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Insights From The Masters

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Davey Johnstone • Michael Ward

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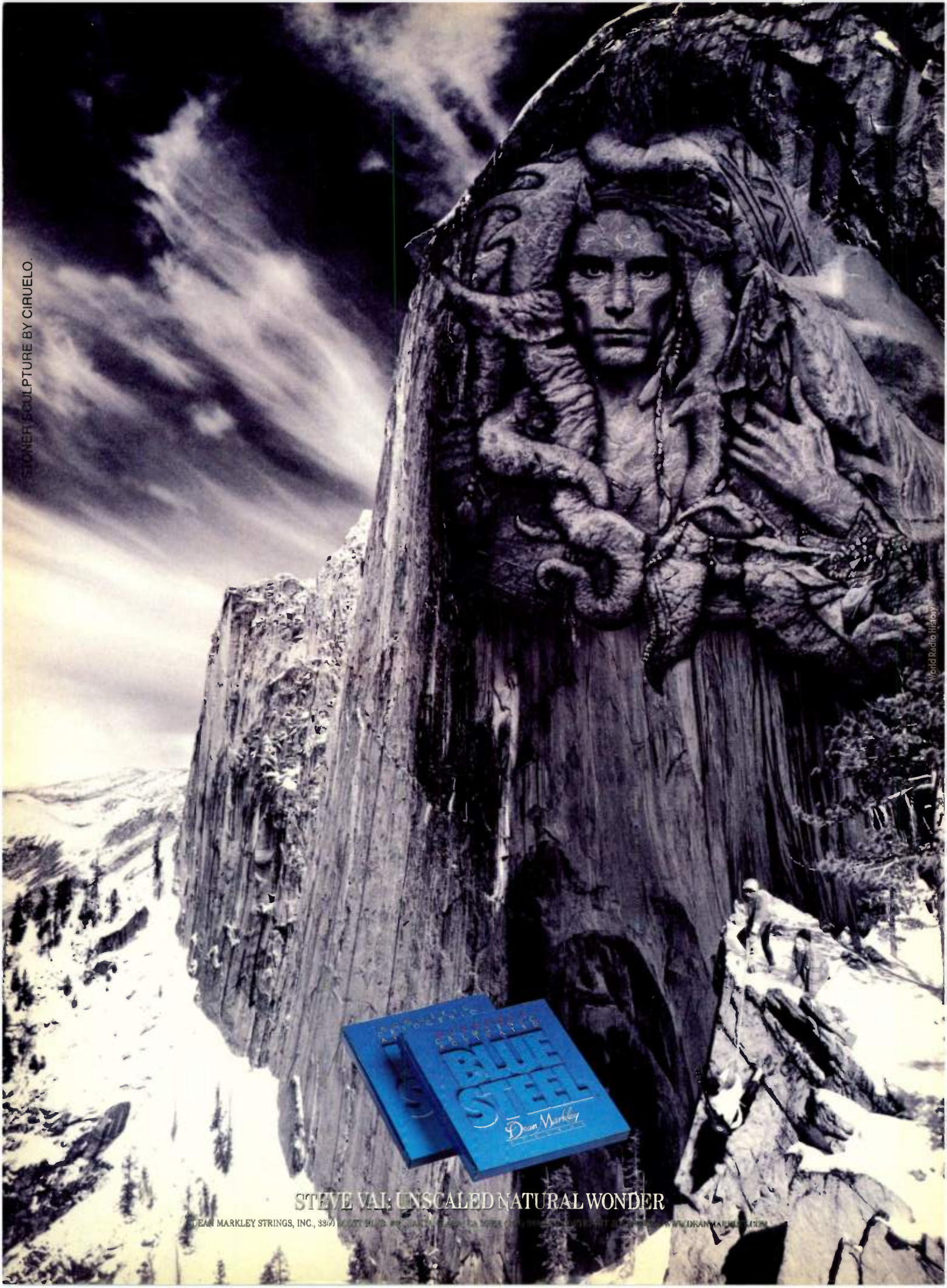
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J. Michael Dolan
E. Eric Bettelli

GENERAL MGR./ADVERTISING DIR.
E. Eric Bettelli

EXECUTIVE EDITOR
J. Michael Dolan

SENIOR EDITOR
Steven P. Wheeler

ASSOCIATE EDITOR
Jeremy M. Helfgot

ART DIRECTOR
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Carrie Colombo

SONGWORKS
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SHOW BIZ
Tom Kidd

NIGHTLIFE

Rock: Jon Pepper Country: Jana Pendragon
Jazz: Scott Yanow Urban: Gil Robertson

TECH EDITOR
Barry Rudolph

CONTRIBUTING WRITERS

Bernard Baur, Eric Morris Blair, Heather Clisby, Amy DeZellor, Traci E, Tom Farrell, Eric Fleishman, Sue Gold, Pat Kramer, John Lappen, Scott Lenz, Pat Lewis, Steven Roman, Laurie Searle, Renee Silverman, Jonathan Widran.

PHOTOGRAPHERS

Jay Asbury, Joshua Barash, Rod Goodman, Heather Harris, Jeff Levitt, Blake Little, Anra "Flash" Luken, Jeffrey Mayer, Caroline Pataky, Donna Santisi, Michelle Schwartz, Harold Sherrick, Helmut Werb, Rodney White.

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MAIN OFFICES

4731 Laurel Canyon Blvd., N. Hollywood, CA 91607 818-755-0101
FAX: 818-755-0102 E-Mail Internet Address: muscon@earthlink.net
World Wide Web Address: <http://www.musicconnection.com>
24 Hour Free Classified Hotline: 818-755-0103

Member



FEATURES

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JAMES MINCHON

The Aussie outfit that dominated the charts in the late Eighties and early Nineties is back, with a new label (Mercury Records), new management and a new album, *Elegantly Wasted*. The band's charismatic lead singer, Michael Hutchence, talks to *MC* about the breakup rumors, their latest release and...fatherhood.

By Traci E

24 Guitar Jam II



In the second annual installment of this guitarist roundtable, we spoke with bluesman Robert Cray, Elton John's longtime guitarist Davey Johnstone, the Wallflowers' Michael Ward and instrumental veteran Phil Keaggy, about their influences, practice techniques, favorite guitars and much more.

By Kenny Kerner

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Cover Photo: JAMES MINCHON



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Feedback

April Fools?

Dear MC:

Please tell me the article on Tribute Bands (Vol. XXI, Issue #7) was an April Fools joke. You must be kidding me. Are you guys that starved for material? Maybe you should have surveyed musicians on whether they give a shit about tribute bands. Count me as one who doesn't!

Kiss-kiss,
Fred

Rain, Sleet & Snow

Dear MC:

We wanted to thank your crew for coming to the Hot House on

Saturday, March 29th. It was a difficult weekend for a lot of people to come out because of Easter—a number of record company people committed, but none of them made the show. Having you guys come out was a very special addition to the show.

Carl King, Lawrence
Mendheim, Tracy Hill
of the band Cyrano

What's Going On?

Dear MC:

I'd really love to see your magazine have a column for what's going on in Spanish music, because you are missing a couple of million people in the business.

Daniel Avilla/Producer

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Calendar

By Carrie Colombo

If you have an event, workshop, class or seminar that you want us to announce, send the info, in writing, to: **Calendar**, c/o Music Connection, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607

Current


Celebrate Earth Day this year at the Earth Day '97 Earthdance, a party-time environmental evening of music and celebration. The Earthdance will be held at The West End (located at 5th and Arizona in Santa Monica), on Earthday, April 22, at 8:00 p.m. The evening's entertainment will feature southern rock band The Love Revival, as well as Red Elvises, who will be performing their unique brand of rock & roll from Siberia. Also featured will be comedy performers, and a Happy Earth Day cake-cutting ceremony. Admission is \$10 per person at the door. Proceeds will benefit the Alliance for Survival, the peace and environmental organization. For advance tickets, call the L.A. Alliance for Survival at 310-399-1000.

Beginning on April 26, producer/songwriter Guy Marshall will once again be teaching his course, "Producing Great Home-Studio Demos" at Santa Monica College. With minimum equipment you can put the maximum amount of passion and emotion into your songs. The essence of this class is what can be done in a home studio using four or eight-track recording equipment. The course will also cover vocal and instrument arrangements, studio tricks, presenting a professional package, and how to get your foot in the door with publishers, record companies and film music supervisors. The class runs for three Saturdays at Santa Monica College and at Marshall's recording studio, Tutt &

Babe Music, from 12:30 to 2:30. The fee is \$50. For more details about the class, call Guy at 310-395-4835. To register, call Santa Monica College at 310-452-9214.

You can train with top professionals in the music industry through UCLA Extension classes. UCLA offers the highest level of instruction and course content. Course topics include Performance, Recording Engineering And Record Production, The Music Business, Songwriting, Music Technology, and Film Scoring. To obtain a catalog of courses, call 310-825-9064.

Re-Caps

Canada's Music West '97—Feed Your Head, is the annual international new music festival and industry conference held in Vancouver, B.C. This year the conference will be held May 8-11, and will feature a variety of discussions, workshops and seminars conducted by today's top music industry professionals. *Music Connection* Publisher J. Michael Dolan will lead a seminar titled "Mastering Showbiz." Designed for musicians, songwriters, producers, managers, attorneys, and anyone currently working in the industry, this workshop provides a plethora of priceless insights, and a wealth of invaluable information on how to move miles ahead of the competition and produce extraordinary results in your career. Early bird deadline is March 14th. For more info, you can call Natacha Dobrovolsky at 604-684-9338 or web surf (www.music.west.com). 

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Carl Silkinson

Vital4U Liquid Energy

By Scott Lenz

You don't need to be a high school graduate to know that when you're tired, you need energy. Just ask 43-year-old Carl Silkinson, inventor and manufacturer of Vital4U Liquid Energy.

"My background has nothing to do with where I am today," says Silkinson, sounding on the phone as if he has just downed a gallon of his product. "I got out of high school in the tenth grade; I've played in bands since I was about eight years old. I was in a band that was on a label and put out a record that didn't sell very well.

"That band rehearsed at S.I.R. Studios on Sunset Boulevard. We met many of the top musicians in the country. The constant theme going through the entire situation—from the musicians to the equipment people—was that everybody needed energy."

Silkinson says that while some opted for energy of an illicit type, he chose otherwise. "I had no interest in drugs—never have. But I saw the need for energy, and was concerned about my own need. I was working my day job, and rehearsing with the band at night and traveling a great deal. I knew I had to come up with something."

Initially, that something was the popular energy product Guaranna, which, while being ginseng-based, was nonetheless devoid of any nutritional or replenishing proper-

ties. Guaranna was succeeded in the early Eighties by Uptime, a pill similar to Silkinson's product, but "an hour and a half after taking it, when it started giving you the energy, we all wanted to relax."

Silkinson then decided to create his own hybrid of Guaranna and Uptime, with a little bathtub gin element thrown in. "I started mixing water and a licorice flavor and ginseng at my house, and I poured Guranna in it," he explains. "We came up with this stuff where you'd have to drink sixteen ounces of it to get a buzz. We would take bottles of it down to S.I.R.; Prince and Sheila E were there at the time and these people would drink it."

Although the drink was popular, it also caused flatulence ("like you wouldn't believe," says Silkinson with a laugh) and more importantly, it still caused many of the same problems as simple caffeine—providing energy by stripping the body of other essentials. Enter Silkinson's wife of 25 years.

"She's an herbologist, and she was able to help me with the differ-



ent grades of caffeine. From a normal cup of coffee, you get caffeine, sugar and water. It sucks the B and C vitamins from your body and doesn't give you back anything. And coffee is a heavily sprayed agricultural product, so it's essentially dirty caffeine."

Silkinson also says that the caffeine in products like Uptime and Guaranna was not regulated. Pills could contain anywhere from 60 to

80 milligrams of caffeine. "Our goal," Silkinson continues, "was to create a product that would replace what coffee sucks out of you, while giving you clean, consistent pharmaceutical grade caffeine."

This goal, coupled with the fact that his band was \$46,000 in debt, convinced the entrepreneur that he was in the wrong business. After setting up an FDA-approved clean room in which to make his product, Silkinson would drive from 4:30 to 7 a.m. to 7-11's all across the Southland, pitching the product, work his 9-to-5 job, then create and bottle more product from 6:30 to midnight. This cycle was repeated for eighteen months, until Silkinson cut a deal with a distributor. That was a decade ago.

Since then Silkinson has gone back to school to receive an MBA, so as to further hone his management skills. It seems to have paid off, as the company accomplishes with only five employees what other companies can't with 40.

Silkinson now has distribution in five countries, sponsorship with D.A.R.E. and Team Redlands—one of the nation's leading bicycling team—as well as the Number One-ranked ginseng drink in the U.S., which comes in three flavors: original Colombian coffee, tropical orange and chocolate cherry.

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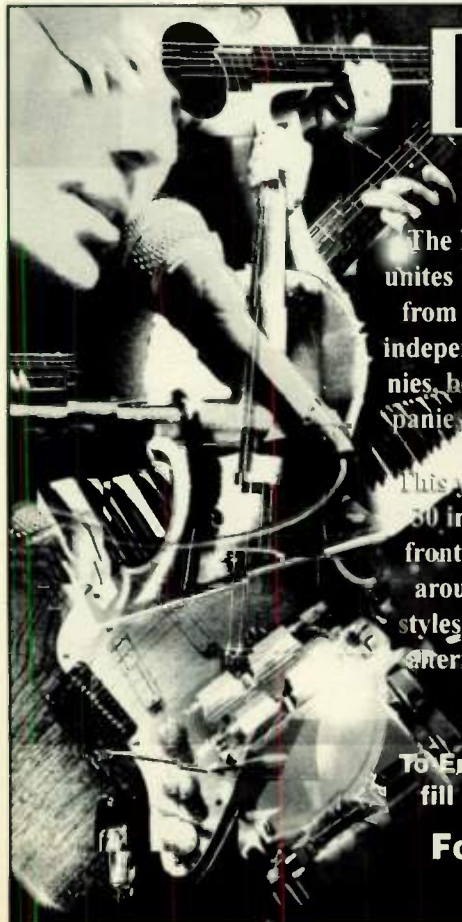
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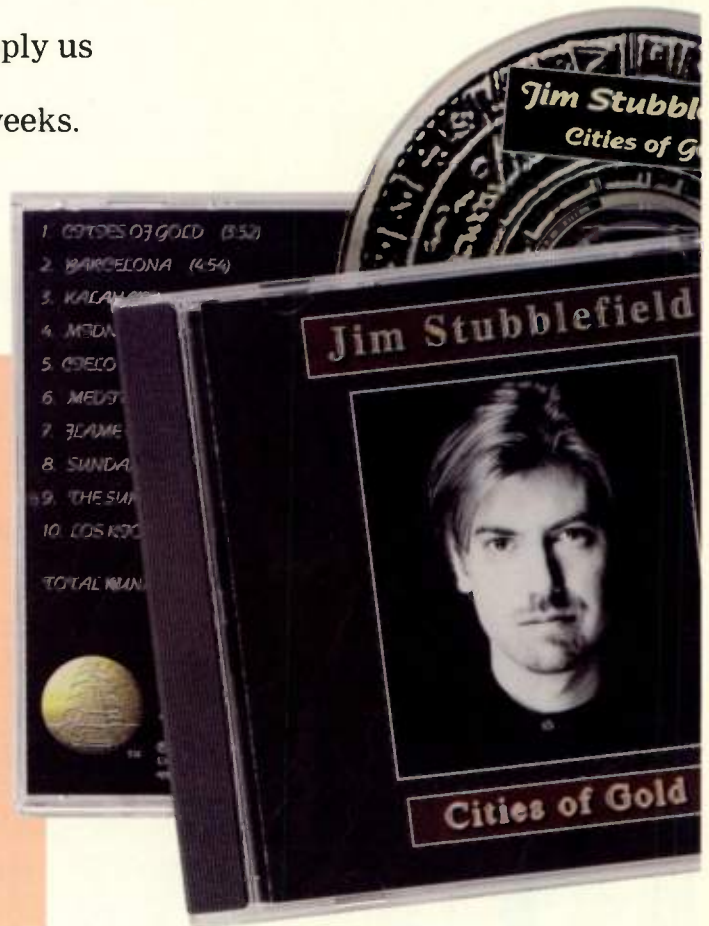
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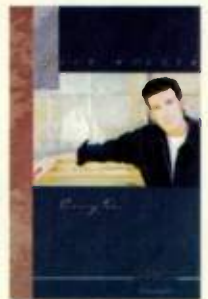


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**Michael Taub**

RCA Records has upped Michael Taub to the post of Associate Director, Publicity, where he will be responsible for the media development of numerous artists on the RCA roster. Taub, who joined RCA as a publicist in 1995, after stints at Hollywood Records and McMullen & Co. Public Relations, can be reached at the label's West Coast offices (310-358-4000). Also, RCA has promoted Sean Mosher-Smith to Senior Art Director. He has been with the label since 1993. Contact RCA's New York offices at 212-930-4000.

Avalon has announced the appointment of Tim Cannon to the post of Talent Buyer for the concert promotion giant. Most recently,

Cannon was the Talent Coordinator for Universal (MCA) Concerts Los Angeles and the Universal Amphitheatre. Contact Avalon at 818-708-8855.

**Ray Mancison**

Paradigm Associated Labels has named Ray Mancison to the position of National Director of Radio Promotion. Mancison began his career at Noise International, before moving to Chameleon Records, where he oversaw national commercial alternative promotion. He was most recently Director of Promotion, Northeast Region for Revolution Records. Contact Paradigm at 212-387-8900.

Metropolitan Entertainment Group, an Ogden Entertainment company, has appointed John T.

Mazzola General Manager/Director of Upstate New York Operations for the company's concert division. In his new capacity, Mazzola will serve as General Manager of the Darlen Lake Performing Arts Center in upstate New York. For more info, you can contact Dan Klores & Associates at 212-685-4300.


named National Sales Manager for EVI Audio Canada, formerly Mark IV Audio. In addition, Martin Conn has been appointed Director of Sales and Marketing, Digital Products, where he will develop marketing strategies for the new Merlin brand from EVI. Contact EVI Audio at 800-234-6831.

**Amanda Cagan**

Amanda Cagan has been promoted to the post of Senior Publicist at the Mitch Schneider Organization (MSO), one of the music industry's leading PR firms. Cagan first joined the company (then Levine/Schneider Public Relations) in 1990 as Mitch Schneider's assistant. She can be reached at 818-380-0400.

Tom Anderson has been

**Diane Monk**

MCA Records has announced that Diane Monk has been named Regional Pop Promotion Manager, where she will promote the label's roster of pop artists at all Top 40, alternative, rock and Triple A stations in the New York market. Monk joined the label in 1990, as an assistant in the company's Boston branch office. Contact MCA New York offices at 212-841-8000. 

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1 CHARTMAKER RECORDS
1680 N. Vine St., #414, Hollywood, CA 90028



Jim Mueller

Title: President
Duties: Full Service
Years With Company: 2
Company: Chartmaker Records
Mailing Address: 1680 N. Vine St., #414, Hollywood, CA 90028
Phone: 213-993-6544
FAX: 213-993-6545
E-mail: chartmaker@kspace.com

Background: While most record companies cater to the youth market, Hollywood-based Chartmaker Records is doing just the opposite.

"I feel the adult contemporary market is somewhat neglected," says label president Jim Mueller. "I'm a salesman at heart, and I believe in numbers. In less than ten years, a third of the population will be 50 years old. My goal is to specifically cater to the 25-54-year-old market."

What Mueller feels best appeals to that market is adult contemporary and its associated sounds. Artists signed to Chartmaker include Lincoln Adler (contemporary jazz), ELI (R&B/pop), Barbara Morrison (jazz/blues) and Markus Van Such (contemporary jazz).

Despite this rather full roster—Mueller plans to stay small for a while with five to six projects planned per year—he is always on the look out for new artists. "I am looking for artists who already have completed masters or a finished CD and need someone to take them to the next level."

Chartmaker provides distribution through Paulstarr, Twinbrook, Rockbottom, City Hall and Mutual Music (National), as well as radio and retail promotion, marketing and publicity.

Songwriting: "I've been writing since I was young; just writing songs and playing in a rock band. Then I moved out here to L.A. in 1990 and came up to the National Academy of Songwriters. I started going to their [song-pitching sessions] and their functions and started to realize where I was in terms of my writing ability. I realized I wasn't the worst and I wasn't the best."

Learning the Business: "When you get into the business, you see people doing the same thing. You don't know what you want to do, but you want to be around it. So I went to every seminar and took songwriting classes and publishing classes. I started taking the UCLA Extension courses on publishing and copyright law. I had no idea what I was going to do with this, but I wanted to be around it."

The Birth of Chartmaker: "I just kept writing songs, and then people started asking me to produce their demos because they heard how good my demos were. Then I did some commercials and jingles. Then a friend of mine, ELI from Denver, who is one of our artists, asked me to produce a record."

"After we produced the record I said, 'Well, you're not signed to a record company. I guess I'll become the record company.' It was what I call a shell company. There was no distribution, there was just a name that we came up with."

Label Direction: "The other factor [in Chartmaker being a smooth jazz label] is that those are my contacts. Those are the people I was surrounded with. I don't know alternative music. A record company owner doesn't have to know what rap is all about, but they have people down in the trenches who do. They have sub-labels and that sort of thing. When I get to that point, then I know I'll venture out."

Expanding the Company: "I think it's going to be a slow growth curve, because I'm not really willing to bank all my financing and all my future on one release or one band. I'm going to be here next year and the year after. I anticipate growing slowly."

"The other thing is the kind of music I'm doing. Smooth jazz and straight ahead jazz, don't sell a ton of records. The most you're going to sell is 200,000 records."

"I knew that adult contemporary was what I wanted to do, but specifically smooth jazz I got into because the barriers of entry are much lower than R&B or pop. You don't have to spend \$50,000 to get a song on the radio. You can hire a legitimate radio promotions person, you can get legitimate radio play and it doesn't cost a fortune."

Longevity: "We'll all know in ten years, but I can't imagine having 100 covers of 'Can't Touch This' or 'Gangster's Paradise.'"

"My songwriting partner, Arthur Hamilton, who I write with all the time—he wrote 'Cry Me A River' and was President of NAS for a while—he has had 100 covers throughout the years. I think there's more longevity in this type of music."

Defining Smooth Jazz: "Radio & Records calls smooth jazz NAC,

Gavin and the radio stations call it smooth jazz, but to me it's really new adult contemporary because you hear Phil Collins, Lionel Richie and Toni Braxton, and they aren't jazz artists at all. They're using those artists to find those lost A/C listeners that can't hear Phil Collins and those artists on those other stations. It's becoming their new home."

The Market: "Baby boomers are the biggest population. [But] with adults, you have to justify to them more. You have to hit them maybe with a little radio and they need to see the product on an end cap in a store. Or they need to see an ad in the *LA Weekly*. Some combination that says, 'Okay, now I'll spend my money.'"

"It takes a little bit longer to do and longer to set up. The record companies aren't willing to go that far, even though they are the biggest population group with the most discretionary income to spend, and entertainment is a big part of their budget. So we're feeding off the crumbs of the big guys, but there should be a lot of crumbs."

Small Label Advantage: "The publishing community has really become a bank. They're not really out there pitching their writers. They're really a bank."

"Bigger labels are really a bank and a pipeline. It's a massive pipeline to get your record in every store. I couldn't do a release and know it's going to be in every store in the country. My distribution is independent distribution."

"But I wouldn't want to press that many records, because the artist has to pay that back. The artist ends up paying for every-

thing. If you look at these big budgets, you're just spending the artist's money. I've gotten where I've gotten because I take care of people who do demos for me and work hard for me inexpensively."

Promotion: "Touring is vastly important. I think it's underestimated. Smooth jazz and jazz itself doesn't sell a lot of records on the radio. When you have instrumental music, it's hard for people to identify that song and ask for it."

"If I'm listening to [L.A. NAC radio station] the Wave, and they don't announce a song, you don't have a title to connect to the hook. And with smooth jazz, you may get sixteen or seventeen spins a week on a station. That doesn't sell records. You need 40-50 spins to pound it into somebody's head."

Promotion Problems: "The biggest hurdle for smooth jazz is they don't have any marquee artists except Kenny G."

"If you go to Joe Blow on the street and ask who the big smooth jazz artists are, they aren't going to name those artists. The smooth jazz market is trying to differentiate itself from New Age. It's really song-oriented; you've just taken the lyrics out."

Label Philosophy: "My philosophy is you've got to like what you're doing from day-to-day. The road has to be the end in itself. I may never have the huge hit, and my artists may never experience the gold record. But if they get up every morning with butterflies in their stomachs, and if the music's getting heard, then that's it. I'm living out a dream."

—Interview By
MC Staff Writer Tom Kidd

FLESH AND BONE



Pop star Richard Marx has released a new album, *Flesh And Bone*, on Capitol Records. Marx is pictured (above, left) with Capitol's General Manager, Lou Mann, during an intimate performance for Capitol execs in celebration of the record's release.

SAVE FERRIS



Orange County-based ska band Save Ferris not only won the Second Annual National Grammy Showcase in New York, but they also got signed to Epic Records. The band won the regional event in L.A., and flew to the finals to perform with Saliva (a Memphis-based band that took the Central Regionals) and Maggi, Pierce And E.J. (who won the Eastern Regionals). Pictured (L-R) are the members of Save Ferris: T-Bone Willy, Marc Harismendy, Bill Uechi, Monique Powell, Brian Mashburn, Jose Castellanos and Eric "Zeek" Zamora.

Looking For Talent

All you bands and artists who are having a tough time getting A&R attention stateside might want to take a look across the ocean and contact MTM Music. This Swedish-based label is looking for American artists who work in the melodic rock genre (ie. **For-eigner, Journey, Bon Jovi**). The label's Managing Director, **Magnus Söderkvist**, says that MTM is mainly looking to license material for European distribution, but is open to new artists.

Later this year, MTM plans to start a subsidiary label which will focus more on Nineties-styled pop/rock, ala the **Rembrandts, Seal** and **John Mellencamp**. Unsigned artists and bands will be pleased to know that MTM is accepting unsolicited material, and Söderkvist tells MC that he wants musicians to know that "there's actually one label out there who is interested in this very un-hip music."

Send your material to: MTM Music, Attn: Magnus Söderkvist, Upplandsgatan 17c, S-113 60 Stockholm, Sweden. You can also e-mail them (mtm.magwire@mbox 300.swipnet.se).

More New Labels

King Biscuit Entertainment Group has formed **Oxygen Records** to house new alternative and AOR artists. The BMG-distributed label is actively pursuing artists, and intends to release a total of six albums this year. The label's first project, by the Pennsylvania-based band **Anthrophobia**, was released in March. Contact Oxygen at 212-758-4636.

Atlantic-Mammoth Split

The Atlantic Group and Mammoth Records have ended their worldwide joint venture, which started back in 1992. In accordance with the terms of the split, Mammoth President **Jay Faires** has relinquished his position as VP of A&R at Atlantic Records, and Mammoth/Atlantic recording group **Seven Mary Three** has signed directly with Atlantic Records. The band's Mammoth/Atlantic debut, **American Standard**, was released in 1995 and went on to go platinum. Their new album for Atlantic, **Rock Crown**, is due out June 3rd.

New Signings

Trauma Records, home to **Bush** and **No Doubt**, has inked deals with three new bands bringing their current roster to ten. **Puzzle Gut** is described as "a power pop trio sifted through a punk filter"; **Souls** is a quartet from Sweden who was brought to the attention of Trauma's co-founders **Rob Kahane** and **Paul Palmer** by **Bush's Gavin Rossdale**; and **Eva Trout** is an Australian band whose sound is "edgy, eclectic folk with attitude." **Puzzle Gut's** self-titled debut was released March 25th. The debut singles from **Souls** and **Eva Trout** are due out this month.

RCA Records has signed **Agents Of Good Roots**, who will begin recording their label debut in August for an expected release in early '98. **DV8/A&M Records** have announced the signing of **FAT** to an international recording contract. **Reprise Records** has signed the London-based band **Ark-**

arna to an exclusive North American recording contract. **TVT Records** has picked up the San Diego-based ska act **Buck-O-Nine**, whose TVT debut is due out this month. UK band **Snowpony** has signed with **Radioactive Records**, and, finally, **Mojo Records** has inked a deal with **Plastiscene**, a psychedelic-tinged rock band currently based in Los Angeles.

New Releases

Mega-independent artist **Ani DiFranco** releases **Living In Clip** on April 22nd. This two-disc live collection on DiFranco's **Righteous Babe Records** is her ninth solo album, and after hearing it you'll have no trouble understanding why industry insiders continue to predict superstardom for her. This alternative punk-folkster already has reached that pinnacle within her hardcore following, but this amazing collection will easily capture the ears of the uninitiated. This chick (her word, not mine) has attitude, talent and that intangible quality that can literally leave you spellbound. On this live set, you get an even more personal glimpse into her artistry, as her narratives are almost as illuminating and hypnotic as her songs. It's easy to see why her followers are so fervent in their belief. Let's just hope that DiFranco's not going to start singing about comets and UFOs anytime soon.

Paul McCartney, seemingly refreshed after the incredible success of the **Beatles' Anthology** series, has a new album, **Flaming Pie** (EMI/Capitol), due to arrive on May 12th. The album's release will coincide with the 30th Anniversary of the Fab Four's immortal album **Sgt. Pepper's Lonely Hearts Club Band**, and the 40th Anniversary of McCartney's first meeting with **John Lennon**. McCartney plays most of the instruments on the album's fourteen songs, but

there are also guest appearances by **Ringo Starr, Steve Miller** and **Jeff Lynne**.

In the "strange but true" department, a group of four young cellists—**Erica Toppinen, Max Lilja, Antero Manninen** and **Paavo Lotjonen**—from the **Sibelius Academy** in Helsinki, Finland, who perform under the name **Apocalyptica** have released **Apocalyptica Plays Metallica By Four Cellos** on Mercury Records. And just like the album title says, these four cellists have recorded the songs of **Metallica** on their instrument of choice. The group has already opened for the likes of the **Sex Pistols** and **Bad Religion**.

This & That

In another case of stolen equipment, guitarist **Stevie Salas** was relieved of two custom-made Yamaha guitars, a lap steel, and a custom pedal board in Los Angeles recently, when a thief broke into the car of his guitar tech. Salas is well-known for his work with **Rod Stewart**, and is currently touring with his band **Nicklebag**, which he co-founded with **Rolling Stones** backing vocalist **Bernard Fowler**.

There is a cash reward for the return of the irreplaceable guitars. The specs are as follows: **Yamaha Purple Pacifica**, 24-fret neck through body, three pickups (one humbucker and two single coils), locking tremolo (serial #PYO 3234); **Yellow Yamaha**, large body Wed-dington prototype, 24-fret neck through body, two humbuckers (no serial #); **Lapmaster lap steel guitar**, one humbucker, white pearloid pick guard, hammer hard shell case (no serial #); **Custom Pedal Board** with Boss volume pedal, Boss noise suppressor, **Cry Baby wah-wah**, **Boss TU-12** tuner. If you have any information, please call 310-329-1669.

—Compiled By MC Senior Editor Steven P. Wheeler

A SHARP SIGNING



Ark 21 Records recently signed local singer-songwriter **Maia Sharp**, who has co-written songs with a number of artists, including **Carole King** and **Jules Shear**, released her album, **Hardly Glamour**, last month. Pictured (L-R) are: **Stevy Glendinning**, VP/General Manager, Ark 21; **Miles Copeland**, Chairman, Ark 21; **Maia Sharp**; **Greg Kovner**, Sharp's manager; and **Mike Engstrom**, VP, Marketing, Ark 21.



CELEBRATING THE SONG "NOBODY KNOWS"



BETH GREEN

Industry executives recently gathered in Nashville to celebrate the success of Kevin Sharp's hit version of the song "Nobody Knows," written by Don DuBose and Joe Rich. The song, a Top Ten pop hit for the Tony Rich Project in 1996, was most recently covered by Sharp in a version that spent four consecutive weeks at Number One on the Country Singles Charts. Pictured (L-R) are: BMI's Roger Sovine; Windswept Pacific's Jonathan Stone; Don DuBose; Joe Rich; producer Chris Farren; Kevin Sharp; EMI-Blackwood Music's Gary Overton; Asylum Records' Joe Mansfield; Windswept Pacific's Steve Markland; and Asylum Records' Kyle Lehning.

ASCAP Elections

ASCAP recently held an election for its Board of Directors, with 24 writer and publisher members elected to serve two-year terms on the ASCAP Board. The terms began on April 1st.

The writers elected to the Board are lyricist Marilyn Bergman (also President/Chairman of ASCAP), composer John Cacavas, composer Cy Coleman, lyricist Hal David, lyricist Arthur Hamilton, songwriter James "Jimmy Jam" Harris III, songwriter Wayland Holyfield, composer Johnny Mandel, composer David Raskin, and composer Mary Rodgers. Also, composer Stephen Paulus was re-elected to the Symphonic and Concert field. All the above writers were re-elected, except for Jimmy Jam who will be serving his first term.

The publishers elected to the board are Martin Bandier of EMI Music Publishing, Freddy Bien-

stock of Bienstock Publishing Company, Leon Brettler of Shapiro, Bernstein & Co., John L. Eastman of Edwin H. Morris & Co., Nicholas Firth of BMG Songs, Donna Hilley of Sony/ATV Tunes, Dean Kay of Lichelle Music Co., Leeds Levy of Chrysalis Music, Jay R. Morgenstern of Warner Bros. Music, Irwin Z. Robinson of Famous Music, and Kathy Spanberger of Songs of Peer. In addition, Arnold Broido of the Theodore Presser Company was re-elected as the publisher director in the Symphony and Concert field. All of the above publishers were re-elected, except for new board members Eastman and Spanberger.

BMI News

In a landmark business deal, BMI and the TV Music License Committee (TMLC) have negotiated an agreement that will provide local TV stations with the public performing rights of more than three million musical works in the BMI repertoire. The agreement runs retroactively from January 1, 1995 and will continue until March 31, 1999. The agreement also includes a provision for selected use of BMI music through the Internet and HDTV signals. You can contact BMI at 800-258-5813 or TMLC at 212-308-9040.

In other BMI news, the company has named Patricia Wright to the position of VP, Human Resources. She can be reached at BMI's Nashville offices (615-291-6700).

Lawsuit Update

Phil Spector has won his lawsuit against London-based Bourne Music Ltd. In the lawsuit (see Songworks, Issue #4), Spector claimed that Bourne Music's copy-

3T'S THE CHARM AT EMI



Pop vocal group 3T has inked a deal with EMI Music Publishing. The trio of brothers, who had a hit with their romantic ballad "Everything," happen to be nephews of Michael Jackson. Incidentally, 3T is also signed to Michael Jackson's record label, MJJ Music, and 3T's debut album, Brotherhood, was produced by their father, Tito Jackson. Shown celebrating 3T's publishing deal with EMI are (L-R): Evan Lamberg, Senior VP Creative, EMI Music Publishing East Coast; TJ Jackson; Robert H. Flax, Executive VP, EMI Music Publishing Worldwide; Taryll Jackson; Taj Jackson; Martin Bandier, Chairman/CEO, EMI Music Publishing Worldwide; and Ken Komisar, VP, MJJ Music.

right agreement for the Spector-penned song "To Know Him Is To Love Him" had expired in 1986, and that the song's copyright now belongs to Spector. In a decision made by Judge Francis Ferris in London's High Court, Bourne Music has now lost the rights to the song in Great Britain and must pay Spector back royalties at an unspecified sum. "To Know Him Is To Love Him" was a Number One hit for Spector's group, the Teddy Bears, in 1958. Spector went on to

write and produce a string of hits in the Sixties for such artists as the Righteous Brothers and the Ronettes, but has in recent years become better known as an infamous recluse.

Publisher Deals

DreamWorks SKG Music has entered into an exclusive worldwide deal with Cherry Lane Music Publishing. Under the terms of the deal, Cherry Lane will

BLOODHOUNDS OF POLYGRAM



PolyGram Music Publishing recently signed a deal with rap-alternative band Bloodhound Gang. The group's latest album, One Fierce Beer Coaster, is available on Geffen Records. Pictured (front): Bloodhound Gang's Jimmy Pop Ali; (back row, L-R): David Simoné, President, PolyGram Music Publishing; Holly Greene, Senior VP/GM, East Coast Operations, PolyGram Music Publishing; Bloodhound Gang's Avery Lipman; Randy Sabiston, Senior Creative Director, PolyGram Music Publishing; and Claude Mitchell, Senior Creative Director, PolyGram Music Publishing.

BMI APPOINTMENT



Patricia Wright, VP, Human Resources, BMI.

BMG JOINS FORCES WITH KEDAR ENTERTAINMENT



BMG Music Publishing has entered into a joint venture with Kedar Entertainment, the New York-based company currently riding high on the success of Erykah Badu, whose debut album, *Baduizm*, has rocketed up the R&B and pop charts. Shown celebrating the deal are (L-R): Fred Davis, attorney for Kedar Entertainment; Aleta Carter, Director of Publishing, Kedar Entertainment; Kojo Bentil, General Manager, Kedar Entertainment; Kedar Massenburg, President, Kedar Entertainment; Derrick Thompson, Creative Director, Urban Music, BMG Songs; Danny Strick, President, BMG Songs; and Clyde Lieberman, VP, East Coast Creative Services, BMG Songs.

be the administrator for all DreamWorks compositions and DreamWorks has acquired a 50 percent interest in Cherry Hill copyrights. DreamWorks can be reached at 310-285-7300.


BMG Music Publishing has acquired an interest in Editions Bloc-Notes Publishing, a leading independent publisher based in Quebec. Editions Bloc-Notes publishes such songwriters as René Dupéré, Aldo Nova, Serge Flori and Sylvian Boudreau. Contact BMG at 310-358-4700.

Independent publisher peermusic has bought a 50 percent ownership in Sidelake Publishing, a Swedish-based company. Among the artists linked to Sidelake Publishing are the Swedish hit record-

ing acts Consoul and Lutricia McNeal. Contact peermusic's L.A. office at 213-656-0364.

SESAC Signing

Contemporary Christian music band Justice has signed on with the performing rights organization SESAC. The group, which is led by singer-songwriter Brian White, has recently completed work on a new album that is tentatively titled *Blank*. The album is scheduled to be released later this summer on Liquidisc Records.

White, a winner of multiple Dove awards, has written several Number One CCM singles, including "One Love," "Childlike Faith" and "Everything You Are." 

SCHMOOZING AT THE NEA EXTRAVAGANZA



The annual NEA Extravaganza convention recently took place in Nashville, attracting a slew of music industry executives and artists. Some of the attendees gathered at Caffé Milano for the "NEA Power Lunch" to talk about business and the state of today's music. Pictured outside Caffé Milano are (L-R): Trevor Gale, Director, Writer/Publisher Relations, SESAC; singer Selma Davis, formerly of C+C Music Factory; Pino Squillace, manager of Caffé Milano; Andrea Hoffman, NEA Power Lunch event coordinator and head of Celebrity Trends Special Events; veteran rock songwriter Richie Supa; and Bon Jovi guitarist Richie Sambora.

"BIG JON" PLATT

Creative Director, EMI Music Publishing



Big Jon Platt is one of urban music's hottest young publishers, who has a knack for keeping his ear to the streets. He got his start in the music business as a club DJ in Denver, and then later became a manager for producers based in Los Angeles. Many of the producers he worked with had deals with EMI Music Publishing, so it was only natural that Big Jon would eventually join EMI in an area where he would work closely with artists.

Platt, who has been with the company since 1995, is responsible for signing artists, as well as coordinating recording projects of EMI songwriters. He also acts as an A&R consultant for EMI Records. Among the many publishing deals he has been involved with include those with songwriter-producer Dallas Austin, Marquez Etheridge, co-writer of TLC's smash hit "Waterfalls," Bay Area songwriter Mike Mosely, who has contributed to songs recorded by 2Pac, E-40 and Richie Rich, rap group the Lost Boyz, and songwriter Warren Campbell, who has a track on Brandy's next album.

Big Jon, whose energetic conversational voice is often punctuated by "you know what I'm sayin'," says that he does something that most people at major publishing companies won't do: "I accept unsolicited material," he states emphatically. "And I also call people back about their tapes. even if I didn't like the material. When I call people back, I always let them know what I liked or didn't like about the songs."

"Most of the unsolicited stuff I get isn't that good, some of it is okay and the rest of it is better than I thought it would be. It's a tiresome process to get around to listening to all the tapes that I get. But I feel like if I tell people to never send me unsolicited tapes, I might miss out on the next Number One song."

He adds, "I accept unsolicited material because, coming from a management background, I know how hard it is to get industry people's attention. So now that I'm in a position where people want my attention, I can relate to managers and artists who are hungry for success. I know what it feels like to have doors slammed in your face, and I'm here to at least give people a chance to get their songs heard."

Even with his liberal tape submission policy, Platt says that he often sees many unsigned songwriters make the same mistakes when trying to get a publishing deal. "Without a doubt, the biggest mistake is when they try to duplicate somebody else's work," he observes. "Whenever there's a Number One song, I start getting a bunch of tapes over the next few months sounding just like that Number One song. So when people ask me, 'What are you looking for?' I just tell them, 'I want what you do, not what you think I want.' Because whatever song is Number One today, that song was probably conceived at least two or three years ago. So if you're trying to copy something that's Number One today, you're at least two or three years behind in the game."

He adds, "But above everything, I try to instill in people not to change what they do just because they think it's going to be a hit. I tell them just to be themselves, and, hopefully, when I listen to their songs, I'll like what I hear. I have to connect with the artists in that way, and when I meet them, I have to like them as people or I'm just not going to be interested."

The number of songwriters Big Jon signs per year depends on the circumstances, because, he says, "I'm into quality, not quantity. 1996 was a pretty busy year for me—I signed about seven people—but I would've been just as happy to sign one person if that was the only person of quality that I found. I have an active relationship with the writers I sign. Whenever I can, I'm always hanging out in the studio with them. I want them to be the best that they can be."

As for the state of hip-hop and R&B, he says, "Hip-hop is definitely here to stay and it's in good shape. But R&B better wake up, because a lot of today's R&B sounds the same, especially with the R&B tapes I get. There are some standout R&B artists like Erykah Badu, D'Angelo or Maxwell, but those are the major exceptions."

He concludes: "For me, it all comes down to the music. I could be presented with the biggest names in the business, but if I don't feel their music, then I'm not going to do a deal. With all the writers that I sign, regardless of the situation of how I discovered them, I have to bond with them musically, and on a personal level, too."

Contact EMI Music Publishing at 310-652-8078





RECORD PLANT: Michael Jackson continues tracking and mixing in the studio's SSL1 and SSL3 with producers Brad Buxer and Bill Bottrell. Engineering the project are Mick Guzauski, Matt Forger and Matt Carpenter, assisted by Jon Mooney and Paul DiCato...White Zombie's Rob Zombie and Nine Inch Nails' Charlie Clouser were in SSL2 and SSL3 tracking and mixing for the soundtrack to Howard Stern's *Private Parts* with engineer Paula Jones and assistant Stu Brawley...Rick Rubin was also in SSL 2 producing Ozzy Osbourne and Type-O Negative for *Private Parts*. Dave Sardi engineered with assistance from Jon Mooney...Porno for Pyros were in SSL3, also working on music for *Private Parts*. Perry Farrell was joined by producer John King and engineer Rob Seifert; Greg Collins assisted.

STUDIO NOTES: David Kahne was recently in at Scream, producing and mixing a new Atlantic Records album by the group Sugar Ray;

Doug Trantow assisted...Don Gehman was also at Scream, mixing the upcoming Refuge/MCA Records release from the group Uma, with Doug Trantow assisting again...Larrabee Studios in West Hollywood played host to mixer Rob Chiarelli and producer Heavy D., who were in mixing several cuts for Uptown/Universal Records artist DJ Rogers; Steve Durkee assisted...Hollywood's Grandmaster Recorders recently tracked the new Foo Fighters release for Capitol Records, with producer Gil Norton and engineer Bradley Cook.

CONWAY ADDS CONSOLE: Conway Studios in Hollywood recently added a Solid State Logic 72-input SL 9000 J Series console to their recording arsenal. The console was installed into Conway's Studio C, the complex's newest and largest room. For further information on Conway Studios and their newly added equipment, you can contact Charlene Costello or David Zeller at 213-463-2175. **MC**

BROOKS BLURS THE EDGE



Capitol recording artist Meredith Brooks is pictured in the studio with producer David Ricketts (formerly of David & David), recording tracks for her debut, *Blurring The Edges*, which is due out on May 6th. Pictured (L-R) are: Lori Leve, manager; David Ricketts; Meredith Brooks; and Perry Watts-Russell, VP, A&R, Capitol Records.

WAS WAS HERE



Virgin Records artist Maxi Priest recently teamed with Grammy-winning producer Don Was to record "It Starts in the Heart," the first single from Walt Disney Records' soundtrack to the film *Jungle 2 Jungle*. The album also features music from Peter Gabriel, Youssou N'Dour with Shaggy and several artists from Gabriel's Real World Records label. Pictured (L-R) are: Kathy Nelson, President, Music, Walt Disney Motion Pictures Group; Maxi Priest and Don Was.

KURZWEIL'S PIANO MAN

Kurzweil Music Systems has added Billy Joel to their list of endorsing artists, which already includes Stevie Wonder, Ray Charles, Smashing Pumpkins, the Manhattan Transfer, Jerry Goldsmith, Michael Kamen and others. A multiple Grammy winner, Joel's hits include "It's Still Rock And Roll To Me," "Just The Way You Are," "Piano Man" and "Tell Her About It." Joel is pictured here with the new Kurzweil Mark 152 Digital Grand Piano. The 25-year recording veteran is also endorsing the K2500, Kurzweil's award-winning synthesizer/sampler.



YAMAHA SYNTHESIZER FORUM

NEW REPORT: FUN WILL KILL YOU!

The Norwegian Center for Public Health dropped this shocking news yesterday. It supports the Center's previous reports that chocolate, air and sex are bad for you.

Björn Nsyglyd, the Center's Director, elaborated, "our laboratory tests on mice clearly illustrate that if you have too much fun in a three second span, you could spontaneously combust. If the fun is spread over minutes

or days the results are diminished. However, you will definitely croak."

The news comes especially hard to Yamaha Corporation which has recently released two XG MIDI synthesizers that are actually fun to play.

The CS1x is a throwback to the 70s when people didn't have to program synths. They just dialed in the patches on rotary knobs and played away. Music was spontaneous and life was good. The CS1x features six real time effects knobs for voice editing of up to four elements. It also includes an Arpeg-

gator that lets the musician play with all kinds of fun sound patterns. And it offers over 1,000 XG and GM voices and performances plus 17 drum kits. Nsyglyd: "It's a death sentence."

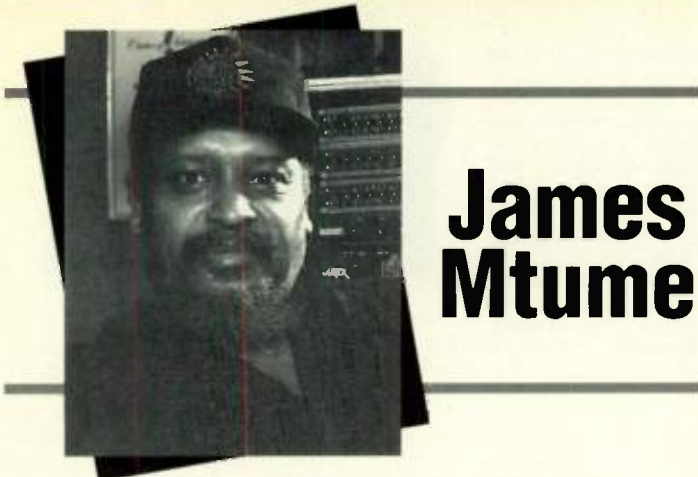
The Yamaha CBX-K1XG is also an XG and GM compatible synth. Because it's a self contained XG studio (tone generator, touch sensitive mini-keyboard and speakers) and because the battery powered unit can fit in an overnight bag, a musician could make music anywhere, including a roller coaster. The CBX-K1XG has 737

voices and 22 drum kits and 32-note polyphony. Nsyglyd's only advice, "run fast, run far."

Both Yamaha instruments have a TO-HOST connector for linking directly to computers. Nsyglyd's institute has not found any health problems related to computers but he promised, "We're working on it."

For more information about the report or the synthesizers, call Yamaha Corporation of America, DMI Dept., (714)522-9011.

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James Mtume

After a self-imposed exile, this Grammy winner has returned to the forefront of the music scene

By Jonathan Widran

Ten years ago, after a mega-successful run scoring hits for Roberta Flack, Stephanie Mills and other great R&B vocalists, Grammy-winning songwriter/producer James Mtume saw the advent of sampling as the death of classic soul, and promptly quit the business. Feeling that the roots of black music were being destroyed by the mentality of groove over song structure and live instruments, the writer of "The Closer I Get To You" and "Never Knew Love Like This Before" escaped into jingles and film scoring, and even moved to South Africa to work with Mr. Ngama, the writer of *Sarafina!*.

"Whether by design or accident, the explosion of rap and New Jack Swing led to a systematic elimination of the kind of adult black music I was creating," says the Philly native, who began his career playing piano behind jazz legends Miles Davis, Sonny Rollins and Joe Henderson. "Over-reliance on electronics led to a devaluation and de-intellectualization of the genre, and there didn't seem to be any space left for producers like me who used real instruments and orchestrations. Suddenly, you had records being produced by kids who never played music."

True to the adage that you can't keep a great talent down for long, Mtume has made a remarkable comeback over the last few years, as the composer and producer for *New York Undercover*, a hit Fox cop show which has been called the *Miami Vice* of the Nineties for its stylish integration of action and music. Currently the only black composer on a network drama, Mtume felt compelled to return to the industry for what became a unique opportunity to draw upon his numerous talents in classic soul, jazz and orchestral under-scoring.

"Even when I was in exile," he laughs, "I kept waiting for something to draw me back in. That came first in the form of a track I did for Jodeci's K-Ci Hailey from the *Jason's Lyric* soundtrack, which involved real musicians and strings covering the classic song 'If You Think You're Lonely Now.' Then my heart lit up when [*New York Undercover's*] director Bill Duke called and offered me a shot at full creative freedom scoring scenes, as well as working with young artists who were willing to record things more organically."

Any self-respecting fan of the show knows that the hang for the hippest sounds on the tube is Natalie's, the club where cops come to chat in the foreground as some of R&B's top acts—from legends to teen stars—perform and keep the soundtrack exciting. Everyone from Mary J. Blige, Brandy and Tevin Campbell to icons like B.B. King and Al Green have had the chance to strut their stuff at Natalie's, performing mainly Mtume-produced covers of classic hits.

"Many young listeners who grew up exclusively on rap and sampling have an absence of historical context in their lives," says Mtume. "The producers and I created Natalie's to fill this gap. It's been fun updating the music, and weaving these acts into the storyline of the show."

Another exciting dimension for Mtume is the launching of his own MCA-affiliated boutique label, which is designed for young, talented artists who record in the old-fashioned style—the way the tunes are done for the show. Several of the performers who have done *New York Undercover* have requested that Mtume produce tracks for their own albums.

"I'm very proud of my work as a vocal producer," he says. "For me, getting a great performance is half psychotherapy, because you are dealing with getting clear on the artist's artistic and emotional sensibilities. The key has always been getting the great songs—vehicles for these great performances, ones that ring true to the singer's heart. That's what I feel a lot of R&B was missing up until recently—great structure and melody. Sampling should have only been a pit stop, not a substitute for real emotion. Both the artist and producer have to understand the entire process of creation."

Contact Rachel Noerdlinger, The Terrie Williams Agency (212-220-4333).

Rocktron Banshee

The Rocktron Banshee is a self-contained talk box system for guitar. There is no need for an external guitar amp or A/B switching because the pre-amp and horn driver are all built-in. The Banshee hooks up like any stomp box with controls for output level, tone and gain. Just attach the "talk" tube to the mic stand and you're ready to jam. The Banshee is priced at \$399 and may also be used as a practice amp by connecting an extension speaker instead of the driver. For more information, check out your local music store.



The Conductor™ from Lindert Guitars

The seventh design in the Loco-Motive™ Series by Charles Lindert, the Conductor continues the quality and almost Art Deco vintage look of the entire Loco-Motive line. The shape of the pickguard, spider-web tweed grill and overall finish of this guitar evoke the style, look and design of Thirties and Forties architecture, trains and furniture. The semi-hollow body is painted in a textured beech wood brown and cream, and is reminiscent of an old radio or gramophone. The Conductor is available with either two humbuckers or two alnico standard pickups. There are both volume and tone controls with "chickenhead knobs" that add to that "good ol' tyme" styling. The Escape Velocity™ neck is shaped to reduce hand fatigue and increase playing speed. All guitars in the Loco-Motive line use these half-round maple necks with rosewood fretboards and the ubiquitous Thumbs Up™ headstock shape. The scale is 25-1/2 inches with 22 frets. The Conductor is hand-made in Chelan, Washington and sells for \$659 retail. For more information, you can contact Lindert Guitars toll-free at 888-805-4633 or write P.O. Box 172, Chelan, WA 98816. Their FAX is 509-682-1209, or you can e-mail lindert@televar.com.



Audio Optics' LightWave Bass Pickup System

The LightWave bass pickup system is based on optical scanning guitar pickup technology developed in the U.S. Instead of electromagnetic principals, this system uses a combination of optical and piezoelectric physics.

Each string is "watched" by a photo detector that measures the shadow cast by the string under infrared illumination. The string's vibrational energy is translated into an optical picture which is then converted into an electrical signal. In addition, there is also a piezoelectric sensor in the bridge that also detects other vibration components of each string. These two signals are then mixed with the blend and equalization from a bank of fifteen presets under control of the player. Since this method of pickup does not interfere with the vibration of the string (as do magnetic pickups), a purity of sound with a wider dynamic range is realized. Furthermore, there are no noises, hums, buzzing or interference from external electrical devices ever.

The LightWave bridge will replace standard bridge assemblies and contains both the optical and piezo pickup elements for each string. The system utilizes a standard 1/4-inch output jack, and it is available in four, five or six-string models. This system will work with all types of strings

For more information, you can contact Audio Optics at P.O. Box 691, Santa Monica, CA 93102. Phone them at 805-563-2202 or 800-548-6669, FAX 805-569-4060, e-mail info@aolightwave.com or visit <http://www.mallennium.com/aolightwave>.





FREE AS A J-BIRD: Industry veteran Jay Barbieri has turned to cyberspace as a place for finding talent...

A visit to the "virtual offices" of J-Bird will give you a real sense of what the label is about...

The label has already acquired its first major artists, including former David Bowie and Luther Vandross backup vocalist...

As part of the A&E television network's Live By Request "interactive" televised concert series...



Singer Tony Bennett with executives from Virtual Netcasting Corporation.

common sight on major tours and in studios worldwide. So it only make sense that the company should also become a fixture on the Internet...

Probably the coolest part of the domain, at least for classic guitar enthusiasts, is an extensive set of pages on historic and custom Gibson models...

WORLDWIDE WALSH: Buchanan, Michigan-based Jesse Walsh

poration, an L.A.-based online events production company, which has also helmed interactive events for the likes of Atlantic Records, Sony Music, Warner Brothers, Capitol Records and the Hard Rock Cafe...

CYBER FENDER: When it comes to guitars, Fender has long been one of the top names in the industry, and now the guitar-making giant has a new home in cyberspace...



Fender online will give you everything from product specs and authorized dealers to tips from the pros. There's an online newsletter featuring interviews with top players in both text and RealAudio...

In one of the cool "extras" at fender.com, you can enter the serial number of your axe and find out in what year it was manufactured. While this may not have too much practical use, it's a cool personal touch that may appeal to really avid Fender owners.

HAUNTING CYBERSPACE: MCA Records artists Bobgoblin have gone the interactive route, in the extreme, with their enhanced CD debut album, The Twelve-Point



Jesse Walsh

We Speak the Language of Audio

Communications, a full-service advertising, marketing and public relations agency dedicated to the audio industry, has created a new multimedia services division...

Under the guidance of Jeff Richards, who will serve as Multimedia Director and Webmaster for the company, the new division can be accessed via the JWC web site at http://www.jes sewalsh.com or by calling 616-695-5948.

STRINGING ALONG: Dean Markley has a really cool web site (http://deanmarkley.com) which I couldn't leave out of our annual Guitar Issue.

There are two ways to surf the site—the "scenic route" with heavy graphics, and the "fast lane" with less graphic content—and I would recommend taking the scenic route, for some really eye-catching graphics. There's a bit more download time involved, but it really wasn't bad with a 28.8 modem.

You can find out everything you have ever wanted to know about Dean Markley gear at the site, and there's a really great page of info on DM endorsers. Let them string you along.

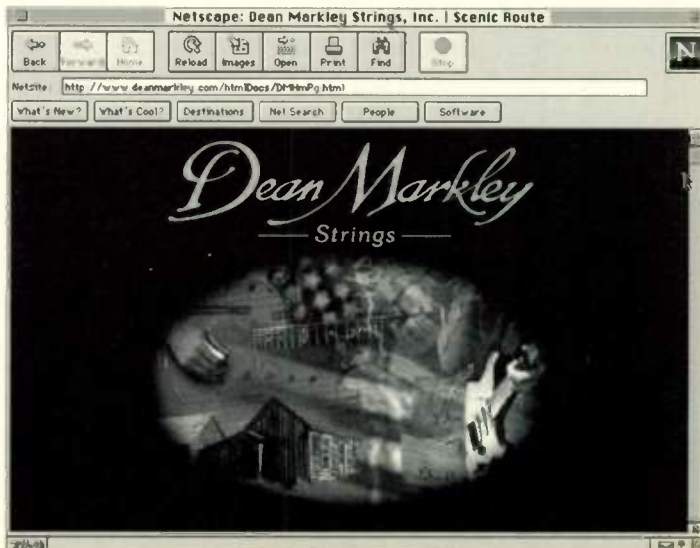
HAUNTING CYBERSPACE: MCA Records artists Bobgoblin have gone the interactive route, in the extreme, with their enhanced CD debut album, The Twelve-Point



GOING GIBSON: Gibson guitars have long been favorites amongst top players, with the Les Paul model remaining a

net albums, and catch an exclusive online interview with the singer just prior to the TV program's broadcast.

The interactive side of things was handled by Virtual Netcasting Cor-





Master Plan, an accompanying web site (<http://www.bobgoblin.com>) and an interesting approach to marketing themselves.

In a Kiss-meets-the-Road Warrior approach, Bobgoblin have created a mythical future as a backdrop for their music, billing themselves as soldiers of the "Liberation Front States Motor Force," and they perform complete with uniforms, props and all. They've actually constructed a full history of their 21st Century world, details of which are available on both the CD and the web site. What makes the project unique is that all of the multimedia interfaces were designed by the group members themselves (one of the Bobgoblins designs web sites for a living, and another is a professional video editor).

Musically, the group cites 20th Century influences, including David Bowie, the Clash, Cheap Trick and the Cars, along with 21st Century idols Solenetski's Heroes (look for them to come on the scene in the mid-2010's). Bobgoblin's debut hits the shelf on April 8th.

MUSIC IN MASS: Selling music through online retail is definitely a

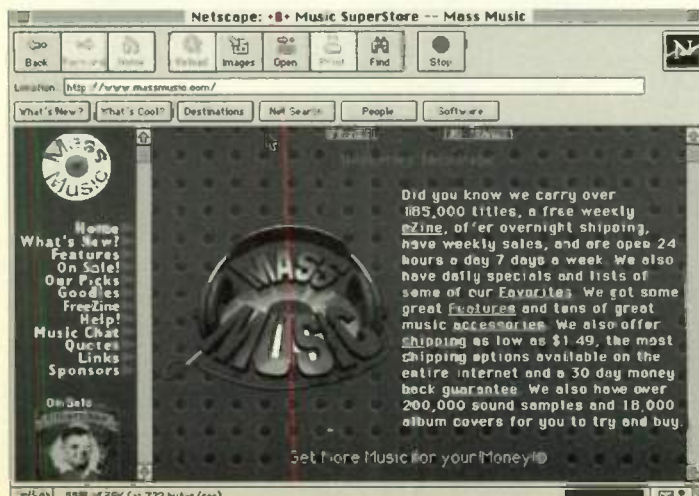
trend, with many different companies trying their hand at the business, each with a unique approach.

One of these is **Mass Music** (<http://www.massmusic.com>), a site which is really set up for those who know what they want and who want to get at it quickly and easily.

What drives the site is an internal searchable database engine, which will search for artists, titles, and even labels. If you know exactly what you're after, this makes finding it a breeze.

For those who are more interested in exploring, the site's creators have their picks available, as well as an internal 'zine with info on new releases and artists. The site is easy to navigate and easy to use, so if you're into keeping it simple, this is the place to go. **MC**

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There's a string of musical soundtracks out from shows that have been or are about to be playing around town. The most traditional is the original cast recording of **Show Boat** (Quality Music), which just ended a six-month run at the **Ahmanson**.



The songs by **Jerome Kern** and **Oscar Hammerstein II** have held up remarkably well, including the classics "Ol' Man River" and "Can't Stop Lovin' Dat Man."

Another, newer, musical that is in a classic style is **Ragtime**



even less structure in their perception of time will welcome **Quidam** (also on RCA Victor), the music from **Cirque du Soleil's** latest production, which is currently playing at the **Orange County Fairgrounds** (through April 13) before coming to the **Santa Monica Pier** on April 24th. An enhanced-CD, the **Quidam** disc also includes still photographs accompanying the esoteric score. This is but a taste of the full production, but a worthy sampler. All three CDs are in wide release, and tickets for the local live performances of these

shows can be purchased by calling Ticketmaster at 213-480-3232.

I was listening to **Kevin and Bean** some weeks ago, and they were discussing why it was important for gays and lesbians to be out of the closet. One of them, I forget which, wondered why the community felt the need to be separate yet equal. Why couldn't we be just normal folk? We can, of course, if society lets us, but that hasn't always been the case. Throughout history, great art, literature and music have been born out of oppression, suffering and

(**RCA Victor**), which arrives at the **Shubert Theater**, in Century City, on June 15 (previews begin May 29). This musical adaptation of **E.L. Doctorow's** 1975 novel is a stew of styles. The modern meshes with the traditional just as does the original work, heedless of the limitations of time and space.

the need for celebration and release, no little of it aimed at the gay community. This is the genesis of **Club Verboten**, a beautiful four-CD set just issued by **DCC Compact Classics**. This is a treasury of music accompanied by a well-researched 96-page booklet. The discs, which include a complete side of classical music, span the 50 years between the Twenties and the Seventies, and include heart-stopping performances created by, and for, the gay and lesbian community; everyone from **Ma Rainey** to **Patti Labelle**. By necessity, the set stops at the period just past the **Stonewall Riots**, but before the advent of **AIDS**. After the epidemic, gay themes came to the forefront of the community's music. It was then, as now, a reaction to our being treated as outsiders and scapegoats. Until that changes, we're going to keep on giving the world songs like those in this wonderful collection.

In **Disney's** new live-action theatrical release **Jungle 2 Jungle**, television star **Tim Allen** plays successful commodities trader **Michael Cromwell**. He's engaged to marry **Charlotte** (**Lolita Davidovich**), but must first divorce his estranged wife, **Dr. Patricia Cromwell** (**JoBeth Williams**). He finds



her in the Amazon jungle and also discovers he has a thirteen-year old son, **Mimi-Siku** (**Sam Huntington**), who has been raised by tribesmen. It's a slight twist on the fish-out-of-water plot, filled with sight gags well-suited to **Allen's** understated comedic talents. **Maxi Priest** has the single, which you'll recall we told you about last issue. Both film and soundtrack are recommended for

you and your family.

Songstress **k.d. lang** has been cast in the six-hour CBS miniseries **Mario Puzo's The Last Don**. In the series, set to air during May, lang co-stars opposite **Danny Aiello**, **Joe Mantegna**, **Kirstie Alley**, **Daryl Hannah**, **Pennelope Ann Miller** and **Jason Gedrick** in the tale of the aging head of the most powerful Mafia family in America. The singer portrays a lesbian filmmaker named **Dita Tommey**.

Orange County musicians **Martin Gerschwitz** and **Dan Lefler** leant their talents to the recent **Comedy Night For Kids' Charities** concerts held at the **Coach House**. The two were the only musical acts performing at the event, which was to benefit multiple Orange County children's charities. The duo recently released a couple of CDs, **Classic Melodies Volume II** and **Dan**



Tim Allen stars in Disney's **Jungle 2 Jungle**.



Martia Gerschwitz and Dan Lefler.

Lefler & Martin Gerschwitz Live, on the Dana Point-based independent, **Danman's Music Co.** Keyboardist Gerschwitz and flutist Lefler perform Sundays at the **Renaissance Cafe** in Dana Point. For more info, visit their web site (<http://www.DanmansMusic.com>) or call **Doug Deutsch** at 213-463-1091.

Keep the light on, Lord, some of country's finest are on their way. **Yes, Lord, I'm Comin' Home!** is a new book by **Lesley Sussman** just

published by **Doubleday**. It's a star-studded collection of America's favorite country music artists sharing their personal stories of pain and suffering, and their joys of coming to terms with God. Interview subjects run from **Charlie Daniels** and **Barbara Mandrell** to **Ferlin Husky** and **Naomi Judd**. **Yes, Lord, I'm Comin' Home!** is available at your favorite bookseller, or you can contact Doubleday direct by calling 212-354-6500

On TNN, **Bill Gaither** will host an intimate gathering of gospel music's finest voices in his second special, **Joy In The Camp**. "Hope, renewal and joy are what our gospel family is all about," said Gaither. Featured soloists will include **Donnie Sumner** ("Night Before Easter"), **Ivan Parker** ("I Know") and **Candy Hemphill Christmas** ("I Know The Master Of The Wind"). The special debuts Saturday, April 26 at 7 p.m. (PST).

Rhino Records has released **Songs In The Key Of Springfield**, the first collection of cuts from **The Simpsons** television show. This is an extensive selection, to put it mildly, featuring 51 quick cuts and mini-melodies from composer **Alf Clausen**. On hand is a wealth of potential cover material from the drinking song ambience of "We Do (The Stonecutters' Song)" to the excellent takeoff of boomer culture, "The Amendment Song," and multiple takes on the closing theme, each a perfect parody of cultural landmarks like **Dragnet** and **Hill Street Blues**. On hand are regular cast members **Dan Castellaneta**, **Julie Kavner**, **Nancy Cartwright**, **Yeardley Smith**, **Harry Shearer** and **Hank Azaria**. They are joined by guests **Tony Bennett**, **Jon Lovitz**, **Robert Goulet**, **Tito Puente**, **Beverly D'Angelo** and **Jeff Goldblum**. In the true mark of good parody, you don't have to be a fan of the original series to enjoy this. Wherever you buy fine Rhino music.



Space And Beyond: The ultimate sci-fi CD

force, **Heavy Metal**, **The Black Hole**, **Enemy Mine** and **Species**. The liner notes here are disappointing, but the music makes up for any deficiencies as each soaring arrangement underscores the sense of inspiration composers find when they look to the stars. Available at a launch pad near you.



The late Jerry Garcia

One of rock music's most successful live acts and most celebrated representatives of the counterculture is coming to television. **The Grateful Dead** recently announced **The Long Strange Trip Continues**, a Revenue-Enhanced Pro-

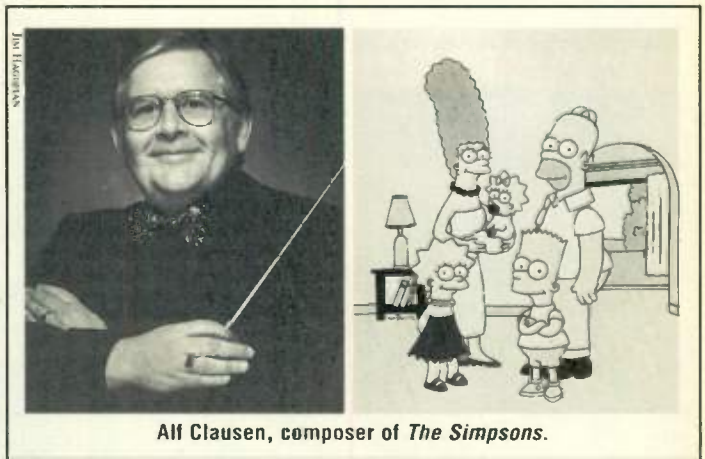
COUNTRY MUSIC STARS SHARE THEIR STORIES OF KNOWING GOD



Yes, Lord,
I'm Comin'



LESLEY SUSSMAN



Alf Clausen, composer of *The Simpsons*.

From **Silva America**, the creators of **The Cult Files**, comes **Space And Beyond**, a two-CD set that may be the ultimate sci-fi collection. Among the best known works are tracks from **Star Wars**, **The Empire Strikes Back**, **Close Encounters Of The Third Kind**, **Apollo 13**, and each of the first seven **Star Trek** films and all four of the TV series, some of which have never before been released on CD. There are also selections from **Life-**

gram (REP) that is being heralded as a cross between an entertainment program and an infomercial. The program not only promises a look at the Grateful Dead of today through interviews, but also a peek inside their fabled extensive video vault for rare, unreleased footage. **Jerry Garcia** may be gone but the Grateful Dead is very much alive and coming to the airwaves near you. Check your guide for show times. **MC**



CHESS ANYONE?. In commemoration of the 50th Anniversary of the birth of **Chess Records**, **MCA Records** has launched a year-long series of special CDs featuring the best of Chess' legendary blues, rock and R&B catalog. Started by brothers **Leonard** and **Phil Chess** in 1947, the label's vaults include works by some of the most influential musical artists of the 20th Century, including **Chuck Berry**, **Muddy Waters** and **Willie Dixon**. The sound quality of these digitally remastered collections brings you the closest you've ever been to such immortal recordings as the original versions of "Roll Over Beethoven" and "Johnny B. Goode," and the late Muddy Waters comes alive like never before on such classics as "I Just Want To Make Love To You" and "Rollin' Stone."

The first CDs, released on March 25, include *Muddy Waters—His Best, 1947 to 1956*, *Chuck Berry—His Best, Volume 1* and *Etta James—Her Best*, as well as two multi-artist sets, *Chess Blues Classics 1947 to 1956* and *Chess Blues Classics 1957 to 1968*.

Throughout 1997, MCA will keep Chess alive with releases by **Bo Diddley**, **Buddy Guy**, **Jimmy Rogers**, **Sonny Boy Williamson**, **Little Walter**, **Little Milton**, **The Moonglows**, **The Flamingos**, **Lowell Fulson**, **The Dells** and **Minnie Riperton**. There will also be special compilations like *Chess Blues Piano Greats* and *Aristocrat Of The Blues* (a double-disc made up of blues recordings from **Aristocrat Records** by such artists as **Robert Nighthawk**, **Little Johnny Jones** and **Sunnyland Slim**).

PETTY & THE PIONEER: Rock & roll pioneer Carl "Blue Suede Shoes" Perkins is pictured on-stage with Tom Petty & The Heartbreakers during the band's month-long stint at the Fillmore in San Francisco. In total, Petty and company played 20 sold-out shows, rotating an estimated 70 songs that included their most famous hits, various album cuts, rarities and covers. Rumors are that a live recording from the shows may be released this year.



ROBERT MANNING

THOSE WHO CAN... TEACH: The Red Lion Hotel in Sacramento, California was the setting for the seventh annual Skip's Music & Sound Expo 1997. Each year, Skip's Music's Skip Maggiora puts together a weekend seminar featuring some of rock's most successful artists, producers and musicians. Some of the participating musicians this year were **Porno For Pyros** drummer **Stephen Perkins** and **Garbage** bassist **Daniel Schulman** (above, right) who gave a great seminar on cutting edge rhythm sections, and former **Steely Dan** and **Doobie Brothers** guitarist **Jeff "Skunk" Baxter** (below, right), who gave a clinic that mixed great stories from his career, with home recording tips that he has learned over the years.



ANDREW SHERMAN

RAINBOW OVER L.A.: Hard rock guitar legend **Ritchie Blackmore** played a Los Angeles gig for the first time in nearly a decade, when the latest incarnation of his band **Rainbow** appeared at **Billboard Live** in West Hollywood. Blackmore was in fine form playing such **Rainbow** standards as "Man On The Silver Mountain" and "Since You Been Gone," while also teasing the crowd with a nod to his **Deep Purple** past ("Woman From Tokyo," "Mistreated" and "Perfect Strangers"). **Rainbow's** latest release, *Stranger In Us All*, is currently out on **Fuel Records**. —*John Lappen*



A KOLOSSAL PERFORMANCE: Singer-songwriter **Cody Jarrett** is pictured at the **Crooked Bar** in West Hollywood where he was promoting his new **Kolossal Records** release *Super Trim Explosion*, which was produced by **Chip Z'Nuff**. Spotted in the crowd were former **Autograph** singer **Steve Plunkett**, studio owner/producer **Tom Weir**, and record distribution gurus **Joe and Steve Handleman**. For further information on Jarrett's new album, you can contact **Kolossal Records** by calling them at 213-878-2234.



RETURN OF THE MAD HATTER: Former **Guns N' Roses** guitarist **Slash** is pictured performing at **Billboard Live** during the premiere party for **Howard Stern's** film, *Private Parts*.



CAPITOL OFFENSE: Employees at **Capitol's** famed **Hollywood Tower** headquarters arrived at work recently to find the familiar figures of the **Beatles** on the wall of the bordering **KFWB** building mysteriously replaced with the heads of hip-hop act **Spearhead**. While no arrests have been made, security cameras were able to get this photo of **Spearhead** leader **Michael Franti**, suspiciously brandishing two spray paint cans in front of the defaced wall. **Spearhead's** **Capitol** debut, *Chocolate Supa Highway*, was released late last month.

FROM SAX TO GUITAR: President Bill Clinton is pictured with a custom-made Taylor acoustic guitar at the "Arkansas Ball," one of the recent inaugural galas held at the Washington, D.C. Convention Center. The guitar was a gift from the ball's musical director David Pack (of Ambrosia fame) and San Diego-based Taylor Guitars. Apparently, the President loved the gift, because the morning after the presentation, the White House called an authorized Taylor Guitars dealer in the D.C. area to ascertain the guitar's dollar value, for record-keeping purposes. When asked for the guitar's model number, the White House replied, "We're not sure. All we have is the case. The guitar itself is still upstairs in the President's living quarters."



Celebrating **20**
1977-1997
Tidbits From Our Tattered Past

Throughout this year, our 20th Anniversary, we will be digging deep into our vaults for interesting interviews from our past.



1985—Team Players (Issue #15): MC spoke with four leading session players in this revealing look at that aspect of the business. T-Bone Burnett, who has also had success as an artist, told MC: "The recording studio is such a narcissistic situation. It's like looking at a huge mirror of yourself, amplified a hundred times. You can see every bit of dirt in every pore. I feel that since I have gone through the torture of actually making records myself, I'm sympathetic to the guy out there in front of the microphone."



L7'S BEAUTY PROCESS: In conjunction with the release of L7's new Reprise Records album, *The Beauty Process: Triple Platinum*, the label held a party at Don Hill's in New York City. Among those in attendance were members of Rage Against The Machine, Depeche Mode, Girls Against Boys and D-Generation, as well as veteran rocker Lenny Kaye and an assortment of drag queens. Pictured (L-R) are: (front row) Michael Linehan, VP, Rock Promotion, Reprise Records; Dave Stein, VP, Sales, Reprise Records; (back row) Mistress Formica; Anne Marie Foley, Local Promotion Representative, Reprise Records; Rich Fitzgerald, Executive VP/GM, Reprise Records; and L7's Suzi Gardner and Donita Sparks.



1985—Politics & Rock (Issue #17): In a discussion about politics, Peter Garrett, lead singer of Australian band Midnight Oil, told *Music Connection*: "'U.S. Forces' was clearly a song about imperialism and the CIA. It's not anti-American. If Americans themselves, as people, believed that the role of America is to oppress the world, then I wouldn't bother coming over here to play music for them. I know they don't believe that. We're not anti-America; we're anti-militarist."

THE BIRD MAN: Rhino Records has released *Yardbird Suite: The Ultimate Charlie Parker Collection*, a compilation of musical masterpieces from jazz legend Charlie Parker. Forever immortalized in the hit film, *Bird*, Parker died at the age of 35, but as *Yardbird Suite* proves, he left behind a sterling legacy. Containing 38 remastered tracks, this double-CD set carries a very affordable \$29.98 price tag, and is a must for both jazz



aficionados, and those looking to dabble in the jazz genre for the first time. As the folks at Rhino say in their press release: "It doesn't get better than this." Amen.

INXS

Still Getting Their Kicks

Dispelling rumors of a breakup, these Australian superstars from the Eighties and early Nineties are back with a new album, a new label, and new management. Lead singer Michael Hutchence talks with Music Connection about the band's lengthy sabbatical, the recording of *Elegantly Wasted*, and, much to the chagrin of his female fans...fatherhood.

By Traci E

Twenty years ago, six strapping Australian teenage lads, fresh out of high school, hooked up and began spending hours together, hanging out and listening to their favorite records. The group consisted of three brothers and three mutual friends who, in tandem, came to one collective and fortuitous revelation: "Wait a minute. We don't just have to listen to records. We can actually play 'em!" And with that, INXS was born.

The kids—Michael Hutchence (vocals), Andrew Farriss (keyboards, guitar), Jon Farriss (drums), Tim Farriss (guitar), Garry Gary Beers (bass), and Kirk Pengilly (guitar, saxophone)—then snatched up their respective instruments and embarked on a rock & roll adventure that has, thus far, spanned almost two decades, twelve releases, over 20 million records sold, thousands of live performances, loads of hit singles, MTV Video Awards, Brit Awards, Grammy nominations...and on and on.

Through it all, INXS still struts its original lineup; the same six wide-eyed teenagers that started the project continue to maintain



INXS during their commercial heyday in the late Eighties.

the same enthusiasm they had for the band from the very beginning. "We just hang out," considers lead singer—and the band's undeniable focal point—Michael Hutchence. "We take care of each other and that's the way it goes."

A few years ago, however, unbeknownst to the band, rumors of an imminent breakup began to circulate. "It's funny, because we've always said, 'There won't be any rumors. We'll let you know!' It's just the way we are," Hutchence assures. "We're quite happy to shake each others' hands and move on if we feel we've said it all and done it all.

"But you can only do that if you feel like you've tried your best on an album and you just start repeating yourself. Then you should stop, or give yourself a longtime break or something.

"With this band, we don't chain each other up," continues the vocalist. "We just let each other go, and if we want to come back, we come back. So that way we don't have some sort of forced situation."

Those unfounded breakup rumors may have been spawned due to nothing more than a lengthy hiatus that INXS took from recording and touring. (Since 1993's *Full Moon, Dirty Hearts*, the guys have been independently involved in numerous side projects, but no collective efforts.)

Hutchence and company are now in the process of launching a new era. The band has signed on with a new label, Mercury Records; landed a new management team and agency; will make its first trip to South Africa during the upcoming tour; and three of the six guys have added 'father' to their respective titles. Add to that the release of INXS' tenth studio album, their first for Mercury, entitled *Elegantly Wasted*.

About the band's change from Atlantic to Mercury after fifteen years and a dozen releases (including a remix compilation in 1983, a live album in 1991, and a greatest hits package in 1994), Hutchence says, "To be honest, we hadn't been very eye-to-eye with [Atlantic] for quite a few albums, really, for one reason or another. We're a pretty difficult band to deal with in some ways, believe it or not.

"Musically, to begin with, we're not just sitting around cynically attempting a formula that brings us here," the front man continues. "I don't think we're capable of it. There are six of us. We've all got really different ideas and opinions, and we just push it all into barrels and pull things out and see where we go. That's what keeps us together. I suppose that's a little hard to deal with occasionally, but that's the way it goes.

" I think [Mercury] was interested in us for a long time. We had signed to them for the rest of the world already. We were just waiting to finish up our contract with Atlantic. Once that happened, it was like, 'Yeeha! Yahoo!' They really understand us, I think, and want to work with us very much. They're very excited about this album. They consider us the real thing. There is a lot of respect there, so that's good. —Michael Hutchence "

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Soon after taking care of the business of changing labels and management, INXS' charismatic crooner and co-writer/key-boardist/guitarist Andrew Farriss enthusiastically initiated the beginnings of *Elegantly Wasted*.

"All these changes have been the best thing that has happened to us in a long time," explains Hutchence. "On this album, Andrew and I just talked a lot for quite a long time. We spent a long time just writing songs, just getting together, like we did when we first got together. Just casually taking off to a hotel somewhere—go to Dublin, go to wherever—and record it in the hotel rooms. We really, basically, called that the beginning of the album."

The time spent by Hutchence and Farriss during those hotel room sessions was

refreshingly productive for the two songwriters, who, along with the entire band, found a new vitality in making the record this time around.

"At the end of each night we'd have a song finished: lyrics, arrangements, everything—everything kind of down and recorded well enough to keep, lo-fi. Then we rehearsed all the songs with the guys and we went into the studio and managed to put down about sixteen tracks in eight days. It just went like that."

All of the material that Hutchence and Farriss recorded in the hotel rooms was fair game for the new album. "There's one song called 'Searching,' which is totally out of the hotel room," continues Hutchence. "There are other songs that are mixtures like 'Don't Lose Your Head.' It's hotel room all the way up to the end of the solo and then the band comes in. Some other songs are very much layered with the band on top of what came out of the hotel room. We wanted to keep it really fresh and real and raw-

nerve-like and fun."

Throughout the hotel room recordings, the tracks had been self-produced by INXS' two prolific songwriters. But, when they moved into the studio, they chose to solicit some assistance to integrate the preliminary tracks with the band's studio performances. Their primary objective was to incorporate the entire band into the new material while retaining the true spirit of what they had captured during those informal sessions. So they brought in producer Bruce Fairburn.

Hutchence describes the in-studio process: "By the time Andrew and I finished the—for want of a better word—'demos,' which ended up on the record, that's how the style came out. That's how it was produced, so that's what we wanted to keep.

"We worked with Bruce Fairburn because he's just good with bands. There aren't that many guys around that can do that anymore. He's real fast and he didn't want to filter anything. He just wanted to get us in there. The main thing we liked [about] working with Bruce is that he's a closet funky/brass section guy, so we

brought that out in him. We did a lot of brass work and arrangements like that—backing vocals and things."

Currently, the single slotted for release off of *Elegantly Wasted* is the title track, which is already garnering considerable airplay and moving up the charts in its first weeks. The decision regarding the second single is still up in the air. "We're in the battle zone right now of what's next," Hutchence admits.

Fourteen years have passed since rock fans throughout the U.S. first laid eyes on the Australian outfit in 1983, when the band released its first stateside album, *Shaboo Shoobah*. (Remember when MTV was in its infancy, and INXS' "Don't Change" video helped turn Hutchence into rock's latest sex idol?)

Since then, Hutchence, now 37, doesn't feel that much has changed for the band. "In some ways, actually, we've come full circle. I think [INXS is] not very different in many ways. The preface is still the same. We still like to hang out, get together, get into a room and start it all up; see what kind

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Guitar Jam II



By Kenny Kerner

In our second annual guitarist roundtable, aptly entitled *Guitar Jam II*, we caught up with four very different guitar stylists—bluesman Robert Cray, Elton John's longtime guitarist Davey Johnstone, the Wallflowers' lead guitarist Michael Ward, and the always versatile instrumental guitarist Phil Keaggy—to discuss their influences, the pros and cons of formal training versus being self-taught, practicing habits, favorite guitar brands, what advice they have for young guitar players, and what the future holds for the guitar. Their answers give us all insight into what it takes to be among the very best.



ROBERT CRAY
Contact:
Mercury
Records
310-996-7235

This veteran guitar playing singer-songwriter has been a constant presence on the blues scene for more than 20 years. He first struck it big in 1985 with his contribution to the Grammy-winning album *Showdown!* (recorded with Albert Collins and Johnny Copeland), which was followed by his Grammy-winning *Strong Persuader*, which was the first blues album to make the Top 20 since Bobby Bland's 1972 album *Call On Me*. Now the four-time Grammy-winner returns, with his tenth album, *Sweet Potato Pie*.



"I like Albert Collins a whole lot. Albert Collins played a real unique style of rhythm. He played like a Hammond B-3 organist. When he'd solo, he'd start at the low end and go to the high end.

"I also like Albert King because I don't think anybody could bend strings like he did. And he did it with such power and passion. It was loud and really powerful. And

B.B. King is someone who speaks to you with his guitar. He talks to you and not at you. He sweet talks you.

"In terms of current guitar players—I've always been a fan of Jimmie Vaughan because he really takes the time to speak to you like B.B., and he has real good timing and a real good sense of tone."



"I started out by taking lessons, but we moved around quite a bit. So every time we moved, I'd start up with the lessons again, but I'd quit shortly thereafter. What I liked about taking lessons is that it got me off to a real good start regarding an approach to the instrument.

"Then, after not taking lessons, having the opportunity to work with other people was a real important thing. You can learn a whole lot but you also need to learn how to mix it with other people."



"I probably don't practice enough these days. There's no real agenda that I prepare. I think that after a while, especially after getting off from all the touring that we do, I kinda got off of an agenda. I don't schedule a personal rehearsal—sometimes I walk by, and if I see my guitar there, I just pick it up. Sometimes, I just walk by [laughs]."



"I play a Fender Stratocaster. I changed to the Stratocaster in the late Seventies because of sound. I saw Philip Guy, the younger brother of Buddy Guy, playing a Stratocaster through a Fender Super Reverb Amplifier, and he had the reverb up really high. He got a sound different from any other guitarist I ever heard—it sounded like glass. It was this high tinny sound and I thought it was the greatest sound I ever heard. I heard it before by Jimi Hendrix, but I was a Gibson man then. When I heard it from Philip, I just had to get a Strat. And then I was hooked."



"It's great to learn as much as you can

and to continue to do so, because you can never learn everything. But there's also that element of playing with other people.

"You know, you can sit in your room and practice and listen to records and you learn all the licks, [but when] you first get with some other people, you just take over the whole thing. To me, that's not what it's all about. You have to learn how to play with people and make music."



"It's true that a lot of things can be done today by emulating and simulating. But to get a real soulful kind of groove, you have to be playing the real instrument. I think the guitar will always be around like the violin and the piano."



DAVEY JOHNSTONE
Contact:
McMullen &
Company
310-276-5214

A talented and versatile axe-man (he also plays banjo, mandolin, sitar, lute and dulcimer), Davey Johnstone has been the cornerstone of Elton John's career for the past 25 years. He officially joined Elton's band on 1972's *Honky Chateau*, and has also co-written such hits as "I Guess That's Why They Call It The Blues." He has also been Elton's musical director since the Eighties, which allows him to select new band members, assign musical parts and help pick concert material. In addition, he has played with the likes of Alice Cooper, Meat Loaf, Stevie Nicks and Bob Seger.



"I'll try to go chronologically, starting with Elvis, and, of course, his guitar player, Scotty Moore, because when I was four or five years old, my sisters, who were a lot older than me when we were growing up in Scotland, were listening to Elvis records, and that was like the first music I ever

heard, like 'Hound Dog' and 'Jailhouse Rock.' So from very early on I was heavily influenced by that stuff.

"Later on, Hank Marvin & The Shadows were kind of like the British Ventures, and that was my main thing back then, until the Beatles and the Stones kind of wiped them out. That always made me kind of sad, because I always felt a great allegiance to Hank—and I still do. He lives in Australia now, and I go see him when we go down there and play—he's a wonderful player and a great guy.

"Keith Richards because he took all the Chuck Berry stuff and made it very hip—I've used a lot of his open-tuning stuff myself on tunes like 'The Bitch Is Back.' Hendrix because he was just brilliant. John McLaughlin because I think *The Inner Mounting Flame* was one of the greatest albums of all-time. He made it with his Mahavishnu Orchestra, and it's probably the most inspirational album I've ever heard. Ry Cooder for all his great slide stuff and sensitivity, and all the great stuff he played on the Stones' albums. A lot of people don't realize that he was the main guitarist on a lot of their great records.

"And Barry McKenna, who is the tenor banjo player for a group called the Dubliners, because there was a period of my life where I was kind of seduced by traditional Irish music. I kind of needed a break from rock & roll, and got into acoustic music, and Irish music really influenced me heavily. I've always tried to keep that as a part of Elton's music, and Elton's very into that stuff, so that's been great.

"I had loved John Jorgenson's [Desert Rose Band, The Hellecasters] playing for years, so we brought him into the band after the last album [*Made In England*] came out, because I played so many guitar parts on the record, and we wanted to get it a little closer to that when we played live, so we invited John to come into the band. He has many of the same influences that I have, although more from the American side with bluegrass, and more traditional American country stuff, whereas I was more into the traditional Irish and Scottish stuff. So, when you're jamming with a player like that, it can surprise you at what happens, but at the same time it makes a lot of sense, because it is very closely linked."

LESSONS VS. SELF TAUGHT

"Actually, viola was my first main instrument. I started that when I was seven, and eventually I began playing my viola like a guitar and started picking out tunes. That basically set me up for playing mandolin, which is tuned in the same way and has the same kind of tone structure.

"The guitar training I had was very little, because the guy who was teaching me was this old guy with this great old Gibson guitar. I loved his guitar, but I hated his style of playing, and he wanted me to learn stuff that was shit, quite frankly. I think that has happened to a lot of guitar players, espe-

cially from my era, who wanted to play what the Shadows and the Beatles were playing, but the teachers wanted us to play 'Mary Had A Little Lamb.' I think a lot of players were probably put off learning the academics of playing for that reason.

"Most guitarists, or players in general, will tell you that they locked themselves in their room from the age of thirteen to eighteen to learn all the shit they possibly could. I know that's what I did. On the other hand, I totally believe in music theory and people learning as much as possible. I think that's really important, because there's always going to be a situation where you're required to know a little bit—especially if you're interested in becoming a session player or something like that."

PRACTICE

"I don't practice as much as I used to, but I still play a lot and I still do a lot of writing. I guess that's kind of practicing, because you're looking for new things to do, so you're not going to get stale. So, I guess I do practice, but for me it's more about sitting around and writing. I don't like to go over and over the same run for example, unless it has something to do with what I'm composing."

FAVORITE GUITARS

"There's no one real favorite. I've got about three or four favorites. One is a Strat, one of the Eric Clapton signature models, that I just love. I also have a GK-ready Strat, which I love playing.

"I'm very interested in the Roland VG8 unit, it's wonderful. I think that's a great tool for guitar players who want to do some different stuff. I also have an old Steinberger, which is the best playing guitar that I own. The only problem with it is that I don't like the way it looks, but I love the way it plays. In fact, I'm talking to Steinberger right now about them building me a more aesthetically-pleasing body for the guitar, because I'd love to keep it.

"I also have an old custom Deluxe three-pickup Les Paul. What happened was that back in '72, I had a whole bunch of guitars stolen in one dramatic haul, and Elton gave me that guitar, and it actually grew to be one of my favorites. I also have a new Ovation Longneck, which is just amazing. It has such a deep tone, it's wonderful. Again, I like all different instruments. I'm not totally tied to just one."

ADVICE

"The main advice that I would have for any up-and-coming player would be not to get discouraged, because there's so much shit in this business that may make you want to give up. I have a son who is 26, and he's been a struggling musician in London for the last seven or eight years. His band

just got signed to a deal with Warners. Suddenly, he realizes that it was all worth it, but it's a very tough road to take.

"I think it's very important to keep your ears open to whatever's good. I think a lot of people get very pigeon-holed, because their playing isn't so well-rounded. I think it's very important to listen to all kinds of music. I'm very lucky in that I have a couple of young kids, so I get to listen to stuff that I normally wouldn't get to listen to—bands like Offspring—and I think it's great to be subjected to all that kind of stuff."

FUTURE OF GUITAR

"As I mentioned earlier, the Roland VG8 unit is my favorite toy that technology has had to offer. The great thing about it is that you can get all these different amp sounds, and they're really accurate, and you can edit the sounds, the pre-sets, and write your own programs. It's more of a guitarist's tool.

"I've never been a big fan of guitar synthesizers as such, because I don't really see all that much value in a guitar sounding like a trumpet. It's cool, and it's fine if that's what's going on for you, but I'm more into the thing of being able to get the sound of an old Boogie amp or an old Marshall stack with a Fender on the neck pickup.

"I don't think the acoustic guitar will ever die, nothing will ever take its place—providing that people stay sane [laughs]. There are so many great players out there who just rely on the tone of that instrument. It's really encouraging when you see some of these new companies and the work they're doing with acoustic guitars. There are some really great guitars out there today."



MICHAEL WARD
Contact:
Kathy Schenker
PR
212-582-5400

Michael Ward got his start in the seminal rock band School Of Fish, before joining acclaimed singer-songwriter John Hiatt's band, in the mid-Nineties. His innovative work with both School Of Fish and Hiatt, brought him to the attention of Jakob Dylan, which resulted in his current gig as lead guitarist of The Wallflowers, whose Interscope debut, *Bringing Down The Horse*, is in the *Billboard* Top Ten.

INFLUENCES

"Well, we have to start with Ace Frehley. He influenced me to put makeup on my face every Halloween. From there, on to

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MC continues to keep you in touch with the people you need to help further your career. Whether you're an experienced player and want to expand your horizons, or a fledgling musician looking to acquire basic skills, it's never too late to learn. The select group of guitar and bass instructors listed here can help you reach your goals as a player. Included with each entry is information which may be helpful to you in selecting an instructor—styles, specialties, clients and so forth. We apologize to anyone who we may have inadvertently missed.

Compiled by Carla Hay

GUITAR INSTRUCTORS

▣ **ADAM'S MUSIC**
10612 Pico Blvd.
Los Angeles, CA 90064
310-839-3575
Basic Rate: \$72/month for half-hour lessons; \$144/month for one-hour lessons.
House Calls: Yes
Clients: All levels
Styles/Specialties: All styles

▣ **PATTI AMBS**
Huntington Beach, CA
714-377-9096
Basic Rate: Call for info.
House Calls: Call for info.
Clients: Beginners to intermediate
Styles/Specialties: Rock, blues, jazz, classical

▣ **JIM AVGERIS**
Sherman Oaks, CA
818-788-1458
Basic Rate: \$17/half-hour. Monthly discounts available.
House Calls: Call for info.
Clients: All levels
Styles/Specialties: All styles

▣ **CRAIG BECK**
Santa Clarita, CA
805-296-8685
Basic Rate: \$40/hour
House Calls: Yes
Clients: All levels
Styles/Specialties: All styles

▣ **COAST MUSIC**
1500 Adams Ave., Suite 106
Costa Mesa, CA 92626
714-435-7901
Basic Rate: Call for info.
House Calls: Call for info.
Clients: All levels
Styles/Specialties: All styles
**Other Southern California locations in Mission Viejo and San Clemente.*

▣ **SAM DRUCKER**
W. Los Angeles, CA
310-826-9117
Basic Rate: Call for info.
House Calls: Yes, for an extra fee
Clients: All levels
Styles/Specialties: All styles

▣ **FAUNT SCHOOL OF CREATIVE MUSIC**
12725 Ventura Blvd., Suite G
Studio City, CA 91604
818-506-6873
Basic Rate: \$55-\$75/hour
House Calls: No
Clients: All levels
Styles/Specialties: All styles

▣ **MARC FERRARI**
Van Nuys, CA
818-377-5293
Basic Rate: Call for info.
House Calls: No
Clients: All levels
Styles/Specialties: Rock, blues and classical

▣ **FITCHETT GUITAR SCHOOL**
1710 S. Pacific Coast Highway
Redondo Beach, CA 90277
310-540-6767
Basic Rate: Call for info.
House Calls: No
Clients: All levels
Styles/Specialties: All styles

▣ **PETE FOXX**
Los Angeles, CA
213-734-3342
Basic Rate: 4 one-hour lessons for \$100; 4 half-hour lessons for \$50.
House Calls: No
Clients: All levels
Styles/Specialties: All styles

▣ **PAUL GERVASI**
Los Angeles, CA
213-655-4346
Basic Rate: \$40/hour
House Calls: Yes
Clients: All levels
Styles/Specialties: Modern rock

▣ **STEVE GLASER**
Studio City, CA
818-508-5124
Basic Rate: \$20/hour
House Calls: Yes, for an extra fee
Clients: All levels
Styles/Specialties: Rock, blues, jazz

▣ **DAVID GOLDMAN**
Los Angeles, CA
310-398-1221
Basic Rate: \$20/half-hour
House Calls: Sometimes
Clients: All levels
Styles/Specialties: All styles

▣ **IGOR GRIGORIEV**
Los Angeles, CA
213-482-8658
Basic Rate: \$30/hour
House Calls: Yes
Clients: All levels
Styles/Specialties: Classical, rock, jazz
Notes: Instructor at Harbor College

▣ **FINN HAMMER**
Los Angeles, CA
213-969-8948
Basic Rate: Call for info.
House Calls: Call for info.
Clients: All levels
Styles/Specialties: Rock, funk and alternative
Notes: Guitarist for Weapon of Choice.

▣ **HARRISON SCHOOL OF MUSIC**
Woodland Hills, CA
800-828-MUSIC
Web Site: <http://www.beachnet.com/~harrison>
Basic Rate: Call for info.
House Calls: No
Clients: All levels
Styles/Specialties: Pop, jazz

▣ **DARREN HOUSHOLDER**
Van Nuys, CA
818-382-4704
Basic Rate: Call for info.
House Calls: Sometimes
Clients: All levels
Styles/Specialties: Funk, blues, rock

and jazz
Notes: International recording artist, Berklee/G.I.T. teacher

▣ **HUNTINGTON MUSIC**
6829 Warner Ave.
Huntington Beach, CA 92647
714-848-9280
Basic Rate: Call for info.
House Calls: Call for info.
Clients: All levels
Styles/Specialties: All styles

▣ **JIM'S MUSIC CENTER**
14120 Culver Dr.
Irvine, CA 92714
714-552-4280
Basic Rate: Call for info.
House Calls: Call for info.
Clients: All levels
Styles/Specialties: All styles

▣ **ED KRZYZANIAK**
Los Angeles
213-954-0514
Basic Rate: \$20/hour
House Calls: Yes
Clients: All levels
Styles/Specialties: Alternative, rock, acoustic

▣ **GARY MANDELL**
West Los Angeles
310-398-1708
Basic Rate: Call for info.
House Calls: No
Clients: All levels
Styles/Specialties: All styles

▣ **ARIK MARSHALL**
Los Angeles, CA
213-656-8782 or 213-666-3653
Basic Rate: Call for info.
House Calls: Call for info.
Clients: All levels
Styles/Specialties: All styles, especially rock, funk, alternative
Notes: Former guitarist for the Red Hot Chili Peppers

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Santa Monica, CA 90404
310-828-4497
Web Site: <http://www.mccabesguitar.com>
Basic Rate: \$20/half-hour
House Calls: Occasionally
Clients: All levels
Styles/Specialties: All styles

MISSION MUSIC
27620 Marguerite Pkwy.
Mission Viejo, CA 92692
714-582-3737
Basic Rate: Call for info
House Calls: Call for info.
Clients: All levels
Styles/Specialties: All styles

JOHN MIZENKO
Sherman Oaks, CA
818-783-1405 or 818-788-7510
Basic Rate: \$36/hour
House Calls: No
Clients: All levels
Styles/Specialties: Blues, R&B, rock and jazz
Notes: Bachelor's degree, Berklee College of Music. References available.

PAUL MURPHY
Santa Monica, CA
310-396-2123
Basic Rate: Call for info.
House Calls: Yes
Clients: All levels
Styles/Specialties: Blues, R&B, rock and funk

THE MUSIC HOUSE
23811-A El Toro Rd.
Lake Forest, CA 92630
714-581-1960
Basic Rate: Call for info.
House Calls: Call for info.
Clients: All levels
Styles/Specialties: All styles

MUSICIANS INSTITUTE (GIT)
1655 McCadden Pl.
Hollywood, CA 90028
213-462-1384
Web Site: <http://www.mi.edu>
E-mail: musicinst@earthlink.net
Basic Rate: Call for info.
House Calls: Call for info.
Clients: All levels
Styles/Specialties: All styles

HAL OPPENHEIM
Sherman Oaks, CA
818-784-2307
Basic Rate: \$20/hour and up
House Calls: Yes, for an extra fee
Clients: All levels
Styles/Specialties: All styles

ROD POOLE
Los Angeles, CA
213-463-0839
Basic Rate: Call for info.
House Calls: Yes
Clients: All levels
Styles/Specialties: All styles

WILL RAY
Burbank, CA
818-759-5066
Basic Rate: \$75/hour
House Calls: Yes
Clients: Intermediate to professional
Styles/Specialties: Country, blues
Notes: Currently plays with the Hellecasters and has had monthly columns in *Guitar Player* magazine.

RON SACHS
11961 Gary St.
Garden Grove, CA 92640
714-636-0528
Basic Rate: \$15/half-hour, \$25/hour
House Calls: Yes
Clients: All levels
Styles/Specialties: All styles

ARNOLD SCHMIDT
North Hollywood, CA
818-769-7372
Basic Rate: Call for info.
House Calls: No
Clients: All levels
Styles/Specialties: Blues, rock, metal
Notes: GIT graduate. Students are welcome to tape lessons and receive learning materials in the form of sheet music, transcriptions and playing exercises.

SHADE TREE
STRINGED INSTRUMENTS
28062 Forbes Rd.
Laguna Niguel, CA 92677
714-364-5270
Basic Rate: Call for info.
House Calls: Call for info.
Clients: All levels
Styles/Specialties: All styles

SOUTHERN CALIFORNIA
CONSERVATORY OF MUSIC
8711 Sunland Blvd.
Sun Valley, CA 91352
818-767-6554
Basic Rate: Call for info.
House Calls: No
Clients: All levels
Styles/Specialties: Jazz, classical

PATRICK STEFURAK
Studio City, CA
818-505-6595
Basic Rate: \$25/hour
House Calls: Yes

Clients: All levels
Styles/Specialties: All styles
Notes: Specializes in beginners; blues, classical and acoustic guitar

GARY SUNSHINE
Los Angeles, CA
213-656-3745
Basic Rate: Call for info.
House Calls: Call for info.
Clients: All levels
Styles/Specialties: Blues, rock
Notes: Former guitarist for Circus of Power

JOHN TAPELLA
818-506-6412
Basic Rate: Call for info.
House Calls: Call for info.
Clients: Beginners to advanced
Styles/Specialties: All styles
Notes: Reviews in *Guitar*, *Guitar Player* and *Guitar School*. Author of *Challenge the Masters* and *The Source and Feel of the Blues*.

SCOTT VAN ZEN
West Hollywood, CA
213-654-2610
Basic Rate: \$40/hour
House Calls: Yes, for two-hour minimum plus expenses
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Burbank, CA
818-841-4175
Basic Rate: Call for info.
House Calls: Yes
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Notes: GIT grad. Winner of "LA's Hottest Guitarist" contest. Member of Van Halen tribute band Atomic Punks.

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House Calls: Call for info.
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of noise we make, see if it's worth continuing. If it's worth continuing, off we go. That's how we do it every time."

Putting it all into perspective, Hutchence does note some differences to the band's beginnings, and their current state. "Your band starts off, and you're kind of a gang of teenagers—I was seventeen for God's sake—and then you all live together. That would be the main difference: we used to just be starving, basically, and living together. It was that traditional beginning."

As for their personal lives, the men of INXS remain true to their roots, as their leader explains, "To be honest, for most of the guys, I don't think much has changed from the very, very early days."

"Maybe it's just being Australian or something, but all that kind of, 'Gee, I've got to hit the big time,' and get a big house and the big car and all this kind of stuff, it's not the whole picture in Australia. It's not as important as some other places, and I think that's just beaten into you, so you don't really stray too far from it."

Yet Hutchence, along with bandmates Andrew Farriss and Garry Gary Beers, has experienced a major change in his personal life during the last year. All three have recently become fathers. "It's better than I ever imagined it to be. It's an incredible addition to one's life," he beams. "It makes you kind of feel like you've joined the human race. It's weird. I have no problem being a father. It's very natural to me."

" I think that if your first album has any success, then there's a good reason why. [But] if you get comfortable, the muse will leave you. Because 'comfortable' doesn't sit very well with 'creative.' It just doesn't. If you don't have the friction of life rubbing up against you, then nothing's going to happen. What's the saying? 'Perfection is the end of creativity.' So, basically, you've got to stay in trouble. "

—Michael Hutchence

"There are people who go, 'Oooh, you have a baby. Your life's over, man,'" he explains. "I find the complete opposite to be true. The worst part is the going away stuff. That's why I haven't done it before. I've seen the other guys in the band and they have a lot of courage to go through four months away from the children—that's tough."

In keeping with his down-to-earth attitude, Hutchence remains focused on his music and continues to regularly pay a humble homage to his creative muse, firmly believing that too much confidence can hinder the creative process.

"You can get demons and they visit you," he describes. "Sometimes you win, sometimes you lose. [The demons] come in all kinds of forms—some human, some not."

"I think that if your first album has any success, then there's a good reason why. [But] if you get comfortable, the muse will leave you. Because 'comfortable' doesn't sit very well with 'creative.' It just doesn't. If you don't have the friction of life rubbing up against you, then nothing's going to happen."

"What's the saying?" he pauses. "'Perfection is the end of creativity.' So, basically, you've got to stay in trouble," he laughs.

How does Hutchence keep from getting too comfortable? "I think just by the sheer fact that you're out on the road and doing all this. As long as you're not doing it too much, 'cause then you just become a zombie. I think, in general, it's enough to drive anyone insane," he jokes. "So it certainly provides you with ample material." **MC**



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NUNO

By Eric P. Fleishman

As the first few chords of Nirvana's "Smells Like Teen Spirit" rang out, the metal hair bands who had enjoyed their rule throughout the Eighties suddenly found themselves in a free-fall. Labels bounded to Seattle with their check-books, leaving their former star acts to reminiscence about their decade of decadence.

For all the Warrants and Poisons who found themselves out in the cold, there was one band that decided to call it quits before its label pulled its support: Extreme.

After riding high on the multi-platinum successes of singles like "More Than Words" and "Hole in My Heart," the band folded. However, unlike most of those acts, the creative nucleus of Extreme has successfully moved on to greener pastures. Former lead singer Gary Cherone has lent his pipes and charisma to veteran rockers Van Halen, while guitarist Nuno Bettencourt, now known only as Nuno, has released *Schizophonic*, a solo outing chock-full of hook-driven songs and soaring ballads.

Yet, the shredding wizardry that one might expect from an Eighties guitar hero is delightfully nowhere to be found. Instead, there's a stripped-down, lean feeling to the album—quite surprising coming from someone who flourished in an era of spandex and smoke bombs.

Munching a bagel in his Toronto hotel room the morning after the fourth date of a tour which will take him across Canada, the United States and Japan, Nuno reflected on his professional journey.

"Most bands break up because the guys can't stand each other. That wasn't really the case with us. After a while, I guess, I realized my heart wasn't in it anymore. It had lost its element of fun. Instead, Gary and I had become this machine that churned out a couple of songs a week. I'd play all the instruments on the demo ahead of time, then give him the melody to write lyrics to. There was no room for any growth."

Ironically, most of the actual recordings on *Schizophonic* were completed while Nuno was still on tour with Extreme, long before the band parted ways.

"Some songs were recorded in a proper studio, some were recorded in a barn near home [Boston] on a sixteen-track. The song 'Fine by Me,' was recorded on a four-track in my hotel room in Tokyo. I just dragged in the gear, set it up, and did it. I almost got kicked out of there a couple of times during the session. But it sounded so cool, I just couldn't stop. It was like, three in the morning, after a gig.



"While I was on tour with the band, I'd record in the dressing room all the way up until the show. Then, after the show, I'd stay onstage, walk off to the side, and use the monitor board to mix on. Everybody thought I was insane, basically. When we'd have a day off, while everybody else was doing their day-off thing, I'd grab my guitar and call a local studio, using whatever was in there to record a full song in a day. Sometimes I'd stay in there for sixteen or seventeen hours, get to bed at four in the morning, and play a gig the next day."

The stylistic diversity of the songs on *Schizophonic* covers the map from industrial to acoustic. "I set out to make music. That's all; good songs with no planning as far as style goes. That's where I think a lot of bands go wrong. Their music becomes slave to a trend, rather than just flowing out naturally. Musicians, as a whole, should not be afraid to express their many different sides. It allows you to grow and it challenges your audience."

Nuno also points out that record companies often shy away from artists who try to expand beyond that which has already met with success. "Major labels usually frown on that. That's why I feel lucky to be on A&M. They've always shown lots of support, both with the band and now."

Making the transition from band member to solo attraction has been pretty smooth for the former Mr. Bettencourt. "A front man is the guy who only sings. I'm not the front man, 'cause I'm still playing guitar. Even though I'm singing leads, I still feel like I'm part of the band."

Originally intending to put a band together to complete the record, Nuno almost released the album under the acronym NDE (Near Death Experience). "I really liked the name," he says, "but, unfortunately, it was already taken. Also, I was already getting pressure from people who were saying, 'This is you. Take credit for it.' In the end, the solo thing felt right."

Keeping it all in the family, Nuno chose two relatives to be in his touring band—

brother Paul and nephew Donovan (on guitar-synth and bass, respectively). "They're great musicians," he says. "Donovan really looks for new sounds and improved styles on bass. Like me, he played in a variety of Portuguese bands growing up. And my brother, Paul, sang with bands in Boston, and has our guitar-synth parts covered."

Even Nuno's wife, lead singer of Australian supergroup, Baby Animals, came into his life through music. "I was producing a couple of tracks on their record. That's how we met."

And now with the arrival of their baby girl, Bebe Orleans, the happy couple is finding a new outlet for artistic expression. This is evident by examining *Schizophonic's* lyrics. "Lyrics come easy to me. It's all writing about yourself and your experiences," he explains. "What really gets me is when people take lyric lines out of context and assume things incorrectly. For example, in the song, 'Swollen Princess,' which is about the birth of my daughter, the chorus kicks in with '...Now I'm free, yes I'm free!' I was asked if that was my feeling after leaving Extreme, like I was jumping for joy. Come on! Read all of the lyrics; that's what they're there for."

So, as he makes a re-entry into the music scene, will people accept the ambitious, new material dished up by Nuno, the solo artist, or will their minds be clouded by visions of the second coming of an Eighties rock star?

"I'm not a rock star," he maintains. "A rock star can only be a rock star if he sells records. There are people sitting at home or playing in their garages right now who are actually rock stars, but they just don't know it yet. Nobody gives a shit about you until you sell records. They don't even know you exist. You're a star if you have mainstream success. People make you a star. You stay the same guy, with the same songs."

No matter what fashion or trend is hip at any given time, Nuno is recognized worldwide as being a master of his chosen instrument, the guitar. From his face gracing the covers of guitar magazines to his exclusive endorsement deal with Washburn Guitars (his signature N4 model was used for most of *Schizophonic*), he is undeniably one of the world's greatest living axe-men.

His secret for perfection? "Drums," he divulges. "I think any musician who wants to improve his playing, regardless of the instrument, should learn to play drums."

Now, is this simply over-achiever talk from someone who has played nearly every instrument, aside from a few keyboard parts, and sung nearly all the vocals on his debut CD? "No," replies Nuno. "Playing

Nuno 35 ►



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◀ 25 Guitar Jam II

Eddie Van Halen who probably influenced me to leave Minnesota and move to California. Then I went to music school out there and started getting into all kinds of stuff. I was a hard rock-heavy metal guy when I was in high school in Minnesota."

LESSONS VS. SELF TAUGHT

"I was kinda retarded [laughs] and didn't have too much luck with that self-taught thing. I needed some input. I was the kinda guy that needed some instruction and then had to go sit in a room for ten hours and practice. It wasn't like a super easy thing for me. Taking lessons was the only way I could really do it. I didn't have a great musical surrounding when I was a kid. I didn't have musicians in the family to learn stuff from.

"The con side of taking lessons is that you might be better off left to your own devices, so you're not always thinking about somebody else's rules. But it's a real double-edged sword. On one hand, you get input and ideas from people, but on the other, you got all that hanging over your head and it could stifle your creativity."

PRACTICE

"I'm practicing more now than I have in a long time. I used to teach for quite a while, so I pretty much came full circle. I think it's a cool thing and I'm trying to get more into teaching. But these days, I do spend more of my time on writing.

"I try to just worry about learning things that I don't know rather than working on technique things. I get some jazz books and learn some new chords and solos and stuff like that. The things you kinda lose by playing in a rock band.

"I also try to brush up a bit on sight-reading and study some things that I either don't know or don't play. Like I just bought a book in New York by this Ted Greene guy. It's called *Chord Chemistry*. There's also this guy who taught at Musicians Institute called Joe D'Oreo and he's just amazing. I bought a book of his, with a bunch of jazz ideas, as well as a Richard Thompson book. I think it's really cool to be able to just go out and grab books like that with CDs in them and go home and get your own private lessons from these heavy guys."

FAVORITE GUITARS

"My very favorite electric guitar now is a Gibson Les Paul Signature which is a semi-hollow thing that looks like a 335 but it's a gold top—it's got a 335 top cutaway with a Les Paul bottom cutaway. It's kinda weird. I also have a friend called Danny Ferrington who builds guitars in Santa Monica, and I have a couple of baritone electric guitars of his that are tuned down a fourth from standard pitch.

"The Les Paul is my favorite, because it's

got these low impedance humbuckers that have this unusual sound and can feedback at will, where you can just get it to sing on any note. It just ended up being the guitar that really worked for me best. I also just got a Ferrington acoustic that I like playing on."

ADVICE

"Advice? I guess to turn the radio all the way over to the left and listen to more obscure stuff as much as possible. Seek out stuff that's a little bit away from the mainstream. Try to find things that turn you on, and try to be open to everything as far as listening and coming up with your own stuff.

"Also, carry a tape recorder with you and record your ideas all the time. Then, force yourself to listen back to it to see what you're doing and what you're writing."

FUTURE OF GUITAR

"For me, the most interesting modern guitar stuff is from bands like Sonic Youth and Flaming Lips or the Jesus Lizard. Even though they've all been around for a while, they still seem to be on the edge of pushing it.

"I think the coolest technology going on right now is the home studio technology. I just got this Roland digital eight-track thing. It's smaller than a basic four-track and you get digital capabilities. You just plug in and go. It's incredible what you can do now in your own home. People are making records on these things. It gets rid of the intimidating crap of having to go to a huge studio."



PHIL KEAGGY

Contact:
Sparrow
Recordings
615-371-6889

With the release of his 25th album, *220*, guitar legend Phil Keaggy continues his career, in which he has been known as a quintessential "guitarist's guitarist." The two-time Grammy-nominee, and winner of two Dove Awards, was also recently named the #2 "Best Acoustic Fingerstyle Guitarist" by *Guitar Player* magazine. His latest album is his first electric instrumental recording in ten years.

INFLUENCES

"Every guitar player was influenced by somebody. And without those influences, we would not have achieved what we did over the years. One of the things that I

noticed back in the Fifties, when I was a young boy, was the sound of Scotty Moore's guitar on the Elvis tunes like 'My Baby Left Me.'

"I was also very much influenced by the Ventures. There was also James Burton who played for Ricky Nelson in those days. Those were the guitar players who initially gave me a hunger for the guitar.

"I got my first guitar when I was ten, and my first electric guitar when I was eleven. By that time, say 1961-62, the Beach Boys came out and a lot of the surf music was popular. I listened to Dick Dale and got all jazzed about his sound. When the Beatles came out, I gravitated to their entire sound. I loved the way they'd work out their guitar parts. But when the Yardbirds came out with Jeff Beck I was hooked. I bought a Tele because of Jeff Beck. Then I bought my first Cream album and Eric Clapton became a serious influence.

"I took another major leap when I heard Michael Bloomfield. When I got the Electric Flag album, I used to play along with every track. I bought a Les Paul because of that and stuck with it for over 25 years. That wrapped up the Sixties.

"During the Seventies, I began to listen more to classical and acoustic music. An album that came out in the mid-Seventies by Anthony Philips, called *The Geese & The Ghost*, was a major influence. He wasn't like a real technical player, but I loved what he was able to accomplish. Pat Metheny, Allan Holdsworth, Larry Carlton—those were the influences in the Seventies.

"In the Eighties, Michael Hedges inspired me a lot. So you can see what has happened over the years. It started off very rock & roll, but as I got into the Eighties and Nineties, I began really paying attention to the acoustic players and loving what they're doing."

LESSONS VS. SELF TAUGHT

"I'm self-taught. I actually took two unsuccessful lessons when I was a kid. I was getting ahead of myself with my ears. I was listening and playing along with records, and I would meet with other guitar players who were usually older than me. So I had the benefit of being able to learn from guys who knew more than me.

"By the time I was in eighth grade, I was playing in clubs. I wanted to be a complete musician and not just a guitar player. I have a heart for arrangement and orchestration and I've done some projects over the years where I actually sang the parts to flute and recorder and violin players. One day I'd love to learn how to score. People who can read and can also play by ear are very gifted and very special."

PRACTICE

"I don't practice as much as I used to when I was younger, only because I have a family and responsibilities. Although I do

play pretty consistently every weekend. People don't know it in the audience, but I'm not only performing, I'm practicing. Sometimes I'll spend a good afternoon playing my guitar in my hotel room."

FAVORITE GUITARS

"I've been playing a James Olsen acoustic guitar since 1983. For the past three years, I've been playing Del Langejans guitars and they're brilliant. They are hand-made by both of these men. So I take both for my acoustic concerts.

"In terms of electrics, I'm a Les Paul guy but I also took up the Strat pretty seriously. In fact, my first really good electric guitar was a Strat in the early Sixties. At present, the guitars that I mostly play are my Parker Fly which I think is a brilliant invention. When you put it in your hands to play, it's like butter. I also still play a Strat and I enjoy my Zion guitar—they're custom-made by these fellows in Greensboro, North Carolina. Those are primarily my electrics.

"I'm also very excited about next year, when I'll be designing a guitar with Gibson at their custom shop. We're gonna create a real rock & roll guitar."

ADVISE

"It's really important to get a guitar that fits the size of your hands. When I started out, I had this big Silvertone acoustic that I could hardly get my hands around. Today, they make great three-quarter-sized guitars for smaller players. Also, make sure the action is low, but not buzzing. Get a good guitar repairman to set it up for you.

"As a beginner player, I'd be very open to be not only an electric player, but an acoustic player as well. We may not always have electricity and it's beautiful to feel the vibration of the wood against you, and know that you can take an acoustic anywhere. And, of course—practice, practice, practice. Make it a joy; make it something fun. Be content with what you achieve.

"Knowing your limitations is very important. That's why Bonnie Raitt is such a groover. That's why Eric Clapton is known for his signature. He wasn't trying to play like Les Paul. Also, feed your mind with good music. And be careful of what you take in, too. Make sure it comes from a good source."

FUTURE OF GUITAR

"There will always be wild things coming out but I think people are enamored by the simplicity of the guitar. I think the basic guitar will always be around. It's great how you can midi it up to all kinds of effects and sounds and samples. I think that's great. I've also found out that listening to music that isn't guitar music can also be very inspiring to a guitarist. Violin music, for example, can really inspire me."

◀ 32 Nuno

drums will help any guitarist with rhythm, pocket and feel. It also allows you to learn better communication between instruments, and that's really important for any band."

However, Nuno is quick to point out that sheer talent and musical prowess does not guarantee success. "Being successful in the music business has nothing to do with talent," he says. "You have to be somewhat talented, but most importantly, you must have persistence; undying persistence. If you think that it will happen just because you can play some solos or write some cool songs, trust me, it's not enough. No record executive is going to knock at your door and ask you to play for him. You have to go after it, really chase it down.

"The only reason Extreme became successful was [because] of our focus and persistence. In the beginning, we wrote a lot, recorded a lot and played out to as many people as possible. We found the right people to shop our tape. We'd even go on road trips to neighboring states, just to get the extra exposure and broaden our fan base. You have to hustle in this business. You can't stop even for a minute, because it takes about a minute for you to disappear."

Many recent bands and artists seem to have disappeared in less than a minute. This 'here today-gone tomorrow' syndrome can be easily remedied by Nuno's theory of disposable music: "If people would get off the fuckin' Internet for a second, maybe they'd go out and fuckin' be interested in music again. [Bands] have to offer up more than just one good song. I mean, when was the last time you heard a good record, where the entire album was great; every track?"

"Labels are always looking for the next big thing. But to become a Queen or a Nirvana, you need time to grow. That requires having a supportive label behind you. Without that help, this trend of one-hit bands will continue."

As for originality, Nuno points out that although Oasis, the bratty-Brits who started a new invasion, have been criticized for their Beatlelike sound, he thinks they're onto something. "I didn't stop listening to that record [*What's The Story*] *Morning Glory*!] for months. I don't think there's a bad track on that album.

"It's about time people started getting more influenced by the Beatles, and started stealing, or borrowing, if you will, from better songwriters. That's the fusion that musicians need, to create their own voices as writers. The Beatles did it themselves. They readily admit that *Sgt. Pepper's Lonely Hearts Club Band* was their attempt to rip off *Pet Sounds* by the Beach Boys. Having musical influences gives you a place to leap off from and a place to shoot for."

Nuno enthusiastically singles out Rage Against the Machine as a band he admires. He also mentions Cake and the new Live single as music that has piqued his interest.

In the end, however, it may just be his own album, *Schizophonic*, that captures the attention of those same fans.



Horny Toad

Label: Domo Records
Contact: Patrick Lugo
Address: Domo Records, 245 S. Spaulding Dr., #105, Beverly Hills, CA 90212
Phone: 310-557-2100
Booking: Self
Legal Rep: Sally Koenig
Band Members: Kid Caviar, vocals; Moises Casillas, guitar; Louichi Mayor-ga, bass.
Type Of Music: Rock
Date Signed: June, 1996
A&R Rep: Penny Muck

In retrospect, it would seem obvious that Venice-based Horny Toad! would get signed. After all, bassist Louichi Mayor-ga was a former member of Suicidal Tendencies, one of the most celebrated bands to almost make it from the boardwalk to the top of the charts.

One listen to the band's Domo Records debut, *Thirteen*, leaves no doubt as to their signability. The tunes prove an able mix of the rasta and the rad topped off with the type of pop sensibilities that made household names out of both Rancid and No Doubt.

But getting signed was not a given as far as Louichi, vocalist Kid Caviar and guitarist Moises Casillas were concerned. Horny Toad! spent the eight years since their formation building a business base. The band has administered its own merchandising, performed at all the skate/snow conventions, played every venue in Los Angeles, and toured Japan, Thailand and Mexico.

"We made sure our name was always in the *L.A. Weekly*," explains Louichi. There's a collection of gig posters reproduced inside *Thirteen* that shows the band playing with everyone from Cypress Hill to Los Fabulosos Cadillacs and everywhere from Two Drops O Scotch to the Coconut Teaszer—the first club to allow the band anything resembling a residency.

All this work got Horny Toad! some attention, but it didn't get them signed. Finally a demo fell into the right hands—Domo's Penny Muck. "A friend of ours knew someone at the label," Louichi says. "We'd been making demos and selling them at Venice Beach. The label liked it, and kept coming to our shows."

Since their signing to Domo, the band has maintained its independent spirit—doing all its own booking, and remaining essentially self-managed. Louichi knows there will come a time when the business load will get too heavy to carry, but for now the band is enjoying being in control of all aspects of its own destiny.

—Tom Kidd



Sweet Vine

Label: Columbia Records
Manager/Contact: Chris Jones/Chris Jones Management
Address: 2611B Huntington Lane, Redondo Beach, CA 90278
Phone: 310-937-9619
Booking: Monterey Peninsula
Band Members: Hans Eberbach, vocals; Nate Dale, guitars; Jason Fluhrer, bass; Steve King, drums; Gary Frank Skaggs, piano, organ.
Type Of Music: Classic Rock
Date Signed: May, 1995
A&R Rep: Josh Sarubin

Sweet Vine shares Soundgarden and Pearl Jam's penchant for the album-oriented rock of the early Seventies, and like their successful Seattle counterparts, they're hoping to bring that sound to a new generation.

Sweet Vine's climb to the major label deal gave credence to the old axiom: "It's who you know," by utilizing contacts made by drummer Steve King while he was signed to a major label deal in a nameless Sacramento band that never got off the launching pad.

"Steve kept his contacts" vocalist Hans Eberbach relates, "and he sent some stuff out through Steve Klauzman, who brought Tesla to the spot when they first got signed. We got some response, and a guy came down from one label to talk about signing, but decided instead to be our 'covert' manager. It was always kind of under the table because of the conflict of interest, but he was very, very good to us."

In October of 1993, Sweet Vine's mystery manager set up an acoustic showcase with Rick Shoemaker, then a VP, and currently President, of Warner/Chappell Music Publishing. "We played a few songs acoustically for him, in a hotel in Los Angeles," Eberbach says, "and he signed us to a publishing deal, which brought some income in, and then we quit our day jobs and started playing a lot more gigs."

Sweet Vine's industry interest even reached the ears of Bob Chiappardi from Concrete Management, who "brought Josh Sarubin from Columbia Records out to see us play at a now-defunct club called the Sound Wave," which Eberbach laughingly describes as an "old Pizza Hut mixed with a Satanic church."

On Sweet Vine's deal with Columbia Records, Eberbach explains, "We weren't going for anything crazy—mostly back-end support, a lot of tour support, good points on the record and basically a lot of belief in a long-term relationship, or as much as you can get in this day and age. But that's what they presented us with, and we really dug Josh Sarubin. We had a number of jam sessions where he was there and really supportive of us."

—Tom Farrell



Alisha's Attic

Label: Mercury Records
Contact: Marcee Rondan/MSO
Address: 14724 Ventura Blvd., Sherman Oaks, CA 91403
Phone: 818-380-0430
Booking Agent: Marty Diamond/Little Big Man
Band Members: Karen Poole, Shelly Poole
Type Of Music: Dance-pop
Date Signed: December, 1995
A&R Rep: Allison Hamamura

Many fledging musicians have heeded the advice of industry veterans, who say, "Get your music out there. Success never comes to those who hide away." Yet, in the case of Britain's Ali-sha's Attic, whose major label debut, *Alisha Rules The World*, has been making waves across the pond, their recipe for success strayed far from the norm.

The duo, comprised of sisters Karen and Shelly Poole, began their musical training at an early age, with piano and guitar lessons, but as they grew up, their interest began to intensify.

"At school, a career advisor wanted to place us with 'proper jobs.' But all we enjoyed was music," confesses Shelly. Soon, the two organized themselves, building a makeshift recording studio in their attic.

Saving up their money, the sisters bought an old microphone and a used Fostex eight-track machine. "The attic was hot during the summer and freezing in winter, but we tried to make the best of it," Shelly notes.

Soon, the two had a batch of homemade demo tapes ready to go, and, armed with a copy of *The Music Week Directory*, they began sending out their songs.

"We'd wait a couple days, and then call to follow up," remembers Karen. "Some of the junior people at the labels liked us, and tried to point us in the right direction."

Eventually, the duo was granted a meeting with Keith Blackhurst, managing director of UK's Deconstruction label. Blackhurst sent them to a lawyer, who compiled a list of possible managers. After the selection process was complete, demos were sent out to major labels and a bidding war ensued.

"It was exciting," recalls Karen, "but we wanted to avoid being categorized with other girl groups. We wanted to be liked for who we were."

Producer Dave Stewart, of Eurythmics fame, was tapped to add "magic pixie dust," jokes Shelly. Their album, released in the UK in November of 1996, went gold in the first three weeks.

—Eric P. Fleishman



Shine

Contact: Willie Basse
818-904-9400
Seeking: Label Deal
Type of music: Rock

Production.....6
Lyrics.....5
Music.....6
Vocals.....6
Musicianship.....6
Average
1 2 3 4 5 6 7 8 9 10

Comments: This L.A. quartet kicked things off with a groovin' rocker that showcased some clever lyrics and flashy playing.



Allison MacLeod

Contact: Artist Hot Line
818-762-2202
Seeking: Label/Distribution Deal
Type of music: Folk

Production.....6
Lyrics.....6
Music.....5
Vocals.....6
Musicianship.....6
Average
1 2 3 4 5 6 7 8 9 10

Comments: This singer for former JRS artist Maggie's Farm demonstrates a gentle folk approach on this solo demo.



Endorfiends

Contact: Hamilton/Lewis Mgmt.
310-551-0186
Seeking: Label Deal
Type of music: Punk

Production.....5
Lyrics.....5
Music.....5
Vocals.....5
Musicianship.....5
Average
1 2 3 4 5 6 7 8 9 10

Comments: This band from England plays quintessential Seventies-styled punk (see The Clash), and they demonstrate nice melodic song structures.



Steve Craig

Contact: Artist Hot Line
615-441-6899
Seeking: Label Deal
Type of music: Pop/Rock

Production.....5
Lyrics.....5
Music.....4
Vocals.....4
Musicianship.....5
Average
1 2 3 4 5 6 7 8 9 10

Comments: You don't expect to hear an Alan Parsons-styled demo coming from Nashville, but that's what you get here.



Kathryn Calling

Contact: Artist Hot Line
310-479-0992
Seeking: Label/Management Deal
Type of music: Folk/Triples A

Production.....6
Lyrics.....3
Music.....4
Vocals.....4
Musicianship.....5
Average
1 2 3 4 5 6 7 8 9 10

Comments: The main problem revolves around the songs—especially in the lyrical area, as the lyrics are too wordy for the melodies.



Zehnder

Contact: Artist Hot Line
310-838-5873
Seeking: Label Deal
Type of music: Triples A

Production.....4
Lyrics.....4
Music.....4
Vocals.....4
Musicianship.....5
Average
1 2 3 4 5 6 7 8 9 10

Comments: This L.A.-based trio touches on the same territory as the Dave Matthews Band at times, but the production and arrangements are more conservative.



SIP

Contact: Artist Hot Line
818-594-5838
Seeking: Publishing/Label Deal
Type of music: Alt. Pop/Rock

Production.....3
Lyrics.....4
Music.....5
Vocals.....4
Musicianship.....5
Average
1 2 3 4 5 6 7 8 9 10

Comments: While there were some infectious hooks scattered throughout this demo, the band didn't really capture our ears as much as the songs.

SUBMISSION GUIDELINES

Send package to: Demo Critiques c/o Music Connection, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607. All submissions should include the following four items:

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

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive committee.



ROCK



Queen Voodoo

Local favorites Venice recently held a record release party at LunaPark, where they showcased material from their new Vanguard release Born And Raised, which is already in stores near you. This band has been around a long time and has a very large local following. Hopefully, this new album will help break them through to the rest of the country. Venice's success has been founded on wonderful vocal harmonies and superior playing and songwriting, and all those qualities can be plainly heard on this new effort.

I also caught three great blues bands at the House Of Blues recently. Local act Rod Piazza and the Mighty Flyers headlined a show which featured longtime blues favorites Roomful Of Blues (fronted by harmonica player/vocalist Sugar Ray Norcita), and the Nighthawks, who have been one of the premier East Coast bar bands for the past 25 years. Piazza and the Mighty Flyers showed that they were up to the task of closing the show, bringing down the house with a tremendous set.

Also at the House Of Blues was the powerhouse blues legend Etta James, who has recorded an album of country music for Wind-

ham Hill, which should be out soon. She showed off her wide range of talents, whether on a tearjerker like "I'd Rather Be A Blind Girl," or a raucous hoot, like "You Can Leave Your Hat On." James is always an energetic performer, and, like a fine wine, she seems to get better and better with age. Local singer Brenda Burns opened the show with a fine set of her own, featuring material from her new album.

There is a new club operating at the Gig in West Los Angeles on Tuesday nights called Sandsa Bar, which features surf, rockabilly, lounge, blues, swing, and other forms of roots music. They also have live bands—the lovely ladies of Queen Voodoo recently performed there. If you are into this kind of music, DJ Levi Dexter keeps the dance floor moving, in-between live sets and occasional special guests.

I stopped by a new local acoustic showcase at Luna C on Melrose. This weekly happening on Sunday nights sports a casual atmosphere. Organized by local musician Glen Goss, this nice comfortable room is a great environment to see a new act. For more information about this showcase, contact Tabula Rasa Productions at 213-852-9018.

Upcoming shows of interest: Guitarist Eric Johnson will be headlining Billboard Live on April 14, with Jon Butcher opening. This follows the show that Johnson is playing with Buddy Guy at the Long Beach Terrace Theater during the Grand Prix. Rock poet laureate Jim Carroll will be at McCabe's on April 18, and recent Grammy winner Beck will headline the Universal Amphitheatre on April 25th.

Finally, Studio Suite Bar is currently looking for bands for paid work at their club. Specifically, they are looking for classic rock/Top 40 groups. For further information, you can contact Lisa Shey by calling 818-377-4524. —Jon Pepper



Venice

COUNTRY

March went out with a very loud shuffle and twang, when the "heir to the Bakersfield throne" hit town with all guns blazing. Dangerous and just as edgy as his mentor, Merle Haggard, Scott Joss laid claim to the Bakersfield/L.A. honky tonk crowd with two successful nights at the Swallows Inn. Doing things like they used to do 'em at the Blackboard and Lucky Spot, Joss and his band played the traditional five or six sets a night, and proved that he is, indeed, a real honky tonk hero, with all the right chops.

With the April 8 re-release of his debut CD on Little Dog Records, Souvenirs, this time with a little help from Polygram, Joss is making a stand for the West Coast and getting right in the faces of the factory crowd. His voice, deep and passionate, can do anything. As contemporary as he is traditional, Scott Joss is a talent to be reckoned with. He's also got the experience of years on the road. With C&W musical perfection in every way, there is no stopping him now.

Also considered dangerous, Billy Tulsa & the Psycho Crawdads performed at a recent industry showcase. Interest is everywhere, and this outfit is in the trenches with Joss, Larry Dean, Neil Mooney, Kathy Robertson and recent MC cover boys, Big House. Tulsa and company plan a trip to Nashville on May 1, when they'll be struttin' their stuff around Music City. There is no doubt that this band is going to impress. Catch them at the Blue Saloon on April 19th. For ticket information and show time, call 818-784-4947.

And speaking of MCA/Nashville band Big House, the boys have been playing Buck's Crystal Palace a lot lately. Buck has even taken to singing with them. Look for Big House to be on the road all summer. They are on their way, and deservedly so. You can pick up their new self-titled CD now.

Buck Owen's Crystal Palace is gearing up for a great summer. Look for legendary singer Don Williams to grace Buck's stage on



Scott Joss

for two shows on April 17, followed by Joe Diffie on April 20th. Williams is one of the best, so catch him and get his new CD on American Harvest, Flatlands. Wonderful stuff! To find out more about what is going on at Buck's place, call the Palace at 805-328-7560. And remember, the best show happens every Friday and Saturday when Buck takes the stage himself. You never know when Monty Byrom and the rest of Big House might pop in! Plan a trip to Bakersfield soon.

"An Evening with Laurie Lewis" is slated for April 19 at the Ash Grove. Lewis is one of roots music's best, and she takes West Coast bluegrass to a higher level. This is a not-to-be-missed affair. A personal favorite of mine, if you haven't had the pleasure, make plans now to see her. You can call the Grove at 310-394-7015. For more about Lewis, contact Cash Edwards at 512-447-0544.

A special visitor to the City Of Angels recently was Ric Kipp, the head man of the Rat'l'ers, the hottest, honky tonkin'est band currently in Nashville. The cream of the Bakersfield/L.A. crowd, including Mickey Wells and Ray Doyle, was on hand to greet Ric and his beautiful wife, Susie, at a recent Barn Dance. After seeing Larry Dean, Mrs. Kipp proclaimed him to be the "real deal," and she loved new vocalist Sheila McCabe. You can contact Ric and the Rat'l'ers at 615-386-0094. —Jana Pendragon



(L-R): Mickey Wells, Ray Doyle, Ric Kipp, Marty Rifkin, Paul Marshall, Larry Dean; (kneeling): Jake Kelly and John Calzavara

JAZZ



The Yellowjackets

At a Hollywood Bowl concert last year, pianist **Chick Corea's** "Tribute To Bud Powell Quintet" (which also includes altoist **Kenny Garrett**, trumpeter **Wallace Roney**, bassist **Christian McBride** and drummer **Roy Haynes**) used Powell's boppish melodies as vehicles for very advanced improvising. That set (with **Joshua Redman** on tenor) was worthwhile, but the group sounded much more inspired recently at **Billboard Live**. Although the club (in the spirit of the **House Of Blues**) needs twice as many chairs (paid customers should not have to stand!), everyone had a clear view of the all-star group. **Garrett** (who was really raging) and **Corea** were the solo stars during a performance of Powell and **Thelonious Monk** tunes. Just to see **Chick** smiling at the veteran **Haynes** (a 70-year-old drummer who could pass for 50) made the experience worthwhile. Look for their CD on the **Stretch** label.

Speaking of CDs, bassist **John Leitham** recorded a new program for the **USA** label, at **Catalina's**, during a two-night stay. The good-



Chick Corea

humored and competitive music matched together the mutually inspired tenors of **Pete Christlieb** and **Rickey Woodard**, with the powerhouse piano playing of **Shelly Berg**, **Leitham** (quite inventive on an unaccompanied "Willow Weep For Me") and drummer **Joe LaBarbera**. Highlights of the bop-pish date included "Lefty Leaps In," "Nobody Else But Me" and the speedy "Oh Be Joyful" (based on "I Want To Be Happy").

The very premature death of 51-year-old drummer **Tony Williams** gives one an added incentive to celebrate the career of the other influential jazz drummer from the Sixties, **Elvin Jones**. At the **Jazz Bakery**, **Jones** was quite humble as he was greeted with enthusiastic applause. With **Jones** pushing the sidemen in his **Jazz Machine**, tenor-saxophonist **Jayvon Jackson** played much more outside than usual, and trombonist **Delfeayo Marsalis** reached beyond his **J.J. Johnson** influence. Also in top form were the fine young pianist **Anthony Wonsey** and bassist **Greg Williams**. Memorable music.

The **Yellowjackets** recently had a rare club engagement at **Catalina's**. Always underrated as a jazz group, the popular band featured some inventively hyper playing from pianist **Russell Ferrante** and very tight communication between bassist **Jimmy Haslip** and drummer **Will Kennedy**. In contrast, the overly laid-back tenor of **Bob Mintzer** sounded out of place, and the newer material was not all that catchy. But the group deserves credit for continuing to evolve.

Upcoming: **Catalina's** (213-466-2210) features **Roy Hargrove** (April 22-27); the **Jazz Bakery** (310-271-9039) hosts the **George Shearing/Neil Swainson** duo (April 16-20). —**Scott Yanow**

URBAN

With her new single, "Bill," currently riding high on the national sales charts, veteran **Mardi Gras** recording artist **Peggy Scott Adams** joins the long list of music veterans making an impact with urban listeners. With a reputation for her passionate and bluesy style, **Adams** toured with legendary soul artist **Ben E. King** in the Sixties, and enjoyed Top 40 hits with partner **Jo Benson** on the classic tracks "Lover's Holiday," "Pickin' Wild Mountain Berries," and "Soul Shake." Today, finding her career back on the fast track, **Adams** recently told **Music Connection** that she's enjoying success the second time around, and added, "Even though it's been nearly 30 years since I first enjoyed a hit, the feeling has remained the same. It's incredible and overwhelming, and I feel blessed to have been given the opportunity to share my gifts with the world."

The **Fifth Annual Living Legends Foundation Tribute And Dinner** will be held during the upcoming **Impact Conference**, on April 16, at the **Fountainbleau Hotel** in Miami, Florida. A non-profit organization, the **Living Legends Foundation** was established by legendary music executive **Ray Harris**, to recognize and honor trailblazers, trend setters, teachers and mentors in the music, radio and retail industries. This year's honorees include **Brenda Andrews, Sr. Vice President, Rondor/Almo/Irving Music Publishing**; **Verna S. Green, President/General Manager, WJLB-FM/WMXD-FM**; **Cecil Holmes, Holmes Entertainment**; **Tom Joyner, The Tom Joyner Morning Show**; entrepreneur **Jim Tyrrell**; and **Estes Fletcher, Fletcher's One Stop Records & Tapes**. For more information, contact **JL Media** at 818-398-5028.

The title track from gospel/rap



Laurnea

group **End Time Warriors (ETW's)** new **Forefront Records** release, "Ain't Nobody Dyin' But Us," has been adopted as the 1997 anthem for **Mothers Against Violence**, an anti-violence organization committed to action. The album cover depicts 29 children and young adults who have died as a result of senseless violence, all of whom are identified on the back of the CD booklet and the cassette J-card.

Black Entertainment Magazine is looking for the Top 40 urban entertainment industry professionals for its May, 1997 issue. Candidates must be actively involved in the entertainment industry, either creatively or in business, for at least three years. If you have an artist or client that you would like to be considered, please fax a bio (310-537-7972), or mail it to **BEM, P.O. Box 1073, Inglewood, CA 90249**.

The progressive stylings of **Alternative Soul** continue to get stronger and stronger, with the debut recording from **Yab Yum** songstress **Laurnea**. Entitled "Beta Listen," this recording introduces a gifted artist to the scene. —**Gil Robertson**



Robert Adams, Peggy Scott Adams and Compton Mayor Omar Bradley.

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CLUB REVIEWS



The J.S. Bach Experience: Giving new meaning to "classic rock."

The J.S. Bach Experience

Checca Bar & Restaurant
West Hollywood

Contact: Tom Kidd: 310-532-9448

The Players: Adam Keeney, guitar; Kevin Kmetz, guitar; Daren Burns, bass; Theo Mordey, drums.

Material: This is basically a tribute band, doing covers that are over 200 years old. Some rock acts, namely the Who (with *Tommy*) and Queen (with "Bohemian Rhapsody") have ventured into this classical territory, but none have explored it so thoroughly. The J.S. Bach Experience gives new meaning to the term "classic rock," exclusively playing compositions by the famous Johann Sebastian. Taking just a few liberties with power chords here and there, they generally were faithful to the original arrangements. Starting with "The Passion Of St. John," they celebrated perhaps one of the greatest composers of all. This is electric Bach, with a rock kick. With electric guitars and an extended drum rig, they managed to capture the polyphony of Bach's music. They even took requests, playing that old favorite "Tocatta And Fugue in D Minor"—the Halloween song. Overall, their selections would probably satisfy patrons and paupers alike.

Musicianship: Anyone who can make a guitar sound like a harpsichord without twisting their fingers into knots is an accomplished musician. Both Keeney and Kmetz were outstanding in their approach and interpretation of the material. Burns, without being fancy, supplied a solid background for the dueling guitarists. Mordey overcame technical problems setting up his complex rig, to give the music a symphonic feel with all of the drums and cymbals associated with an orchestra. No doubt about it, this group can play, though they did rely on sheet music set on stands. It would have been a little more impressive had they played

from memory (no easy task with these arrangements). Nevertheless, their technique was sound and their attitude playful.

Performance: Decked out with powdered white wigs on their heads, it was hard to look at anything else. However, the group had so much fun playing that the audience could feel it. With a miniature bust of their idol placed at center stage, they took their obligations seriously, but not too much. During one technical breakdown, Kmetz told a joke about Bach in a bar, which kept the crowd from getting restless. At the end of their performance, the music apparently overtook them. Keeney and Kmetz rubbed their guitars against the mike stand, producing phenomenal feedback, while Burns and Mordey continued playing louder and louder. The finale was Who-like, as the guitarists raised their instruments to the sky and proceeded to kick over the music stands.

Summary: It took over 100 years before Bach was recognized as a great composer, and his refusal to venture into more popular forms of music kept him almost unknown until a full century after his death. It's nice to know that there are still those who appreciate the old gent, and The J.S. Bach Experience does him justice. —Bernard Baur

Gregory Page Jacks Sugar Shack Hollywood

Contact: Gregory Page: 619-624-0260

The Players: Gregory Page vocals, guitar; David J. Carpenter, stand up bass; CJ Hutchins, slide guitar; Frank Lee Drennan, harmonica and vocals.

Material: Gregory Page and his band played everything. We got basic rock, folk rock, straight folk, country, jazzy pop, murder ballads, even 1920's pop, in a stirring 45-minute set. Page has the remarkable ability to take these wide-ran-

ging influences and make songs all his own. When he played the blues he didn't sound black, when he played country he didn't sound like a hick, and when he played a Bob Dylan tune and a Zeppelin tune he didn't sound like a nasally codger or a high pitched belter—he sounded like Gregory Page. And that's a good thing, because Page writes beautiful songs. For example, "The Last Train" had a soaring chorus of "And she took a long time, before she hypnotized me with her favorite lies." While he occasionally lapsed into cliches, a Laurel & Hardy-inspired song like "Walking In The Park" made up for them. Music doesn't get any more sweet and genuinely romantic.

Musicianship: In this day and age, when techno dance music is arriving fast and furious, it is rare to see a band just play. This is real unplugged music, no drums or electronic anything. Instead, there's a stand up bass, acoustic slide guitar and harmonicas. Nothing fancy here. Page's song arrangements and chords are simple and well-executed. This band wasn't about showing how expert they are at playing, they were about doing it with feeling.

Performance: Page is a very self-deprecating performer, and his songs share that quality, like one Tom Waits-ish song which told of a night with a hooker. Mostly, though, the songs were a serious slice of life stories. Page likes to change the lineup of the band on almost every song, which distracted from the continuity of the performance. He seems to flow better when he plays a longer set and is not playing musical chairs so often. On the last two songs of the night, the entire band converged and really seemed to be just warming up.

Summary: Gregory Page puts on a great show to take a date to, although he or she might end up wanting to date Gregory Page. He has a modest, shaggy charm and plays an emotionally moving set. He has that all important quality of making you want to see more of him, which the audience definitely did.

—Jamie Tierney



Gregory Page: Music that's sweet and genuinely romantic.



Fleshdevils: Raw, sweaty album-oriented rock.

Fleshdevils

The Whisky
West Hollywood

Contact: Devil May Care Mgmt.: 213-964-9183 or devilline@aol.com
The Players: Dean, bass, vocals; JoJo, guitar; Michael, drums.

Material: The South African transplanted Fleshdevils play raw, sweaty album-oriented rock with hints of tribal and jazz influences. Imagine the better aspects of Kings X, Tribe After Tribe and Dead Can Dance (minus any over-the-top idiosyncrasies) married to the basic, thunderous punch of classic rock. Playing songs like the pensive "Black Sugar" and "Kill Heaven" from their just-released CD. Fleshdevils' material separated them from the flock with above-the-norm songwriting that is both memorable and unique.
Performance: While you've undoubtedly heard about how difficult Hollywood audiences are, chances are you've never been given a reason why, other than the obligatory and not entirely correct response, "They're jaded." Wrong. The embarrassing truth is that most people in this city are about as deep as wading pools, and too obsessed with maintaining their cool-as-ice image. This is what the Fleshdevils, who have the onstage conviction of an evangelist on Judgment Day, had to contend with. Slowly but surely, the Whisky crowd, maintaining their "cool" distance level of ten-to-fifteen feet from the stage, crept forward into acceptance range as Fleshdevils chipped away at the ice. Stripped bare of any pretense, Dean vents like a man who's just seen his best friend struck down and is raging to God for answers. Cautiously and disconcertingly, he brought down the barriers between his band and the audience.

Musicianship: The fact is that too many bands today are a bunch of posers who can barely play with themselves. Not that it really matters, but it would be nice to see a band who could expand their sound through better musicianship, unless, of course they're a bunch of processed geeks a la Musicians Institute. Well, Fleshdevils have the

skill level of trained musicians, but fortunately not the sterile canned attitude that too often accompanies training. JoJo could be the next Eddie Van Halen if our sad and melancholy world would ever again allow such a thing. His jazz leanings are evident, and he's not afraid to play the hell out of his instrument in a way that doesn't shout, "Hail me."

Summary: Maybe it's their diverse, outlander background. Maybe they're just not afraid, but whatever the case, Fleshdevils bring a shameless sense of fervor to the stage that we haven't seen in a long while. They bite, chew and swallow every note and word like the final statement of a man standing at the gallows. Fleshdevils explode. They demand attention and re-examination, undifferentiated from a concussive event that happens quickly and intensely—like a war, which, in their words, "Slams its fist into my world/No soul unscarred, no pain unseen/Damn fools, like crows/Flying over a dark sky/Time stands still inside a flash."
—Jon Ritchie

Flambookey

Troubadour
West Hollywood

Contact: Artist Hot Line: 818-734-3200
The Players: W. Peter Owens, vocals; Michael "Stick" Shefrin, guitar; Johnny B., bass; Joseph M. Cade Jr., drums.

Material: Unlike many bands from the hard-core scene, Flambookey doesn't come from Orange County, but from the pastoral and usually peaceful area north of San Francisco. Their aggressive sound could be labeled a lot of things: hard-core, heavy rap—as long as hard or heavy are somewhere in the description. Their strong and talented rhythm section gives the band a solid groove. It would make them stand out more if they brought more diversity into the material, because they have the musical skill to do so. Their lyrics were basically indecipherable, although

they mostly seem to deal with sociopolitical issues. The theme that kept coming through was the desire for more unity and respect among races. This isn't just lip-service with these guys, as the group itself is racially mixed. Flambookey has released an extremely well-produced self-titled CD. For a more in depth listen to this group, it would be worth your while to check it out.

Musicianship: Drummer Cade is a real find, and he creates interesting grooves, while bringing in a sense of diversity that this band could use more of. Coupled with bass player Johnny B.'s phat and funky lines, the rhythm section is definitely this band's highlight. Michael "Stick" Shefrin mostly stuck to the tried and true formula used by "heavy" bands of all types, a droning crush of noise that flooded over the solid foundation of the bass and drums. Owens somehow didn't seem that into the set, although he is the lead vocalist and the band's songwriter. He actually sounded more sincere when he spoke between songs than he did when he was rapping.

Performance: This quartet's performance was adequate, but not great. Their music is such a combination of other things, that I was left wondering who they were as a band. There was nothing that unique in what they had to say or in their musical stylings. The audience seemed willing to be taken away, if the band had made more of an effort to do so. The Troubadour wasn't packed, but there was a diverse crowd of fans there, yelling out song requests, and at one point, a few people formed sort of a pseudo-mosh pit, which quickly broke up. The connection between the band and their fans seemed half-hearted and watered-down.

Summary: Flambookey bills themselves as controversial, down-to-earth and centered on the music. That kind of makes them sound more interesting than they are. They have muscle, but lack passion. More diversity in their material could probably work wonders, because the band seems to have it's musical chops down. —Amy DeZellar



Flambookey: Controversial, down-to-earth and centered on the music.

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CLUB REVIEWS



LAURA VIKARI

Limestone Rome: Not quite satisfying, but not leaving you hungry, either.

Limestone Rome

Coconut Teaszer
 Hollywood

Contact: Artist Hot Line: 310-792-0965

The Players: Cory Gabel, vocals, guitar; George Gordon, guitar; Marvin Sperling, bass; Jim DeStefano, drums.

Material: Limestone Rome falls into that murky area of being alternative rock. Their sound is somewhat in the Smashing Pumpkins vein (before they mellowed so much), and Cory Gabel's voice especially reminded me of Billy Corgan's. A lot of their material had a sparse, moody quality, but with a rock edge. To their credit, their songs were really different from each other. They occasionally waxed political. At one point they dedicated a "totally un-PC" song to Pat Robertson, "Beware of Anarchy." Although they have some cool lines, like "...the Velvetene Rabbit is grieving," their songs for the most part are unmemorable. It was like having popcorn for dinner: not quite satisfying, but not leaving you hungry for more, either.

Musicianship: The group's ability as musicians is probably their strongest asset. They also have a knack for writing interesting arrangements that highlight the individual players and also interweave nicely together. One could really get the flavor of each individual player and instrument. Bass player Marvin Sperling did some cool funk and jazz-like lines. He and Gabel, on rhythm guitar, created a nice interplay with their instruments. George Gordon, on lead guitar, used single notes and spare solos which loosely wrapped themselves around the rhythm guitar chords. Drummer Jim DeStefano brought different textures into the mix, rather than just keeping a beat. Their music had that intertwining quality, and they

left each other room to breathe. They were also good at building momentum and had tight solos and finishes.

Performance: As the various parts of their music meshed and yet spotlighted the individual players, the guys themselves played off of each other well, onstage. They held the crowd's attention. When he spoke between songs, Gabel seemed like a nice guy—intelligent and totally down-to-Earth. They also gave out condoms after their show, but you had to ask one of the guys in the band for them.

Summary: Limestone Rome is a good band. They obviously have a passion for what they're doing, and I really wanted to like them, but I couldn't get past what I saw as their lack of strong songs. Musically, they're solid, but they need more memorable material to really set themselves apart. A good litmus test of a band is whether or not their songs stick with you after you leave the club. These didn't at all. If they could somehow strengthen their songwriting, the other elements are there. —Amy DeZellar

Jon Butcher

LunaPark
 West Hollywood

Contact: James Noon:
 818-846-1269

The Players: Jon Butcher, guitars, vocals; Ben Schultz, guitars, mandolin; Kellie Rucker, harmonica, vocals; Carol Colone, percussion.

Material: Jon Butcher is known for his electric guitar playing with the Jon Butcher Axis, which might make it a surprise for people to see him today, playing an acoustic set. This does not mean

that he has deserted his own material, as the majority of his set was comprised of his own originals. The songs that Butcher presented included a love ballad called "If Wishes Were Horses," along with some gritty porch-styled blues. His choice of covers also reflects the versatility and depth of this group's ability, covering both a Robert Johnson song and Randy Newman's "Sail Away," which is not really a blues song, but sounded for all the world like one, here.

Musicianship: Butcher is a master guitar player and has a very good singing voice, which expresses a wide range of emotions. His choice of supporting musicians is an interesting selection, with Ben Schultz providing admirable support on the slide guitar, dobro, and mandolin. Kellie Rucker, who has been working a lot lately, is a great harmonica player and vocalist, and percussionist Carol Colone provided all the extra energy any group could ever want. These fine musicians were joined by guest musicians Robert Cowan, also on harmonica, and Chris Pierce, on vocals. Both of these gentlemen added extra textures to the mix.

Performance: A performance, when done right, is like sitting with someone as they play in their living room. Butcher manages to carry off that intimate feeling with no problem, speaking with the audience as if they were old friends and making everyone feel right at home. And he manages to do all this while still maintaining a highly professional attitude on the stage. This is, in many ways, music at its best, where you have the feeling that the musicians are playing because they love the music, not because they think that it will make them rich and famous. This music is an expression of the emotions of the players.

Summary: Jon Butcher has come a long way since his days with Capitol Records and MTV. That is not to say that those days were bad, but this is a very different side of Butcher and is one that deserves to be seen. Check out this very talented musician while the opportunity is available.

—Jon Pepper



Jon Butcher: A master guitar player.

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- Gibson Les Paul custom lite model, 1987, recent adjustmnt, blk w/hrd case, beautfl, \$1,400 obo. Doug 310-777-8279.
- Gibson SG 1969, Les Paul custom, hrd shell case, played on hit recds, \$875. 213-969-3764.
- Gibson Les Paul guit, 1996 model, in xint cond, no hrd shell case, \$500. 213-920-7645.
- Red Electra BBKing style elec guit w/whammy bar. 310-473-0798.

6. BASS GUITARS

- 1970s Hagstrom bass, Les Paul style, blk, solid mahogany body/neck, gd cond, all ong w/gig bag, \$375. 310-798-5461.
- GNL SB1 precision bass, jet blk, maple neck, totally strat, mint cond, w/hrd case, \$450 firm. 310-396-6811.
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8. KEYBOARDS

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- Casio CZ1000, funky old analog synth, \$275 obo. 310-458-3338.
- Studio SLX, Opcode, 15 midi port/240 chnl midi patchbay, newflwll warranty, \$675 firm. Galaxy Edit/rt, branan, new latest versn \$120. 360-458-8679.
- Wind, Roland CK100, KC300, KC500 keybrd amps in very gd to xint org cond. JV 310-392-9802.

10. DRUMS/PERCUSSION

- 96 DW kit. Whl "10", "12", "14", "16", "22" kick w/snare, hardware, = Zildjian cymbals. Used rehrs only 1 month. Jon 714-525-8698.
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- 20" Paiste 2002 pwr ride, brand new, \$150. Tama pic snare \$150. 213-912-2196.
- Paiste 17" signatr crash, new, \$120. Paiste 20" 3000 now China, \$125. Pearl 6 1/2" free floating brass snare, \$225. 213-883-9578.
- Roland TDB-7 Compact Drum System, \$1,100 obo. Pearl 14x6 1/2 free floating brass snare, \$200. Francis 213-662-3888.
- Tama electric drums, 5 pc, all chords, mixer, no stands, \$200 firm. 818-637-8315.
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- Guit/sngvr avail for touring band w/labnl int & range from Social Distortn to Live. Steve 818-752-3514.
- Guit/sngvr lking to join band. Infl Oasis, REM, Rage, Prince, Madonna, Soul Coffins. 818-960-6878.
- Guit/sngvr/sngwrt lking to form band. Hrd, pop, punk, pschyo, murder rock. Social Distortn, Sex Pistols, Dead Boys. 213-463-7891.
- Guit/voc sks blues/blues rock band, 23, organized, BB, Freddy King. 310-305-9612.
- Guit/sngvr/wrt, 34, lking to join/form rock/pop band. 60s infl, Beatles, Byrds, Oasis, Ride, Blossoms etc. Very dedicatd. Phil 310-798-546.
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- Lead/rhythm plyr for paid recrdng sits. Great feel + chops, 1,000 of studio hrs logged, 310 rock, rock, blues. Paul/Strat/Marshl, Mike 310-652-8504.
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-Bass avail for touring band w/label int & range from Cake to Wallflowers. Steve 818-752-3514.
-Bass avail to formidn grooving rock/metal proj. Inft Aero, Motley, Q/Ryche & others. Nick 818-281-0634.
-Bass avail, 20 yrs exp. for studio, CD proj, gigs, spectz in fretd/frets bass. 818-344-8306.
-Bass avail, David Ricardo Silva. 5 string frets, 4 string fretd bass. In OC, multiple styles, traind, read, play by ear. 714-543-2691.
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•Chronoligically saturatd guit spms stories in song unique retrn/noir image. Blurred momentum, bus savvy & great gear. Skng mature, funky, minimalist plyr/writers. Nemo 213-525-1996.
•Dynamic singr sks xceptnl band w/intent to support their ambition. Got everything but a singer. Intl Zep, U2, AIC. 213-467-5413.
•Eclectic singr/lyricist avail w/imighty lungs, mighty tongue. Infl most undergrnd music from last 4 decades. Serious only. Joe 818-563-3301.
•Fem & male hip singrs/sngwrtrs w/hit songs sks producer w/studio access. Maj recrd labels int. Alt/spiritual. 310-281-7174.
•Fem backup singr lking for live work, studio. 213-463-0820.
•Fem R&B, sultry, jazzy, alt singr skng band, grp, gig or studio work. Open to new ideas. 562-868-7240.
•Fem singr, pop, soul ala Brandy, Ales, R&B style avail for recrdng demos, jingles. 213-465-9595.
•Fem voc avail for recrdng sessns, demo work, band work. Styles cntry, rock, blues, top 40 ala Bonnie Raitt, Wynonna. Kellie 714-551-2754.
•Fem voc avail for sessns, demos, casuals, weddings. Tape avail, very pro. 818-769-7198.
•Fem voc lking for working band or sngwrtr/producer. Like all kinds of music but cntry. Chrissy 213-913-3676.
•Fem voc pro, has worked w/Eton, David Foster, Jureau, Cosby sks studio, live, TV, film, tours, demo. Paid gigs only! 213-600-1994.
•Fem voc sks very bright directd band w/matr. No drugs. Alto belter. Intl Tracy Bonham, Gabriel, Bowie, Rebecca 310-358-9564.
•Fem voc w/soull pwrfl blues vocs sks pro band. Intl SRVaughn, Etta James, Kenny Wayne Shephard 818-885-6546.
•Fem voc, former Euro model & BMG recrdng artist, recently arrived in LA. Alto voc, R&B to rock. Bckgrnd to lead. Constance 310-385-1184.
•Fem voc/lyricist sks instrumntist/co-writer for lngterm sngwrng collab & to shop for deal. Style Osborne, Alanis, Hillyard area. 213-258-0329.
•Fem voc/lyricist. Strong, low, exp. For band or writing partnr. Serious, unpretentious, focused sks same. Ednaswap, Sndgarden, Tonic, Radiohd, Live. 213-461-3025.
•Guit/voc sks blues/blues rock band, 23, organized, BB, Freddy King. 310-305-9612.
•Hi tenor, range/pwr ala Lou Graham, very pro, dedicatd. No flakes, no drugs. Curtis 310-318-0457.
•Joplinesque fem singr w/maj label int skng producer/guit plyr w/studio to collab. Alt rock Zep, Hendrix, 60s vibe, pro only 818-971-4478.
•Lead singr/lyricist lking for omnibus industr experimntl band. Intl psychedic, pwrfl, atmos, aggresy, dance, NIN, ChemBros, Doors, Ministry, etc. 310-275-3415.

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MUSICIANS AVAILABLE

- Lead voc, fem, w/male style soufl vocs, exp in touring/recording & songwrng sks proj w/label int only. Tyler 213-651-1954.
- Male lead voc, world class talent, very pmfrl sks blues/blues rock band. Infl G/Allman, Jack Bruce, Paul Rogers. Also avail for demos. Nathan 818-243-2696.
- Male pop singr avail for demos, other sessn work. Has talent, exp, range. Pop, R&B, cntry, foreign languages. G/Michael sandlike. Steven 213-876-3703.
- Male voc w/pos Warner Bros label, sks melodic cntry rock blues band w/spiritual tightness, great origis, willingness to collab 818-828-9457.
- Male voc/sngwrtr avail for demos, sndtracks, collabs. Strong vocs w/pos, dance, disco, late 70s, retro feel. Gene 213-384-5587.
- Pro fem sessn singr for all types of cntry, acous folk. Very pro, paid projc only. Call for bio/tape. 310-687-8840.
- Pro seasn voc avail for bkups, leads, demos, sessns, recrd labels. Gd track recrd, wide range, most styles. 818-846-8124.
- Pro tenor voc, very versatl, avail for demos, projc, gigs. Lead & bkup. JR 818-884-2146.
- Pro voe/sngwrtr/lyrcist lkg for estab org commrcd rock band Perfrmng & recrdng exp. Infl Plant, McCartney, Collins, Perry, Anderson, Mercury. Robert 714-937-5424.
- Serious lead voe/sngwrtr lkg for an estab rock/alt band. Call anytime, lv msg. Matt 818-752-2523.
- Sngtr lkg for funk type band to work with on some funk type matrl. Styles J/Brown, Hendrix, Isley Bros etc. 800-994-8191, 818-995-7745.
- Sngtr sks dark hypnotic hvy groove rock guit or band w/edge. 70s. Les Paul/Matani snd & vbe of 1st 6 Sabbath albums. 213-461-6538.
- Sngtr/guit avail for touring band w/label int & range from Bush to Cntng Crows. Steve 818-752-3514.
- Sngtr/guit/sngwrtr lkg for Eng pop rockabilly type lkg members to perform my tunes. INXS, Prince. 818-761-3306.
- Sngtr/sngwrtr, maj label credits, infl touring, frntman qual, guit abil, sks 90s rock act w/credl mgmt/label. Have much matrl. Will relocate. 908-830-1497.
- Stevie Nicks meets Janni Joplin wait lyrics & songs. Nds a band. Wendy 213-650-0795.
- Talent & motvtd singr lkg for accompnst, poss co-wrttr. Infl Toni Amos, Bonnie. 310-207-6820.
- Talent fem voc. Energetic. Head turning vox. Alto to mezzo. Avail for demos, recrdngs, album projc. Style: pop, alt, new age. Lisa 818-296-2986.
- Tall blonde, 27 yrd old voc. Pwrl, can write. Infl Tyler, Roth, Bach. 213-739-6126.
- Voc avail, AC/DC, Aerosmith, G&R type singr. Call or send tape. Pete 1305 Ocean Front Walk #206, Venice 90291. 310-450-4951.
- Voc sks band unique dark psychedic snd w/light funk groove. Very serious. Brian 805-375-7476.
- Voc w/vox, exp & image sing to join/form band. Into Suede, Blur, Pulp, Space, White Town. David 213-933-7926.
- Voc, wide range, lots of exp, avail for sessns, demos. Only pro paid sbs. 818-846-8124.
- Voc/passion, range, 15 yr vet, Rogers, Perry, Delp, Gram. Have songwrng skils, hvy melodic pr sil only. 818-682-8255.
- Voc/sngwrtr lkg to join grp or people who know to use compur qbase, midi comptrs. Infl Soul Collins, Rago, REM etc. 818-960-6878.
- Vocs ala Olie Redding, Rufus Thomas, Paul Rodgers, Preene ala Jagger, Stuart, Tyler. Sing funky 70s style rock/R&B grp w/label int. 818-461-5901.

21. VOCALISTS WANTED

- #0a CD proj lkg. Male/fem, 18-27, for 90s rock proj. Scott 213-460-2563.

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MUSICIANS WANTED

- 3 backing singrs wntd for upcoming promo artist industry showcase. Marvin meets Marley 213-655-4665.
- 311, Beck rhythmic phrasing, Nirvana-ish Failure melodies for AIC Tool hypnotic snd w/bg producer ints. 213-739-6135.
- 70s Kiss, 80s Motley, 90s very boring, Versatl flexible showman ndd for big snd, big songs, big image, big show. 25+, no drugs. 213-883-9578.
- Aggress, soufl singr wntd. Must be creatv, dedicatd, team plyr. Infl jazz, trends, hvy groove w/aggress & melody. 18-30. Daves 818-382-5470.
- Alanis & Bjork have 4-way w/Perry & Trent to make baby namd Porno Garbage. Top drawr proj sks true talent. Flick 213-469-6748.
- All singr/lyrcist/guit req for LngBch band w/songs. Must be dedicatd, exp'd, confident. Infl Nirvana, REM, STP. No 818 or 213-562-986-5761.
- Amateur blk lem voc, 21-25, wntd for R&B ballad, reggae hiphop lem grp. Owen 818-240-4670.
- Amazing org male lead voc ndd immed for recrdng/gigging pwr pop band. Somewhere betwn XTC, Presidents, Jellyfish, Joe Walsh? No drugs/drama/donuts. 818-547-0271.
- Are you a recrd Christian singr lkg for matrl? Adult contemp/R&B for both pop & Christian markets. ASCAP composr. Larry 818-836-0916.
- Bakup singr wntd for acous folk rock band. Linda 213-688-9295.
- Creatv org male singr/lyrcist sought by guit/sngwrtr w/songs, digit recrdng studio, maj connex for immed collab. Hvy moody alt rock. Mike 310-652-8504.
- Creatv talent guit/sngwrtr searching for creatv dedicatd male singr/sngwrtr/guit to collab & form band. Infl Beatles, Costello, Radiohd, Replacemnts. 213-600-6109.
- Estab alt rock band w/CD, gigs, touring, sks pmfrl melodic male/fem voc willing to relocate to sunny Portland OR. Adam 503-227-3987.
- Estab Queen tribute band sks Freddy Mercury. Paid gigs. 818-382-2999.
- Fem backing vocs wntd for all org funky hiphop alt folk rock proj for recrdng & performng, positive & pro. Eggman 213-852-0900.
- Fem lead/bakup singr ndd for 50s/60s band. You must be very familiar w/this type of music, love to perform it. Wally 213-257-0549.
- Fem singr wntd for alt/industr band w/songs, gigs, label int. Infl Blondie meets Marilyn Manson, Garbage meets NIN, hvy, dark, serious only. 213-368-6169.
- Fem singr wntd for new wave punk infl'd pop rock proj. 310-842-8548.
- Fem singr/lyrcist wntd. Orientl guit sks fem singr for alt pop rock proj. Cardighn to No Doubt. Have music, serious only. 818-501-5884.

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MUSICIANS WANTED

- Fem singrs ndd for CD proj. Alt, folk, pop, Celtic, new age music. Lunar Light 818-762-9854.
- Fem singrs wntd for newly forming contemp gospel grp. Soflan 310-723-7177.
- Fem voc ndd for hot new proj w/killr matrl. Must rock & not rock. Infl REM, PJ, Siouxsie, Midnite Oil. 213-257-1999.
- Fem voc ndd to recrd 2 tracks for demo proj for maj recrd label. R&B, triphop. Yng, classy image a must. Mitch 818-999-0994.
- Fem voc wntd for band. Infl Red House Painters, Slow Dive, Low. 310-399-2408.
- Fem voe/lyrcist wntd by guit/composr w/8 trk adad home studio & many yrs exp. Co/lab on pop & adult contemp. 310-281-1942.
- Flamboyant working disco band lkg for frntman singr. Pgrfm 818-776-7946.
- Frntman wntd. Pros only, blk hair/makeup, Rose, Mercury, Roth, Tyler, Dedicatd, thin, no egos. Call now. 213-462-3661.
- Hi energy 80s style rock band, ESSENCE, auditing lead vocs. Req: a capella interview, intense yet smooth vocal project. Style G/Hughes, Coverdale, Turner. Doc 818-980-4685.
- HOT SAUCE JOHNSON sks frntpersn who can flow & sing in style of Beck, Beasties, Sublime, de la Soul etc. Must be serious. 213-938-9383.
- HR singr into all types of HR ndd immed by ROSE. HALO. 213-654-1565.
- Jim Morrison ndd for Doors tribute band. Exact musi-

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MUSICIANS WANTED

- cl recreant wntd. Looks wtd help too. Booking & payng gigs, pros only. 818-347-4928.
- Keybrds/sngwrtr lkg for fem voe/lyrcist, HR metal. Will relocate. Lance, 2150 S. Ingram Mill Rd #832, Springfield MO 65804.
- Kick ass HR band sks voc aka Vaughn Scott, Steve Marriot, Steven Tyler, Gigs pendng. 818-563-9382.
- Lead fem voc ndd to put the woman's touch on my org songs. Sheryl meets Blossoms kind of thing. Tim 714-645-5408.
- Lkg for R&B male/fem grps or male/fem vocs. Ken 714-703-3544.
- Male/fem vocs ndd by keybrds/arranger for demo work on spec. Vandross, Whitney style. Aaron 213-482-8443.
- Monkees tribute act nds Davy Jones lk/snd alike. We have whole band, but no Davy. Guit/bass abil a plus. 818-752-8658.
- New Who/Stones style band nds pr vox/great frntman w/the lk. Orgs. Very connectd, gigging soon. 310-397-2455.
- Off the wall creatv dynamic singr wntd. Infl Janes, Bungle, Mr Bungle, Tool. Josh 310-915-8044.
- Org creatv dynamic rock band nds voc. Must have determinatin, versality, passion. Maty 213-660-5118.

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MUSICIANS WANTED

•Orig upbeat alt pop band nds talented singr to put melody & lyrics to our music. Must have great vox & be responsibl. Dave 818-708-9171.
•REB vocal! Not a demo? I need your vocal! Swingin' tracks. No Brandy, Monica, SWV, Dru Hill, Az Yet. Brenda 818-761-1353.
•Sings wntd for pop gospel choir. Rehrsls Wed nites in Sherman Oaks, recrdng, flim, perform opor avail Darrn 818-788-3330.
•Sing pr singrs for grp sit. Fem only, 5'8" or taller, must know harmony. Toy 818-988-0663.
•Sngwrntg sks fem voc for pop/AC ballads. Demos, showcs, stardom(?) Bob 213-483-1939.
•Sngwrntg pr fem voc. 310-674-7694.
•SUGAR DAVIS sks talented voc. We have originalty, creatnly, musicianshp, determinatin, so should you. 213-660-5118.
•Top 40 cover band audting vocs. Must play keys, Reggae, modern rock, reggae, disco, more reggae. Pts, prn only. Frank 310-578-6507.
•Ultimate Aerosmith tribute band formng. Great \$ for singr w/balls & pipes to be Tyler. Info 1944 1/2 N. Kenmore Ave., LA, CA 90027.
•Vacancy at mic stand. Waiting for voc to complt happy dark groove band 818-757-7606.
•Voc nnd by tight energetic alt pop band. Must have great voc, stage presnc, transpo, lyrnc/melody abil. Into KROQ, Y107. Craig 818-567-0707.
•Voc nnd for amazing rock band. You must have strength, pwr, musicianshp, soul. We have it all. Matty 213-660-5118.
•Voc nnd to complt amazing rock band. We have mind blowing songs, musicianshp, determinatin. 213-960-7925.
•Voc wntd for Iron Maiden tribute proj. Reliability a must. 818-769-0328.

MUSICIANS WANTED

•Voc wntd for orig progresv HR band. Infl D/Theater, Q/Ryche, Sabbath. Album & lockout. 310-587-5193.
•Voc wntd for pwr pop band. We have bass, drums, guitar & songs. You have singr abil & expression. Snd is similar to XTC, Police. Dave 213-464-6613.
•Voc wntd for rock band. Orig matrl, must have pwrfl vox & pro Ages 25-30. Curt 714-761-5298.
•Voc wntd, able to sing & growl, intense personality, harsh agrssv frntman for upcoming CD & showcsng Lv mg 213-587-0769.
•Voc/guit nnd. Music DGeneratin meets Motley, Kiss. Drk image! Ian Asbury meets Reznor. No industril/alt, egcs/drugs, very serious only. Chris 818-763-7881.
•Voc/sngtr/frntman wntd to complt mean rockin band. Infl 70s, 80s, 90s. Hillyrd location, band age is mid 20s. No ad browsers, no 1st timers. 213-368-6537.
•WIND OF CHANGE sks singr/sngwrntg that's open mindd, versatil & pwrfl. Infl Halford, Mercury, Tate, Perry. 818-891-0141.
•Wntd, rassy rockr for orig anthem 2-guit band. Infl old AC/DC, old Kiss. To ggr, recrd, have practic pic in Northridge, tour, airplay, exp 818-349-5057.
•Working blues band sks male/fem voc. Exp pros only. 310-376-0634.
•Yng blonde glam rockr to front hot top 40/orig band. Infl Benelar, Madonna, Lauper, Blondie. Video & payng gigs in works. Ernie, Cory 805-964-3035.

MUSICIANS WANTED

•Eclectc singr/lyricist w/might lungs, might tongue sks guit to form beaultif, haunting, psychedic, experimnt mood band. Serious only. Joe 818-563-3301.
•Estab LA band w/mgmt regrng, skng guit/produser wntd to collab ideas. Infl Beck, Garbage, PJ/Harvey 310-204-6225.
•Estab rock act sks lead guit w/bckng vocs, 25-30. Dedicatd pkr to be part of great team. Pwr, passion, intellgnc recg 818-366-5808.
•Fem rock pr guit plyr wntd, any race, no flakes, drinkrs, druggs, obese to recrd & shop deal w/voc sngwrntg. Many contax. 213-660-1994.
•Fem voc sks bright directd guit to collab with. Band will follow. No drugs. Infl Tracy Bonham, Gabriel, Bowie, Rebecca 310-358-9564.
•Fem jazz guit wntd for creatv off the wall dynamic band. Infl Janes, Primus, Mr Bungle. Josh 310-915-8044.
•Guit nnd. Music: DGeneratin meets Motley, Kiss. Drk image! Ian Asbury meets Reznor. Marshall/Les Paus. No shreddr/muslct/alt, rights. Chris 818-763-7881.
•Guit nnd Will 310-379-6115.
•Guit plyr nnd for 50s/60s band. If you snd like Burton or Dwayne you're the man. 213-257-0549.
•Guit plyr wntd for working classic rock blues band. Do blues, classic rock, sing, play variety. Doug, pgr 310-556-6152.
•Guit under 30 nnd for orig pop/jazz proj. Lead/rhythm, elec & acous. Bckgrnd vocs a plus. Infl Steely, Doobies, Metheny, G/Benson. 818-707-9202.
•Guit w/exp, image nnd to form band. Into Suede, Blur, Fulp, Space, White Town. David 213-933-7926.
•Guit wntd by singr/sngwrntg for band. Must have arrangng skills, play w/groove, lime, fill. Variety of styles, team plyrs only. 213-462-7465.
•Guit wntd for THE HOWARDS. Must be 6'3" or taller, resemble Howard Stern in some fashion. 818-995-1217.
•Guit wntd w/bckng vocs. Have great mgmt & atty. Our snd is rock, pop, blues. Infl everything. Alex 818-761-8095.
•Guit/sngwrntg to write w/fem vocal/ricst & form band. Hi intensity, melodic rock. Serious, unpretentious, focused. Ednaswap, Sndgardn, Tonic, Radiohd, Live. 213-461-3025.
•HAPPY DEATH MEN sks rhythm guit for live performcs. Recently complt indie CD w/college radio airplay & upcoming indie CD in summr. Shopng recrd deal. 818-796-1455, x3.
•HEIDT sks shreddng lead guit. Deo, Savvy, Skid Sound. Must have great image, dedicatn, no drugs CD complt, ready to play. Mark or Scott 805-520-0214.
•HONKY-TONK HARLET sks real mccoys that can pick, spit, lvng, sang. Tear-jerkin, tail-waggin, knee-slappin, origs & standards. Drunks & divorcees welcome. 213-871-8687.
•Hyv groove band. Infl Korn, Helmet, Tool, Deftones. Skng talentd, dedicatd, creatv guit plyr. 818-955-8240.
•Lead guit wntd to complt rock band. 23-26 only. Have songs, demo, retrsl spc, Team plyr. Jack 310-649-5271.
•Lead/rhythm guit wntd by dark emolntly intense 90s metal band w/groove, hvly low tuned rhythms, fluid melodic leads, dark wring style. 818-990-8013.
•Lead/rhythm guit wntd for estab HR band w/CD, PA, lctout. Must have stage presnc. If music isn't your passion don't waste our time. 310-316-8828.

MUSICIANS WANTED

•Male voc w/very distinctve vox & killer HR songs nds guit, over 25, w/warm melodic snd. Must have demo, good equip. 310-838-9726.
•Melodic orig voc rock grp sks lead guit. Great songs, harmonies. Pops & under 30 a big plus. Peter 310-396-1920.
•MYGRAIN is lking for pro. Hvy, agrssv, creatv, dynamic & unique guit, serious mind only. Chain 818-379-3883.
•Publshd sngwrntg/frntman sks musicians for pop rock supergrp. Must possess youth, looks, talent, male or fem. Call to hear a song. 818-754-4296.
•Rhythm guit sought by alt rock band. Have maj connx, demo avail, small pay. Infl REM, Talk Talk, Miles Davis. Chris 818-709-4064.
•Rockably band sks lead guit. We are yng, serious & energetic. Must be commitd & willing to travel. Must dig rockably thru & thru. 819-229-0088.
•Sngtr/sngwrntg w/complt alt songs sks bass, Tony Levin style, guit, keytridst exp in creatng snds. Has recrded for maj label. Lisa 310-366-3823.
•Stones/BK Crowses type band w/demo deal snd 2nd guit. Hillyrd based, send tape 5782 E 2nd St #440, LngBch, CA 90803.
•Wntd, guit to start contemp yng band. Xint historic retrsl area w/requp & connex. Pts no pro. Albert 213-888-0789.
•Yng, ambitious guit w/marktbl image nnd for all orig commrcd pop rock grp being formd by publshd sngwrntg. 818-754-4296.
•YNGWIE, oldt Halen style shreddr to form band w/screamn 4-oct frntman. Jason 818-332-4448.

22. GUITARISTS WANTED

•Ambitious frntman/writer sks dedicatd guit for orig pop/dance band. Raynard 310-657-7532.
•Beaultif, star if qual singr/sngwrntg wntd nds band members who want to succeed. Style is Whitney meets Jewel. Only if you're ready call. 818-895-1226.
•Blk rhythm guit ala Prince w/llamboyt image wntd for funkadic band. Infl Hendrx, Bootsy, Parliament. 310-372-3208.
•BRASIA l'ng for HR guit. Infl Rush, Halen, Santana, Sponge. Robert 213-773-5063.
•Creatv, exp lead guit, willing to work w/sngwrntg, singr, rhythm guit for orig recrdng proj & maj potenti. Rock/cntry/blues. Neil 310-815-1184.

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MUSICIANS WANTED

•Bass plyr wntd for all rock band. Infl Dinosaur Jr, Blues Explor... Camper Van, Nirvana. Indie recrd deal, touring/recrdng this summer. Clyde 213-719-6314.
•Bass plyr wntd for cutting edge experimtl groove drivn rock proj. Must be open mind, creatv, on the edge. 310-823-7003.
•Bass plyr wntd for HR band w/classic rock grooves. Infl Zep, Hendrix, Deep Purple, early Grand Funk, Bad Co. Xint plyrs only. 310-455-2597.
•Bass plyr wntd for pop band. Mike 213-699-1495.
•Bass plyr wntd for progress super gr. 213-862-9518.
•Bass plyr wntd to jam. Seay grooves ala TRex, Bowie, Radiohd, Full band, lckout. Paris 213-969-9859.
•Bass plyr wntd. Infl Kravitz, Pumpkins, Peppers. 213-782-0317.
•Bass under 30 nnd for orig pop/jazz prj. Bckgrnd vocs a plus, not nec. Infl Steely, Doobies, Metheny, G/Benson. 818-707-9202.
•Bass w/bckng vox wntd for versatl, dynamic rock band. You have style, maturity, imaginatn. We have spc, demo, contax, CD comm. Christn ethics descrb. Joe 818-775-0990.
•Bass w/great voc abil nnd for new band w/tons of potentl. Melodic rock w/harmonies. 310-205-2602.
•Bass wntd by guit/singr/wntd. Hrd pop punk psycho murder rock. Social Distortn, Sex Pistols, Dead Boys. 213-463-7881.
•Bass wntd by singr/sngwrtr for band. Must have arrangng skills, play w/groove, time, fill. Variety of styles, team plyrs only. 213-462-7465.
•Bass wntd for all orig band. Ages 21-30, at least 6 yrs exp. Les after 5.30 pm 818-241-5034.
•Bass wntd for indie shows, paid sit. Motown meets acid jazz reggae. 213-655-4665.
•Bass wntd for INXS. Prince type danceable music. Songs already writn. Eng pop rockibly image. 818-993-3306.
•Bass wntd for orig progress HR band. Infl D/Theater, G/Ryche, Sabbath, Album & lckout. 310-587-5193.
•Bass wntd for orig rock band. Infl Duran, Queen, Extreme. Corey 213-874-1055.
•Bass wntd for techno/glam/punk band w/mgmt ala early Bowie, Duran, Gen X. 213-851-6433.
•Bass wntd for THE HOWARDS. Must be 6'3" or taller, resemble Howard Stern in some fashion. 818-995-1177.
•Bass wntd to form grp. All orig matr, jazz, blues, rock, funk. Infl Ryan 310-476-1289.
•Bass wntd to form progress metal band. Chris lv msg 213-212-4906.
•Bass wntd w/voxs. Have great mgmt & ally. Our snd is rock, pop, blues. Infl everything. Alex 818-761-8095.
•Bass wntd, fem/male, vocs a plus for estab band w/CD, college airplay, gigs. Like Veruca Salt, Beatles, Siouxsie, Birds, Radiohd. 818-505-1271.
•Bass wntd, hvy slung low groove mindb thnd team plyr, vocs a plus. Infl AIC meets Sabbath. 212-28 Paul 818-264-8304.
•Beautfl, star qual singr/sngwrtr w/int nds band members who want to succeed. Style is Whitney meets Jewel. Only if you're ready call. 818-895-1226.
•Bik bass ala Bootsy wntd for funk/acid band. Infl Hendrix, Parliament, early Prince. 310-372-3208.
•Creatv bass plyr wntd for hvy rock band. Infl STP, Kravitz, Zep. Must have groove, pro gear, 24 or older. Gigs, recrdng pendng. 213-962-3365.
•Fem bass wntd for all fem metal band. Lv msg 213-467-5137.
•Fem bass/singr/sngwrtr w/studio, live exp wntd. Gear & ear req. Stage lks a +. We = all/pop/snd Pumpkins, Weezer, Live et al. 818-981-8568.
•Fem funk bass. Rehse & tour colleges w/conscious fem funk jazz hiphop artist/poet w/hit covers on indie. Lyrics on AIDS, race etc. Michelle, Prince. 213-934-1784.
•Fem singr/guit w/all orig proj skng bass plyr. Infl Sly/Family, James Brown, Hendrix, Prince. Serious groovers & cool vibe a must. 213-461-2108.
•HEIDT sbs bass plyr. Deo, Savvy, Solid Sound. Must have great image, dedicatn, no drugs. CD complit, ready to play Mark or Scott 805-520-0214.
•Melodic bass plyr wntd for hrdworking AAA band. Standup & vocals a plus. Gregg 213-667-1370.
•Melodic orig pop rock grp sbs bass. Great songs, harmonies. Vocs & under 30 a big plus. Peter 310-396-1929.
•MUDSLIDE nds bass plyr for HR proj. Team plyr. Infl 60s, 70s, 90s. 818-342-9302.

MUSICIANS WANTED

•Nolsy indie band sbs bass. Infl Blur, Pixies. 213-896-3033.
•Psychedic 90s Hendrix, Beatles, Zep sbs bass under 30 w/bkng vocs. Recrdng, McCartney, JPJones. 213-969-2010.
•Psychedic melodic pop/rock band relocated from NYC w/mgmt & ally sbs bass. We're into Swerve Drive, Rive, Stone Roses, Radiohd, Cath/Wheel, etc. 213-413-9664.
•Singr/sngwrtr w/complit all songs sbs bass. Tony Levin style, guit, keybrdst exp in creatng snds. Has recrd for maj label. Lisa 310-306-9823.
•Sng R&R bass & drmr, male/fem, a salary pd by the wk is includd. Monica 310-276-7129.
•SMOKE is curr audting bass plyrs. If you like Portlshd, Garbage, Concrete Blonde call. Lloyd 310-840-8209.
•SPECTRUM sbs bass plyr. Have current & upcmng proj. Infl Jeff Beck, Malmsteen, SRV, Holdsworth. SthBay area. Brian 562-861-8305, Caesar 310-371-2209.
•Talentd bass plyr wntd by estab rock band. Backng vocs prof. Jamie 310-393-7913.
•VICIOUS REASONING lkg bass. Must have it all. Fast, slow, hard, hvy etc etc. Rex 213-845-9546.
•We nd bass plyr for alt band. Bush, U2, Blur. Ready for committ, good liv. Lv msg 310-371-7308.
•World class lead voc & lead guit team sk bass for pro caliber, hrd edged blues rock band. Allmans, Elktoot, Free, Nathn 818-243-2696.
•Yng, ambitous bass w/marktbl image nnd for all orig commrcd pop rock grp being formd by publdd sngwrtr. 310-464-2995.

24. STRING PLAYERS WANTED

•Solo acous singr/sngwrtr lkg for cello/violn plyr for net exactly folky but w/wante garde almost punk edge. Cristine 909-867-2347.

25 KEYBOARDISTS WANTED

•1 groove versatl modern keybrdst wntd for orig pop rock band w/label contax. Infl Seal, Tears/Fears, Gabriel, Level 42, Derek 213-389-8619.
•AAA+ keybrd plyr w/voc abil wntd to fill the snd of estab orig blues rock band w/horn sectn. Lv msg 800-815-4066.
•Band sbs keybrdst into industrl metal style w/sampling & sequencng abil. Matt 213-871-6889.
•Fem funk keybrdst. Rehse & tour colleges w/conscious fem funk jazz hiphop artist/poet w/hit covers on indie. Lyrics on AIDS, race etc. Michelle, Prince. 213-934-1784.
•Fem keybrdst wntd for orig alt rock band, ages 16-26, serious & dedicatd only. 818-286-7025.
•Fem singr/guit w/all orig proj skng bass plyr. Infl Sly/Family, James Brown, Hendrix, Prince. Serious groovers & cool vibe a must. 213-461-2108.
•HEAD SANDWICH lkg for keybrdst w/samptrs for industrl rock music. Have recrd, lckout studio. Zave 213-850-0940.
•Keybrdst/synth plyr wntd for int'l touring orig rock band. Yng live stage vibe a plus. 818-980-5115.
•Keybrdst under 30 nnd for orig pop/jazz prj. Bckgrnd vocs a plus. Infl Steely, Doobies, Metheny, G/Benson. 818-707-9202.

MUSICIANS WANTED

•Keybrdst wntd for all pop jazz band. Ala D/Matthews, Sting, Johnny 213-464-1591.
•Keybrdst wntd for orig progress HR band. Infl D/Theater, G/Ryche, Sabbath Album & lckout. 310-587-5193.
•Keybrdst wntd for orig rock band. Infl Duran, Queen, Extreme. Corey 213-874-1055.
•Keybrdst wntd for techno/glam/punk band w/mgmt ala early Bowie, Duran, Gen X. 213-851-6433.
•Keybrdst wntd to collab w/lead singr/lyncist for omni-souls industrl proj. Atmosphere yet pwrlf. No other xnt open mindd plyrs. 310-275-3415.
•Keybrdst wntd, piano teachr to teach simple chord structure to sngwrtr. 213-650-0882.
•Keybrdst/program/sampling wntd for maj indie label for upcmng artist industry shows. M/Gaye, Supertramp meets Marley 213-655-4665.
•Lkg for keybrdst for progress metal band. Chris lv msg 213-212-4906.
•Publshd sngwrtr/ftrman sbs musics for pop rock supergrp. Must possess youth, looks, talent, male or fem. Call to hear a song. 818-754-4296.
•Rock keybrdst wntd for working Ozzy Osborne tribute band, BLIZZARD OF OZZ. Prs, exp, equip, att. req. Rehse in SanFernVl. Dan 213-931-2336.
•Sng, drmr & trumptr lkg for pianist to form band playng jazz. In style of 30s & 40s. If int, call. Celia 818-832-9176.
•Singr/sngwrtr w/complit all songs sbs bass, Tony Levin style, guit, keybrdst exp in creatng snds. Has recrd for maj label. Lisa 310-306-9823.
•WIND OF CHANGE sbs keybrdst/sngwrtr ths open mindd, versatl & creatv. Infl D/Theatre, Journey, Sabbath. 818-981-0411.
•Wntd, keybrdst to start contemp yng band. Xint histor- ical rennsl image w/equip & connex. Pls no pros. Albert 213-888-0789.

26 DRUMMERS/PERCS. WANTED

•23 yr old Christian music sbs same to form orig 90s rock band. Al 310-253-6095.
•A drmr wntd for dynamc orig 90s style rock band. Klir songs, studio. 818-906-7132.
•A1 drmr for orig guit-drvm rock ala STP, Live w/upcmng gigs. Pro att a definite must. Valsey friendly team plyrs only. Bill 818-988-5644.
•Aggress, orig drmr nnd for band. Infl Sndgrdn, AIC, Zep. Maj indie contax, recrdng album soon. If not com- pletly serious & dedicatd don't call. 310-543-1885.
•Alt pop band w/fem singr nds drmr w/great feel. Band has maj label int, immed recrdng. 213-951-1680.
•Alt rock band nds drmr to tour & recrd. Grp has label & summer tour. Stuart 818-752-9907.

MUSICIANS WANTED

•Atten drms audtn. Band is estab, has CD, deals pendng, curr recrdng. You must be comfrtbl playng w/lick. Lv msg 24 hrs 818-380-7102.
•Band sbs drmr into industrl metal style w/hvy tribal beats. Mack 213-871-6880.
•Beautfl, star qual singr/sngwrtr w/int nds band members who want to succeed. Style is Whitney meets Jewel. Only if you're ready call. 818-895-1226.
•Bik HR guit w/15 yrs exp sbs like mindd drmr w/rehsl place to form HR band. Infl UFO, MSG, Scorpions, Loudness, early Haken. 213-920-7645.
•Blues rock band sbs drmr. Orngs & some covers. Infl SRVaughn, Arch Angel, Storyville. Great oppor to gig & recrd. Bob 818-504-2827.
•Bonham, Moon, Ringo, you. Drmr for band endorsd

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-CLEANSED, estab band, nds drmr. Must have soul. Have gigs. CD, playng w/Bonham April 9th. Jason 818-840-2768, Roger 818-352-2685.
-Deep pockt funky drmr wntd for big, shakin', old school, R&B grp. Meters, JB's, stax. Groovy 213-461-5901.
-Drmr ndd for all freeform band. Must have talent, commtmt. Infl Rage, Fulfighters, industrl. Paul 818-440-1356.
-Drmr ndd for estab rock band w/gigs, mgmt, touring plans, great orig tunes. Hrd works w/hi goals only. THE UNION 310-984-8396.
-Drmr ndd for indie label artist. Psycheard funky folk art punk band Sonic Yth, Cap Beeheart, SunRa, Butthole Surfers, Helios Creed. 213-969-4856.
-Drmr ndd to complt HR band. Dedicatd & serious

MUSICIANS WANTED

only. Must be avail to practc 3x or more per wk. Sabbath, Pumpkins, Chains, Nirvana. Mike 213-462-3661.
-Drmr w/bckng vox wntd for versatit, dynamic rock band. You have style, maturity, imaginatn. We have spec, demo, contax, CD commng. Christn ethics desirbl. Scott 818-848-8853.
-Drmr wntd for guit/singr/sngwrtr. Hrd pop punk psycho murder rock. Social Distortn, Sex Pistols, Dead Boys 213-463-7881.
-Drmr wntd for all band. Bush, U2, Blur. Ready, able to play on click, commtmt. Lv msg 310-371-7308.
-Drmr wntd for estab OC orig pop/rock band. Infl Dramarama, Posies, Blossoms, Lemonhds, REM, STP. Must be creatv, hrd hitting, rock steady. Irvine rehrls. 714-493-3453.
-Drmr wntd for HR band w/classc rock snd. Infl Zep, Hendrix, Deep Purple, early Grand Funk, Bad Co. Xlnt plyrs only. 310-455-2597.
-Drmr wntd for INXS, Prince type danceable music. Songs already writtn. Eng pop rockblty image. 818-761-3306.
-Drmr wntd for orig Brit snd group. Infl Roger Taylor, Kings X, Beatles, Bowie, Floyd, Zep. Backup vocs pref, serious only 714-846-5845.
-Drmr wntd for orig R&B & blues proj. Infl Chicago, Memphis, New Orleans. Must be pro, in the pocket. 310-358-6229.
-Drmr wntd for orig rock band. Infl Duran, Queen, Extreme, Corey 213-874-1055.
-Drmr wntd for reggae cover band. Some modern rock, vocs a plus. Frank 310-578-6507.
-Drmr wntd for solo proj. lite commtmt, rehrlse in Hllywd. For recrdng & rehrls, spritly orientd pop rock/HR. Carl 818-547-6721.
-Drmr wntd for techno/glam/punk band w/mgmt ala early Bowie, Duran, Gen X. 213-851-6433.
-Drmr wntd for yng band w/label int. Talent a req,

MUSICIANS WANTED

style a must. Infl Beatles, Bowie, NY Dolls, Iggy, Suede, Smiths. Lv msg 818-569-5540.
-Drmr wntd to complt band. Infl Filter, Janes, NIN. Must have own equip/transpo, 4 yrs exp. SanGabri Valley area. Gabriel 818-448-8095.
-Drmr wntd to complt band. Infl Zep, Desendents, Buddy Rich, Motown, Bad Brains. Must play from pit of your soul, music comes 1st. Mike 818-783-2950.
-Drmr wntd. Pro caliber only enjoys beer & Zappa. Have studio & gigs. Mally 213-666-9023.
-Fem drmr wntd for pop band. Mike 213-969-1495.
-Fem funk drmr. Rehrlse & tour colleges w/conscious fem funk jazz hiphop artist/poet w/ht covers on indie. Lyrics on AIDS, race etc. Michelle, Prince. 213-934-1784.
-Funk hiphop drmr wntd for all orig funky hiphop alt folk rock proj for recrdng & performng, positive & pro. Eggman 213-852-0900.
-Intuitve percussn w/brain sought by LUDLOW. Sndgrnd, Tool, Janes, Stoooges. 213-427-8557.
-John Densmore ndd for Doors tribute band. Exact musicl recreatn wntd. Looks not as import. Bookng & payng gigs, pros only. 818-347-4928.
-Kick ass HR band nds hrd hitting drmr for new HR band. Gigs pendng. 818-563-9382.
-Male voc w/very distinctive vox & killr HR songs nds grrt over 25. Must be really serious, have good equip. 310-839-9726.
-MYGRAIN is lknng for pro, hvy, aggress, creatv, dynamic & unique drmr, serious mindd only. Chain 818-379-9863.
-Noisy indie band sks drums. Infl Blur, Pixies. 213-896-3033.
-Percussnt wntd to play w/fem voc, guit & cellist in alt band, CORd. All orig materi. Alan 818-760-1417.
-Pro drmr wntd for orig band. Must be click friendly. Infl Stng meets Hootie. 714-549-9952.
-Psyched melodic pop/rock band relocatd from NYC w/mgmt & atty sks drmr. We're into Sverve Drmr, Ride, Stone Roses, Radiohd, Cath/Wheel, etc. 213-413-9664.
-ROSE HALO nds master of the skins immed. HR & tastfl rock. 213-654-1569, 310-450-4161.
-Solo accus singr/sngwrtr lknng for percussnt for not exactly folkly but w/avante garde almost punk edge. Cristine 909-867-2347.
-Solo artist nds kick-ass HR drmr. Infl Halen, Pretelnds. Betty 213-436-0789.
-THE VISION sks drmr into industrl metal style w/hvy tribal beats. Matt 213-871-6889.
-TRANSULTRA sks great drmr w/solid groove, chops, famlr w/odd time signatrs. Must be hvy, pwrlf, creatv. Infl Helmet, Tool, Deftones. 213-205-8499.
-Versatl drmr sought by dark/alt band, OC area. 2 int'l CDs. Nat'l/fml'l tours pendng. Serious performnc & busns mindd a must. Peter 714-839-6682.
-Who/Stones style band nd pro A1 Bonham/Moon style drmr. Origs. Very connectd, gignng soon. 310-397-2455.
-Wntd, drmr to start contemp yng band. Xlnt historc rehrls area w/equip & connex. Pls no pros. Albert 213-888-0789.

MUSICIANS WANTED

World class lead voc & lead guit team sk pro caliber drmr for hrd edged blues rock band, must be able to swing. Allmans, Bilkfoot, Free. Nathn 818-243-2696.

27. HORN/WIND PLAYERS WTD

60s/60s band nds sax man. Lee Allen, King Curtis style. 213 257-0549.
-Funky sax plyr wntd for all orig funky hiphop alt folk pop proj for recrdng & performng, positive & pro. Eggman 213-852-0900.

28. SPECIALTIES WANTED

abbeyrd.com, click on live broadcast Sat 4/19, 6pm-9pm Pacific for live internet broadcast. Stuart 800-500-1339.
-Bands or artists interstd in gettng nat'l TV exposr, any style of music. 213-231-5592.
-Crazy Eng gyt wnts collab w/self containd musicl. Infl not import. Just be receptv, Type groove radio 103.1, techno, rave, dance. Tony 213-398-8575.
-Fem singr/lyricist wntd. Orientd guit sks fem singr for all pop rock proj. Cardighan to No Doubt. Have music, serious only. 818-501-5884.
-Finishd masters wntd for upcoming CD compilatn. Spiritually upliftng, folk, new age, world beat & ambi-ent music genres. Lunar Light 818-762-9854.
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29. SONGWRITING

23 yr old singr skng pr artists to wrry for or collab. Styles, pref Madonna, Babyface, MJackson, David Foster. Sherm 213-390-7780.
-Alt trax of orig songs avail for your recrd or demo. R&B, new jack, alt, dance, rock etc. Maurice 213-662-3642.
-Are you a recrd/pubshd Christian lyricist? ASCAP composr sks collab for both Christian & pop projrs. Larry 818-836-0916.
-Christian sngwrtr/lyricist wntd by fem singr skng orig music for demo proj. Infl Sandy Patty, Twyla Paris. Tom or Sue 770-258-0332.
-Composr/guit w/ht adad home studio & many yrs exp sks lyric/singr for collab, demos. Pop, adult contemp. 310-281-1942.
-Fem singr/lyricist wntd. Orientd guit sks fem singr for all pop rock proj. Cardighan to No Doubt. Have music, serious only. 818-501-5884.
-Pro sngwrtr has great songs. 310-674-7694.
-R&B sngwrtr/musicn specznng in ballads sks musicn w/studio for collab. Must have connex to get songs placd. Charles 213-296-0966.
-R&B, hiphop, contemp & pop slammin tracks avail for serious artists. Rick 818-887-0397.
-Singr/sngwrtr sks collab of arrangng orig songs. Compatbl w/alt of being present rather than expectng results. Open to styles. Chns after 8pm 818-968-1881.

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30. COMPOSERS/ARRANGERS WTD.

If you are an AVAILABLE Composer/Arranger you must call our display ad dept.

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- Nd compsr for orig sndtrack for feature film. Nd 10 orig songs for orig sndtrack for future film. Cheshire Prods. 818-783-8625.

31. PRODUCERS WANTED

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He's played with Jimi Hendrix and the Turtles. He's worked with Eric Carmen and Ringo Starr. He's the original demo doctor, with more samples in his bag of tricks than Carperlaia.
"Most demo services have different people who do different things. They have one guy who engineers, then you literally have to get outside musicians to come in to program and sequence your stuff. This all adds up to a lot of money.
"But I'm a one-man demo service," adds Cahan. "I sequence and program all the music myself with my 32-track workstation. I use over 6000 samples, instruments and effects."
His library of sounds includes all manner of drums, percussion - guitars (electric and acoustic), basses (electric and acoustic), synths, keyboards, symphonic sounds, brass, double-reed woodwinds, strings, ethnic instruments (sitar, bagpipes), as well as sound effects. "The sound I get out of here is broadcast quality," Andy says.
Andy also offers help in vocal and instrumental arrangement. The Demo Doctor helps the artist whose talents exceed their wallet. He offers that most people contend that it must be money that gets certain artists signed and lack of it that holds other ones down. He considers his service an opportunity to contradict that notion.
Whatever you need, Andy Cahan can put it together for you-and for a reasonable price.

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37 EMPLOYMENT

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Recrd label, mgmt ofc nds intern to help w/iphone calls, mailings, recrd label-music industry interactn. Strong persnality/drive a plus 213-463-5305.

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Snd Magazine: The Partridge Family Tribute Band. http://www.geocities.com/Hollywood/5255ipband.html

The Enterprise http://www.enterprisestudio.com

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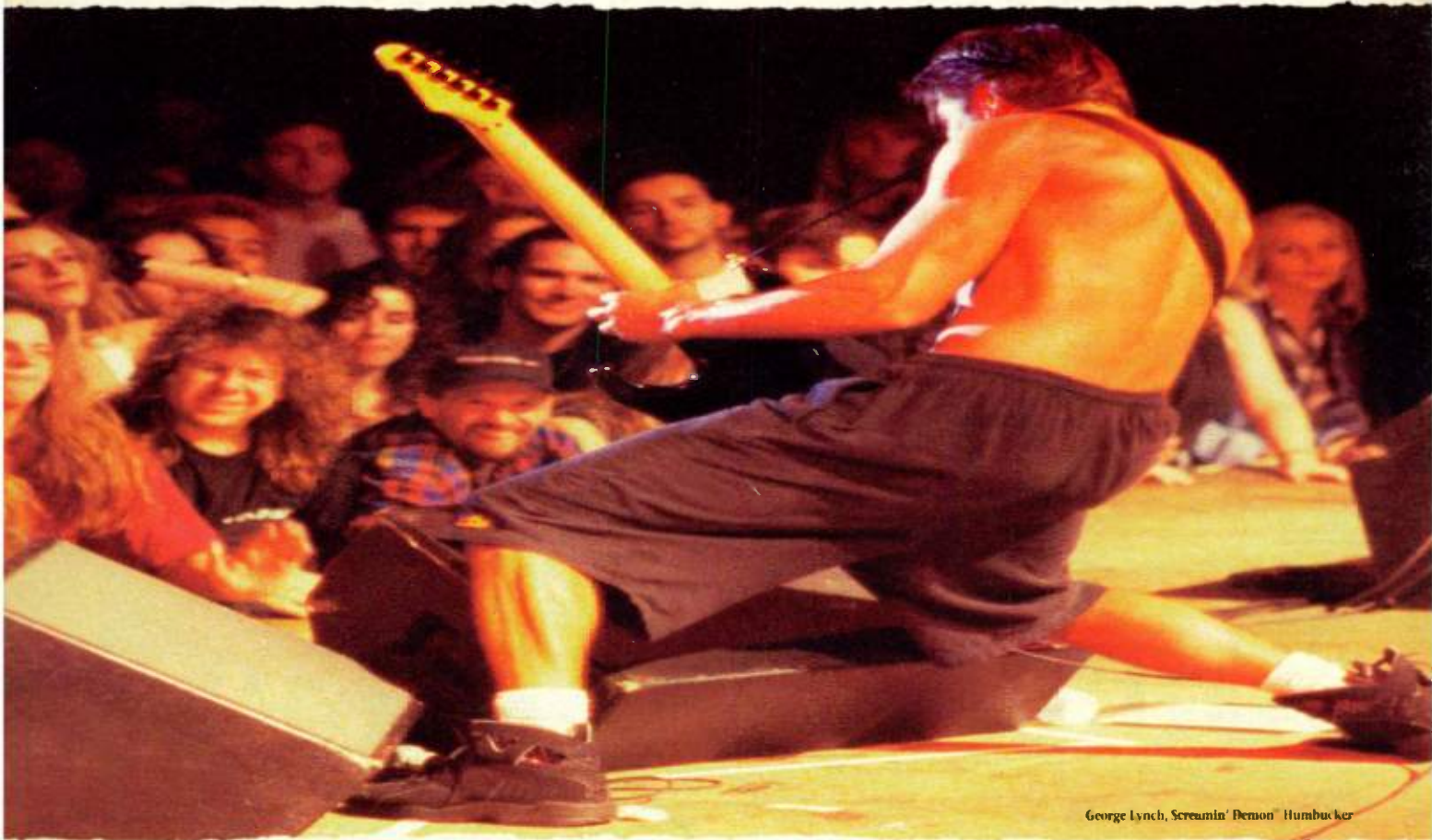
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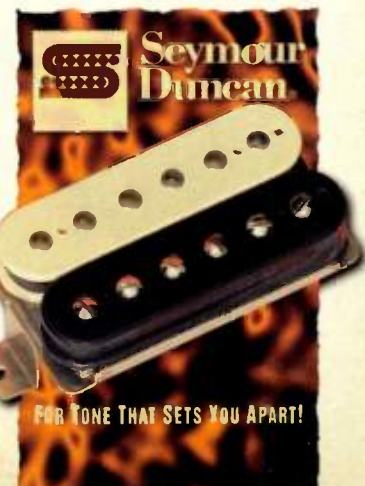
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