. It's a chemistry between the distributor, the label and the customer that has to be totally in synch or you won't get results. We have enough credibility now—which is important because we don't have hit records. Our business is based on a lot of selections doing a little bit of numbers, and on top of that, we've had seven gold records, one platinum and one multi-platinum."

Becker says he works behind the scenes in the A&R department, always looking for ways to introduce the label catalog to a wider audience through aggressive pricing, compilations and various marketing exercises to push the artists. "I look at the Relativity cata-



Steve Vai



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log from the eyes of the distribution company, and I'm allowed to stick my nose in their affairs in terms of coming up with the schemes to sell our music." Becker was primarily responsible for putting together the *Ultimate Guitar* compilation, covering everything from contract administration and clearances to working with the artists on the cover and with the contributors to the liner notes.

Becker is clearly quite proud of the artist roster he represents and doesn't see any reason why Relativity shouldn't continue to grow in size and influence. "We're constantly coming up with new ways to expand our audience and expand the reach of our music. This label has been instrumental in introducing contemporary rock guitarists right from its very first record, which introduced to the world the great bass player Billy Sheehan. Throughout the evolution of the label, we've had this musician-oriented tinge. The history of the label has been the musicians' story. That really comes from Cliff, in that he signed Satriani and Vai and focused a lot of attention on contemporary rock guitar players. Hendrix, Clapton, Beck and Page are the legends, but Cliff did an incredible job of elevating contemporary guitar appreciation to a mass audience."

Becker further points out that Relativity's success is as much a result of passion as it is of sound business practices. "We're a company that has a love affair with the music we distribute, and we've become a big business out of the candy store we once were."

From Marc Offenbach's point of view as

the VP of Sales, the label's reputation as a happy home for guitar-slingers makes his job that much easier. "A big part of how we've survived is the label's personality," he explains. "Being an independent, all the money we spend to break a record comes from our sales, even though now we have a nice part-



Toto

nership with Sony. A lot of major labels are hurting, but we've had smaller, continuous success."

Keeping customers and clients satisfied is a big part of his job, but Offenbach says that sometimes it means a lot to be appreciated by the workers out in the retail trenches. "A few weeks ago I walked into a record store in Minneapolis. I said I was from Relativity, and all these clerks started telling me how cool they think the label is and what great stuff we

have. That's a nice feeling."

Offenbach designed the sweepstakes to push the *Ultimate Guitar* compilation and says the results have been great. "People thought it was a gas. And it gave the idea a lot of notoriety, which is what you need because compilation records are difficult. They get into the 'various artists' section and get lost. It was important to do more with this one, because as far as great guitar playing goes, you can't get too much closer to perfection than what's on this record."

Offenbach speaks not only as a businessman, but as a player himself. He achieved some notoriety of his own several years back playing in a D.C. area band that specialized in Squeeze covers before anybody knew who Squeeze was. ("We told everybody we had all these great original songs, and they didn't know the difference," he laughs.) He's one of many players who has moved from in front of the amps to behind the desks at Relativity. Becker, Cultreri and GM Palmer have all paid their dues as working musicians. "It makes the job incredibly enjoyable," says Offenbach. "It's great to be able to talk to Adrian Legg or Joe Satriani or Steve Vai about playing guitar, and then when I'm selling their records, I'm that much more involved."

Adrian Legg says he'll stick with the Relativity label as long as they'll have him. In fact, he says he feels more at home with the American company than he does anywhere back in his native land. "To be a guitar player in England is to be a bit of a freak. But to be a guitar player here in the States is quite normal. It's nice to be normal sometimes." **MC**

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# TIPS ON LOW COST MARKETING

By Tom Kidd

Artists need to know how to market their music. They need to know marketing's three important parts: Radio play is essential to stimulating sales, distribution makes sure people can find units to buy and touring is a catalyst to increase demand.

If one part of that trilogy is lost, that doesn't necessarily mean sales will suffer. Emphasis has to be greater on the parts that exist to make up for the part that doesn't. Two of the companies surveyed are each missing one leg of the triad. At Instinct Entertainment Corporation (IEC), the touring leg has been intentionally severed. At Soma Records, radio play is lacking, but not by choice.

There is no single right way to market music. This explains the great disparity in price range. Lipman Marketing owner Macey Lipman says that, in his opinion, no meaningful national campaign can be had for under \$250,000. This includes such important aspects as radio, promotion, point-of-purchase displays and advertising. IEC main men Michael Rosen and Tim Sweeney could (or would) not come up with a concrete figure. They say a campaign can begin for as little as \$2,000, but they emphasize this represents their costs only. Everything else—posters, pressings, promotions—is extra.

At the low end of the price range is Soma Records. Aitan Levy works out of a tiny office in a friend's house above the Sunset Strip. Levy was, until the addition of a freelance publicist a few months back, the one-man crew behind the band Mouth and their Las Vegas-based label. He makes the calls, answers the phones, ships the product and keeps everything on an even keel. His job description may change soon, though. Soma is negotiating a distribution deal with Metal Blade. "Their [the band's] job is to make music, play live and market themselves by being on tour," he says. "My job is to make sure that all runs smoothly and to get as many other angles as possible."



## Macey Lipman Marketing

The most important Mouth angle is their motto, "Make Friends." Personable out-of-town musicians get more help from the locals. "If you call a club in another state and want to find out about a radio show, they'll give you the radio show, who to call, the name of the press, their home phone number," says Levy. "I was talking to someone in the audience whose brother ran a radio show. Then you pack up, go down to the radio show and do an interview."

Sales of the Mouth CD, cassette, vinyl single, T-shirts and stickers are tied to their touring schedule. Without radio play, product may not sell in a city where the band is a stranger to the stage. The highest sales for audio product—which Levy mails to stores near the tour stops before the band hits town—are immediately before and after the show. The band also sells product at their shows. They sell about \$70 worth of stock per concert.

Levy may man the stand if he can get to the site. Otherwise, the band members will push these mementos after leaving the stage. Selling directly to the consumer eliminates the consignment costs incurred when the self-titled CD is sold through stores.

No one pushes merchandise at shows by A Western Front. The San Jose-based band has never been on the road. Still, there have been

tangible rewards. According to band leader Tim Alexander, the CD on their own Quagmire label has hit Number Seven in Georgia. The quirky product has received national attention, but is selling particularly well throughout the South, an area of the country in which Alexander has never set foot.

It's not that Alexander and company don't want to tour, it's just that they and IEC, who have been hired to market A Western Front and the group's two labelmates, are worried about the effect hitting the road would have on the band. "Bands go out and flog it through the clubs and end up hating their lives," says Alexander. "We're trying to be a little smarter about it so that we don't burn it out."

Instead of touring, the bands on Quagmire are taking a different approach. Sales so far have come as a result of radio play and promotions. Promotional items are festooned with striking images—a naked woman, a crazed king—which Alexander points out have attention-grabbing qualities. The CD and matching poster are designed as a solid and striking package.

## SOMA



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Alexander credits his current success to IEC, though Quagmire had some experience at marketing previously. This was only in the San Francisco Bay area, however. IEC allowed the little label to go national.

The company that helped spur A Western Front's current successes is a four-person office operating out of a stylish Santa Monica apartment. According to Michael Rosen, out of this space, "We do everything a major label does, except put product out." The list of services includes music video production, press campaigns, radio campaigns, working with sales reps from their distributor, Landmark, and calling independent stores themselves.

Computerized technology keeps IEC efficient. "We know these stations that impact record sales—the college stations, modern rock stations and that type of thing," says Rosen. "We did a complete analysis of every college station in the country. So we know every store, chain to independent. We know who the one-stop distributor buyers are for the independent stores, so that in essence, once that airplay comes down, the product will be there within a short period of time." After radio play, IEC can have the product to surrounding stores by the next day.

What the IEC partners are talking about is a personal approach to marketing. This is what Sama Records calls "Making Friends." According to Lipman Marketing's Macey Lipman, currently working product for Praise and Dolly Parton, that kind of trust is also important in his ten-person company. But to his ears, IEC makes the whole process seem too simple.



Mouth

Robert Mathew

"I'm really fascinated that they know where to go to sell," Lipman says. "I'm always afraid you'll say, 'I think this record's going to sell best in Houston,' and suddenly out of Boston you're getting sales. You never know where a kind of music is going to take off."

Unwilling to second guess the market, Lipman tests in traditional big music towns like Philadelphia and Cleveland. These two cities are among the nation's better music retailers. Good retailers are what Lipman looks for. A sharp, hip vendor in a certain area, Lipman notes, may make more of a difference than the demographic make-up of that market. These are the people who "know their music and listen to a lot of music," Lipman says. Success may also be helped if they are friends the company has worked with previously.

Friendship is also a factor at radio. Like his competitors at IEC, Lipman will call a station to tell them about his product and that he will

send it. Then, surrounding stores are informed of the impending airplay so that they can stock their shelves.

Lipman finds touring to be an important marketing tool. "If it's a new band and they're out there playing, you'll start to get those audiences that know the words, that will be really interested in that band and creating a union with that band," he says. "With established bands, you will get a bump in their sales and it may flatten back out to where it was after that particular jam."

He also counts heavily on personal appearances to help generate interest. For touring bands on a series of one-nighters, Lipman will set up a radio station visit in the mornings, a record vendor personal appearance in the afternoon and the performance at night.

Though the survey participants disagree on the relative importance of marketing's trilogy of components, they all agree that marketing music is extremely hard work requiring an extremely strong commitment from the recording artist.

The life of the whole project takes precedence over the lives of the individuals taking part. The demands of the business require demands of the artist.

"Attitudes change," notes Lipman. "If you say, 'Look, it's going to take a year, and you've got to work every day, you've got to work your ass off,' and then six months into the project a guy says, 'I'm burned out, man. I can't go to see another radio station or go to another retail store. I'm just going to veg out until we go onstage.' Well, maybe it's time to replace him." MC

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# Richard Thompson

By Chuck Crisafulli

Richard Thompson's guitar has one of the most amazing voices in rock. The distinctively clean warble of his Fender Strat has been summoned to deliver achingly beautiful melodies, delicate musical narratives and manic bursts of sonic emotion—from his ground-breaking work with English folk-rock unit Fairport Convention, through his haunting collaborations with former wife Linda and on through his still-thriving solo career.

Despite his talents, Thompson's never received the celebrity status of other six-string heroes, but he may finally get some overdue attention with the release of *Watching The Dark*, a three-disc "history of" from Rykodisc.

While some artists might find it disconcerting to have their careers summed up while they're still making new music, Thompson isn't too fazed. "This package doesn't feel like a gold watch at a retirement dinner," he says. "There are a few good innings left in me yet."

Compiled and produced by engineer Edward Haber with Thompson's cooperation, the set covers his work from 1969 to 1992, with an emphasis on Thompson's Eighties output. Half of the 47 tracks feature rare or previously unreleased material, including an alternate take of "A Sailor's Life," from *Unhalfbricking*, a version pulled from a long-forgotten acetate that a fan had collected.

It was a love of Duane Eddy, Buddy Holly and Bob Dylan that first got Thompson interested in playing. At the age of seventeen, he left behind an apprenticeship as a stained glass maker and hooked up with guitarist Simon Nicol and bassist Ashley Hutchings to form the core of Fairport Convention. With the addition of Sandy Denny's soaring vocals, the band hit its stride in 1969, releasing *Fairport Convention (What We Did On Our Holidays)* in England and *Unhalfbricking* (its great opening track, "Genesis Hall," is included in the set).

Their reworking of folk and rock formulas gave them a completely fresh and affecting sound, something that Thompson says was no accident. "It was something we talked and thought about. It wasn't as if we learned traditional music at our fathers' knees. We were all suburban intellectuals, and it was an intellectual move to create a style that could be truer to our own culture and roots, rather than trying to imitate American music and pretending we were from Mississippi. People have done that with varying degrees of success, but it's not always a strong card to play the blues, unless you do it fantastically well. Maybe you'll fool a white audience, but ultimately you end up assessing yourself against Robert Johnson or John Lee Hooker, and you're always going to come out second best. I think we felt that if we took our root in something more indigenous, then at least that was something at which we could excel."

Grief and hope have always played equally crucial roles in Thompson's songwriting, and



**Rykodisc's *Watching The Dark* is a long-overdue profile of one of rock's most deserving songwriters and guitarists.**

in reviewing his musical history, it's clear that some of the music may have been influenced by real life tragedies. Sandy Denny did not stay in Fairport Convention long, but she and Thompson continued their collaborations on other projects until her untimely death from a fall down the stairs in 1978. In addition, *Unhalfbricking* had begun to win the band a wider audience, but, with the future looking bright, the band suffered a devastating blow when a car crash killed their drummer and Thompson's girlfriend. The band regrouped and produced two more albums, *Liege And Lief* and *Full House*, before Thompson left to pursue his solo career.

Following a solo album, *Henry The Human Fly!*, which continued in a folk traditionalist vein, Thompson hooked up with Linda Peters (Sandy Denny introduced Peters to him), and she became a girlfriend, musical partner and wife in short succession. Linda's coolly sensual vocals were an alluring match for Thompson's charged songwriting, and on albums like *I Want To See The Bright Lights Tonight*, *Pour Down Like Silver* and *Sunnyvista*, the two used their talents to create music that combined soulful pop craft with stirring lyrical themes. Their songs began to turn further inward in 1974 when Richard began to practice the tenets of the Sufi sect of Islam.

The Thompsons' work together was the longest and strongest musical partnership of each of their careers, but by the early Eighties, their relationship, personal and professional, had become troubled. On a 1981 solo tour of the States, Richard fell in love with another woman and opted for a new life in America. Their 1982 album, *Shoot Out the Lights*, marked Richard and Linda's final collaboration and sounded to some fans like a psychological chronicle of their failing marriage. The crisp, understated production and riveting performances on the songs "A Man In Need," "Walking On A Wire" and "Wall Of Death" (all included in the set) pulled listeners into a world of hopeless frustration. At times, the record seemed possessed of more

emotion than a popular record could bear.

One of the remarkable elements of the Rykodisc collection is the quality and consistency of Thompson's guitar work. Thompson says that even he was surprised to hear how dependable his guitar had been for him. "It was a funny thing, when I listened to the set to check what bits were palatable, it was strange to hear that the style of guitar I play was already there when I was eighteen. I always thought it had developed later. I don't really know where it came from—I suppose from listening to melodic jazz players like Django Reinhardt when I was growing up. I think I arrived at that sort of out-of-phase Fender sound because it was easy to record. It has a nice hollowness without sounding too fat or too thin."

Thompson says he probably takes more pride in his work as a songwriter than in his status as a guitar ace. "I think of myself as more of a songwriter, and guitar playing is a facet of playing the songs. I don't play a lot of instrumentals, and I try to use the solos to further the narrative of a song or the atmosphere of a song. There are millions of guitar players out there, and they're all pretty good. Most of them are better than me. So to have any virtue, I have to be a guitar player of songs. I make the most of a slim talent."

Thompson's slim guitar talent is something that most players would kill for, and some of his anguished lyrics could make the gloomiest poets envious—though he says it would be a mistake to take his dark words completely at face value. "There's a sleight of hand involved. You're trying to push your point of view and you're role playing. If people aren't aware of the mechanics, it's a good song and you're doing your job."

With all this concentration on his past, Thompson hasn't neglected the present. He has completed a new record for Capitol, which he describes as a "small group, small room, intimate kind of record."

*Watching The Dark* is an eminently listenable history of one of music's great talents, music which is as powerful as it is trend-proof. "I'm glad I never belonged to any musical movement," he states proudly, "and in a funny way, I'm glad I never had a hit record. Although perhaps now is the time. I think I could live with it now. Yes, yes—I think I could."

MC



**Thompson with longtime collaborator and wife, Linda. Their final album together, *Shoot Out The Lights*, is a powerful chronicle of their breakup.**

**< 21 Eddie Van Halen**

**EZH:** Well [brief pause], we're a different band now. If we ever did another record with Roth—which will never happen—it would still be a different band.

**MC:** Do you ever see Roth anymore?

**EZH:** I saw him a couple of times, and he flipped me off like I did something wrong. He's the one who quit. He's the one who started all the bad rappin' about us in the press, so obviously, to defend ourselves, we told the truth.

**MC:** On your first tour with Hagar, there were a lot of anti-David Lee Roth banners. How did that make you feel when you saw those?

**EZH:** Well, it made me feel good! But the reason it made me feel good was because it showed me that people didn't believe Roth's bullshit. I remember reading things he said that were completely out of line. He quit because he wanted to pursue a movie career, and his deal with Columbia Pictures fell through. I had already written about 3/4 of the music for the *5150* album, and we were sitting on our thumbs waiting for him to decide whether or not he was going to come up and sing or do his movie things.

**MC:** Van Halen lists all members of the band as equal songwriters. Is that really the way it is, or is that simply done out of camaraderie?

**EZH:** We're a family, and everyone pulls his weight. I write about 99% of the music, and I come up with the riffs, since I'm the guitar player. Mike does his stuff, and Al helps me arrange the music. Then Sammy comes in and writes the lyrics. Financially, we split four ways, too. We do it to avoid creating any trouble. That's the best way to do it.

**MC:** The vast majority of bands aren't like that, though. Whoever writes the songs gets the publishing dollars, the songwriting credit, etc.

**EZH:** Yeah, and it's caused a lot of problems. When you

do that, you'll have guys fighting to get their song on the record even if it's a bullshit song. This way, everyone is happy with what goes on a Van Halen record, and there's no animosity.

**MC:** Do you feel your fans have grown up with you?

**EZH:** That's what blows my mind—we have audiences that range from twelve to 40. In Europe, most of our fans are really young, but the older ones still come to the shows—they just bring their kids with them.

**ON DAVID LEE ROTH:  
"I saw him a couple of times, and he flipped me off like I did something wrong. He's the one who quit. He's the one who started all the bad rappin'."**

**—Eddie Van Halen**

**MC:** What are some of your favorite guitar solos, by yourself or by other guitarists?

**EZH:** Oh, that's a tough one. I don't know. All of my solos are like my children, I love 'em all. I couldn't pick just one. As for other people, [sighs, then pauses] well, that's a tough one, too. I don't know. "All Along The Watchtower" pops into mind. I was never really too deeply into Hendrix, but that was great guitar playing.

**MC:** For Van Halen solos, "Eruption" seems to

be the one most people mention.

**EZH:** The funny thing is, I didn't play it very well on the record. I play it better live every night. The thing was, Ted Templeman walked in while I was playing it for a rehearsal for a show at the Whisky and said, "What the hell is that!?" He had never heard anyone play like that before.

**MC:** Did you ever think that you would receive so many accolades for your playing?

**EZH:** "I knew that somehow I would get respect. I'm a dedicated player, and I think that anybody who puts his heart and soul into his music will somehow get recognition, but I didn't think it would be to this extent. I don't think about it, though, 'cause that's not the point. I just do what I do.

**MC:** Most bands do live albums a lot earlier in their careers. Why the wait?

**EZH:** We never really recorded live, except on a few occasions. Near the end of our last tour in the States, we did a live radio broadcast, and Alex and I ended up mixing it, and it ended up sounding pretty decent. We decided to dig back through the tapes, and we came up with enough for the album. We approached Warner Bros. about it, and they were a little reluctant, fearing that people think that bands do live records only when their careers are over. Well, people have been asking us for years for a live record, and we did it for our fifteen-year anniversary. It has some of the old stuff, but it's not a "best of." Plus, we've been bootlegged like crazy, and there are all these lame quality tapes floating around, so that was another reason: to give our fans a good quality recording of Van Halen's live show.

**MC:** What are Van Halen's plans for the future?

**EZH:** Just to keep blazin' on and making the best music for our fans. Also, we'll be coming back to the United States to tour in June.

**MC**

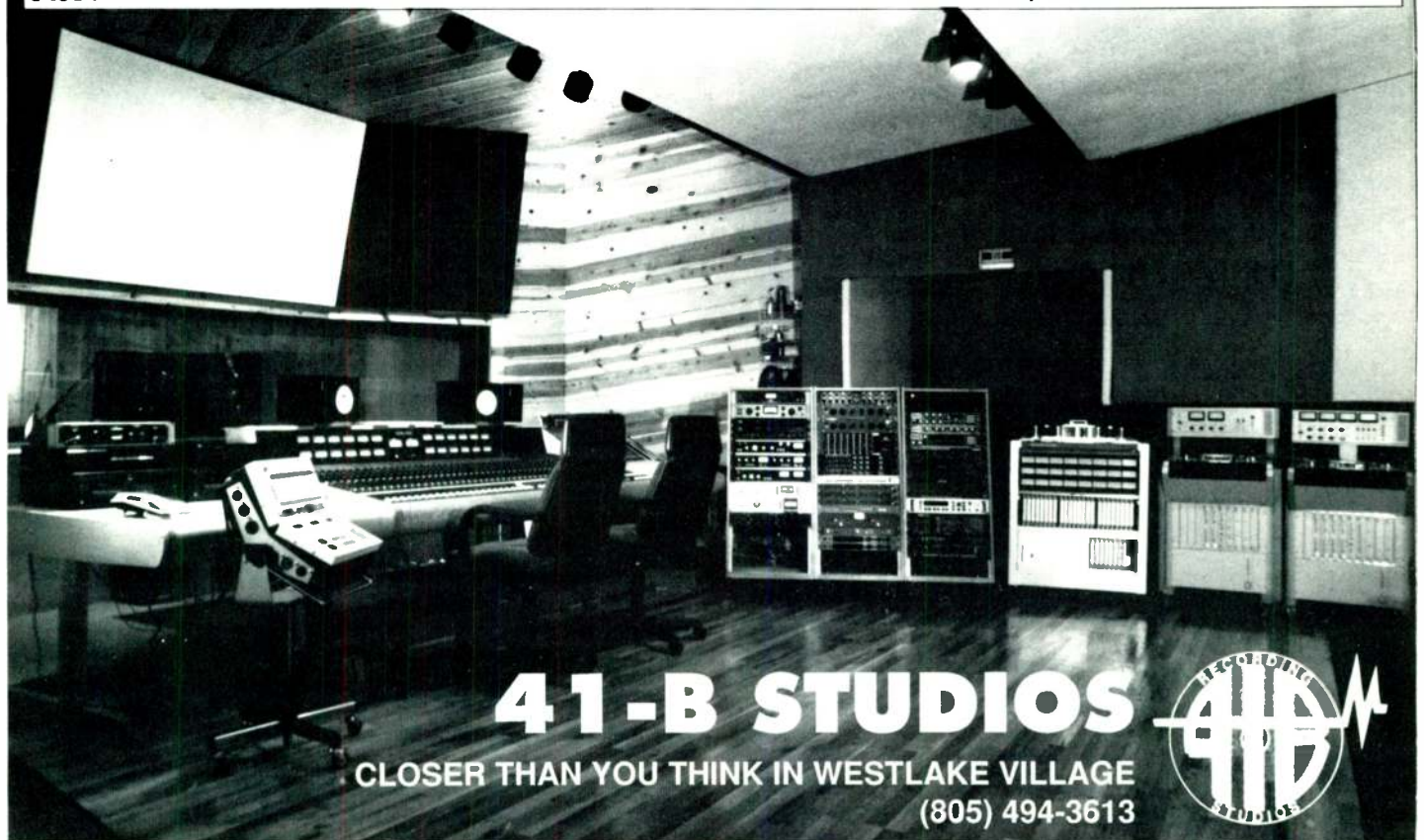
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*In Los Angeles, it seems as if everyone and his brother owns a guitar. But how many really become proficient at playing? To help both the amateur and the pro, MC has compiled this Directory of Guitar/Bass Instructors. Our advice: Call each potential instructor before making an appointment for a lesson. Special thanks to all who participated in making this year's guide the best ever!*

Compiled by Linda "Taylor" Olsen

**□ BILL WHITE ACRE**

(818) 500-7464  
Basic Rate: Call for rates  
Housecalls: No  
Clients: All levels  
Comments/Specialty: Bam magazine/KLSX Guitarist of the Year, 1989. Best Electric Guitarist in 1990, guitarist and vocalist for Big Planet. Customized instruction for your skills and interests. All levels, all styles, acoustic and electric. Study, soloing, songwriting, theory, ear training, finger picking, flat picking, bottleneck slide and alternate tunings.

**□ PATTI AMBS**

Long Beach  
(310) 428-0179  
Basic Rate: \$10 per 1/2 hour  
Housecalls: Yes, for additional fee  
Clients: Beginners and intermediate  
Comments/Specialty: GIT graduate. Specialize in rock and blues. Also teach beginning jazz and classical. 5 years teaching experience.

**□ CURT ANOERSON**

Garden Grove  
(714) 537-5870 (Moody Music)  
Basic Rate: \$12.50 per 1/2 hour.  
Housecalls: No  
Clients: All levels  
Comments/Specialty: Specializing in advanced rock lead guitar.

**□ BAKER'S MUSIC LESSONS**

6226 Santa Monica Blvd.  
Hollywood, CA 90038  
(213) 469-7753  
Basic Rate: \$20/hour  
Housecalls: Yes  
Clients: Beginners to advanced, amateur and professional.  
Comments/Specialty: Stressing music fundamentals in all styles.

**□ JEAN-MARC BELKADI**

(213) 871-1892  
Basic Rate: \$25/hour  
Housecalls: Yes, for additional charge  
Clients: All levels  
Comments/Specialty: Have worked with Joe Pass, Rabin Ford, Frank Gambale, Scott Anderson, Al DiMeola, John Scofield, Tal Farlow, Paul Gilbert, Larry Coryell. 10 years teaching experience. Harmony, improvisation and technical aspect of the instrument.

**□ BILLY BOY**

Hollywood  
(213) 876-6480  
Basic rate: \$20/hour  
Housecalls: Yes, within limited area  
Clients: Beginning to intermediate  
Comments/Specialty: I'll help you develop your own style. Rock, jazz, blues, noise, alternate tunings, theory and scales taught. Berklee graduate. Album credits and touring experience.

**□ ROBERT CALVA**

N. Hollywood  
(818) 759-0746  
Basic Rate: \$20/hour  
Housecalls: Yes  
Clients: All levels  
Comments/Specialty: UNT and GIT honor graduate. Specialize in blues and blues/rock. 15 years playing experience. Very patient with all learning speeds and levels.

**□ CHRIS CHAPMAN**

Seal Beach/Long Beach area  
(310) 493-1545  
Basic Rate: \$8 per 1/2 hour; \$13/hour  
Housecalls: Yes  
Clients: Beginning to intermediate  
Comments/Specialty: Graduated from

Cal State Long Beach with degree in music. Emphasis on classical but also rock and blues. Music theory, etc.

**□ OZAN CIRAK**

Van Nuys  
(818) 988-7662  
Basic Rate: \$30/hour  
Housecalls: No  
Clients: All contemporary styles and levels  
Comments/Specialty: Specializing in metal. Recording credits. Studied at Grove School of Music and GIT. Free introductory lesson.

**□ JIMMY CRESPO**

Los Angeles  
(310) 837-8920  
Basic Rate: \$30/hour  
Housecalls: No  
Clients: Any level  
Comments/Specialty: Various styles

**□ ANTHONY CUTUGNO**

N. Hollywood  
(818) 766-2195  
Basic Rate: \$20/hour  
Housecalls: Yes  
Clients: All levels; beginner, intermediate or professional.  
Comments/Specialty: Specialize in blues and rock. An organized program to maximize your dollar and unlock your potential.

**□ KLAUS DERENDORF**

N. Hollywood/Studio City area  
(818) 980-1620  
Basic rate: \$25/hour  
Housecalls: On occasion, at additional charge  
Clients: Young kids to recording/touring artists. All levels, all ages welcome.  
Comments/Specialty: International recording/touring experience with major label artists. Eliminate technical limitations through proper technique. Focus on performance and gaining control over the guitar. Also songwriting and theory, if desired. Rock, pop, blues, etc. Se habla español.

**□ SAM ORUCKER**

West Los Angeles  
(310) 826-9117  
Basic Rate: Call for rates  
Housecalls: No  
Clients: Any level welcome  
Comments/Specialty: Specialize in composition skills. Organized and patient.

**□ FAUNT SCHOOL OF CREATIVE MUSIC**

(Guitar Program)  
12725 Ventura Blvd., #G  
Studio City, CA 91604  
(818) 506-6873  
Basic Rate: Full rate, \$75; Accelerated Music/Mastery Association membership rate, \$52.  
Housecalls: No.  
Clients: Students have played with Paul McCartney, Ice House, James Brown, Michael Jackson, Cher, Rod Stewart, Jeff Lorber, Diana Ross, Little Feat, Richard Marx, Roxby Music, George Harrison, The N.Y. and L.A. Philharmonics, Billy Idol, Natalie Cole, Johnny Mathis, Eric Burdon, Ronnie Laws, Jackson Browne, Linda Ronstadt, Jody Watley, Ray Charles, the Beach Boys, David Byrne and many others.  
Comments/Specialty: For professional and aspiring musicians, our unique, flexible schedule, one-on-one programs have been producing rave results for 17 years. Students really learn to play the music they hear in their head.

**□ MARC FERRARI**

Van Nuys  
(818) 377-5293  
Basic Rate: Call for rates  
Housecalls: No  
Clients: Beginner to advanced  
Comments/Specialty: Credits include the movie *Wayne's World*, 5 albums with Keel and Cold Sweat, world tours, videos, St. Louis Music clinician-collaboration. Theory and songwriting. Lessons by mail.

**□ KEITH FOELSCH**

Anaheim  
(714) 630-2635  
Basic Rate: \$10 per 1/2 hour  
Housecalls: Yes  
Clients: Beginner to advanced  
Comments/Specialty: GIT graduate, Los Angeles professional for 12 years.

**□ PETE FOX**

3509 Venice Blvd.  
Los Angeles, CA  
(213) 734-3342  
Basic Rate: Call for rates  
Housecalls: No  
Clients: Taking beginners to professionals; adults and children.  
Comments/Specialty: Electric and acoustic guitar, electric bass. Pop, rock, jazz, classical, gospel and blues.

**□ JAMIE GLASER**

North Hills  
(818) 894-5022  
Basic Rate: \$40/hour  
Housecalls: No  
Clients: Intermediate to advanced, all styles  
Comments/Specialty: Career-oriented teaching. Sight reading, funk styles, songwriting. Recorded and/or toured with Bryan Adams, Chick Corea, Jean-Luc Ponty, Manhattan Transfer, Gloria Trevi. Guitar work on *Seinfeld*, *Who's The Boss*, *Camp Wilder*, *Married With Children*, *Dynasty*, *Falcon Crest*, etc.

**□ IGOR GRIGORIEV**

Los Angeles  
(213) 482-8658  
Basic Rate: \$25/hour  
Housecalls: No  
Clients: All levels  
Comments/Specialty: Majored in guitar. Teaching at McCabe's Guitar Store and Music School in Pasadena. Has 4 CD credits. Profiled in *Guitar Player* and *Acoustic Guitar* magazines. Teaching classical, rock and jazz guitar.

**□ FRANK GUTHRIE**

Marina del Rey  
(310) 578-6507  
Basic Rate: \$20/hour  
Housecalls: Yes  
Clients: All levels  
Comments/Specialty: GIT graduate. Learn theory, technique, groove and improvisation. All styles taught. Currently playing with Slumlord.

**□ ED KRZYZANIAK**

Hollywood  
(213) 466-1163  
Basic Rate: \$20/hour  
Housecalls: Yes  
Clients: All ages, all styles and all levels  
Comments/Specialty: Degree in Music Education from Michigan's Delta College, MIT Guitar Program graduate. Signed recording artist. Experienced session player. I customize the lessons to suit each individual's need.

**□ KEITH LYNCH**

Burbank  
(310) 397-2212  
Basic Rate: \$25/hour or \$15 per 1/2 hour  
Housecalls: Yes, for additional charge  
Clients: Beginning to advanced  
Comments/Specialty: 18 years teaching experience. I teach you what you want to learn. Presently working with Bill Ward (drummer of Black Sabbath). Playing all over L.A. in local bands.

**□ SEAN MANNING**

(818) 761-2688  
Basic Rate: \$20/hour  
Housecalls: Yes, for additional charge  
Clients: Beginning to advanced. Former students include top professionals.  
Comments/Specialty: Tuition from rock, folk, jazz and blues including all theory, harmony and reading, in addition to songwriting.

**□ JOHN MIZENKO**

Sherman Oaks  
(818) 783-1405  
Basic Rate: Call for rates  
Housecalls: No  
Clients: Beginning to advanced. All age groups welcome.  
Comments/Specialty: Bachelors of Music, Berklee College of Music. Featured spotlight artist in *Guitar Player* magazine. 10 years teaching experience. Professional, working musician. All styles, rock & roll, blues, jazz, country, folk. Music theory, sight reading, etc.

**□ PAUL MURPHY**

Santa Monica  
(310) 396-2123  
Basic Rate: \$25/hour  
Housecalls: Yes  
Clients: Any kind of student, beginners are welcome.  
Comments/Specialty: Berklee College of Music graduate. Over 10 years teaching experience. Very versatile in all styles.

**□ MUSICIANS INSTITUTE (GIT)**

1655 McCadden Pl.  
Hollywood, CA 90028  
(213) 462-1384; (213) 462-6978 (FAX)  
Basic Rate: Call for information  
Housecalls: Call for information  
Clients: Graduates include Paul Gilbert, Frank Gambale, Jennifer Botten, Scott Henderson, Norman Brown, Mike Ward, Johnny Colt, Tommy Coradonna, Oscar Cortaya, Laurence Cottle.  
Comments/Specialty: Private guitar instructor referrals in all styles and levels. 3 month, 6 month and full year programs available. Specialize in contemporary styles. Guest artist concerts and seminars.

**□ HAL OPPENHEIM**

Sherman Oaks  
(818) 784-2307  
Basic Rate: \$20/hour and up  
Housecalls: Yes, for additional charge  
Clients: All ages and all levels welcome. Client list includes many professional performers in the entertainment industry.  
Comments/Specialty: I have many major label credits that have appeared on the charts. Studied and played with many major top level players. Over 55 students.

**□ WILL RAY**

Burbank  
(818) 848-2576  
Basic Rate: \$50/hour  
Housecalls: No  
Clients: Intermediate to advanced  
Comments/Specialty: Specialize in country/blues. I like to teach guitar from the right side of the brain. I promise not to beat the students. Established and experienced session player and producer.

**□ MARK J. RICCIARDI**

Studio City  
(818) 752-8084  
Basic Rate: \$20/hour  
Housecalls: Yes, within limited area  
Clients: All levels, all styles  
Comments/Specialty: Teach theory, technique, ear training. Prefer rock and funk. 15 years experience. MIT graduate.

**□ JONATHAN SACHS**

Santa Monica  
(310) 392-2154  
Basic Rate: Call for fees  
Housecalls: No  
Clients: Call for references  
Comments/Specialty: Patient, skilled instruction at all levels. Blues, jazz, rock and classical.

**□ RON SACHS**

11961 Gary St.  
Garden Grove, CA 92640  
(714) 636-0528  
Basic Rate: \$15 per 1/2 hour or \$25/hour  
Housecalls: Yes  
Clients: Beginning to advanced  
Comments/Specialty: Specialize in advanced lead guitar techniques with 12 years teaching experience. Sweep and alternate picking, sequencing, speed and technique. Lead guitar styles.

**□ ARNOLO SCHMIOT**

N. Hollywood  
(818) 753-9512  
Basic Rate: \$20/hour  
Housecalls: No  
Clients: All levels  
Comments/Specialty: I teach rock, metal and blues, all levels. Private lessons. GIT graduate. 14 years playing and recording credits.

**□ GARY SCHUTT**

Panorama City  
(818) 894-3116  
Basic Rate: \$20/hour  
Housecalls: Yes  
Clients: All levels, all styles  
Comments/Specialty: Berklee graduate and former faculty. Featured in *Guitar Player* 6/92 and *Guitar FTPM* 6/93. Specialize in rock, theory, tapping, whammy bar tricks.

**□ SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC**

8711 Sunland Blvd.  
Sun Valley, CA  
(818) 767-6554  
Basic Rate: Fees per quarter, 12 weeks in one quarter. One 45-minute lesson per week, \$315/quarter. One 60-minute lesson per week, \$420/quarter. Lab fees \$55/quarter.  
Clients: Preparatory in jazz and classic guitar all the way through full Bachelor of Music degree program.  
Comments/Specialty: Chairman Richard Taesch. Special Braille music program for blind students with computer transcribing services. Special jazz improvisation labs are available on the intermediate and advanced level.

**JOHN TAPELLA**  
 (818) 506-6412  
**Basic Rate:** Call for rates  
**Housecalls:** Na  
**Clients:** All levels  
**Comments/Specialty:** Rock, metal and classical. Transcriber for Vinnie Moore, Stevie Ray Vaughan, Yngwie Malmsteen, Eric Clapton. Author of *Challenge The Masters*.

**KEVIN TIERNAN**  
 Burbank  
 (818) 563-9243  
**Basic Rate:** \$20/hour  
**Housecalls:** Yes, for additional fee  
**Clients:** All levels, all styles  
**Comments/Specialty:** USC Studio/Jazz Guitar program graduate. Session work with Mike Flicker [Heart]. Performs jazz regularly in the L.A. area. Specialize in contemporary classical guitar.

**SCOTT VAN ZEN**  
 West Hollywood  
 (213) 654-2610  
**Basic Rate:** \$35/hour  
**Housecalls:** Yes, for 2 hour minimum plus expenses.  
**Clients:** Accepts all students that are willing to learn.  
**Comments/Specialty:** Professionalism, mental attitude, focus and concentration, achieving your goals, harmony and theory, advanced techniques, 2 hand tapping, finger style, strong blues base, songwriting, solo structures, etc. Call for consultation.

**GAYLON WALKER**  
 Toluca Lake/N. Hollywood  
 (818) 843-2727  
**Basic Rate:** Call for rates  
**Housecalls:** Yes  
**Clients:** Beginners to professionals. Call for references.  
**Comments/Specialty:** Chord theory, single note technique, rock & roll guitar. I will help achieve your sound.

**BART WALSH**  
 Burbank  
 (818) 841-5715  
**Basic Rate:** Call for rates  
**Housecalls:** Na  
**Clients:** All levels, all styles  
**Comments/Specialty:** Currently playing with A.I.E. recording artists, Lancia. GIT graduate. Album credits, touring experience. 9 years teaching experience. Custom-tailored curriculum for all styles. Specializing in rock, blues and theory.

**ROBERT AUGUST WILLIAMS**  
 (714) 650-1889  
**Basic Rate:** \$30/hour  
**Housecalls:** Na  
**Clients:** Intermediate to advanced  
**Comments/Specialty:** Jazz, chord melody, improvisation and finger style technique.

**PHIL WOODWARD**  
 Studio City  
 (818) 980-8145  
**Basic Rate:** \$20/hour  
**Housecalls:** Yes, fee negotiable  
**Clients:** All levels  
**Comments/Specialty:** European and Japanese record deal with Sahara. I get students to tap their creativity. 9 years teaching experience. Excellent with beginners. GIT graduate.

**LANCE YORK**  
 Newhall  
 (805) 296-6766  
**Basic Rate:** \$15/hour  
**Housecalls:** Yes  
**Clients:** All levels  
**Comments/Specialty:** GIT graduate. Lessons include scales, theory, alternate picking and sweep picking. Specialize in rock.

**STEVE ZOOK**  
 (714) 890-0377  
**Basic Rate:** Call for discount rates  
**Housecalls:** Na  
**Clients:** All levels  
**Comments/Specialty:** Proven system. Published author, book reviewed by *Guitar Player* magazine. All styles. Specialize in developing improvisational skills. Guitar and supersonic bass lessons. If you want to take a quantum leap on guitar, give me a call.

**BASS INSTRUCTORS**

**JOHN BILLINGS**  
 Glendale  
 (310) 285-3279  
**Basic Rate:** \$30/hour  
**Housecalls:** Na  
**Clients:** Intermediate to advanced  
**Comments/Specialty:** Specialize in funk thumb style. Advanced finger picking. Played with Vinnie Moore, Joey Tafolla. Teach reading.

**BUNNY BRUNEL**  
 Hollywood  
 (818) 346-6933  
**Basic Rate:** \$50/hour  
**Housecalls:** Na  
**Clients:** Intermediate to advanced  
**Comments/Specialty:** Have played with Chick Corea, Herbie Hancock and many others. I teach any style. Bass technique, harmony, improvisation, etc.

**CARL CEDAR**  
 Orange County  
 (714) 774-1347  
**Basic Rate:** \$30/hour  
**Housecalls:** Na  
**Clients:** All levels  
**Comments/Specialty:** 10 years as BIT staff instructor, degree in music education.

**FAUNT SCHOOL OF CREATIVE MUSIC**  
 (Bass Program)  
 12725 Ventura Blvd., #G  
 Studio City, CA 91604  
 (818) 506-6873  
**Basic Rate:** Full rate, \$75; Accelerated Music Mastery Association membership rate, \$52.  
**Housecalls:** Na  
**Clients:** Students have played with Paul McCartney, Ice House, James Brown, Michael Jackson, Cher, Rod Stewart, Jeff Lorber, Diana Ross, Little Feat, Richard Marx, Roxy Music, George Harrison, The N.Y. and L.A. Philharmonics, Billy Idol, Natalie Cole, Johnny Mathis, Eric Burdon, Ronnie Laws, Jackson Browne, Linda Ronstadt, Jody Watley, Roy Charles, the Beach Boys, David Byrne and many others.  
**Comments/Specialty:** For professionals and aspiring musicians, our unique, flexible schedule, one-on-one programs have been producing rave results for 17 years. Students really learn to play the music they hear in their head.

**PETE FOX**  
 3509 Venice Blvd.  
 Los Angeles, CA  
 (213) 734-3342  
**Basic Rate:** Call for rates  
**Housecalls:** Na  
**Clients:** Beginning to advanced; adults and children.  
**Comments/Specialty:** Electric bass, electric and acoustic guitar. Pop, rock, jazz, classical and gospel.

**RITT HENN**  
 Highland Park  
 (213) 225-8585  
**Basic Rate:** \$40/hour  
**Housecalls:** Yes, for additional fee  
**Clients:** All levels  
**Comments/Specialty:** 25 years experience. Specializing in acoustic and electric (fretted & fretless). Credits range from bars to Broadway to Buddy Rich. Nestle, read, groove!

**JOHN HUMPHREY**  
 Los Angeles  
 (213) 662-3510  
**Basic Rate:** First lesson, \$10/hour; additional lessons, \$25/hour  
**Housecalls:** Na  
**Clients:** Student references on request. All levels accepted.

**STEVE KOMPST**  
 West Los Angeles  
 (310) 397-8685  
**Basic Rate:** \$20/hour  
**Housecalls:** Yes, for additional fee  
**Clients:** Beginning to intermediate, all styles  
**Comments/Specialty:** Teach theory, specialize in jazz. Graduate of Lionel Hampton School of Music. Electric and acoustic. Professional and private.

**EDWIN LUCIE**  
 Sherman Oaks  
 (818) 981-8344  
**Basic Rate:** Call for rates  
**Housecalls:** Na  
**Clients:** All levels, beginning to advanced  
**Comments/Specialty:** Masters Degree in music from New England Conservatory. Former professor at Berklee College of Music. Working professional. All styles.

**HERB MICKMAN**  
 Van Nuys  
 (818) 990-2328  
**Basic Rate:** Call for rates  
**Housecalls:** Passibly  
**Clients:** Accept all levels from beginners to advanced. I've had over 40 major recording artists hire my students, i.e. Freddie Hubbard, Doc Severinsen, Earth, Wind & Fire, Michael Jackson, Carmen McRae, Roy Charles.  
**Comments/Specialty:** Reading, technique, ear training, chord practice, improvisation techniques. Headed department of Grove School of Music for 4 years. Played with over 50 recording artists, written over 100 articles for *Guitar Player* magazine.

**MUSICIANS INSTITUTE (BIT)**  
 1655 McCadden Pl.  
 Hollywood, CA 90028  
 (213) 462-1384; (213) 462-6978 (FAX)  
**Basic Rate:** Call for information  
**Housecalls:** Call for information  
**Clients:** Graduates include Paul Gilbert, Frank Gambale, Jennifer Batten, Scott Henderson, Narman Brawn, Mike Ward, Johnny Coll, Tommy Caradonna, Oscar Cartaya, Laurence Cattle.  
**Comments/Specialty:** Private bass instructor referrals in all styles and levels. 3 month, 6 month and full year programs available. Specialize in contemporary styles. Guest artist concerts and seminars.

**GARY SCHUTT**  
 Panorama City  
 (818) 894-3116  
**Basic Rate:** \$20/hour  
**Housecalls:** Yes  
**Clients:** All levels, all styles  
**Comments/Specialty:** Berklee graduate and former faculty. Featured in *Guitar Player* 6/92 and *Guitar FTPM* 6/93. Specialize in rock, theory, tapping, whammy bar tricks.

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**Basic Rate:** Call for current rates  
**Housecalls:** Na  
**Clients:** All levels, beginning to advanced  
**Comments/Specialty:** The Beast has recorded and toured with White Lion, Black Sabbath, Impellitteri and Great White. Develop chops and style from an experienced professional. Visiting faculty member at GIT. Instructional videos available.

**KEVIN TIERNAN**  
 Burbank  
 (818) 563-9243  
**Basic Rate:** \$20/hour  
**Housecalls:** Yes, for additional fee  
**Clients:** All levels, all styles  
**Comments/Specialty:** USC Studio/Jazz Guitar program graduate. Session work with Mike Flicker [Heart]. Performs jazz regularly in the L.A. area. Specialize in contemporary classical guitar.

**TUAN VU**  
 (714) 870-0794  
**Basic Rate:** \$25/hour  
**Housecalls:** Yes  
**Clients:** Beginning to advanced  
**Comments/Specialty:** Working professional, hours applied toward Masters Program. Specialize in jazz improvisation and funk bass. Also teach saxophone and piano.

**RICKY WOLKING**  
 Hollywood  
 (213) 845-9755  
**Basic Rate:** \$25/hour  
**Housecalls:** Na  
**Clients:** All levels, all styles  
**Comments/Specialty:** Featured in *Guitar Player*, *Bass Player*, *Guitar World*, and *Guitar FTPM* magazines. Won *Guitar Player* magazine's 25th Annual Ultimate Guitar contest [Bass Division]. Nominee *Bass Player* magazine 1991 *Bass Player* of the Year. Specialize in psychoheavy/mutantmetal/funk. Tape available.

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# GUITAR INSTRUCTORS

Compiled by Linda "Taylor" Olsen

Did you ever wonder what made your guitar instructor decide to teach in the first place? Or how many hours a day you should practice your instrument? Are most instructors self-taught or did they, themselves, study with a teacher? MC polled many L.A.-based guitar/bass instructors to get the answers to these and other pertinent questions and these are the results.

**Q:** How long have you been teaching guitar?

- Less than 5 years 10%
- 5-10 years 38%
- 11-20 years 46%
- Over 21 years 6%

Responses ranged from 1 year to 32 years.

**Q:** Is this a hobby or your livelihood?

- Hobby 21%
- Livelihood 56%
- Both 23%

Several said both or that it's only a portion of their livelihood—in other words, they had a day job or some source of supplemental income. Some only teach when their touring, sessions slow down.

**Q:** How many clients do you have?

- 1 to 9 27%
- 10 to 15 21%
- 16 to 25 25%
- 26 to 40 13%
- Over 41 10%
- Didn't know 4%

Responses ranged from 1 to 100, although most seem to have from 8 to 25. Also, some gave the number of clients per week, while others gave the number of their total client base.

**Q:** Would you tell us your approximate yearly income as a guitar/bass instructor?

- Under \$5K 15%
- \$5K - \$10K 15%
- \$11K - \$20K 13%
- \$21K - \$50K 10%
- Over \$50K 1%
- Refused to answer 46%

Many did not want to answer this question. Some said the reason was because the money was earned "under the table" and not reported to the IRS. Others felt the question was just too personal, even though I assured them that the survey is anonymous and their name would not be connected to it!

**Q:** What percentage of your clients are left-handed?

- None 54%
- 1-5 42%
- Over 5 4%

Although the majority have not had any students who play left-handed, the percentage went as high as 10%, based on the total number of students throughout their teaching careers.

**Q:** Do you encourage left-handed players to switch?

- No 96%
- Yes 4%

Most said, "Whatever is comfortable for them is fine." Some said they would encourage right-handedness only in very beginning students, simply because of the difficulty of obtaining instruments designed specifically for left-handed players. None said they would encourage established left-handed players to switch. (Those who didn't have any left-handed students or who have never had any left-handed students, were asked, "If you did have a left-handed student, would you encourage them to switch?")

**Q:** Apart from the money, do you get any personal satisfaction from teaching guitar/bass?

- Yes 100%
- No 0%

All responses were extremely enthusiastic and positive. "Absolutely!" "Yes, definitely!" "Yes, of course!" "If I didn't, no amount of money would be worth the effort I put into it!" One instructor added, however, that at times, it can be very frustrating.

**Q:** How many hours a week do you devote to teaching?

- 1 to 9 hours/week 27%
- 10 to 15 hours/week 31%
- 16 to 25 hours/week 17%
- 26 to 40 hours/week 17%
- Over 41 hours/week 4%
- Not sure 4%

Responses ranged from 2 to 80 (believe it or not!) hours a week. The average seemed to range from 10 or 15 to 30 hours per week.

**Q:** Were you self-taught or did you study with a teacher?

- Self-taught 17%
- Studied w/teacher 50%
- Both 33%

Twenty-four said they studied with a teacher, 16 said both (self-taught and studied with a teacher) and only 8 said they were totally self-taught. Of those who said both, the amount of formal training ranged from very little to those who had obtained a Masters Degree in teaching.

**Q:** Did any of your beginning students go on to become famous?

- Yes 21%
- No 77%
- Somewhat 2%


Several said they had students who have become very successful as session players, etc., but were not necessarily "famous." A few instructors said they had beginning students who have become famous, but declined to name them.

**Q:** What is the minimum number of hours per day that you encourage your students to practice at home?

- Less than 1 hour per day 17%
- 1 to 2 hours per day 63%
- 3 to 5 hours per day 10%
- Over 5 hours per day 2%
- Daily (nothing specified) 8%

This response varied a great deal (1/2 hour to 8 hours per day) depending on the student's ability level, age, dedication to learning and goals.

**Additional comments:**

In November of last year, I attempted to learn to play bass guitar, but my hands just wouldn't cooperate. After three hours of non-stop practice, my arms ached and I felt like I had ten thumbs! During the course of conversation, I told a few of the instructors about my frustrating experience. It was amazing to me how they really took an interest in my meager attempt at learning and even gave me lots of free phone tips on how I could get past my problems and regain my desire to learn. If the instructor profiles listed are any indication of the excellent quality and diversity of guitar and bass instructors across Southern California, I feel that this is the best place to be to learn, whether you are a child or an adult, a novice or a working professional! 

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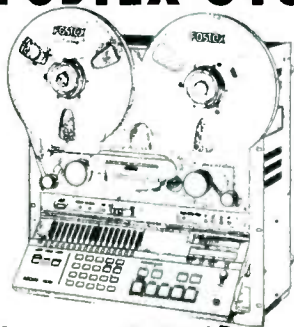
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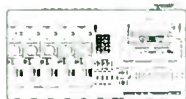
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Steve Gullick

## Therapy?

**Label:** A&M  
**Manager/Contact:** Gerry Hardford, DCG Management  
**Address:** 10 St. Sinton's Villas, Deansgrange, Dublin, Ireland  
**Phone:** (3531) 289-7657  
**Booking:** ICM  
**Legal Rep:** N/A  
**Band members:** Fyfe Ewing, Michael McKeegan, Andy Cairns  
**Type of music:** Alternative rock/hardcore/metal  
**Date signed:** May, 1992  
**A&R Rep:** David Rose

By Nick Douglas

We had about ten major labels interested in us this time last year, but they quickly started to drop away as soon as we started demanding things," says Andy Cairns, one third of Irish noise terrorists Therapy?, on how his band came to face a bidding war last year. Though they eventually landed a deal with A&M, Cairns and his cohorts, drummer/vocalist Fyfe Ewing and bassist Michael McKeegan, had quite a lot of fun playing games with the major labels. Cairns continues: "We had all these labels come to see our shows in England and Europe, and then after the shows, the A&R guys would come backstage and say they really liked the show, and the next day they'd phone up and take us to dinner. We'd get talking, and we'd tell them exactly how much creative control we wanted over our career and gradually you could see them losing interest; but at least we got a lot of free meals out of it!"

What he means by "creative control" is exactly that. Therapy? had begun as just a fun idea these three

young Northern Irishmen had conceived whilst becoming increasingly unimpressed by the home-grown bands they were going to see. Taking their influences more from the likes of Black Flag and the Dead Kennedys, Cairns, McKeegan and Ewing had created something which was primarily an outlet for their own musical tastes and creations. Watching the band grow from playing in their bedrooms, to performing small gigs in Irish pubs, to suddenly becoming a huge live draw all over the Emerald Isle, the band found themselves with an English investor who released a mini-album, entitled *Baby Teeth*, on his own independent label, Wija Records. This was followed by critical acclaim and a rapidly growing following and reputation right throughout the British mainland and even Europe. In late 1991, the band released a second mini-album, *Pleasure Death*, which figured on the British album charts, and found themselves at the top of just about every A&R man's priority list. However, having done everything their own way this far, this trio of Ulstermen wasn't about to compromise in any way, shape or form!

"When we had all these labels chasing us, we played the game for a while," states Cairns smiling. "But we told them all exactly how much say we wanted in things. We had already sold quite a few records and knew what way we wanted the band to go. Each time we went to dinner with a different label we seemed to narrow it down even more. When we told them we wanted to design the record sleeves ourselves, that narrowed it down a bit. Then, when we said that if we wanted to change the

musical direction of the band we should be able to do so without the label's permission, it narrowed down a bit more. We said that if we wanted to become a jazz band overnight, we wanted the right to do so, so that got rid of a few labels! Finally, we said that if we wanted to put a penis on the cover of our album, we wanted the right to do so, and that got rid of quite a few interested labels in one go! In the end, it was down to A&M plus one other label, and A&M seemed completely in accord with what the band wanted to do, so we went with them. Plus, they had Soundgarden, who we really like, and they don't have loads of really heavy bands like us, so we knew we'd get a lot of attention."

Ireland is, of course, no stranger to the world of music. One of the biggest bands in the world, U2, hails from this small island and the land of the leprechauns has always produced a stream of quality acts who have achieved international acclaim. Van Morrison, Thin Lizzy, Gary Moore...the list goes on. But Therapy? is perhaps the first really extreme band to break out of their homeland onto the international stage. "People always associate Ireland with twiddly-dee folk music or just U2," comments Cairns, "But there's as much musical diversity and talent here as there is anywhere else in the world, and hopefully our success will open up a lot of doors for other great new bands here. It's not just a place where people listen to folk music, drink Guinness and eat potatoes."

Armed with their new record deal, the members of Therapy? have been touring the world since early summer of 1992 and are set to return to the States in April, both on their own club tour and on a package that also includes the Jesus Lizard and New York newcomers Helmet. Their debut album, *Nurse*, was produced by Englishman Harvey Birrell and has already hit the Top 40 album charts in the UK, not to mention having spawned a Top 30 UK hit single "Teethgrinder." With the backing of A&M, and with names such as Courtney Love from Hole, Trent Reznor from Nine Inch Nails & Jello Biafra from the Dead Kennedys amongst their fans, they look set to continue their success in the United States.

"Being in a band is such a nomadic lifestyle, you don't really have a home for a few years," comments Cairns, wrapping up our conversation. "That's one of the best things about what's happening to us—we get to do something we love doing, get paid for it, and we get to see the world at the same time."



## Therapy?

*Nurse*  
A&M

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Harvey Birrell  
 □ **Top Cuts:** "Nausea," "Teethgrinder," "Disgracelands."  
 □ **Material:** They combine the best parts of industrial with the aggression of punk, and throw in a bit of good old-fashioned metal on top! Assorted sampled noises and vocals play a big part in the band's unique sound—which is pretty complex for a three-piece. Check out the grinding rifling of "Disgracelands," for example, just to see what a great tight trio can come up with. This album is diverse, and thus will appeal to a wide range of fans.

□ **Musicianship:** Therapy? members were friends before they were bandmates, and it shows in their playing. Drummer Ewing shares the vocal spotlight with guitarist/vocalist Cairns, and whilst their voices are very different, they complement each other perfectly. Ewing also possesses a great ability to play off-beat, complicated rhythms which drive the band along—sometimes at breakneck speed! Bassist McKeegan runs all over his instrument, pounding out bass rhythms that could wake the dead! Cairns' tortured vocal tones and screeching guitar demand your attention.

□ **Production:** Producer Birrell is also the band's live soundman, so he knows exactly how they wish to come across on record. Working closely with all three members of the band, the result he has come up with is pretty raw. The album is not over-produced or too polished, but is tainted with a few studio effects such as the use of sampled bits of speech and noise. "Noisy" is definitely a key word in the Therapy? dictionary, and on this album, the band has reproduced their live sound, only smoothing out the rough edges to the minimum extent required.

□ **Summary:** The fact that Therapy? is Irish isn't important; the fact that they've made one of the best albums by a new artist is. Slowly but surely, this band has made a big impression in their native land and in Europe. With this timely release and a hectic touring schedule in 1993, they are on target to become internationally acclaimed, and they're doing it without compromising. —Nick Douglas



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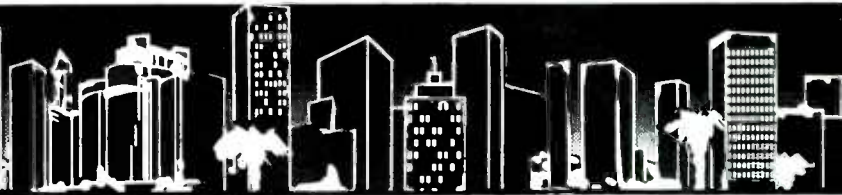
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# NIGHT LIFE



## ROCK

By Barbara Shaughnessy



S. Bender

Wild Child

**Cathedral**, the Monday night alternative/rock dance club located at 657 North Robertson, has changed its name to **Midnight Mass** and is now happening on Wednesdays. Club promoter **Eric Heinz** promises some exciting changes and additions to the club in upcoming months...body piercing, body art and obscure and decadent behavior. For more information, call 213-896-5082.

The **Coconut Teaser** is now offering all sorts of new great deals...their no cover charge, back bar/lounge/dance area will be outfitted with antique sofas, chairs and lava lamps to make it a more inviting and relaxing hangout. The events in the main showroom will have a \$5 cover. And, as if that's not enough, the club has also lowered their drink prices. Get your dancin' shoes on, get out, make new friends and enjoy good music.

Rumor has it that **Bang Tango** has disbanded after fighting losing battles with poor record sales. I also have heard unconfirmed rumors that **Capitol** has dropped **Wildside**. That

would be too bad...a little more time was all they needed. And after recovering from being dropped by **Epic**, **Mindfunk's** new album for **Megaforce** (humorously titled **Dropped**), will be out in stores on May 4th. Its heavy, moody and aggressive assault, combined with Mindfunk's signature groove, make this an album that shouldn't be missed. A very worthy comeback. **Low Pop Suicide** has apparently called it quits after the band members got into an old-fashioned brawl with each other.

Two of the most talked about bands on the hard rock/alternative scene have to be **Engines of Aggression** and **B.O.S.S.** I'm not sure that **B.O.S.S.** will hook as many fans as the industry is predicting. They're a tight band and their music goes right to the bone with solid rhythms and guitar sounds, but their expletive lyrical content (most of which I couldn't understand) might leave some people cringing and the rest asking (myself included) "so what?"

A well-deserved congratulations to **Engines of Aggression** who have signed with **Priority Records!** Their debut EP will be released nationwide on May 5th. In case you haven't caught the band live yet, **E.O.A.** is visually exciting and entertaining, with a guitar sound from hell that conjures up memories of early punk days' **Ministry** and **NIN**. My question...where do I get an **E.O.A.** hat?

**Radio Free Europe** will be taking a hiatus from the club scene while they work on their demo. Skin basher **David** said that, besides playing good music, he would like to inject some life and camaraderie back into the fatigued L.A. music scene. It's true, our crown is slipping and the only way to reign supreme is by working together. Listen to and support each other! (okay, so my flower-child, hippie background is showing—cut me some slack once in a while!)

And if my laid back attitude isn't enough to blast you to the past, then check out **Wild Child**. Jim Morrison lives! Peace.

## WESTERN BEAT

By Billy Block



Billy Block

Christy Dannemiller

Singer-songwriter **Teresa James** has just completed her new demo with **John Hobbs** producing. Teresa can be heard on commercials, TV show themes and, hopefully, country radio very shortly. Adding their talents to the tracks were **Hellocaster** guitarist **John Jorgenson** and **Natchez** axeman **Kevin Dukes**. Several of the tunes were written by Teresa and her husband, **Terry Wilson**. Teresa will give both **Trisha** and **Wynonna** a run for their money.

**Rain On Jade**, a new act from Bakersfield that mixes folk and country for a unique hybrid, recently performed at the **Cock n' Bull** in Santa Monica. Good songwriting and vocal harmonies are their strength. A band to watch this year.

Speaking of bands to watch: Every Wed.-Sun. night in the **Neon Cactus** at the **Disneyland Hotel** check out the **Forth Worth Cats**. The **FWC** are some of L.A.'s most soulful country players and singers you've ever heard. **Candy Chase**, **Bill Horn**, **Jack Dilworth** and **Michael J. Dohoney** play a variety of country dance music and originals that are sure to please. The **Fort Worth Cats** have an indie EP coming out this summer and can be heard on the **Country Kickin' Line Dance Video**, along with the **American Made Band** and **Western Union**.

If you happen down **San Diego** way, check out **Candy Kane** every Friday night at the **Belly Up Tavern** in **Solano Beach** at 143 S. Cedros. I guarantee a good time.

Our good buddy and funmeister **Ritt Henn** will be on TV soon and we don't want you to miss him. **A Man, A Bass & A Box of Stuff: The TV Show** will premiere on **Century Cable** (Ch. 3) on Sunday, May 2nd, at 8 p.m. **Continental Cable** will air the show Saturdays, May 1st and 8th, at 8 p.m. **Ritt** can be seen live at his wackiest May 22 and 23 at the **Venice Art Walk**, so tell him how much you enjoyed his TV show.

The most recent **Western Beat American Music Showcase** featured an outstanding array of diverse songwriters. The evening always begins with an artist who has displayed marked growth and participation from the open mic segment. This month, "**Ramblin'**" **Dan**, a **Western Beat** favorite, rose to the occasion as he had the entire crowd singing along on his first number. **Jo Anne Montana** made a spectacular debut as she showed her depth as a singer and writer. **Nashville** transplant **Christy Dannemiller**, who is signed to **Erv Woolsey's** (George Strait's Mgr.) publishing company, showed off recently penned material and a beautiful voice and stage presence. **Leslie Knickrehm** made an exciting return visit, while the **Zydeco Party Band** lent a bayou twist with an acoustic set of material on their forthcoming CD. The musical highlights included a heart rendering set by hit songwriter **Harriet Schock**, a brilliant acoustic reading of "**Black Velvet**" by its writers and producers **Christopher Ward** and **Dave Tyson** and a soulful and sultry set by the lovely and talented **E. G. Daily**. Hit songwriter **Steve Seskin** made a surprise visit and played his amazing "**April's Dad**," which he says "has been on hold a hundred times." The next **Western Beat** takes place Thursday, May 6th, with **ACM Group of the Year** nominees **Great Plains**, **James Lee Stanley**, **Karen Tobin**, **Broken Arrows**, the **Bum Steers**, **Alan Whitney**, **Bob Malone**, **Bare Bones**, the **Darlin's** and special guests from **Nashville**.



Billy Block

"Ramblin'" Dan



S. Bender

David (Radio Free Europe), Trip (EOA) and Johnny (B.O.S.S.)



# JAZZ

By Scott Yonow



Michael R. Morris

**Billy Childs**

Billy Childs has been such a steady fixture in Los Angeles clubs during the past few years that it is easy to take his talents for granted. Actually, Childs' improvising and composing skills have been growing by leaps and bounds in recent times and he was in outstanding form with his quartet recently at the **Wadsworth Theatre**, surprising even this onlooker with the brilliance and complexity of his playing. Even when he is at his most adventurous, Childs somehow keeps his music accessible and melodic. Tenor saxophonist **Bob Sheppard** (whose voice is also becoming quite original after the initial influence of John Coltrane), electric bassist **Jimmy Johnson** and drummer **Steve Houghton** were all in top form on such songs as McCoy Tyner's "Four By Five," a transformation of

Coltrane's "Satellite" into "How High The Moon" (it should have been called "How High The Trane!"), "Darn That Dream," "The Island" and a few originals. Throughout, Billy Childs played advanced ideas that sounded both logical and impossible! Catch him when you can; his music is full of surprises.

In the same category but better-known outside Los Angeles is the veteran altoist **Bobby Watson** who during his week at **Catalina's** introduced a bright new trumpeter **Terell Stafford** who, despite not having a wide range, was full of creative ideas. With pianist **Stephen Scott**, bassist **Essiet Okun Essiet** and drummer **Victor Lewis**, Watson's group **Horizon** performed tricky and colorful material that was highlighted by a witty Thelonious Monk medley by Scott (who broke into an eccentric stride chorus during "Round Midnight"), a re-harmonized "I Got It Bad" (the two horns seemed to be trying to out-soul each other), the fiery hard bop piece "In Case You Missed It," the cooking "Dex Mex." and the lyrical ballad "Like It Was Before" (written by Watson's wife Pamela). Many of the long-form originals changed moods and grooves during each chorus and the group excelled both in individual solos and as a unit. Bobby Watson, whose solos range from free form to swing and hard-driving bop, remains one of the underrated giants of jazz.

Upcoming: **Catalina's** (213-466-2210) features **John Scofield** (through Apr. 25) and **Joshua Redman** (May 11-16), **Le Cafe** (818986-2662) presents **Brandon Fields** (Apr. 23-24), **Jeff Beal** (Apr. 25) and **Kate McGarry** (Apr. 28), **Bill Watrous** is at **Lunaria's** (310-282-8870) on Apr. 23, the **Jazz Bakery** (310-271-9039) hosts **Teddy Edwards & Joyce Collins** (Apr. 25) and **King & Moore** (Apr. 30) and at **Pedriani's** (818-298-0241) **Jamie Tarto** continues his series of free solo jazz guitar concerts on Apr. 24.

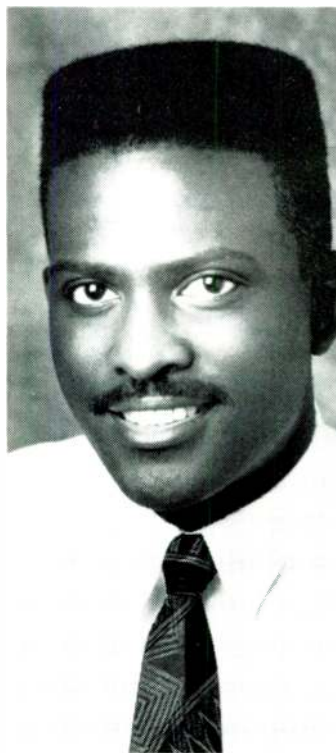


Michael R. Morris

**Terell Stafford and Bobby Watson**

# URBAN CONTEMPORARY

By Gary Jackson



**Jeffrey Cooper**

*Music Connection* is dedicated to the education and betterment of the new and veteran musician via connections and tips that will be of benefit. Because the music industry is so complex, musicians can and will get lost in a maze of contracts and obligations that invariably come down the track. And believe me, you will run into legal and technical problems in the future.

To that end, despite our consistent best efforts, every possible scenario cannot be covered, and even the publication I'm about to discuss cannot do so. So be advised to consult a lawyer well-versed in entertainment law as to the vagaries of this sometimes cut-throat business. It's truly money and time wisely spent.

Jeffrey Cooper, pictured left, is the publisher of **AARA**, or the **African-American Recording Artist** magazine. Based out of Cincinnati, **AARA** is dedicated to the business side of recording success for the African-American musician. Cooper is a veteran of the music industry, having been a member of the now defunct **Midnight Star**. **AARA** has been in existence for four years. It was brought to my attention by Jeffrey while he was still with the band.

"When I started out [with **Midnight Star**], we were very young. After about five or six years, I was wondering where my money was coming from. So I asked a lot of questions and read as much about the business side of the industry as I could," Cooper said in an interview from his hometown. "What I learned really opened my eyes as to the importance of protecting what I had and, more importantly, what was due to me. I also wanted to know what the pitfalls were that I should avoid."

So Cooper and his wife, Karen, pooled their resources in 1989 to publish the first **AARA**. Subsequent magazines focused on such topics as "To Sample Or Not To Sample," "Finder's Fee For Shopping A Demo Tape," "Gettin' Down To The Bottom Line (How To Figure What You'll Actually Make On An Album)," "Making It & Keeping It" and "Songwriters' Contracts." Each article is written by a knowledgeable source within the music industry, such as lawyers **Michael Frisby** and **Michael Ashburn**, as well as insights and commentary by Cooper.

"**AARA** is for artists—by artists," Cooper continues. "The purpose is to give insight, information and opportunity to artists. Musicians who have made it in this industry should have an inherent interest in new musicians being taught how to survive. I'm concerned about our youth getting educated, and getting the information to them. They should be able to exist on the music they enjoy."

Back issues of **AARA** are available at \$4.00 each. A subscription is \$20.00 a year. You can get either by writing to: **AARA**, P.O. Box 40677, Cincinnati, OH 45240-0667.

**TIDBITS:** The **Black Rock Coalition** is planning a special tribute to **Malcolm X** around his May 19 birthday. More information as it becomes available. **Living Colour** hits town May 7! Check your local listing for time and venue. 

# AARA

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## CONCERT REVIEWS

### Brian May

The Palace  
Hollywood

Ask anyone who attended Brian May's first L.A. appearance in nearly thirteen years if it was worth the wait, and you'll probably get an enthusiastic yes as loud as the chorus of voices that joined in to singalong with the Queen guitarist.

Backed by a powerful band that featured drummer Cozy Powell and bassist Neil Murray, May and company performed an extremely well-received set that mixed several Queen classics, such as "Tie Your Mother Down," "39," "Hammer To Fall," "Love Of My Life" and a snippet of "Bohemian Rhapsody," with a handful of material from his new Hollywood Records release, *Back To The Light*. The crowd, many sporting old Queen T-shirts and ranging from 15-40 years old, was as much of an attraction as May, and the communion between performer and audience was something to behold. Shouting along to the Queen material and solo works alike, the crowd often threatened to drown out May, most notably on a scorching version of "Tie Your Mother Down" and a moving version of "Love Of My Life."

As a frontman, May acquitted himself nicely, especially after having been in the shadows of such an extroverted performer like the late Freddie Mercury. One moment that was probably best left on the cutting room floor was a mock shouting match involving May and his female backup singers, who played up a relationship-gone-sour scenario by gratuitously hurling more expletives than a pissed off longshoreman. Granted, some saw it as humorous, but audience pandering of this sort is out of place for a performer as talented and admired as May.

Vocally, May rose to the occasion, singing with a conviction marred by only a few barely noticeable slips.

All in all, May displayed all the right stuff to successfully ignite a solo career and hopefully re-establish the commercial clout he enjoyed for so many years with his previous band of cohorts. —Tom Farrell

### Elvis Costello & the Brodsky Quartet

Royce Hall  
Westwood

Elvis Costello has long been respected for his musically adventurous spirit. During his sixteen-year recording career, he's tackled everything from country and blues to punk and lounge pop.

Still, when Costello recently released a collaborative disc with the classical string group, the Brodsky Quartet, eyebrows were raised. With this album, *The Juliet Letters*, the Englishman was not only risking embarrassment but accusations of



Tom Farrell

Brian May at the Palace

cultural elitism.

At his recent Royce Hall show with the Brodsky Quartet, Costello seemed bent on diffusing any air of pretension. After all, it was fairly obvious that the large majority of those in attendance were pop fans rather than classical music lovers.

It's unlikely that Costello has ever been this genial and chatty onstage. He introduced most of the songs with insightful or amusing anecdotes. And to a large degree he succeeded in making a rather formal setting (he sang his lyrics from a book while standing amid the string quartet) seem more casual.

Costello also dramatized the songs by using sweeping arm gestures and exaggerated facial expressions. Sometimes this helped illuminate the songs, other times it was an annoying distraction. Depending on your perspective, the gesticulating singer either looked like a Shakespearian actor or a TV evangelist.

Costello and company performed the entire new album, a concept work written in the form of letters from an array of fictional characters, and like the album, the show was moving, boring and sometimes merely interesting. But it never appeared as if Costello was operating out of his stylistic league. Indeed, this music brought out an additional richness and range in his vocals.

The concert's only surprise came during its numerous encores. Standing out were a quasi-classical cover of the singer's early Eighties track, "Almost Blue," and a rather cheeky version of the Beach Boys' "God Only Knows."

The evening's most irritating aspect was the self-congratulatory way in which the audience roared its approval after nearly every turn. You would have thought that Costello had just invented classical music. A more likely explanation for this blind devotion was a crowd fearful of appearing like cultural plebeians.

—Jon Matsumoto

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## CLUB REVIEWS

### Lesa MacEwan Band

Genghis Cohen

West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Lesa: (213) 851-6370

□ **The Players:** Lesa MacEwan, lead vocals; Gabriel Martinez, lead guitar, backing vocals; Rob Cassell, acoustic upright and electric six-string electric basses, backing vocals; Jennifer Meller, percussion, backing vocals; Richard Hardy, alto, tenor and soprano saxes, flutes.

□ **Material:** For the most part, the Lesa MacEwan Band performed acoustic lounge jazz with slight elements of blues. The material revolving around the difficulties of sustaining a love relationship was the primary focus of this nine-song set. The highlights included the pretty ballad "Again" and the more up tempo "Letting Go." The former lyrically centers on repeatedly going back to someone who one knows instinctively is bad for them. The latter, "Letting Go," dealt with the anguish of finally breaking up from such an individual. Although these songs lyrically explore the age-old contradictions and ironies of love, they are effective because of the forceful and heartfelt delivery of MacEwan. This was particularly evident on the rousing duet between her and guitarist Martinez.

□ **Musicianship:** MacEwan's band provided subtly textured arrangements behind her sweet and lilting vocals. Saxophonist and flutist Hardy gave the band its winsome, at times melancholy, jazzy feel. Martinez, playing both six- and twelve-string acoustic guitars, periodically contributed a raw, bluesy sound to the proceedings. Bassist Cassell, utilizing standup acoustic bass as well as a six-string electric, with help of percussionist Meller, produced a solid bottom or rhythm for the rest of the band.

□ **Performance:** Very often, jazz can be somewhat laid-back, maybe even boring to the uninitiated. This



Steve Cordova

Lesa MacEwan: She needs stronger songs.

was not the case with the Lesa MacEwan Band. And, to be quite honest, without MacEwan's dynamic delivery and emotionally inspired interpretation of the songs, the show would have been little more than ordinary. It is very easy for a singer to either overwhelm or underplay their material with individualistic idiosyncrasies. In this case, MacEwan was able to evenly balance and tailor her performance to fit the shifts in mood or tone of each song without

detracting from the meaning or significance of the numbers. Dressed like a gypsy, MacEwan, without the Stevie Nicks inspired moves, gave a no-nonsense, straightforward performance that was warm and appealing.

□ **Summary:** The Lesa MacEwan Band is composed of a talented singer and technically proficient musicians. However, many of the songs seem somewhat indistinct and generic. There is no doubt that MacEwan is a fine vocalist, as is Martinez. Though two of the band songs stand out as memorable, the others need work. But the Lesa MacEwan Band is on the right track, nonetheless. —Harriet Kaplan



Jeff Levitt

Live Nude Girls: A musical potpourri.

### Live Nude Girls

The Troubadour

West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Ram Management: (213) 931-9137

□ **Players:** Robert Lusson, vocals; Carol Archambeault, vocals; Marc Glassman, drums; Rana Ross, bass; Eric Hall, percussion; D.B. Tressler, lead guitar; Dennis Napolitano, keys.

□ **Material:** Lets just say Live Nude Girls are "different." More appropriate for a theater or play, LNG's theme-orientated material hits all points on

# CLUB REVIEWS



Russ Einhorn

**Nuclear Assault: Talented, powerful and aggressive.**

the pop musical map. The seven-piece ensemble is like the Talking Heads, Peter Gabriel, Annie Lennox, Lita Ford and Styx all jamming on the beaches of Rio de Janeiro. The band mixes early Eighties pop, glam-metal, tropical island sambas, poetry and a variety of other influences that keep the listener's attention and interest at peak levels. Although diverse and rich in pop culture, lyrics and flavor, you must ask, "Where are they going?"

**□ Musicianship:** Lusson has an extremely appealing, soothing, yet gritty voice. This songwriter has a great deal of talent for aesthetics and imagery. In the vein of Peter Gabriel, Lusson derives the most from his voice in terms of effects and texture. Archambeault is an Annie Lennox/Barbra Streisand hybrid. She complements Lusson well with her great range. The percussion section of Glassman and Hall energetically throbbed to the sexual gyrations of bassist, Ross (who may have been the inspiration behind the band's name). Tressler whipped up heavy doses of glam metal guitar on her "flying-V" and got a little too excited with the tremolo bar. Napolitano, the quietest of the bunch, spun a beautiful web of sound behind the keys.

**□ Performance:** These guys should think about turning this act into a modern musical. Each performer already has his/her own persona.

Lusson's slender body was clothed as if an outpatient, and his shiny bald head and goatee made him a startling figure. He mixed his material with anecdotes and poetry by candlelight, and let Carol sing while he showed his true thespian talent by taking dramatic puffs of his Cuban cigar. This did clash a bit with Carol (the new wave babe), Glassman and Ross (the alternative rockers), Hall (the beatnik) and Tressler (the glam metal, Lita Ford babe). Although they are all excellent musicians, to become a rock band unit, they need to work on establishing an image or identity. Otherwise, they seem to be separate characters in a stage play, especially when playing their diverse and thematic music. The refined, twenty to fortysomething age crowd enjoyed the entire performance. Wasn't this the same crowd I saw ordering cafcac-double-de-caf and in line for Indochine and *Howard's End*? Overall, this was a magnificent performance. All that was missing was the playbill.

**□ Summary:** This is definitely not your ordinary club gig. Like foreign films or broccoli, it may not be for everybody. However, Live Nude Girls may serve to broaden your rock & roll horizons. Read the subtitles, smother it with cheese, or just open your ears. You might have to admit that you really enjoyed yourself.

—Jeff Blue

## Nuclear Assault

The Whisky  
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

**□ Contact:** Wendy Weisberg, I.R.S. Records: (818) 508-0451

**□ The Players:** John Connelly, vocals, guitar; Glenn Evans, drums; Dave DiPietro, guitar; Scott Metaxas, bass.

**□ Material:** Metal, played fast, hard and heavy—with absolutely no compromise! Nuclear Assault is not for those who like their music soft and gentle, but it's not as aggressive or brutal as those from the death metal genre. There's actually a bit of melody and thought in the songwriting. The latest album is actually quite a progression for the band and sees them diversifying their sound quite a bit, but they're still very definitely heavy and very definitely metal!

**□ Musicianship:** There is a common disbelief that those who play this kind of music can't play. But actually, the reality couldn't be further from that! Just ask any drummer about playing speed metal, and playing it well...it's pretty difficult. So, though it may seem that Nuclear Assault's music is played fast and furious with little or no control, the truth is that these guys rate quite highly as masters of their instruments. In particular, drummer Evans displays a lot of power combined with great, rock-solid time-keeping, and vocalist-singer Connelly, whilst not being any Michael Bolton, has a voice that fits this band's musical genre perfectly.

**□ Performance:** Without a doubt, Connelly steals the show! Shirt off, he thrashes his head around like a man possessed, throwing vivid shapes with his tangled mass of hair but still managing somehow to deliver his guitar parts and vocals without missing his cue. Unfortunately, at times, his stage antics tend to overshadow his colleagues, who almost seem bored and unexciting compared to him, only joining in at various intervals. Overall, the performance could be likened up quite a lot with a bit more thought going into the band's stage presence, as at times it was more interesting to watch the slam-dancing crowd of madmen in the audience in front of the stage!

**□ Summary:** A few bands have broken out of the thrash market and into the mainstream, with Metallica and Megadeth the most popular. They're now in a league of their own, and with no real competition in sight. Nuclear Assault has matured and broadened their appeal with their latest record, but they still have the same fan base and following. Whilst they are entertaining and competent at what they do, they will have to have a good rethink about their approach if they wish to break out of their cult status. No new converts tonight, but those already converted loved it.

—Nick Douglas

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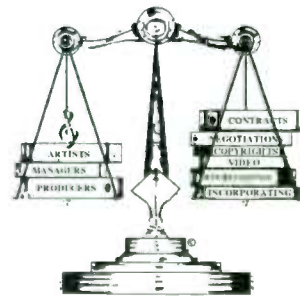
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Iggy Pop for Music Connection

**CLUB REVIEWS**



Mary Schindler: Talented and personable.

Susan Bender

**Mary Schindler**

*The Whisky*  
West Hollywood

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Bonita Alford, Hot Shot Management: (818) 981-1796

□ **The Players:** Mary Schindler, lead vocals, guitar; Ric Knell, drums; Marty Itzkowitz, electric guitars; Maurice Gainen, saxophone; Nate Kennerly, bass.

□ **Material:** The first inclination is to assume, since Mary Schindler sings socially aware lyrics and touching love songs from behind an acoustic guitar, that she's some sort of folk artist mutation. Don't make that assumption—you'd be dead wrong. Think more in terms of R&B with pop arrangements, sort of a latter-day Laura Nyro who is not so painfully introspective she can't jam every now and then. Particularly memorable are "Main Street" and her cover of "Ooh, Baby Baby." Schindler's press release says she learned music from Smokey Robinson and Carole King, and it shows.

□ **Musicianship:** Full of sincerity and at times touches of wry humor,

Schindler's voice is not remarkable for its ranges but for its directness and clarity. She's backed up by a stellar group of seasoned musicians. Listing all their virtues would take up too much room, but let me say that Itzkowitz is hot on the slide guitar and Kennerly's bass and backing vocals illuminate the songs.

□ **Performance:** It's so refreshing to see a no-hype act on the Strip, one that assumes the stage with confidence, meets the audience halfway and takes them somewhere. Loose in its assemblage, relaxed in its approach and not afraid to show its rough edges (harmonies on "Ooh, Baby Baby"—ouch!), this act had the audience eating out of its hand. Too bad that just as the crowd seemed to be completely taken, the set ended.

□ **Summary:** The backing Schindler gets from Kennerly and company pushes this material up a notch and makes her much more entertaining than the singer-songwriter-in-front-of-the-mic act she could be at worst. No question she delivers some very wonderful stuff, but in a market that's already seen a Sinead, a Tracy Chapman and a Rosanne Cash, she'll have to push the envelope of songwriting even further to make a dent. Still, there's an abundance of talent here, so pushing that envelope isn't unthinkable. She just needs more time.  
—Sam Dunn

Of Cards" are songs that I wouldn't be surprised to hear on the radio or find myself dancing to while running the sweeper and watching MTV. The only reservation I have is that some of the other material may be a little too highbrow. As I've come to find out, Martin is an English teacher, which explains why his lyrics are so good and why some of them are a bit tough to comprehend without the help of a dictionary.

□ **Musicianship:** This is a light category to go into at great length as Martin is completely acoustic; just the man, his guitar and a harmonica. He's a good singer, a good player and a good-bordering-on-great songwriter. A handful of others must feel the same way as the last two times I've caught the show there was standing room only.

□ **Performance:** I missed the folk era, but I would imagine that if I latched on a few more years to my age, what I would have experienced would have been something similar to this. Very pleasant, very light, a very stress-free evening of thoughtful music, amusing song introductions and good coffee (the latter having nothing to do with Martin). He demonstrated an excellent sense of wit and an uncanny knack of writing songs about things we've all experienced. In case the conversation is too thick to catch it in the lyrics, he sums the song up in the intro, which both made you laugh and enticed you to strain your ears over the crowd just a tad harder.

□ **Summary:** I can't take Seattle rock. And with Bon Jovi and Winger and everyone else of my genre taking a nose dive, it was nice to find something different, something way different, to keep me from becoming musically starved for local entertainment. I don't know if things will ever go back to the way I like them, but it's good to know that there are musicians such as this one who produce music to cross all the barriers. Just like Jello, there's always room for Terence Martin. —Charrie Foglio

**Terence Martin**

*Highland Grounds*  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ☆ ⑨ ⑩

□ **Contact:** Terence Martin: (818) 985-3188

□ **The Players:** Terence Martin, acoustic guitar and vocals.

□ **Material:** Adult alternative folk-based songs in the vein of Tracy Chapman, David Wilcox and Marc Cohn, rich in its imagery and lyrical content. "Heart Like A Fist," "X-Ray Eyes," "Existential Zoo" and "House



Terence Martin: Songs of wit and wisdom.

Barbara Krevitz

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# CLUB REVIEWS



Dark Archies: Pleasingly "pop-ternative."

## Dark Archies

Thai Ice Cafe  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Dark Archies Hotline: (310) 208-4516

□ **The Players:** Dave Merenda, lead vocals, guitars; Tad Dery, backing vocals, bass; Kelly Scott, drums.

□ **Material:** Merenda is an established songwriter of some note, and this makes for some pretty excellent songs, hooks and melodies. As a result of this, the Dark Archies' material needs little improvement. They write and play a brand of music they themselves call "pop-ternative," which falls somewhere between Nirvana and the catchy pop ditties of the Cure. The band also has a seemingly endless supply of great songs. For example, any one of "Ice And Snow," "Sunday Girl" or "These Words" will have you tapping your feet and singing along within seconds.

□ **Musicianship:** Merenda's track record speaks for itself, and he is as proficient a guitarist and singer as he is a songwriter. Bassist Dery displays a great technical ability on his instrument, but at the same time, simply lays down a good groove. He sings backup vocals continually throughout the entire set, and his voice carries the songs perfectly. The harmonies are a big part of this band's sound and cannot be faulted. Drummer Scott, an ex-member of Liquid Jesus, seems completely at home in this band and provides a solid rhythm with just the right amount of showmanship.

□ **Performance:** For a three-piece, this band makes one hell of a noise! However, it's not that they're too noisy, but simply that you wonder how three people can produce such a layered sound! The answer is, everyone in the band works hard to contribute as much to the overall sound as he can! The result is per-

fect, dance-oriented pop rock with a cutting edge. They're all willing and able to put on a show, as they've each been performing in bands for a few years and seem undaunted at showing what they can do. Merenda even wanders around the club whilst performing his solos!

□ **Summary:** There's not much you can fault about this band, apart from one obvious thing: They haven't got a record deal! Unbelievably, they've only been playing out live since January of this year, but they've already performed eight shows! Apparently, the record companies are knocking at the door, and frankly, it's no surprise. Surely a contender for best new band of 1993—and it's only April!

—Nick Douglas

## Shyboy

The Roxy  
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Band Info Line: (213) 892-1033

□ **The Players:** Tony Dupree, lead guitar, backing vocals; Jeff Szalai, keyboards, backing vocals; Michael Phelan, bass, backing vocals; Johnathann Launer, drums, backing vocals; Paul Michael Audi, lead vocals.

□ **Material:** Melodic hard rock, in the tradition of early Bon Jovi, Survivor and Night Ranger. Shyboy's songs are well-written, and have a simple but effective formula: several verses interspersed with big choruses and a short, but emotive guitar solo.

□ **Musicianship:** Fairly impressive throughout their 45-minute set. The spotlight, of course, falls on singer Audi, a young man with a great pair of lungs that he is not afraid to use, hitting every note with apparent ease. Phelan and Launer lay down a solid backbeat, and although they stay out of the limelight, Launer also provides some great vocal harmonies

with Szalai and Dupree.

□ **Performance:** Bands that make this type of music simply want their audience to have a good time and enjoy themselves, and the best way to do that is to have a good time on stage. Shyboy plays as if they love what they do, and they want you to love it, too. They're all relaxed on stage and work well together, obviously confident in their songs and presentation. Audi is an entertaining frontman, friendly rather than pushy or arrogant and took the time to introduce each of his colleagues.

□ **Summary:** Looking for a great young, melodic rock band? Then this is the one for you. Shyboy has the formula perfected. The only thing is that, unfortunately, this type of music isn't hip in the eyes of the record companies anymore—they all want the next Nirvana, or Alice In Chains and have no time for anything that doesn't conform to that mold. Hopefully, Shyboy won't let this affect them. This is the type of music they want to play, and they do a good job of it. If they've got any sense, they'll stick to their guns.

—Nick Douglas



Shyboy: Solid, melodic rock.

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## LOS ANGELES COUNTY

### ALLIGATOR LOUNGE

3321 Pico Blvd., Santa Monica, CA 90405  
Contact: Milt Wilson, (310) 449-1844.  
Type of Music: All styles.  
Club Capacity: 300  
Stage Capacity: 8-10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: By tape with bio and picture.  
Pay: Negotiable.

### ANTICLUB AT HELEN'S PLACE

4568 Melrose, Hollywood, CA 90028  
Contact: Reine River (213) 667-9762 or (213) 661-3913  
Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art.  
Club Capacity: 200  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send cassette to P.O. Box 26774, L.A., CA 90026.  
Pay: Negotiable.

### BLAK & BLOO

7574 Sunset Blvd. Hollywood, CA. 90029  
Contact: Jimmy D. (818) 340-8591  
Type of Music: All Types  
Club Capacity: 400  
Stage Capacity: 12

P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Send package to: Jimmy D. 20336 Cohasset St. #10 Canoga Park, CA. 91306  
Pay: Negotiable

### CLANCY'S CRAB BROILER

219 N. Central Ave., Glendale, CA 91205  
Contact: Richard Gaines  
Type of Music: Top 40, jazz, classic R&R  
Club Capacity: 162  
Stage Capacity: 3 or 4  
PA: No  
Lighting: Yes  
Piano: No  
Auditions: Send demo/promo pack to: Richard Gaines, 439 W. Acacia St., Glendale, CA 91204  
Pay: Negotiable

### CLUB M

20923 Roscoe Blvd., Canoga Park, CA.  
Contact: Lesli Simon, (818) 341-8503  
Type Of Music: Original rock, all styles.  
Club Capacity: 200  
Stage Capacity: 12  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call for info or send package to Lesli Simon, c/o Club M.  
Pay: Negotiable

### COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046  
Contact: Len Fagan (213) 654-4887  
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).  
Club Capacity: 285  
Stage Capacity: 15  
PA: Yes, with pro engineer  
Lighting System: Yes  
Piano: Upstairs, no/downstairs, yes  
Audition: Call Len Fagan  
Pay: Negotiable.

### TONY LONGVAL'S COUNTRY CLUB

18415 Sherman Way, Reseda, CA. 91335  
Contact: SUSETTE (818) 881-5601  
Type of Music: All Styles  
Club Capacity: 886  
Stage Capacity: 20+  
PA: Yes  
Lighting: Yes  
Piano: No  
Auditions: Send Promo Pack.  
Pay: Negotiable

### ENGLISH ACID

7969 Santa Monica Blvd. West Hollywood, CA. 90046  
Club Capacity: 400  
Type of Music: Original Rock n' Roll/Alternative  
Stage Capacity: 8  
Piano: No  
P.A.: Yes  
Lighting: Yes  
Audition: Send or drop off demo package. Must include photo. Contact Janice DeSoto. 24 hr. voicemail, (213) 969-2503.  
Pay: Headliner only; negotiable.

### FM STATION

11700 Victory Blvd., North Hollywood, CA  
Contact: (818) 769-2221 Attn: Booking  
Type of Music: All new, original music. All styles.  
Club Capacity: 500  
Stage Capacity: 12-15  
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman  
Lighting: Yes  
Piano: No  
Audition: Send tape, promo pack, SASE.  
Pay: Negotiable.

### FROG'S

16714 Hawthorne Blvd; Lawndale, CA. 90310.  
Contact: Ari, (310) 392-0652.  
Type Of Music: Hardcore  
Club Capacity: 250  
Stage Capacity: 8  
PA: Yes  
Lighting: Some  
Piano: No  
Audition: Call or send pkg. to: 2001 Penmar Ave. #8 Venice, CA. 90291.  
Pay: Percentage of door.

### L'EXPRESS RESTAURANT

3575 Cahuenga Blvd., Los Angeles, CA 90068  
Contact: Tony Mendola  
Type of Music: Jazz, Rhythm & Blues.  
Club Capacity: 100  
Stage Capacity: 10  
PA: No  
Lighting: Yes  
Piano: No  
Auditions: Send tape to above address or call Tony (818) 996-4278.  
Pay: Negotiable

### THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064  
Contact: Milo (310) 820-8785.  
Type of Music: All types  
Club Capacity: 400  
Stage Capacity: 15  
PA: Yes, w/separate monitor mix.  
Lighting: Yes  
Piano: No  
Audition: Send demo on cassette.  
Pay: Negotiable.

### SILVERADO SALOON

1830 Fiske ave. Pasadena, CA 91104  
Contact: Stan Scott , (714) 537-3894  
Type Of Music: Hard rock & heavy metal.  
Club Capacity: 200  
Stage Capacity: 8  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape to above address.  
Pay: Negotiable.

### TRANCAS ROADHOUSE

30765 Pacific Coast Hwy., Malibu, Ca.  
Contact: Mark Friedman (213) 271-7892  
Type of Music: R&R, alternative, R&B, jazz, blues, reggae.  
Club Capacity: 700  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape-promo pkg. to above address.  
Pay: Negotiable.

### TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069  
Contact: Lance, John or Gina, (213) 276-1158, Tues.-Fri. 2-6 pm  
Type of Music: All types  
Club Capacity: 300  
Stage Capacity: 8  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Tape, bio, picture  
Pay: Negotiable.

### WESTSIDE WOK

12081 Wilshire Blvd., West Los Angeles, CA 90025  
Contact: George Fan or Bob Bell (310) 914-1766  
Type of Music: Jazz fusion blues (No hard rock)  
Club Capacity: 120  
Stage Capacity: 8-10  
PA: Yes  
Piano: No  
Audition: Send tape & bio, call.  
Pay: Negotiable.

## ORANGE COUNTY

### THE GREEN DOOR

9191 Central, Montclair, CA (Inland Empire)  
Contact: Elisa (714) 982-8712 after 1pm.  
Type of Music: All-original only.  
Club Capacity: 300  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Audition: Call for info.  
Pay: Negotiable.

### LINDA'S DOLL HUT

107 South Adams, Anaheim, CA 92802  
Contact: Linda (714) 532-5639 or Dirk (714) 758-9669  
Type Of Music: Original alternative, rock, blues, rockabilly.  
Club Capacity: 50  
Stage Capacity: 6  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send promo package to Ignore Us Promotions, PO Box 8485, Anaheim, CA 92812-0485.  
Pay: Negotiable - NO PAY-TO-PLAY!

### MARQUEE

7000 Garden Grove Blvd., Westminster, CA 92683.  
Contact: Randy Noteboom, (714) 891-1971.  
Type Of Music: Loud, long haired rock n' roll.  
Capacity: 452  
Stage Capacity: 12  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape, bio.  
Pay: Negotiable.

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SALES REPRESENTATIVES wanted. Must be aggressive, intelligent and have sales experience, knowledge of music and car. Earn \$200 to \$500+ per week part time. (310) 301-2413

MUSIC/ENTERTAINMENT Public Relations firm needs interns for media calls, mailings, typing, P.R. work, etc. The best education no money can buy. No pay, but could lead to paying position later if you produce now! College credits for students. (310) 659-1792 or (310) 659-2241.

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PUBLIC RELATIONS department of nationwide music company seeking intern. Writing/telephone/computer skills a must. No pay but great experience. 5 to 8 hours per week. Call Craig (818) 772-2050.

PERSON NEEDED to obtain licensing agreements with publishers. Must have experience. Excellent pay. Contact Austin at (818) 305-7276 or fax info to (818) 305-7277.

RECEPTIONIST/ASSISTANT needed May 1st in busy concert/video production office full-time. Low pay for hard work and good contacts. Call 11:00 a.m. to noon, (213) 466-3417.

INTERN WANTED for international music trade magazine. Seeking energetic intern to help in the music charting department. For the right person, this could be a great stepping stone into bigger things. Want to learn how the music is made? Then call Scott or Jim at (213) 464-8241.

RESTLESS RECORDS seeks interns for radio promotions, marketing, publicity and retail. No pay, but room for growth. Call Keith Moran at (213) 957-4357 ext. 233.

BRITISH RECORD label/publishing/production company with immediate release/ongoing works seeks intelligent, reliable intern and part-time publicist ASAP. Knowledge of Macintosh, phone & organizational skills imperative. Flex hours. No pay but excellent training opportunity. Lv msg (818) 753-6638 or fax resume (818) 753-8526.

INTERNS NEEDED: Independent record marketing company seeks interns for position in marketing and radio. Call Leslie or Donnie at (310) 659-9820.

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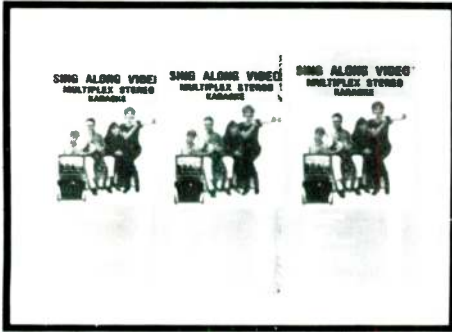


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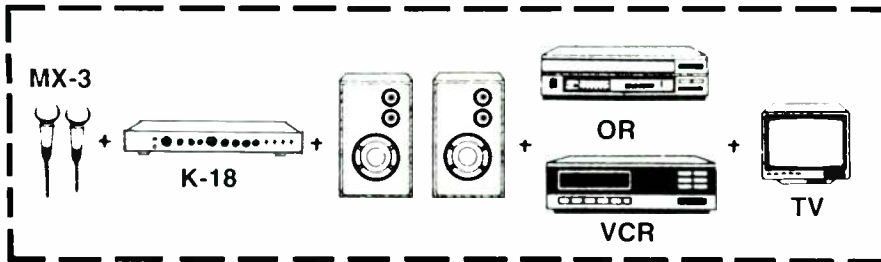


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<b>TONY BROCK - Prod./Eng./MIDI Guy</b>	(213) 848-7027	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Multi instrumentalist keys, bass, guitar, drums, programmer, knows MIDI, worked in 8, 16, 24 & 48 trk studios. Numerous demos. Access to studios at great rates. Worked under major producers, excellent references, can set up and tear down any MIDI studio with ease. Problem eliminator. Plays all styles except country.	My actions will speak louder than words. I want to build up a solid client base, so my rates (depending on the work involved) start at \$10.00 per hour.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MICHAEL CARNEVALE - Producer</b>	(310) 289-4670	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years experience, platinum & gold records with: Eric Clapton, Keith Richards, Gregg Allman, Kenny Loggins, Chicago, Billy Vera, and many more. Eager to work with new talent and future superstars.	Let's work together to get what you want on tape. "His professional attitude adds to the quality of the finished product", producer Tom Dowd.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MARK CHOSAK - Guit./Arranger</b>	(310) 451-4834	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Written and performed music for Hammer, Addams Groove music video (Addams Family), Halloween 1-5 and other film, TV and commercial credits. Studied & taught at Grove School of Music, UCLA composition and performance degree. Sight reading, improvisation-all styles.	My concern is making your music sound great! Available for film, TV, jingles, albums & demos. Composing, orchestration, arranging and transcription for all instruments.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>DOUGLAS R. DOCKER - Piano/Kybd.</b>	(818) 563-4525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate of the Conservatory of Torino, 18 years experience in classical, 13 years in rock. KIT graduate with honors. Studied with top European pianists.	Specialized in piano or rock music: progressive, hard, heavy. Great reader.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>ROGER FIETS - Bassist/Vocalist</b>	(818) 769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Major label album projects with many top players (resume available).	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. No band projects, please!!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>BRYAN FLEMING - Bassist</b>	(310) 543-1885	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	13 years experience with top-notch producers. Reno live show experience. 25 years old with excellent stage presence and image. The groovemaster!	Serious inquiries only. Tape available. Excellent sound with heavy, soulful, melodic groove.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>BRYAN FOUCHNER - Bassist/Vocalist</b>	(818) 715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Puttier Smith, Jim Lancelotti. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, with an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LISA FRANCO - Medieval Strings</b>	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>FUNKY JIMMY BLUE - Producer</b>	(213) 936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper. Additional phone #: (213) 525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MAURICE GAINEN - Producer</b>	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation. Woodwinds, keyboards, arranging, composing. Complete demo and master production. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>CESAR GARCIA - Sax/Flute</b>	(818) 891-2645	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 years experience, hot soloist. 3 years as a college music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions.	I have recorded my own solo album. No drug hang-ups. Good attitude, and dependable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>FRANK GIAMPAOLO - Vocalist</b>	(714) 969-1879	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extensive national club experience, competent studio pro with numerous credits. Read and write charts.	Comfortable, creative team player, interested in emotional, soulful projects.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>CARLOS HATEM - Percussion/Drums</b>	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravisimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>HOLLYWOOD HORNS</b>	(818) 241-6714	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Master's degrees from USC, Veterans of international tours, jingles, album sessions, TV/film. Downbeat magazine jazz award.	We read, arrange, and compose in any style. We work very well with producers. We can cut it in any key. Special demo rates.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>KEITH JONES - Drummer/Percussion</b>	(909) 989-1516	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extensive club, concert, touring and session experience, performing both originals and covers. Resume available.	Very easy to work with and very professional. Click proficient. Great personality. Very punctual and precise.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>STEVE KALNIZ - Guitarist</b>	(310) 657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LANCE LA SHELLE - Vocalist</b>	(213) 962-9487	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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Name \_\_\_\_\_ Phone (\_\_\_\_) \_\_\_\_\_

Instruments and/or vocal range (20 words maximum) \_\_\_\_\_

Available for:  Sessions  Touring  Club work  Production  TV/Movies

Qualifications (40 words maximum) \_\_\_\_\_

Comment (25 words maximum) \_\_\_\_\_

Music styles:  Rock  Pop  R&B  Jazz  Country **Specialty** (4 words maximum) \_\_\_\_\_

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NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
<b>LOVE - Electric Guitarist</b> Two Roger Mayer custom Strats and custom pedals. Roger Mayer real-time, real-space 3-D effects unit. Foxx Fuzz.	(213) 739-4413	✓	Play left or right-handed. Two-handed unison runs. Arpeggio and lead simultaneously. Two guitars at once. Most wild and exotic lead lines ever. Sounds like real surf, monkeys, freight trains. Play guitar forward but make it sound recorded backwards.	Have done everything from big-league sessions to block-square sound installations. Top of the line sonics, speed and imagination. Surround-sound film soundtrack welcome.	✓
<b>KEVIN M. MILLAR - Drums/Vocals</b> "That Great Gretch Sound" (You're not kiddin'!) Beat 7 pc. Single/double kick, Zildjian & Paiste cymbals, Ludwig snare. Boss 660, Lynn drum mach.	(818) 753-7557	✓	20 yrs studio & performance exp. Strong time, very nice feel, also click proficient. Performed many quality venues including Universal & Pacific Amphitheaters. Recent signing to label with CD sales in Europe & Japan. Very good programming skills.	Fun to work with. Punctual, versatile and good ears. I'll give you a pocket and 110%. References, lessons and demo available.	✓
<b>MARK NORTHAM - Pianist/Kybd.</b> Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment. Apple and IBM MIDI software (Performer, Cakewalk Windows).	(310) 476-5285	✓	27 years experience, 14 years classical training. Play and read all styles. Extensive experience including TV music (wrote and recorded current HBO series), jingles and live performances including tours, casuals, club work. UCLA film scoring program. Pager #: (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	✓
<b>JOEL PELLETIER - Bass/Stick</b> Steinberger bass, custom Chapman stick, BSX 5-string electric upright bass, SWR and Hartke amplification.	(213) 464-1232	✓	Bachelor of Music, Hart School of Music. 14 years pro experience as studio and live player. All pop/rock styles. Tony Levin/Sting approach to supporting the song and vocal. Demo and references available. Major tours only. Also keyboardist and guitarist.	I learn VERY FAST! Experienced in all demo to 24 track environments. Schooled player with groove and feel. I won't waste your time or money.	✓
<b>NICK PYZOW - Guitarist</b> Dobro, Mandolin, 6&12 string acoustic guitars, plenty of live gear, too.	(213) 660-7607	✓	Pro player for 10 years; read charts; touring experience; opened shows for name artists; quick, reliable, easy-going; soundtrack work; references available.	Fingerpicking; clean, authentic fills. I won't let you down!	✓
<b>PILAR RAQUEL - Vocalist</b> Alto, mezzo and soprano. 3 octave range. Specializing in background vocals.	(714) 646-3451	✓	Credits include Michael Olivieri (Leatherwolf, Hail Mary), Rob Howell, The RH Factor. Live, session and casuals experience. Experience in all styles.	Perfect pitch, flexible voice. Warm, clear tone. Quick study.	✓
<b>WILL RAY - Country Producer/Picker</b> Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWII thru a Marshall.	(818) 848-2576	✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	Cow trash, farm jazz, prairie metal, nuke-a-billy, I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	✓
<b>RHYTHM SECTION</b> Alexis Sklarevski - Electric bass (fretted & fretless), Washburn acoustic/electric. Gary Hess - Acoustic drums.	(818) 989-5999	✓	Insist on creating & playing simple, tasteful parts with dynamics. Willing to rehearse. Excellent readers. Comfortable playing with or without "click" track. We can help come up with arrangements and grooves.	We are looking for serious, dedicated singers/songwriters with original music who are interested in working/recording with a live rhythm section. No image necessary.	✓
<b>NED SELFE - Steel Guitarist/Vocalist</b> Sierra S-12 Universal pedal steel guitar, IVL Steelfrider MIDI converter, Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar.	(415) 641-6207	✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc.	Read charts, lead and back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel - it's not just for country anymore."	✓
<b>LARRY SEYMOUR - Bassist</b> Warwick, Wal, Tobias 4.5, 6 strgs, fretted & fretless, MIDI bass controller, Bradshaw rack, Demeter studio drct box, Trace Elliot amps & spkrs, Mac IIsi	(818) 840-6700	✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K; Marisella, Jingles for Revlon, Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresler, Eddie King, etc. MTV, '91 Grammy Awards, Arsenio Hall, Taxi, various albums, demos, musical clinics, clubs.	Extensive musical education, creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving, improv, writing parts, sight reading, slap. Accepting ltd studnts	✓
<b>PAUL SLAGLE - Bassist/Vocalist</b> Tobias fretted & fretless, Tyler 5 string, 64 Jazz & 64 Precision basses. State of the art amplification. Tenor lead & harmonies. 3 1/2 octave range.	(818) 988-2277	✓	Over 15 years experience. International tours with major acts, album credits. In addition, I read charts, play guitar and am proficient at audio engineering.	Tasteful, groove-oriented player with a fat, sweet, punchy tone.	✓
<b>"STRAITJACKET" - Violinist</b> Acoustic violin, electric violin, digital signal processing. Vocal range: alto/tenor.	(818) 359-7838	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/Bio. available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓
<b>THEO SYSOEV - Drummer</b> LUDWIG acoustic drums w/R.I.M.S. on rack, variety of snares. DrumKAT MIDI controller, DAUZ pads, ROLAND R8M.	(310) 986-2750	✓	15 years pro, extensive club, concert, touring and studio experience. Have worked out of Nashville and Canada. Former member of RCA recording and touring act. Road ready. Big ears with vocals and arranging ability.	Attention country artists, I'm the drummer you need. Excellent groove, feel, stage appearance and attitude. I play what the songs require; no more, no less.	✓
<b>"TAKA" TAKAYANAGI - Kybds./Prod.</b> Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	(818) 906-1538	✓	Written/produced songs for Peabo Bryson, Angela Botilj, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓

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- \*2 Dean Markley Spectra SR-2 PA spkrs, very gd cond, \$350 for both. Johnny, 714-964-5626
- \*A Marshall 1978 50 watt head, model JMP, w/Mike Moran gain mod & active fx loop. Xlni cond, asking \$675. Ask for Ron. 310-761-3429

- \*Acous bs amp, 125 RMS pwr. Cab w/1 15" JBL spkr. Used w/Frank Sinatra. \$400. 818-990-2328
- \*Ampeg SVT bs cab, rare V9 model, grt sound, \$325. 310-473-8612
- \*Bs cab, rare SV9 model, grt sound, \$325. 310-473-8612
- \*Carlson bs cab w/1-15" EV spkr, grt cond, \$300. Ron, 310-699-5007
- \*Demeter bs pre amp, \$450. 818-761-9060
- \*Earth combo amp, 1-12" reverb, master volume, may be old, grt cond, very cool, \$100 obo. 213-667-0798

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# FREE CLASSIFIEDS

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 \*Singer/sngwrtr w/strong vocs, just back from Euro tour, lkg for estab prodcr w/album credits. Curt, 213-436-0326  
 \*Singer/sngwrtr w/uniq vox sks guit to J/F band where sngs are most importnt. 70's-ish groove/wedge. Dik, 213-937-8446  
 \*Slamming fem rapper avail for paying demo sessions or collab w/other artists. 213-969-1339  
 \*Sleazy singer w/black fir & alt forming street band ala GUNN. Pussycat, LA Guns. Under 25 & like to tour. Rik, 818-893-0541  
 \*Snap, crackle, pop, male voc, 28, soullf pipes, CD credits, sks band or prodcr for collab ala U2, REM, Duran. Call Kelly, 714-661-2294  
 \*Soullf ballay voc lkg for 2 guit bluesy rock band. Skynyrd, SRV vein. Contact Gary Jeffries, 818-701-7107  
 \*Spanish American Indian male pop voc avail for any proj. Can sing in Spanish. Xini lk, 25 y/o. Jorge, 310-391-6908  
 \*Top well known pop fem prodcr ndd by young black fem singer/ncrct for my first dance demo. Sweet, soft vox. Call Mike, 213-845-9936  
 \*Voc avail for recrdng proj. Range, baritone. Styles, pop, MOR, jazz, R&B ala Lionel Richie, James Taylor, George Michael, Rick Ashley, Glen, 213-734-6322  
 \*Voc w/means to go all the way. Nice try Luther Braque. Legitimate pros only. Authentic labl ties. 818-547-1576  
 \*Voc w/nat'l labl & movie credits avail. Dbl on guit & keys. Scott, 206-578-9606  
 \*Voc, sweet soullf sounds. Shaved head voc avail for pop

sit. Album credits, pop/dance vibe. Band or prodcr. Cal, 714-661-2284  
 \*Voc/guit w/tourng & recrdng exp sks post punk-pop band. Variable vox, gd image, grt collaborator & lyrncst. Inll C, Trick, Ramones, Replacemnts. Phil, 818-458-1332  
 \*Voc/rhythm guit/sngwrtr avail. Sks muscks to collab on future band. Inll Sly to Velvet Undergrnd. 818-905-8538  
 \*Voc/sngwrtr/keys, 30's, Jane's, NIN, Lush, Frapp. Atmosphrc, hrd edged. In Whittier. 310-698-6451  
 \*Wicked voc/sngwrtr w/grt range & clarity is hungry for muscks from the school of old VH, TNT, Extreme. Must have image, vocs, gear, desire. Call Steve for demo, 519-657-4786  
 \*X-voc/id guit of Harum Scarum sks band. Tourng & studio exp. Inll Pantera, Sepultura, Exodus. Cmrct metal geeks nrd not call. Eric, 213-874-8859  
 \*Young Frampton & Walsh style voc/guit, 23, w/timeless lyrncst & hypnotic music avail to form dedictd band. Call Steve, 818-763-4450

Meldc, pwrll, ultra lntd, catchy, hvy rock sngs. Only the best Randy, 818-367-8218  
 \*A1 meldc, pwrll, male voc/melody wrtr wid by guit/sngwrtr to collab & form diverse, hvy rock band. Inll Zep, Floyd, O'Ryche, 310-659-0389  
 \*Altrntv 3 pc band lkg for frontm w/pwrll, meldc vox & brains. Singrs w/age but no trng. If you never call, you'll never know. Pager #714-733-5597  
 \*Artistic voc & poetic sngwrtr wid for spiritual, psychdc proj. Pro att only. Inll Doors, Blind Melon, Jane's. Call Sonny, 818-571-7013  
 \*Attractv black fem singer ndd immed for fem trio. Motown sound w/70's-90's flavor. Orngs in the future. Team plyr. Call for appl. 213-874-5609  
 \*Attractv black R&B voc, under 23, wid by lntd sngwrtr w/ studio & contacts. Photo & tape req'd. Michael, 213-851-6391  
 \*Attractv voc for rock act. Ballads to hvy rock. Have private studio, PA, tour pending, labls bting. Jerry, 310-288-3562  
 \*BAD ANGELS lkg for fem bckup voc for CD recrdng in mid-Aprl. Larry, 310-855-8749  
 \*Band w/studio nds singer w/grt vox, Journey, Who, Supertramp, Floyd inll. Guit or keys a plus. Call Chris or Steve, 213-891-4265  
 \*Bckgrnd singer wid, male, for demo wrk, Shannon, 213-389-0012  
 \*Black fem bckup voc wid. Hi range, 2 shows monthly, strong sngs, dance/rock. Ready for recrd deal, 24 lrk recrdnd. Inll INXS, Snap. Paul, 213-655-4346

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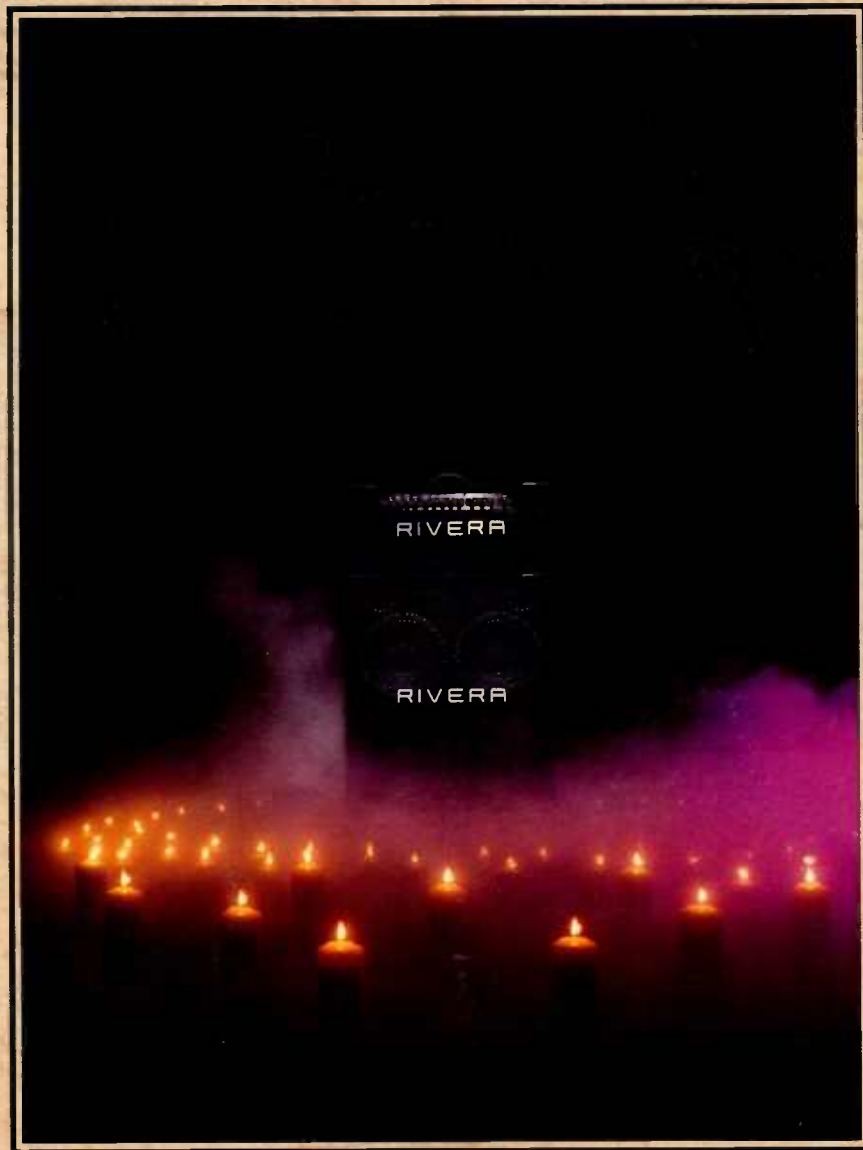
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