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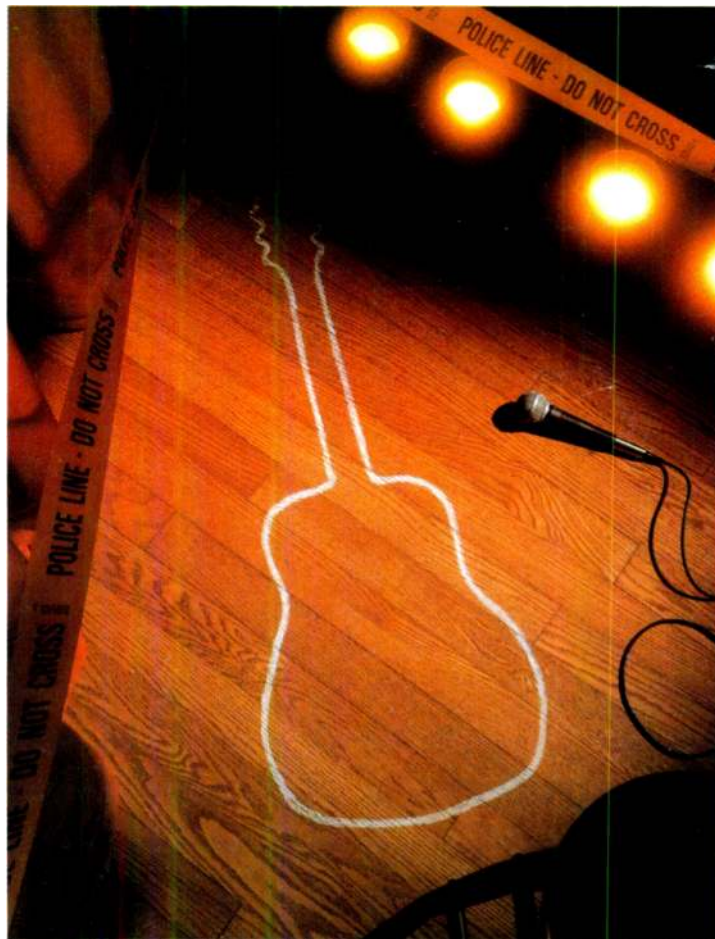


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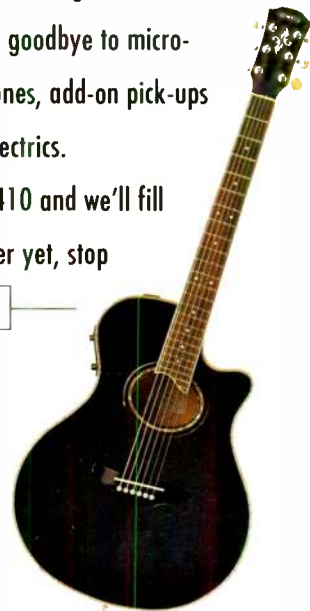
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- **Elec 6-string** living V viola w/digital processing & pro gr avail for srs proje. Shredding guit type solos to beautiful melic finesse. 310-822-7550
- **Int'l known artist** on a smaller scale skg private publicist & production assistant to do various publicity jobs. 310-289-4734
- **Investor wtd** to back incredibly hot fem voc for CD. Donna, 818-781-6505
- **Out-of-town based blues/rock band** sks mgmt. Lv msg, 702-459-7142
- **Partner wtd** for recrdng studio. I have equip, you have crncd space. So. Bay/Westside location. Jeff, 310-214-0370
- **Sngs for sale**. T40, R&B ballads & hip hop. Styles, Luther, Babyface, F. Jackson. Maj artist, grp, label. Nd to apply. Owen, 213-463-7475

**16. SONGWRITERS**

- **All Trax**, orig tunes avail for your demo or record. R&B, New Jazz Swing, Dance, Pop, Pop/Rock, etc. Maurice, 213-662-3642
- **Artistic, crncd BMI lyrics/singr** sks pro collaborator w/ studio for hit pop, rock, adult altrmv sngs. 213-656-3930
- **BMI compsr sks BMI or ASCAP lyricist**. Adult contemporary, easy pop or adult R&B. Larry, 818-700-0677
- **BMI guit/keybdst/sngwrtr** w/strong pop/rock matrli sks arrang/guit, keybdst to collab & form rock band. 818-989-0840
- **Dream writr**, will writr, arrange music/lyrics, pop to metal. Wrk for hire free, out right buys OK. 818-989-5731
- **Fem multi-instrmtliet, sngwrtr** lkg for voc/lyricst for collab on altrmv proj/bnd in future. Blossoms, Pumpkins, Cars. Pro only. Dean, 310-379-6490
- **Fem singr/lyricst** sks guit or keybrd for sngwrting collab & poss band. HR/HM, pop. Lv msg, 310-960-2847
- **Fem singr/sngwrtr**, not yet pro, sks other fem keys & guit to collab, write & build repertoire. Madison, 818-458-8127
- **Fem sngwrtr partner wtd** for fem R&B ballads, hip hop. Owen, 213-463-7475
- **Guit & drmr sk** singr/sngwrtr to co-write, sign-on, & cultivate orig proj. Infl Levellers, Waterboys, Youssour N'Dour, Matt Johnson. George, 310-456-0397
- **Guit, ld voc, sngwrtr** sought for collab toward intellgt rock proj. Steely Dan mts Guess at Pete Townshend's house. You must have demo. Scott, 818-998-7106
- **I'm lkg** for ASCAP fem lyrics/sngwrtr, keybdst to join our writing team for upcoming foreign pop & ballad project. Harvey, 818-766-6089

- **Lyrics, eng srch** for recrdng proj w/fem voc/musicians. Pop, cntry & ballads. Also lkg for lyricst, compsr for co-writing. Srs pros only. 310-281-8151
- **Male singr** sks CD or cassette submissions for cntry/pop/ Euro club styles. Send promo pkg to 4762 Tiera Drive #101, Huntington Beach, CA 92649. Steven, 714-840-0947
- **Pro status singr/sngwrtr/lyricst** sks guit or keybdst for collab. No projects, sng team for submissions &/or poss production deal. Mark, 310-397-9547
- **Prolific lyricst sngwrtr** guit/voc w/label & compilation intrst sks financ bckng, mgmt spec deal. Marketable AOR w/huge cross-over potential. Kevin, 213-465-4615
- **Singr, sngwrtr** from Chicago lkg for up & coming fem, 18-25, who does same to help me pen proj hearing completion. Wayne, 818-569-5652
- **Singr sollicitng sngs** for album proj for poss release in Asia. Pop, ballads & bands w/rock edge. Jennifer, 214-296-7401
- **Sngwrtr, prodcr** avail for proj. Oldies, albums, demos, hungry for sngs. Pop, R&B, gospel. Brian, 213-663-9672
- **Sngwrtr w/cntry, reggae & pop** demos sks bands or singers, not necessarily self-contained. Also sks music publishers & mgmt. Paul, 818-358-8863
- **Uniq voc, lyricst** sks guit for sngwrting collab. Infl Pantera, Ozzy, Rush, Aero, Darlow, 818-509-8527
- **Wtd collaborator**, strong on verse/chorus changes, versl.

- I write both music & lyrics. Nd some help tightening up both. Srs only. Victoria, 818-368-0691
- **Young college sngwrtr**, eager to collab w/artists, prefer exp'd to help expose wrks to industry. Strong production bcknd. Seth, 805-968-2481
- **Srs lyricst skg srs compsr** to collab on R&B & pop filler music. Robert, 213-291-6776
- **T40/R&B ballads & hip hop styles**. Luther, Baby Face, F. Jackson. Maj artist, grp, label apply now. Owen, 213-463-7475
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 •Hvy handed back beach groove style drrm ndd for hi energy band. Tour pending, must have dbl base, road cases, no ties, will to travel. 818-951-4784

•Loud band sks verstl drrm w/wide infl's. House/Pain, Bowie, Pearl Jam. Ro, 818-787-5727  
 •Maj label recrdng artist lfg for drrm for solo project. "Do you have what it takes to be a morning missie?" Captain A/Crack, Iv msq, 310-284-4902

•Male drrm wtd by lem guit to form band w/hw, hvy style. Must have xint writing & voc skills, hrd hting. 818-841-4761  
 •Midnight Oil, XTC, Pixies, intelligent music. Paul, 213-660-5848  
 •MYSTERY CITY now auditing dedict, energetic, steady drrms. Aero, Hanoi, Stones. 213-876-1443  
 •N'd grt drrm to drive orig band. No funk, punk or Deadheads. Classic groove like Watts & Ringo, but modern psychdic approach. Ambitious only. 510-236-5122  
 •NON STOP TRASH nds a drrm w/gt meter for noisy pop band. Team plyrs only, vocs/sngwrng a bonus. Rachel, 213-979-2030  
 •Orig grp sks rhythm section aka drrms & bs. Marley to Metallica. Share some copyrights. 310-288-6152; 213-766-1295  
 •Paid gigs to qualified who can learn 11 gd orig rock-orientd tunes. Mercenaries welcome. Jim, 310-376-9166  
 •Pro drrm ndd by estab'd career HM band w/progrsv edge. Have mgmt, Tmspo, pro equip & pro att a must. Infl Megadeth, Dream Theater, Cragen, 310-915-9915  
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 •Pwrfl & creatv drrms wtd for young, aggrsv band w/punk roots. Infl Dave Grohl, Crash, old Soul Asylum, no metal. 213-851-5375

•Signed indie alt/mtv pop band w/CD release sks creatv drrm w/finesse & dynamics. Full commitment req. No mercenaries. 310-202-7903  
 •Sng'r & gut plyr lfg for drrm to form band. HR, hrd blues infl's. Steve, 310-379-9551  
 •Sngwrtr sks drrm for newly forming lunk, R&B band. Must be flexible to ply orig cover music, friendly personality. Mary, 213-483-7330  
 •Spiritual drrm ndd. Forming secular band w/spntual message. Heading toward 90's psychdic sound w/strong harmonies. Ethics required. Yes, Pearl Jam, Beatles Scott, 213-462-2973  
 •Swamp rock drrm w/groovy side-kick bst wtd to make our record immortal. Dim God, 213-254-6944  
 •Top drawing LA HR band sks hvy, grooving drrm. 818-762-7669  
 •Verstl drrm wtd. Newly formed orig band. Soufl style a la U2, Crowes, REM. Pro att & equip a must, reh's So Bay Teri, 310-375-5730  
 •ZZ, John Lee, hvy delta blues infl'd band, straight, groove, shuffles, small kid dynams. Snake skin jacket image/att, ready to rock. 818-788-0324

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**CLOSE-UP** (MC Vol. XV, No. 5 Mar 4—Mar. 17, 1991)  
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•**Rhythm section** drrm/bs plyr avail for tape studio wrk. All styles. Obscure to main stream. Call for more info. Scott, 310-915-2026. Gabe, 213-467-0627  
 •**Shuffle drrm**, 18 yrs exp, avail for live or studio. Blues, blues/rock, swing, cntry/swing. Patrick, 818-784-0732  
 •**Singing cntry music drrm**, rock solid meter, gd dynamics, grt vox sk wrking cntry band. Easy to wrk w/, I can travel. Paul, 818-362-8791  
 •**Stamming, funkng, groove drrm**, young, tintd, exp'd, impeccable time lkg for quality band w/grt snags, plyrs, att, mgmt & record deal. Joe, 818-998-5176  
 •**Versil groove drrm** avail for live & studio. Gretschr endorser. Infl Bonham, Bosio, Bruford, etc. Paid sits. Paul, 818-985-3700  
 •**World class drrm**, 38, into rock, R&B & pop sks wrking cover band. Xnlt plyr, xnl equip & tmspo. No flakes, srs pros only. Bill, 213-874-7118

**13. DRUMMERS WANTED**

•#1 AAA drrm wtd by pro estab HR band w/modern edge. Infl STP, old Cheap Trick. Mike, 818-890-1269  
 •#1 **absolutely vicious lineup!** Superstar, in-your-face, rock brotherhood invites dbl kick drummer w/awesome vox, humor, lks. Tim, 213-662-5269  
 •#1 drrm nnd for hi-energy HR band. Infl everything big & loud. 818-347-4624  
 •#1 nnd, Infl Police, NIN, A/Chains, motown. 310-998-5271  
 •#100% **dedictd drrm** wtd to form blues-based rock band a la Stones, Aero, Crowns. No necessary, must have young, thin, white boy image. 213-896-8100  
 •#12 **step** guit, singer/sngwrfr sks drrm w/voocs & writing. Infl 60's Beatles, 70's America, 80's REM, SMithereens. Rubin, 818-752-1628  
 •A funky, soufl drrm wtd for young R&B/hip hop band. The grp has tintd musicians w/marketable image & slammin' matrl. Dan Jr., 909-594-6427  
 •A1 **dedictd, hvy drrm** for melcd, diverse, blues infl'd rock band. Hvy to acous, gd w/groove & dynamics. One kick pref'd. Infl Zep, Floyd. 310-837-2533  
 •African or Latin fem/female percussionist nnd for grp. Equip & exp in African/Latin/N. American rhythm. Also into funk, R&B. Pete, 213-665-2072  
 •**AGENT ORANGE**, estab altrntv pwr trio lkg for a pwrfl drrm who can play fast & tight w/emphasis on tone & techniq. 818-766-3862  
 •**Aggrv band** lkg for drrm. Must be srs & open-minded. Infl funk, punk & metal. Joe or Pai, 818-988-3450  
 •All orig melcd rock band w/mgmt rep & maj label intrst sks right drrm. Srs only. Mike, 818-783-8654  
 •All we are lkg for is Vnny Colaiuta, Simon Phillips, Terry Bozio. 818-771-7489  
 •Altrntv artist windie label deal skg a drrm. Infl Pixies, Depeche Mode. No sngwrtrs pls unless your really, really gd. Call 310-285-7958  
 •Altrntv drrm wtd by band. Mid-tempo snags, various infl's, some psychdc groove, others more rock orientd. Strong matrl, upcoming gigs. John, 310-836-9230

•**Bonham, Kramer style drrm** nnd for raw & hvy orig R&R band. Must be dedictd, strong & simple. Keep a beat. Dave, after 6pm, 213-461-8906  
 •**Christian drrm**, totally dedictd nnd for wkld, outrageous, HR extravaganza. Mark, 818-894-0711  
 •**Christian drrm** w/desire to evangelize wtd for forming orig cross-over rock band. Rob, 818-795-3987  
 •**Christian fem altrntv rock band**, BREAK THE SILENCE, nds drrm. Infl Blossoms, U2, Cure. Srs only. Shana, 714-775-4286  
 •**Cmrci Spanish rock band** nds drrm to join band for RCA intrst. 818-769-5295  
 •**Complete band** sks creatv drrm w/strong chops yet can lay back. Hvy, dark, mellow, dynamic. James, S/Garden, A/Chains. Gigs, demos & lockouts. Kevin, 818-503-7429  
 •**Complete hrd R&R band** sks drrm w/intelligence. Must be srs. Call if intrsd. 818-789-1042  
 •**Creatv drrm** wtd for altrntv pop band. Infl Crowded House, Suzanne Vega. Mgmt, CD on indie label. 213-656-3639  
 •**Creatv pop**, rock grp nds drrm who is versil, solid & simple. Orig matrl w/Bryan Adams, Siing sound. Joe, 213-874-4266  
 •**DANGERMOUTH** sks slam funk drrm for orig cover proj. Pro gr, lks, voocs, commit. Mgmt. snags, currently plying slip, band connected, label intrst. Jack, 213-462-2398  
 •**Dark metal band** forming. Singr & guit nnd aggrsv drrm. Not speed metal, but very hvy & melcd. 213-303-8484  
 •**dbl kick drrm** wtd to form hrdcore, melcd metal band. We have rehsl space. Christians welcome. 714-969-2976  
 •**Drrm & bs plyr** wtd for srs hvy rock band. Infl Sabbath, Hendrix, Bad Brains. No drugs. 213-468-9001

•**Drrm nnd** for aggrsv, hrd hting band. Infl Green Day, Replacement, Police. John, 310-396-5256  
 •**Drrm nnd** for hvy, altrntv band w/pop undercurrent. Infl Pumpkins, Jane's, Dixies, Cracker, Sugar, Derrick. 818-989-2178  
 •**Drrm nnd**, maj new proj, must be hrdcore. 818-883-0949  
 •**Drrm nnd w/drmg style** of Chamberlain, Perkins & Moon. If these aren't your infl's, don't call. Wade, 818-988-5713  
 •**Drrm prog** nnd wtd for demo proj. Infl Journey, Foreigner. Rick or Frank, 818-765-6928  
 •**Drrm wtd** by unq, altrntv band w/avail CD. No grunge, must be a team plyr. Maral, 818-549-9639  
 •**Drrm wtd** for altrntv, pwr, pop band w/windie. Infl Replacements, Costello. Billy, 213-464-4366  
 •**Drrm wtd** for THE SHEILAS. 310-642-4952  
 •**Drrm wtd** for orig, altrntv band a la NIN, Ministry, etc. Pros only. Robert, 213-951-5903; 818-508-5533  
 •**Drrm wtd** for doom metal band. Infl Slayer, Paradise Lost. Must have equip & tmspo. Hllywd/W.L.A., dedictd. Sarjoo, before 10pm, 310-397-0091  
 •**Drrm wtd** for pop trio, voocs a plus. Infl Beatles, Kinks. Rob, 310-208-3252  
 •**Drrm wtd** for live hrd-driving blues rock act. Must ply various styles w/authority. Video, gigs, recrdng, travel. Gd equip, dynamic, srs only. 213-668-2608  
 •**Drrm wtd** for orig band. Must be open-minded, very tintd, very pro. 818-752-9402  
 •**Drrm wtd** to complete bluesy, soufl HR band w/world class matrl, attys & ambition. Pros only. 310-204-3176  
 •**Drrm wtd** to form orig band. Infl Sly, Hendrix, Zep. Dedictd only. Shakespeare, 310-652-6450  
 •**Drrm wtd** to complete 3 pc metal band. Ozzy, Priest.

Seasoned pros only, 25+, OC rehsl. Steven, 714-840-8730  
 •**Drrm wtd** w/uniq style. Must be incredibly pwrfl, but fill snags w/dynamics like Pumpkins. Call if you can ply like that. John, 818-989-3899  
 •**Drrm wtd**. Wrking altrntv cover band, booked, travel, road cases, quick study, enthusiastic, lng-term plyr. 714-992-5456; 907-278-2344  
 •**Fam drrm/vooc**, desperation for quality necessitates forming of ultimate pwr trio. Exceptional ASCAP guit/voc sks fearless plyr for unsurpassed creatv endeavor. Katherine, 213-660-4966  
 •**Fem drrm** wtd for HR/HM all girl band. Kim, 213-465-6296  
 •**Fem drrm** wtd for altrntv fem trio w/studio gigs & demo. Srs only. Call 213-936-1079  
 •**Funky, groove orientd drrm**, mid 20s, w/mohawk wtd for 4 pc funk, hrdcore punk noise band. Tern, 213-969-0561  
 •**Garage Sale**. Drrm wtd for srs retro cover band. Mike, 818-246-6965  
 •**Gigging orig rock** w/rickly twist nds versil solid drrm. Commitment & desire a must, voocs a plus. 3 nights wk in Ventura County. 805-371-1511  
 •**Hello, hello, hello**. Is there anybody out there? Tall, skinny, lng-hrd psycho wtd. We have pro equip, snags, free studio. Hllywd, 310-358-6982  
 •**HR, funk drrm** w/exp nnd for fem front lineup proj. Infl S/Garden, Peppers, Kings X. Send demo to PO Box 70313, Pasadena, CA 91117  
 •**hrd hting w/wld groove** by estab'd HR band. Must have tint & image. Infl Crue, KISS, Metallica. Pros only. Windsor, 818-569-2740

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pending, srs only. 213-668-2608
Lkg for a hip hop, new jack swing, R&B keybd plyr. Very ltrd, showmanship very importnt. MBW, 310-352-3092
\*Not typically LA estab'd HR band sks keybd plyr who dubs on accous guit. Mature w/rkt chops, vocs a plus. Steve, 818-994-2348
\*Partridge Family nds a keybd plyr to seqnc keybd parts. Also intrsd in gigs. Howie, 818-752-8658
\*Pianist wtd to form duo w/men voc w/intr'l exp. American songbook in French Chansons (piaf montand). Poss limited travel. Patrice, 310-274-3948
\*Rock grp CHARLEMAGNE sks male keybdst, 21-35, for orig & some copy matir. Writing/bckgrnd vocs a plus. Raymond, 213-659-9084
\*SK keybdst for special shows. Poss studio recrdngs for band repping, maj label intrst. 310-289-4734
\*Sngwrtr sks keybdst for newly forming funk, R&B band. Must be flexible to ply orig cover music, friendly personality. Mary, 213-483-7330
\*Spiritual keybdst nndr. Forming secular band w/spiritual message. Heading toward 90's psychdc sound w/strong harmonies. Ethics required. Yes, Pearl Jam, Beatles. Scott, 213-462-2973

12. VOCALISTS AVAILABLE

\*#1 voc lkg to join band. Very intense style a la Gabriel, Mercury, Bono & Veder. Call me the storyteller, 805-298-1287
\*24 y/o male voc sks orig rock band. Inflt Roth, Mercury & George Michael. 818-703-0627
\*30-something, sounds like Ferry, Morrissey, multi-instrumentalist, grt lyrics for same age gr musicians. Inflt NIN, Bowie, Robert. 310-444-9315
\*6 ft, 175 lb., blonde, lean, mean, screaming machine w/ voc & style of Joe LaStat, Vince Neal, Von Scott sks fully formed band. Billy Tier, 818-781-3472
\*A singer/lyricist lkg for hvy, cool band. Inflt Sugar, X, Pumpkins, Redd Kross. Pros only. 310-478-2047
\*A very pro fem voc avail for pd session, live wrk. Pwrfl stroke, grt range & att. Attractive. Caroline Weaver 310-288-3667
\*AAA+ lead voc front person, 1 st tenor/soprano for melcd HR w/edge,Album, recrdng/tour exp. Required salary, performance, negotiation immcd. Icebreaker. Mike, 213-738-8704
\*Altrntv grunge, blues rock, gruff & gritty guit/sngr, 24, from Texas sks bst, dmnr or band. Call 213-739-3726
\*Altrntv rock, funk ld voc avail. Lots of stage, studio exp. Tears, Seal, Pearl Jam, Gabriel. I'm a make it happen type singr. 310-390-0334
\*Artist, singr, sngwrtr sks band members for recrdng, video shoot & live shows. Guit, bs & drms nndr. I have prodcr & mgmt. Perry, 213-228-9422
\*Artistie, emrci fem singr sks pro projts. Pop, rock, folk, new age, adult contemporary altrntv styles. 213-656-3930
\*Attractive fem voc, wide range, gd credits. R&B, soul, T40, dance lkg for band w/paid gigs. Avail for paid sessions, live gigs. Susan, 818-762-0583
\*Blues, soul, rock singr, plys harmonica, keybrds, percussn. Inflt Allman, Butterfield, Cavalier sks estab blues based band. Dennis, 818-762-6265
\*Christian ld singr, rhythm guit plyr w/desire to evangelize sks to join or form orig cross-over band, 3 oct range. Rob, 818-795-3987
\*Christian voc, lyricst sks band and musicians to ply hrdcore, melcd metal. I have reh'm space. 714-969-2976
\*Classy prof fem voc avail for pop band, session wrk or any

payng engagements. Grt lks, positive att & 4 oct range. 805-252-1382
\*Entry voc, rhythm guit, sngwrtr sks soon to be wrking band. Orig'l covers. Bill, 818-700-1990
\*Countrrifd Clapton type guy lkg for a honky-tonk type band. Also ply a mean blues harp. Marshall, 818-753-9810
\*Eclectc, fem singr/lyricst sks to form soufl, jazz type band. Inflt Sade, Astrud, Basia. I'm extremely open minded. Celeste, 714-347-0394
\*Exp'd fem ld voc sks melcd, dynamic & versil rock unit. Pls call 310-538-5816
\*Exp'd fem voc w/3-1/2 oct range avail for studio sessions. Have demo. 310-514-2467
\*Exp'd fem voc avail for demo wrk. All styles except rap. Debbie, 310-207-0566
\*Exp'd singr avail for sessions & live, pro inquiries only. References avail. 818-784-0459
\*Fem singr, sngwrtr, guit sks same for accous duo, coffee houses, etc. Inflt Seal, Archer, Indigo Girls, Cindy, 818-508-6511
\*Fem voc avail for T40 & sessions & demo wrk. Lds & bckgrnd, tape avail. Jennifer, 818-769-7198
\*Fem voc, guit lkg for band. Inflt Posies, Love, Bowie. Pls lv msg w/Linda, 818-878-3111
\*Fem voc lkg for studio wrk. Very strong vocs, big range. 310-471-7662
\*Fem voc lkg to joinform HR band w/an altrntv edge. Male/fem pros only. Lv msg, 310-960-2847
\*Fem voc lkg for pd live gigs. Blues, R&R, R&B. Inflt Tina Turner, Chaka Kahn, Aretha Franklin, Whitney Huston, Tomeka Haywood, 213-587-4824
\*Fem voc sks band or musicians to do recrdng & showcsng. Previously released 2 albums on own label. Style of Kate Bush, Annie Lennox. 213-258-2401
\*Fem voc w/albums released in Japan, has lks, sound, snqs, connex, arena exp sks pd sit or collab for altrntv proj. 818-996-8811
\*Incredible fem ld voc, sings all types of music avail to do studio wrk, demo wrk w/a very uniq, pwrfl voc. Ginger, 310-275-6372
\*Irish born world class singr, swing to easy rock, pop & ballads. Most unq & bankable vox. Record & travel. Derek P. Finan, 213-877-1937 x373
\*Killer AAA #1 ld voc w/uniq style & stage a la STP, A/ Chains, Tool, Pearl Jam, Queen, U2, altrntv & hvy music. Also ply guit. Mike, 818-244-8958

\*Sngtr sks pwr pop/rock band. Inflt early Crue, early Poison, early Beatles, Presley, Billy, 909-734-8245
\*Star fem voc, bckup for S. Davis, R&B & variety to collab for hit demo. Avail to sing in bands. 909-597-8827
\*Done deal voc who can't carry tune avail to joinform band. Have intense lyrics. Inflt Iggy, Rollins, Jane's. Darny, 818-985-9457
\*Truly orig HM fem voc, reminiscent of Dio w/10 yrs exp sks hrd wrking pro grpa la Anthrax, Fight & Priest. 310-376-7934
\*Voc & guit sk musicians intrsd in originality & diversity w/hvy sound, musicianship, open-mindedness, diversity, diversity, diversity. Rick, 818-760-3427; Robert, 213-467-6521
\*Voc avail a la Ian Gillan, Glen Hughes lkg to join or form a band 818-353-1761
\*Voc avail, Jellyfish, Early Bowie, Queen, Cheap Trick. Pro sit only. 213-851-6383
\*Voc/guit sks musicians to collaborate & form band. Doors, Zep, Hendrix w/90's feel. Hans, 310-214-9813
\*Voc lkg for band. Inflt Scratch Acid, Jesus Lizard, Big Black, Scott, 818-762-2915
\*Voc lkg for post-modern exp. Inflt Nymphs, Stooges, Siouxsie, Cure, Brian, 818-768-5042
\*Voc, sngwrtr w/grt range avail. Lkg for musicians from the school of old VH. Steve, 519-657-4786

\*2 bckup vocs wtd for R&B, soul, blues, contemporary cover band. Exp pref'd. Not much pay, but lots of exposure. Retrs N. Hillywd. Barbara, 818-345-7662
\*3 men who have been given the gift of music sk voc artisn. We are devoted through love, developed by wrks, grt creaty potential. Lance, 818-346-4915
\*A+ voc wtd for R&R band w/hvy blues infl. Orig matir, have mgmt studio time, demo avail. Polished pros only. Dennis, 310-985-3168
\*A#1 voc frontm nndr for hi-energy HR band. Inflt everything big & loud. Call 818-347-4624
\*A#1 voc wtd to complete progrsv metal band, a la Sabbath, Q'Ryche, Dream Theater. We have indie CD, management & label intrst. Allan, 818-785-9012
\*A1 agravr voc wtd to complete groove orientd HR/HM band w/endorsemnts, image, maj industry connex & lnt. Srs pros only. Rick, 310-596-1846
\*A1 pwrfl, emotional male voc for melcd, diverse, blues infl'd rock band. Hvy to accous, gd range & creaty. Inflt Zep, Floyd, 310-837-2533

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12. VOCALISTS WANTED
#10, tall, thin, lng-hred, sleazy, wildman, charismatic & over 20. Gd att, equip, lmspo nndr w/halfway decent vox. 213-731-7519
#1 souflf voc wtd to form K/A back-to-basics R&R band. Ken, 818-785-5095
BIGGER THAN LIFE VOCALISTS
Guaranteed Pro vocals that SELL YOUR SONG!
All styles
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SOPHISTICATED BRITISH ROCK SINGER WANTED
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- plyrs. Infl Zep, VH, Aero Must sing backups & have rock image. 213-871-9817
- A1 psychidic ld bs plyr ndd to complete hrd, diverse, spiritual edged band. Srs only. Infl Zep, Doors, Seattle. 210-208-0619
- Acous rock act, melid, passion, slave Springsteen, Henley, Floyd, Vocs a plus, no money yet Brother John. 213-960-5149
- African or Latin bst ndd for grp. Exp in Funk & R&B, must also be into African & Latin rhythms. Pk, 213-665-2072
- Aggrav band lkg for bst who can slap. Must be srs & open-minded. Infl funk, punk & metal. Joe or Pat, 818-988-3450
- Alltrhg band sds bst. Infl Springsteen, Teddy, Mellancamp. We have xlt orig matrl & industry intrst. dedictn & vocs a must. Rob. 310-371-3223
- Alltrtv artist windie label deal skg bs plyr. Infl Pixies, Depeche Mode. No sngwrts pls unless your really, really gd. Call 310-285-7958
- Alltrtv band in So. Bay sgs bs plyr for upcoming shows & recding. Infl Nirvana, Pumpkins. 310-370-5281
- Alltrtv bs plyr ndd for complete band. Recding indie album in Mission Hills. Ply odd times & have a gd sense of humor. Joel, 818-896-4554
- Alltrtv modern rock band lkg for gd level, dedictn bs plyr D. Node, Lords New Church, Jesus Jones Label intrst Eric. 310-298-3772
- Alltrtv modern rock band lkg for bs plyr, gd level, commitment. Label intrst. Natl. 818-761-1396
- Are there any solid, aggrsv bsts out there? Estab HM band nds you musc. A la Anthrax, Fight & Dio. 310-376-7934
- Are you tired of auditing for bands w/no sngs, image, chops or future? Infl Mister Big, Extreme. If you've got what it takes, call 213-467-5413
- Artist, singer, sngwrts sks band member for recding, video shoot & live shows s I have prodr & mgmt lined up. Perry. 213-228-9422
- Atheist voc, guit srching for bs plying ingredient for chemical xperimt. White, lribal research underway. 310-318-6118
- Attn Image bsts. Glam & clowns not cutting fr? Forget the trends, quilting or suicide. Yes, someone has a clue. If you do, call 213-883-9578
- Band skg bs plyr into Aero, Zep, VH, Tesla. Chris. 213-957-2537
- Band w/dark, hvy sound w/groove, no image/egos, no Hillywd rock pods, srs, dedictd only, Richie, 818-506-0187
- Beatles Infl d'grunge band forming. Nds bst/singer in mid-20's, 6 string a plus. Steve. 818-763-4450
- Blues alltrtv band sgs bst. Infl U2, Zep. Rehrls Mon & Thurs evns, maj label intrst w/upcoming shows's & session. Pam. 310-578-5512; Alan, 213-667-3385
- Bluesy HR voc & guit skg bst. 200% dedictn a must, currently writing for upcoming 24 trk EP. Dan, 818-846-6057; Mark, 818-892-6843
- Bs plyr, hvy groove, psychidic acid rock, plys w/all. Creativ, solid, motivated, learn plyr, willing to take risk. Must have tape. Ron. 310-842-6403
- Bs plyr ndd for hvy groove R&B band. Zep, Beatles, Sly. Have mgmt, gigs, etc. Need a team plyr 213-876-9898
- Bs plyr w/70's style, sound, image wid for 70's style rock band. 310-281-5697
- Bs plyr wid for band that grooves a la Rage/Machine, Zombi, Public Enemy. Pts lv msg. 310-402-2261
- Bs plyr wid for band w/maj album credits, rehrls & digital studio. Infl old Bowie, Pumpkins, Kravitz. Rehrls in S. Pasadena. Chris. 714-840-4458
- Bs plyr wid for srs motivated band, have lockout. Infl Cavalero, Rollins, Crismen. Brian, 818-752-0266
- Bs plyr wid for late 60's, early 70's style blues/rock band. Orig matrl, Jack Bruce, Redding, J.P.J. Call 818-509-1020
- Bst ndd for avant, progrsv rock band. Modern combo of King Crismen & Gentle Giant. Dean, 310-829-7293
- Bst ndd for singer & guit plyr forming hrd blues, HR band. If you have abil & can groove, call Steve. 310-379-9551
- Bst ndd for acous project Grooving, easygoing, laid back. Young. 818-786-5537
- Bst wid by org band. Aggrsv, moody, classically inf'd. Upcoming recding. Amy. 310-822-9325
- Bst wid by dark & hvy R&B band w/mgmt & national fan base. indie label offer in the wrks. Committed to success. Vega. 213-587-5564
- Bst wid by guit forming band. Infl Lynch Mob, Crue, Firehouse. Scott, 818-787-9112
- Bst wid for classic rock band. Vocs a plus. 310-927-3393
- Bst wid for 90's R&B band. Pro att & abil, no time wasters. Infl Hancock, Clash & others. Dave. 213-874-2035
- Bst wid for rock band Blues, rock, HR, alltrtv & contemporary.

- Must be a pro w/an open mind. 213-882-6864
- Bst wid for bluesy rock band w/90's sound. Must have groove & feel. pros only. 213-462-7465
- Bst wid for crealy groove metal project w/mgmt, atty, label intrst & gigs. Call 213-465-2266
- Bst wid for pro band w/strong matrl & industry intrst. Infl Blossoms, Crowes. Must have voc abil. 310-324-5979
- Bst wid for HR band w/grt sngs, image, equip & lockout & label intrsts. Greg. 818-339-9287; pager, 818-567-3327
- Bst wid into funk, jazz, fusion to form band for summer gigs. Gary. 310-391-7364
- Bst wid, progrsv, technical, gothic metal project. Lock out rehrls. Must have equip, image, attl & relabi. John. 818-705-4376
- Bst wid to form band from scratch w/guit, singer/sngwr. Infl Pumpkins, REM, Indians. Ar, 213-857-8101
- Bst wid to form hrdcore, melid metal band. We have rehrl space, Chrstians welcome. 714-969-2976
- Bst wid to form metal punk band. Piercings, lng-hr, shaved heads ok. Zombi, Pantera, Rage. No kids, no glam. 213-351-1512
- Bst wid to form Slyx cover band. We have a keybrd plyr, w n ds bs plyr. All rehrls will be in SFV. Mark. 805-496-6355
- Bst wid to form band. Very srs. Infl U2, Ocean Blue, Echo, REM, Suede. No Seattle grunge pls. David, 818-856-1001
- Chrstian bst, totally dedictd ndd for wild, outrageous, HR extravaganza. Mark. 818-894-0711
- Chrstian bst wid for HR grp w/3 maj albums. Must have killer melid chops & grt voc. Pts pros only Dwight, 310-375-4299
- Chrstian fem alltrtv rock band sgs bst to complete. Infl Cure, Alter Boys. Fem pref'd. Shana. 714-775-4381
- Cntry bs plyr ndd for THE NADINE AULTRY cntry band. All orig. Nadine. 310-858-0849
- Cntry rock bs w/srong vocs wid for full-time road wrk in Euro/US. Must rehrls in Las Vegas. Linn. 702-438-8798
- Creatv pop, rock grp nds bst who is versitl, solid & simple. Orig matrl w/Bryan Adams. Stmg sound. Joe. 213-874-4266
- Creepy singer & creepy guit w/ haunty bst who creates dripping bs. Landrew. 310-836-1298
- Dark metal band forming. Singer & guit nd aggrsv bst. Not speed metal, but very hvy & melid. 213-303-8484
- Drmr w/exp & image lkg for bs plyr. 818-895-8570
- Estab metal band lkg for aggrsv bs plyr, 20-25, team plyr. Imspo a must, no egos. Infl Armored Saint, A/Chains, Pantera, Trouble. Steve, pager, 818-552-8386
- Fem blues bs plyr, bking vocs, equip & image for blues-based fem rock band. Mst be pro. Infl Zep, Hendrix, SRV, Aero. Melissa. 818-753-4367
- Fem bs plyr into Zep, Rage/Machine, 311, Peppers. Lv msg. 310-474-6360
- Fem bs plyr wid for studio wrk. Band reforming, have maj label intrst, legal. Must be srs, dedictd. 310-289-4734
- Fem bst/voc, desperation for quality necessitates forming of ultimate pwr trio. Exceptional ASCAP guit/voc sgs fearless plyr for unsurpassed creatv endeavor. Katherine. 213-660-4966
- Fem HR band sgs bst for recding & toumg, srs only. 310-289-1109
- Fem voc/sngwrtr nds bs plyr to form org band. Infl M. Sweet, Mary's Danish, Beatles, Manacs. Brenda. 213-463-7671
- Funky, groove orientd bst, mid 20s, w/dreadlocks wid for 4 pc funk, hrdcore punk noise band. Terri. 213-969-0561
- Garage Sale. Bst wid for srs retro cover band. Must have a life. No egos, no heroin. Mike. 818-246-6965
- Getty, Squire, Flee all in one. Where are you? Seasoned pros w/label intrsts, real connex & strong matrl nd you. Kevin. 213-465-4615
- Guit, sngwrtr, singer, 25, sgs accomplished, mature bst/bking voc to form org band. Infl Q Rycha, Aero. No hrdcore earthquake. Studio access, no drugs. Scott. 818-360-6532
- Guit, sngwrtr sks bst for collab on hvy, melid, alltrtv rock. Kathene Wheel, Pixies, Dig. No grunge, hrdcore or folkies. Musicians only. Jamie. 213-874-0475

- Help! Bst ndd immed for R&B, afro-funk flavored rock band. Have grt sngs, mgmt, studio. Srs, deep groove plyrs should call Phil. 213-368-4980
- Hideous bst ndd for aggrsv, hvy band w/a lot of opportunity. Must be dedictd. Infl Tool, Rage, Helmet. 818-340-4917
- Hvy bs plyr ndd to replace current one. Tune down to CW. Anger vocs, low guits, bitter-sweet melodies. If you fit this, call. 805-526-4746; 310-358-6142
- Iron Maiden mks KROQ. Billy. 818-955-9553
- Lkg for a bs plyr to ply hip hop, R&B, new jack swing. Image & showmanship imporfnt. Infl Mint Condition, Toni, EWF. MBW. 310-352-8092
- Maj label recding artist lkg for bst for solo project. "Do you have what it takes to be a morning missile?" Captain A/ Crack, tv msg. 310-284-4902
- Male/fem bst wid by fem guit to form band w/hvy, new style. Xlnt writng & voc skills, thin, lng-hr, not an all fem project. 818-841-4761
- Medicine Man is lkg for a bst. Dark & hypnotic, alltrtv rock. Bking vocs a must, dedictd only, no drugs. 310-376-3213
- MIND HEAVY MUSTARD sgs hvy bs plyr for project. Infl Sabbath, S'Garden, Pumpkins. Must have equip & trmpso, ready for shows. Call 818-991-2305; 310-358-6142
- Modern rock band w/label intrst lkg for gd level bs plyr. Lords New Church, D. Node, Brian, 818-919-5967
- Motown groover w/bking vocs a la Zep, SRV, Dios ndd asap. 818-779-1219
- Nd grt bst. Creativity & groove crucial. No real inf's, but no fun, punk or Deadheads. My ego doesn't need british psychid & 60's mot. 510-236-5122
- Not typically LA estab HR band sgs bs plyr. Mature w/ xlt chops, gear, bking vocs a big plus. No egos. Mark. 310-397-9547
- Org guit-driven rock act w/collage airply & demo out to labels sgs bst/voc w/pro at/gr 25+. Craig, 213-936-3787
- Partridge Family cover band sgs bs plyr. Must be pro & able to be in the sit for the lng haul. Howe, 818-752-8658
- Pro bs plyr, male or fem wid for pro sit. Must be srs bking & be versitl, responsible & exp'd. Eclectic pwr pwr, pd gigs. 818-761-5639
- Pro bst ndd by estab'd career HM band w/progrsv edge. Have mgmt. Trmpso, org equip, pro att a must. Infl Megadeth, Dream Theater. Craigen. 310-915-9915
- Pro bst ndd immed, must be career minded, team plyr w/ bking vocs. Infl Pat Travers, VH, Foreinger, Dann Yankee. 818-240-6320; 818-781-0238
- Pro HR act w/studio, financl bking, airply, label intrst & most imporfnt att sgs bst. Tommi, 213-654-2872
- S'Garden, A/Chains & Kyuss exp weird nightmares. Rollins mks Jane's, Sonic Youth & Stoooges cover Pumpkins. Tool, Ministry. C. 213-469-3044
- SCHOOL BOYS nd bs plyr now. Recding debut album. Must sing. Infl Stones, Kravitz, etc. Danny. 818-766-5696
- Signed melid HR band sgs pro melid bst w/bking vocs. Infl Daisley, Jacob. Sand pks to Takara, 11585 Riverdale #7, N. Hillywd, 91602
- Sngwrtr sks bst for newly forming funk, R&B band. Must be flexible to ply org cover music, friendly personality. Mary. 213-843-7330
- Solid, garage rock bst ndd. Into Faith River worship. Dim, 213-254-6944
- THE LAZY COWGIRLS sks bs plyr. Punk, R&R, indie label. Over 25, no drugs, drunks, flakes. Infl Ramones, Dolls, Stones, Stoooges, Michael. 818-776-0953
- Tragic animation sks bs plyr who knows his way around for impt & sngs. We have connex, just nd a rhythm section. Early 20's pref'd. Chad. 818-762-6836

- Wtd a bs plyr, male or fem, no drugs, no att. Must have passion for the blues. Eddy. 310-474-7288
- Wtd be plyr for blues-based HR band. Must be creatv, melid & pro. Infl Aero, Badlands, Saigon Kick. No flakes. Steven. 213-969-8036

## 11. KEYBOARDISTS AVAILABLE

- Alltrntv soft to hrd rock/reggae keybds avail. I have Korg M1, Kawai K1, lots of stage & recding exp. Don, 310-390-0334
- Chrstian keybdal, sngwrtr avail. Have own organ, piano & synth for hvy bluesy rock band. Infl Zep, Hendrix, Jane's, ELP. 213-876-8705
- Fem keybdal, pop, jazz, R&B, T40 standards. Versitl w/ feel, studio, seasoned, bckgrnd, some ld sks through the week club or csl sit only. 818-784-2740
- Keybdal avail. Infl Pumpkins, Tony Amos, Bizarre New Age. Has been active on local circuits sks band. Melinda. 310-642-4952
- Keybdal, pianist avail for studio, demo, gigging, csl sits. Dbl on guit, bs vocs, reading abil, perfect pitch. Versitl, easy going & efficient. John. 213-465-5325
- Keybdal avail, studio wrk, demo, sequencing, progrmng keys, bs, drms, Cubase Atari, Korg M1, R&M. No gigs. 310-208-3772

## 11. KEYBOARDISTS WANTED

- Ambitious, versitl, srs keybd plyr wid for org mainstream band w/fem ld. Only intrst in wrking w/hose lkg at the big picture. 213-969-2528
- Blues band nds keybdal. Peter, 818-894-4505
- Cntry keybdal ndd for org cntry band. Fem, ld/vocs. Jay. 213-463-5917
- Fem/Male keybdal into sequencing or left-hand bs. Must be lead voc, light travel, booked to Sept. '94. Ptc, bio, tape required. Jay. 805-254-4546
- Keybdal & bckgrnd voc combined ndd. Pts call 213-469-6180
- Keybdal, collaborator wid for acous, rock act, performing, vocs a must. Springsteen, Hornsby, Floyd. No money yet. Brother John, 213-960-5149
- Keybdal for voc/guit to collab & form band. Doors. Zep. Hendrix w/90's feel. Hans, 310-214-9813
- Keybdal, uid wid by wrking T40 variety band. Consistent wrk thru agncies. Pros pls. Joe, 818-954-0743
- Keybdal ndd for formation of uniq ensemble. 6 string elec violinist, vocs, drms, vocs. Dark, mystical music, rock orientd Sheet music provided. Mac, 310-822-7550
- Keybdal ndd for new grp. Beatles, NIN, Floyd, Bowie. Aggrsv, atmospheric, illuminated new music. 213-883-1937
- Keybdal that plys rhythm gtit ndd by signed band for upcoming shows in NY. Infl TRex, Mott, Bowie & Sweet. Tim. 310-246-9455; pager, 310-588-5512
- Keybdal wid for pop, rock recding/perfrmng grp. xlt opportunity, guit plyr pref'd. Michael. 310-288-8091
- Keybdal wid for upcoming Latin & American rock, bilingual a plus. Anal. 818-990-9636
- Keybdal wid into funk, jazz & fusion to form band for summer gigs. Gary. 310-391-7364
- Keybd plyr, fem, who sings bckup ndd for perm position in the NADINE AULTRY cntry band. Nadine, 310-858-0849
- Keybd plyr/synth plyr w/bckgrnd voc abil ndd for blues rock act. Gd equip, well focused. Video, gigs, recding.

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**Mark Pont - lead vocals**  
**Jon Marques - guitar/vocals**  
**Matt "6-Pak" Mattson - drums**

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 •**Artist, singer, sngwrt** sks band member for recrdng, video shoot & live shows'cs. I have prodcr & mgmt lined up. Perry, 213-228-9422  
 •**Band skg** guit for live recrdng & video. Grt lks, pro att. Infl U2, Aero, Hendrix, Pumpkins, Pearl Jam. 213-876-5144  
 •**Band, THE ALL LIVING**, lkg for guit. Must be versatl, ply w/ gtr drmr & know yo instrmnts backwardws. Any inadequacies do not apply. John, 310-450-0703  
 •**Beattles** Infl'd grunge band forming. Nds Rickenbacker guit/singer in mid-20's, acous a plus. Steve, 818-763-4450  
 •**Sig shoes** to fill, Estab HR band sks guit god w/ vision, pro chops, gear, att. Srs, seasoned, pro status plyrs only. Mark, 310-397-9547  
 •**Blues** guit wtd, prefer w/equp to team w/sing for specialized project. Strong poss of \$. Lv msg, 213-469-0701  
 •**Christian** guit, totally dedctd nnd for wild, outrageous, HR extravaganza. Mark, 818-894-0711  
 •**Christian** ld guit w/desire to evangelize wtd for forming org cross-over rock band. Rob, 818-795-3987  
 •**Cntry** ld guit p/yr nnd for THE NADINE AUTRY cing band. Wrking towards recrd deal. Nadine, 310-858-0849  
 •**Extremely altrmtv** w/leag, repr, presently headlining LA shows skg guit w/phenomenal sound. No blues, no funk, no Seattleites. Lv msg, 818-569-4579  
 •**Fam 2nd** guit nnd for hvay, agrvsm fem w/production deal. Unlike anything you've heard. Infl O'Ryche, Megadeth, Skid Row. 818-763-1883  
 •**Fam HR** band sks rhythm guit for recrdng & toung, srs only. 310-289-1109  
 •**Fam** ld guit wtd for band w/legal, maj label instrt & production going in the studio. 310-289-4734  
 •**Fam** ld guit from person. Must be accomplished lv doc, dedctd & srs. Light travel, booked thru Sept '94. Pic, bio, tape required. Jay, 805-254-4546  
 •**Fam** singer, sngwrt, bst w/gigs sks inventive guit. That Dog, Liz Fair, Breeders, Blondie, Bette, 213-653-1933  
 •**Fam** singer, sngwrt, guit sks same for acous duo, coffee houses, etc. Infl Seal, Archer, Indigo Girls. Cindy, 818-508-6511  
 •**Fam** voc & sngwrt lkg for guit/sngwrt to form blues, folk, rock duo or grp. Infl Bonnie Raitt, Clapton, Indigo Girls, Maniacs, Debbie. 310-207-0566  
 •**Fam** voc/sngwrt rnds, lkg to form orig band. Infl M. Sweet, Mary's Danish, Beatles, Maniacs, Brenda. 213-463-7671  
 •**Garage Sale**, 2nd rhythm ld guit wtd for srs retro cover band. Must have a life, no egos, no heroine. Mike, 818-246-6965  
 •**Guit anti-hero**, early 20s, w/mohawk wtd for 4 pc funk, hrdcore punk noise band. Terri, 213-969-0561  
 •**Guit**, bst wtd P/T for variety 50's thru 80's cover band. Must have own gr & sing ld, PA systm a plus. Robert, 818-762-1704  
 •**Guit w/strat** wtd by voc/lyricist to form HM band. Infl Pantera, Ozzy, Rush, Aero. Darlow, 818-509-8527  
 •**Guit wtd** by voc/guit to collab & form band. Doors. Zep, Hendrix w/90's feel. Hans, 310-214-9813  
 •**Guit wtd** by dynamic black voc w/funky drmr. Zep mts Rufus. If you can't feel it, don't phone. 213-848-7025  
 •**Guit wtd** for rock band. Blues, rock, HR, altrmtv & cntry infl's. Must be a pro w/own mind. 213-892-6864  
 •**Guit wtd** for the band CROW KING. Infl Joplin, Hendrix, Aero, Peppers. Call after 3 p.m., 213-467-1309  
 •**Guit wtd** for bluesy rock band w/90's sound. Must have groove & feel, pros only. 213-462-7465  
 •**Guit wtd** for ROOSTER, rock & funk mix rock band. Negotiating label deal. Infl Hendrix, Sly, Zep, Aero. Srs only. 213-465-9077  
 •**Guit wtd**, solid, genuine w/creativ sngwrtng abil Collab.

perfrm, record blues-based rock w/fem voc/lyricst. Sharine, 310-820-0363  
 •**Guit wtd** to record 4 sngs demo w/8-trk. Each sng is 3-4 minutes lng. \$500 paid. George, 213-464-9661  
 •**Guit wtd** to form metal punk band. Piercings, lng-hr, shaved heads ok. Zombie, Pantera, Rage. No kids, no glam. 213-351-1512  
 •**Guit wtd** to form Styx cover band. We have a keybrd plyr, we nd a guit. All rhrs will be in SFV. Mark, 805-496-6355  
 •**Guit wtd** to form band. Very srs. Infl U2, Ocean Blue, Echo, REM, Suede. No Seattle grunge pls. David, 818-856-1001  
 •**Guit wtd**, Infl Beatles, Stones, Faces, Bad Fencer. Must sing harmony. 310-306-7531  
 •**Guit wtd**, Must sing & ply bs. Infl Hendrix, Beatles, Zep. Scott, 310-397-0589  
 •**Harley Davidson**, cool singer, mid-west, new in town, lng-hr, will hang w/Prodigy, Hamet, Rhoades. Pros only, lks, equip. 818-989-5731  
 •**Industrial** guit wtd. No root, no redubs, no ld, just anger. 213-655-9125  
 •**Innovative** guit plyr wtd for indie label rock act. Scott or Bill, 818-986-8233  
 •**Inane** guit wtd into Pantera, Sepultura, Ministry, Danzig, Thicc, angry tone a must. W. LA, call 310-473-5752  
 •**Keybdst** w/band & 16-trk studio sks lntd, charismatic ld guit for orig recrdng & shows'cs. Extreme mts Deep Purple w/groove. Curt, 818-780-1846  
 •**Ld** guit for estab altrmtv band w/CD & gigs. Prefer Fender or Gibson plyr w/harmony vocs. Infl Soul Asylum, Buffalo Tom & Replacements. John, 310-421-5922  
 •**Ld** guit, 26 yrs exp, lkg for ldsb/plyr, drmr & ldsingr to form a classic rock band. Infl Who, Beatles, Gabriel, Robert, 818-797-4356  
 •**Ld** guit wtd for noisy, pop band. Sngwrtng, ambition, equip a must. Rachel, 213-979-2030  
 •**Ld**, rhythm guit, vocs a plus. Pretenders, Maniacs, Blossoms, Smitherens. 213-737-1469  
 •**Ld**, rhythm male guit wtd by fem guit to form band w/hw, hvy style. Must have xint wrting & voc skills. Thin, lng-hr. 818-841-4761  
 •**Lkg** for an R&B, hip hop, new jack swing, hvy lck, showmanship very importnt. MBW, 310-352-8092  
 •**Melcic** & versatl ld guit wtd by srs band w/80's infl's a la Concrete Blonde, Johnny Mar, Cure, Alien Sex Fiend, Pixies. 818-753-9627  
 •**Melcic** rock band lkg for ld guit w/bckup vocs & image, have demo in lockout, have label in mgmt instrt. Mark, 818-843-5438  
 •**Not typically** LA estab'd HR band sks rhythm guit, acous, elec, mature w/xint chops, gr, bckup vocs a must. Steve, 818-994-2348  
 •**Orig** guit-driven rock act w/collage airply & demo out to labels sks 2nd ld/rhythm guit w/pro att/gr, 25+. Craig, 213-936-3767

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•**Pro** guit wtd to join innovative rock & rap band. Must be in rap. Infl House/Pain, Rage/Machine. Andy, 213-851-9570  
 •**Rhythm** guit plyr w/70's style, sound & image wtd for 70's style rock band. 310-281-5697  
 •**Rhythm** guit plyr w/70's style, sound & image wtd for 70's style rock band. 818-769-1215  
 •**Rhythm** guit wtd by orig altrmtv pop band. Must sing harmony & bckup. Have demo, gigs, KROQ type music. Dave, 818-708-9171  
 •**Showcang** now, Nd loose, young, elec/acous wtr/ performer w/ledge for altrmtv HR, A/Chains, Cure. Voc w/ sngs, representation & albums in Japan. 818-996-8811  
 •**Singer**, sngwrt srs instrmnts to form acous thrash band. Must know your real music. I have 30+ orig sngs & a direction. Kenny, 818-704-7620  
 •**Sngwrt** knt for newly forming funk, R&B band. Must ply orig cover music, friendly personality. Conrad, 213-483-7330  
 •**Sonic** texturalizer sought by hvy trippy band. Krieger, Navarro, McKay are req infl's. 818-843-1554  
 •**Spiritual** guit nnd. Forming secular band w/spiritual message. Heading toward 90's psychid sound w/strong harmonies. Ethics required. Yes, Pearl Jam, Beatles. Scott, 213-462-2973  
 •**Well** estab 70's infl hvy R&B band wnts charismatic blues guit. Strong Jimmy Page infl, 2nd voc w/ld vocs. Les Paul, vintage gr, 25+. 818-760-2279  
 •**Wtd** acous Hispanic guit plyr by fem lyricst. 213-756-4398  
 •**Wtd** rhythm guit. Rhythmically inclined, has equip, dedctd, has own lnsp. Infl altrmtv rock, Zep, REM, Smiths, Beatles. Derrick, 818-359-6052  
 •**Young** guit wtd for wrking band. Infl Morrison, Almond Brothers, Bob Dylan, Dead. 213-525-0416

**10. BASSISTS AVAILABLE**  
 •**22** y/o bst/sngwrt/lyricst sks to form band Infl KISS, Crue, Cooper, Zep. Dave, 213-874-5625  
 •**Avail** bst, sounds like JP Jones jamming on Hendrix in Santana's band. Black Crowe image, 28, dedctd sks signed, managed or megatnt band. 213-653-7480  
 •**Bad** studs on bs, guit & vocs sks drmers & others to ply only rock for \$. Lyle, 818-557-1617  
 •**Bs** plyr, studio, toung, clubs, elec fretted, fretless or upright. Exp'd pro, read, listen, solid support, groove, blues, jazz, rock, R&B, etc. Hank, 310-356-5922  
 •**Bst**, 22, have pro gr, lnsp, image, job, sngs, exp, vocs to joinform band. Will travel. Infl GNR, Ramones, Jane's, Crue. 213-464-9661  
 •**Bst**, 25, lkg to join estab, agrvsm HM band. Have pro equip & att, smoke/drug free, Northridge area. Darrell, pager, 818-386-8108 (pub 00)

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**GUITARIST WANTED**  
 Alternative Grunge.  
 Influences: Nirvana, Danzig, Nine Inch Nails, Smashing Pumpkins, Alice In Chains.  
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•**Bst**, all types of exp, famous clients, lkg for projects. Infl Joni Mitchell, Buddy Guy, Ricky Lee, Ohio Plyrs. Also ply fretless. 818-344-8306  
 •**Bst** avail for demo & studio sks. Hip hop, rock, funk, punk, slap. Very dependbl, easy going. Joey, 818-753-7535  
 •**Bst** plys all styles, lntd d/fretless, jazz, funk, blues, etc. Read notes & chord symbols, recrdng, live exp. Pros only. 818-377-9832  
 •**Bst**, voc, sngwrt in srch of So. Bay/Hillywtd altrmtv band w/ unq, marketable sound. Infl Nirvana, Beatles, Pumpkins, A/Chains, anything that's gd. Phil, 310-798-5461  
 •**Christian** bst sks altrmtv proj, Lyrical infl NIN, DePache. Musicl infl A/Chains, Pumpkins. Intellignt, sophisticated, unorthodox. 310-784-4529  
 •**Former** bst of HUNTER sks HR rock, agrvsm rock band a la Dream Theater, Kansas, Boston, Genesis. Dave, 818-865-1301  
 •**Pro** bst sks HR band w/hvy sound similar to Humble Pie, Zep, AC/DC. Gr. lnt, image spoken here. No grunges pls. 818-781-5199  
 •**Pro** bst, sngwrt w/bckng vocs sks intellnt rock grp or studio proj. Guess mts Steely Dan at Pete Townshend's house. 818-998-7106  
 •**Pro** rock, metal bst avail for session & showcang wrk. Maj recrdng credits & tall, young, lng-hr image. Srs pros only pls. 818-382-2805  
 •**Seasoned** pro bst for hire. Studio & club wrk, pop, jazz, blues, cntry & R&B. Always in the pocket in grooveing. 310-205-0857  
 •**Versatl** bst lkg for estab all pro band to contribute to. Infl S'Garden to LA Guns, Cult to Lemonheads. Eddy, 818-752-2740  
 •**World** class bst, grt gear, strong vocs, image sks signed bands & paid sits. Killer groove, creatv, responsible team plyr, extensive credits. Tad, 310-391-0726  
 •**World** class pro bst, infl album & toung credits, strong vocs & image sks signed band or paid sil. Grt att, grt gr. Steve, 310-543-5093  
 •**Writing**, recrdng, perfrmng, altrmtv HR, open-minded, w/ sngs, image, connx bs plyr & fem voc. 818-996-8811

**10. BASSISTS WANTED**  
 •**It** absolutely vicious lineup! Superstar, in-your-face, rock/brotherhood invites basement w/awesome vox, humor, lks. Tim, 213-662-5269  
 •**100%** dedctd wtd to form blues-based rock band a la Stones, Aero, Crowes. No exp nccsry, must have young, thin, white boy image. 213-896-8100  
 •**12** sleep guit, singer/sngwrt sks bs plyr w/vocs & wrting. Infl 60's Beatles, 70's America, 80's REM, Smitherens. Ruben, 818-752-1828  
 •**A1** agrvsv bst nnd for complete hvy, funky, stone groove rock band. Sturf, 310-458-1041  
 •**A1** position for bst. Orig proj w/mgmt, atty & int'l known

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•Elec guit, Aria Pro II RS series, solid boards, \$225. Florence, 310-276-9935  
 •Fender 1972 precision bs, maple neck, black w/white pickard, DiMarzio's case & gig bag, \$400. 818-716-9544  
 •Gibson ES335 1966, red, 9+ cond, orig. no scratches or dents, \$2900 obo. Sieve, 714-870-1698  
 •Gibson SG 1970, all orig. natural mahogany color, w/orig case, xnt cond, first \$450 firm takes. Jim, 310-390-4978  
 •Gibson SG special, 1981, very rare, \$550. 310-287-1574  
 •Ibanez Destroyer 2 bs, Explorer body, Bridge DeMarzio pu, coral red, perfect cond. Killer lk, \$400 obo. 818-980-9987  
 •Ibanez Les Paul, black w/HSC, lawsuit model from the 70's, \$250. 213-660-5848  
 •Kramer Vanguard, white, offset V guit, gold hrdwr, F.Rose, rosewood neck, hrd & soft shell case included, p/ys grt, \$450. Sid, 818-761-1635  
 •Fleckenbaecker 360 12-string, \$750 obo. Brett, 213-960-5071  
 •White Carvin V22T w/pro Kahler, gold hrdwr, 24 frets, dual hmbckrs w/spitfers, HSC, very gd cond, \$280. Cliff, 818-980-4685

**6. KEYBOARDS**

•Akal S1000 digital sampler, 10mb extra memory, \$2700 firm. Shane, 310-220-3163  
 •Akal S1000PB sampler playback module, has 10mb of memory & SCSI port, includes lots of disks, perfect cond, \$1000. 818-774-0612  
 •E-Mu Emax SE upgraded sampling keybrd, includes light case, \$1400. Carlos, 213-666-4513  
 •E-Mu Emax SE SCS sampler, \$699 obo. Stu, 818-753-5535  
 •Fender Rhodes suitcase 73 stage piano w/6x10 sprk cabinet, nds key adjustment, \$300. Gabriel, 818-883-2574

•Hammond C3 organ w/Leslie 122RV sprk, foot pedal & bench, \$1700. 213-876-8705  
 •Korg M3R synth module, rck mntable, fantastic sounds, 16 vox, fx, xnt cond, \$450. 818-342-5930  
 •Roland RD300, 88 key digital piano, \$1200 obo. Greg, 909-353-9507  
 •Yamaha DX9 midi synth in xnt cond, \$650. 310-474-1286  
 •Yamaha KeyY10, 8-trk seqrncr & sound source, fully midi compatible, \$200. 818-716-9544

**7. HORNS**

•Elkhart alto sax, silverplated, mint cond, \$400. Brian, 310-390-4348

**8. PERCUSSION**

•1971 vintage Gretsch for sale. Kick, 2 toms, holder, pedal, mahogany stained, very gd cond, \$1100. 805-254-1604  
 •Drum triggers, very responsive & durable, as low as \$10 ea. Call 909-789-9392  
 •Gretsch 5 pc drk kit, blonde mable, late 70's, org stands & cases, no cymbals, perfect, \$1200. 714-768-3915  
 •Ludwig 16x16 F, tom, drk cortex, like new, \$150. Tom, 818-799-8451  
 •Ludwig 8 pc dbl bs, pwr toms w/rm system, custom built cage, 14 Gibraltar clamps, mint cond, \$3500. Joe, 818-763-3894  
 •Rhythm Tech half-moon lamboourne, white, \$15. Tuning forks, A & C, \$5 ea. 310-474-1286  
 •Snare drum, 7x14 custom, \$450 w/case. Rogers power tone 1966 snare drm, \$250 w/case obo, Mike, 213-664-8530  
 •Tama 5 pc pro rock drm set, xnt cond, Sabian cymbals included, hvy-duty hrdwr, Birdseye maple amber finish, \$1100 obo. 714-248-8507  
 •Wtd: floor tom, white, 16x16 or 18x16, \$40-80 depending on cond. Pierre, 310-433-8939  
 •Yamaha DD 11 8-pad velocity sensitive drm pads w/built-in sounds, patterns & sprks. Fully midi compatible, \$200, 818-716-9544

**9. GUITARISTS AVAILABLE**

•#1 hvy, aggrsv, tintd guit plyr. No B/S, just wnt to rock, have lks, 120% pure energy, Sean, 818-780-2977  
 •2 Id guits/sngwrtrs sk maj label meldc HR band. Jackson guit & SIT string endorsees. Willing to relocate, avail for album wrk. 508-441-2118  
 •Blues guit, voc avail for wrking sit. Traditionl blues & contemporary, pro att & equip, willing to travel. Jimmy O, 818-982-8346  
 •Blues, rock, pop guit/voc, 20 yrs exp. Hendrix. Clapton style w/studio orig & covers. Chris, 213-436-0959  
 •Catchy pop, rock guit avail for demo, studio, small shows & prjs. Verstell gr, pro att & sold chops. Easy to wrk w/ JJ, 213-874-4266  
 •Creaty guit, 29, into rock, funk, jazz & blues avail for pd proj only. It's gotta groove. Gary, 310-391-7364  
 •Estab R&R raw guit/voc/sngwrtr to tour/join/form band w/organic roots. Ld, slide, tunings, vntlage gr. 310-376-2081  
 •Exp'd pro avail for blues, rock, cntry & reggae gigs. Dependbl plyr avail for paid sits. 818-832-9057  
 •Fem guit, voc, ASCAP sngwrtr sks live studio wrk. Pro gr, exceptional chops, lks, soull, srs, fearless. All styles, pros only. Katherine, 213-660-4966  
 •Fem multi-instrmntlist, sngwrtr lkg for voc/lyrcist for collab on altrntv prj/band in future. Blossoms, Pumpkins, Cars. Pro only. Dean, 310-379-6490  
 •Guit avail, Infl Cracker, Urge Overkill, Replacements, Stones sks gigging band. Dan, 310-670-6940  
 •Guit into Beatles, Bowie, Duran, etc. sks to join/form band. Srs only. 805-966-0730  
 •Guit/keybdst srching for meldc HR band Infl O'Ryche, MSG, UFO & Blue Murder. Long Beach area. Brian, 310-425-6061  
 •Guit lkg for right band. Positive HR, org, cmrl. Abil, no alt. 310-397-7111  
 •Guit lkg for a rock, altrntv or pop proj to join. Signed or managed w/financial bckng only. I'm technically gd & creaty. 310-376-3213  
 •Guit lkg to join complete band. Infl SRV, VH, etc. Call 818-912-4306  
 •Guit/plyr, sngwrtr sks band or musicians to collab w/on sng ideas. Infl Dream Theater, Rush, Fate's Warning. Paul, 818-385-1307  
 •Guit, ready to join/form band, open-minded, plys w/att, team plyr, innovative, will take risk. Motivated, hvy groove, psychid acid rock. Loo, 310-842-6403  
 •Guit skg voc, bst & drmr wnting to make rock, funk, acous bluesy music. Infl Extreme, Beatles, Aero, Queen, Zep, Mario, 818-333-5162  
 •Guit sks straight ahead blues-based rock band a la Crowes, GNR, Humble Pie, Les Paul custom & Stratocaster thru vintage Marshall. Have ideas, sing. John, 310-456-3982  
 •Guit sks to join/form band. Jesus Lizard, Killing Joke. Gary, 213-962-3155  
 •Guit/sngwrtr, dark, hvy, aggrsv, has stuff together sks same. 818-594-1031  
 •Guit, sngwrtr skg a band or voc for meldc, creaty altrntv proj. Infl Susie, early Bowie, early Yes & Beatles. Drew, 310-597-6808  
 •Guit, sngwrtr skg voc, drmr, bs guit to estab progrsv meldc HR band. Cross bet O'Ryche, UFO, Boston. No drugs, pros only. 213-353-4773  
 •HM guit, solid licks, orig style. Infl Malmsteen, Schenker.

Rhoads, Metallica, 909-861-1108  
 •Hot guit lkg for killer band I have lnt, equip, image. Infl TNT, Extreme. No grunge, Rch, 310-421-0814  
 •Ld guit, sngwrtr sks to join/form wide-open versl band. Grooving rock, biting pop, swinging blues, etc. Jeff, 818-348-6671  
 •Ld guit w/ing-hr image, pro gr, stage & studio exp avail for estab or pro band. Shawn, 818-985-9190  
 •Ld or rhythm guit, kd or bckup vocs, 9 yrs pro exp, going crazy, need to jam. Moving to Hillwy this week. 714-258-0510  
 •Ld, rhythm guit striving to join/form 2 guit HR band. Abundant pro equip, sings bckgrnd & arranges harmonies. Melk, hi energy music. Doc Jones, 818-980-4685  
 •Melc guit avail for musical expression of substance. Prefer one guit sit, bands or singr. Doug, 213-851-1717  
 •Melc guit, sngwrtr lkg for open-minded team plyrs to create & perform music that lasts. I get bored w/one style. Gus, 310-652-0557  
 •Mike McCreary, J. Page, SRV, Hendrix, Joe Perry. If you like 'em, I'm your guy. 213-739-3726  
 •Pro guit a la Tool, A/Chains, Ministry, Green River lkg for band. Road ready, grt gr. Tom, 214-231-8412  
 •Pro guit, blues, R&B, rock, cntry, 62 stral w/dynamite PV, presence abound, driving sound. From New Orleans. John, 818-347-1758  
 •Pro guit lkg for a rock band, styles of Rush, Fates Warning mts Pantara, Peppers. I have grt gr, killer plyng & writing Bob, 818-780-7010  
 •Pro guit sks solid pro sit. Infl Giant, Dream Theater, Lynch Mob, Satirani, Keybrds a must, fem vocs ok, sense of humor, equip & image. 818-507-6551  
 •Rhythm guit/sngwrtr lkg for band/projed or collaborators. Melc, wan edge. Infl Neil Young, REM, Nirvana. Rich, 818-609-7691  
 •Rock guit avail for estab band w/mgmt or label intrst. Have gr, image, pro att. Call 818-784-2869  
 •Soullf plyr, R&B, funk, rock. Are you rpsing that soullf element? I'm the man. Studio & stage exp. Mark, 818-366-0914  
 •Tail, sklnny, lng-hrd, gd lkg guit sks gig. No wvses, no drug, Hillwy area only. Infl Rage, Zombie, S'Garden. 213-654-0102  
 •Top pro rock guit avail, 10 yrs touring & recrdng exp as maj label artist in Euro, pro gr, xnt lks. Call for promo pkg. Pros only. 213-653-3034  
 •Verst, expressive raw guit w/sngs, vocs, stages, chops, contemporary lks enterprising sit w/grt plyrs. Michael, 818-993-7002

**9. GUITARISTS WANTED**

•#1 absolutely vicious lineup! Superstar, in-your-face, rock brotherhood invites axmen w/awesome vox, humor, lks. Tim, 213-662-5269  
 •100% dedictd guit wid to form blues-based rock band a la Stones, Aero, Crowes. No exp ncessry, must have young, thin, white boy image. 213-896-8100  
 •Aggrsv guit plyr w/d for hvy, industrial band. Infl Zombie, Ministry, NIN, Chris, 818-785-2420  
 •Altrntv artist w/indie label deal skg guit plyr. Infl Pixies, Depeche Mode. No sngwrtrs pls unless your really, really gd. Call 310-285-7958  
 •Altrntv funk rock band nds guit. Must have strong id rhythm, album pending, label intrst, bckng vocs a plus. 310-390-0334

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 <b>PRO PLAYERS</b> EXPERT TALENT FOR HIRE		AVAILABLE FOR				<b>MUSICIANS: GET PAID FOR YOUR TALENT!</b> RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772	<b>NEXT DEADLINE:</b> Wednesday Apr. 13, 12 Noon	MUSIC STYLES						
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION			TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ
<b>WILL RAY - Country Producer/Picker</b>	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32 trk master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellicasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.						western beat, range rock
<b>EAST BAY RAY - Guitarist</b>	510-652-8176	✓	✓				Defined sound of Dead Kennedys. Creative and unique. bToured worldwide (North America, Europe and Australia), recorded in 8 track to 32 track ADAT studios, in 1" TV appearances. Gold record in the United Kingdom. Songwriting, listens, works hard.	Aggressive, psychedelic sound that's not for everyone, but can come up with unexpected choices that work. Interest in recording or touring alt. band.	✓					Echoplex
<b>NED SELFE - Steel Guitarist/Vocalist</b>	415-641-6207	✓	✓	✓	✓		Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read charts, lead and back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel" - it's not just for country anymore!	✓	✓	✓	✓	✓	
<b>BILL SPOKE - Drummer/Drum prog.</b>	213-874-7118	✓	✓	✓	✓	✓	Performing and recording credits include: Ecstasy, Centaurus, Broken Dreams, Gall Sonders & Hot Ice, Studio Cats, The Pastels N.V.S, Daddy Joe, Monty Mann, Big City, J.J. Jackson, The Tubes, Harpeggio, Wayne Perry, Toungue Dance, Richie Owens & Big Sky, Lawnmower, Toss that Doll, Avant Dump.	20 yrs experience, 2 years Berklee College of Music, excellent live playing, recording, or programming.	✓	✓	✓	✓		World class song drummer.
<b>RICK STEEL - Drums</b>	310-392-7499	✓	✓	✓	✓	✓	Fully endorsed. TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath). Music minor. Very visual, insane performer.	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓					Huge drum sound.
<b>"STRAITJACKET" - Violinist</b>	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan, Ravi Shankar School of Music, L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓	A rocker at heart.
<b>"TAKA" TAKAYANAGI - Kybds/Prod.</b>	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓	Pop, R&B, ballads
<b>WARREN WHITE - Drums/Percussion</b>	818-420-3311	✓	✓	✓	✓	✓	16 years professional experience. Int'l tours, BM North Texas State. Graduate studies University of Miami. Recordings/ingles-NBC Sports, American Airlines, Mary Kaye, etc. Various name artists. Recently relocated to LA from Dallas, Texas. Entiendo Espanol. References, resume, demo available upon request.	Excellent time feel, reading, click tracks, authentic groove playing in acoustic and MIDI formats. Thorough knowledge of rhythm section styles. Southern gentleman.	✓	✓	✓	✓	✓	Southern roots, R&B, latin.
<b>ROB ZAHER - Voc./Keyboardist</b>	818-957-1913	✓	✓	✓	✓	✓	14 years live performance and stage experience - Vocalist and musical director, arranger, composer. Experienced in accompaniment/audition prep/lessons. Good ear and sight reading. Small and large group harmonies. Worked top industry concerts/industrial.		✓	✓	✓	✓		Rock/theatre background
<b>ELGIN ZERICK - Producer</b>	213-654-2353					✓	Production facility has garnered top 10 singles.	All inclusive services with best studio musicians in town.	✓	✓	✓			
24 track analog live, MIDI studio ProTools, Mac Performer, Neumann M 49 and U 47 plus all the accessories.														

**FREE CLASSIFIEDS** **24-HOUR HOTLINE: 213-462-3749**

### TO PLACE FREE ADS

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

### 2. PA'S AND AMP'S

- 1991 4x12 Ampeg cab w/70 wtl Celestian spkrs & parallel spkr jacks, xint cond, asking \$400 Ron, pager. 213-707-5939
- Gallien Krueger 800RB bs amp, 14x10 Dallon Kruger cab, 1x15 Dallon Kruger cab, \$650 Tom, 818-799-8451
- Fender Squire amp & Rockman soloist, just \$100 for both Equip is in grt cond. Joe, 818-988-3450
- JBL 1 pr PA cabs, 115", 1 horn, bi-amp, 200 wtl continuous sign wave, \$750 obo, 310-358-5922
- Marshall 1969 100 wtl head, all stock, xint cond, \$1000 Marshall 1968 50 wtl head, xint cond, \$1100 Marshall 1965 JTM45, xint cond, \$1300 818-980-2472
- Marshall 69 straight cab w/orig 412 Celestian spkrs, tweed grill, metal handles, casters, leather cover, all orig, \$900 obo Steve, 818-763-4450

just ask Guns N' Roses, Megadeth, Concretebld, Chilipepers, Mary's Danish, Metal Tappers

## Hully Gully

**Rehearsal Studios**  
Daytime Special \$8-10/hr  
Drummers Special \$5/hr  
**No Minimum**  
Triamp P.A. w/ monitor & effects  
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Red Davis, Social Distortion, Buck Owens, Los Lobos ...

### 3. TAPE RECORDERS

- Atak MG14D 12-trk tape recdr, rck mntable, includes DBX & remote control, perfect cond in box, cost \$3,000, sell \$1450. 818-342-5930
- One Roland DETS, \$350 Mike, 213-939-7761
- Tascam 22-2 7" masterng, 2-speed, reel to reel tape recdr, 2 y/o, \$250. Jim, 310-390-399
- Tascam 238 sync-cassette recdr, 8-trk, dolby DBX, includes RC88 remote, xint cond, \$1200. Murray, 818-224-2237
- Teac, model #A3340S, reel to reel, simul-sync, 4-chnl recdr, View meters, 2-speed, xint cond, \$350 Ly rmsg, 818-509-1255

### 4. MUSIC ACCESSORIES

- 3M 226 Pro 2" recrdng tape, no splices, degaussed, like new, \$25 818-989-0840
- 8 sp rck, 18" deep inside, \$79. Stu, 818-753-5635
- Alesis Quadraverb, gd cond, \$300 Sun 8-chnl pwr mixer, 350 wtl, reverb, \$425, 818-549-9639
- Ampeix 456, 1" tape, brnd new, \$50, 310-438-1757
- Beyer M88 mic, brnd new, \$350 Spkr, mc & gut cable, 1" thru 50' lens, \$5-35 Adapters & connectors, \$5 ea Franz metronome, \$50, 310-474-1286
- Carvin 4x12, flat front cab, older model, \$170 obo. Paul, 213-845-9541
- EV M12L spkr for gut, 200 wtl, \$125. 213-743-1353
- Mackie 1604 16-chnl rck mnt promoter w/3-band equalizer, very clean sound, perfect cond, \$750. 818-774-0612
- Mint baby grand Steinway piano, 1920's, completely

### 5. GUITARS

- 1959 Gibson Les Paul custom, all orig w/case, cash only, no trades, \$9000 obo. Johan, 213-465-5582
- 1983 Fender Precision jazz elle bs, many extras, HSC, mint cond, \$475. 310-370-3276
- 36 fret Washburn Challenger gut, neck thru, rainbow body plus tremolo & EMG89, \$450. 213-739-3726
- American made Charvel star w/Duncan JB & EMG85 p/ us, F. Rose tremolo, custom strat neck, custom paint, xint cond w/gig bag, \$600. Ron, 213-707-5939

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 <b>PRO PLAYERS</b> <b>EXPERT TALENT FOR HIRE</b>		<b>AVAILABLE FOR</b> <small>SESSIONS</small> <small>TOURING</small> <small>CLUB WORK</small> <small>PRODUCTION</small> <small>TV/MOVIES</small>				<b>MUSICIANS: GET PAID FOR YOUR TALENT!</b> <b>RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25</b> CALL (213) 462-5772		<b>NEXT DEADLINE:</b> Wednesday Apr. 13, 12 Noon		<b>MUSIC STYLES</b> <small>ROCK</small> <small>POP</small> <small>R&amp;B</small> <small>JAZZ</small> <small>COUNTRY</small>			
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>TOM ALEXANDER - Producer</b> State of the art 24 track automated 56 input Neotek top of line outboard gear, impeccably quiet, MIDI with huge sample and sound library.	310-203-6399*						Orchestration credits on Grammy winning album, platinum and gold records, orchestrator, arranger, producer. *Phone number listed is a pager number.	Enjoy working with artists, transforming your musical imagination into a musical reality, anything & everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!					
<b>KOFI BAKER - Drummer</b> Ludwig and Zildjian endorse-all pro equipment. ****Contact: Angel****	310-859-2231*						10 years experience internationally. Some chart reading. Quick study. Recording experience in all styles. Credits include Steve Marriott and Jack Bruce. Promo package available.	Versatile, world-class drummer. All pro. Extremely quick study. Ginger Baker's son. Just relocated to LA.					
<b>MY'KILL CALDERON - Eng./Prod.</b> MPC60, SP1200, Cubase, KORG 03RW, Emu PROFORMANCE, D50, DX7, M1, bass guitar. *When using this pager number, add code 004.	818-372-8284*						Mix/Recording Engineer. Gold/Platinum credits include: Indo Smoke, 2PAC, Ice Cube, Kokane, Anotha Level, KAM, Brand Nubian, Eric Sermon, Ice T, Big Daddy Kane, Funkdoobiest, Threat, King Tee, Da Lench Mob, HWA, Poetic Justice, Color Me Badd, Pharcyde, Funkadelic, Eek-a-mouse, Daddy Freddy, Jr. P.	Rap, Hip/hop, Reggae, Top 40, R&B; Mixes for recording projects. Access to all major studios. DA PHATT MIX-IX serious artists/A&R only.					
<b>BOBBY CARLOS - Lap Steel/Dobro</b> 1930 National Tri-cone, 1931 Martin Hawaiian, 1934 Rick Fryling Pan, 1961 Les Paul Special, 1962 Strat, 1963 Vox AC30, 1988 Honda	310-452-2868						Recordings with Julia Fordham, Moon Martin, Smitty Smith and John Keane.	Solo and fill specialist.					
<b>DAN CHRISTOPHERSON - Guitarist</b> Custom Strat-can sound like Les Paul, Marshall amp-tone to kill for Washburn acoustic. Atari Cubase ADAT and keyboard studio.	818-346-0387						17 years as recorded artist, session player and instructor. BMI songwriter heard on KNAC, KLOS and 100 stations nationwide. Have played, produced and arranged in LA's finest studios. Many albums/CD's.	Tasteful, melodic, passionate. Extremely fast learner. Emotion is #1 priority. Flash? Speed? Less is more? Intensity? You are the boss.					
<b>ERICA EFINGER - Engineer</b> Great ears, with creative mind for enthusiastic band(s).	818-558-7484						Two years experience, with a great attitude. I will come to your rehearsal studio for a "soundcheck" on a trial basis. If we work well together, we'll talk.	Looking for serious, professional bands for weekend gigs.					
<b>MICHAEL EWING - Studio builder</b> Humanly engineered patch bay design with legible labeling. Clean wiring for reduced noise, better sound and increased flexibility.	310-573-3550						Built numerous music recording studios. Music recording engineer for 20+ years. Built/owned/operated 24 track studio in New York City 10+ years. Radio Network Engineer for NBC and ABC.	Reasonable hourly rates. No markup on parts. Consult with a pro before you buy...avoid costly mistakes. Get the MOST out of your studio.					
<b>ROGER FIETS - Bassist/Vocalist</b> 4 & 5 string fretted/fretless basses. Vocal range: 3 1/2 octaves. Soft ballads to screaming rock. Specializing in background arrangements & voiceovers.	818-769-1525						Recording and/or performances with Jeff Paris (PolyGram Records), Kim Carnes, David Arkenstone (Narada), Pat Torpey (Mr. Big), Hurricane (Enigma Records), Steve Stone (CBS Records), etc. Several USO World Celebrity tours. Resume and demo available on request.	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. Currently playing with Arica. NO BAND PROJECTS, PLEASE!!					
<b>BRYAN FOUGNER - Bassist/Vocalist</b> Custom 6 string, Yamaha, Hamer & Gibson 4 string, D-tuner. Lead and/or backup vocals. 3 octave tenor range.	818-715-0423						18 years experience. 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.					
<b>LISA FRANCO - Medieval Strings</b> Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691						10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.					
<b>PETER G. - Drummer</b> DW drums, some percussion and vocals.	818-761-9081						Seasoned pro, over 12 years experience in studios, clubs and road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study. Overdubs and click tracks no problem.	Consistently smooth and solid. My personality and musicianship can and will unquestionably enhance any artist's performance, live or studio.					
<b>MAURICE GAINEN - Producer</b> Fostex16-trk, 40 ch mxr w/MIDI muting, DAT, sax, flute, Ensoniq EPS16+samp, Alesis D4 dir mach, Korg M-1, etc. Acoustic piano. Atari comp	213-662-3642						Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.					
<b>CARLOS HATEM - Percussion/Drums</b> Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.	213-874-5823						Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravisimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.					
<b>TOMAS JANZON - Guitarist</b> Fender Stratocaster, Gibson L-7, electric classical, Korg midi converter.	818-759-1722						Graduate of the Conservatory of Stockholm, Sweden. "Outstanding Guitar Player of the Year", Musician's Institute. Mentors include: Joe Diorio, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia. Worked with David Goldblatt, Thelma Jones, Troy Millard, Ken Filiano, Billy Mintz, Joe Brancato.	Tall, slim and expressive. Excellent reader. Good vocals. LESSONS AVAILABLE.					
<b>PETER KO - Guitarist</b> Various 6 string electrics and 6 and 12 string acoustic guitars. Various amps and rack gear to cover sounds needed.	818-841-0233						10 years live and studio experience. Recorded with name artists. Recorded for major TV show. Created and recorded music "on the spot" for short film.	On time, courteous and professional. Good ears with creative feel. Very easy to work with. Can also read music; and charts.					
<b>LANCE LA SHELLE - Vocalist</b> Excellent lyric baritone with three octave range. Lead and background vocals.	213-962-9487						Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.					
<b>BOB LUNA - Pianist/Kybds/L. Voc</b> Kurzweil K-2000, Apple Macintosh IICx, Roland S50 and various other keyboards.	213-250-3858						Arranger-composer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist.					
<b>GREG MANN - Vocal artist</b> Nearly three usable octaves, very coordinated. Passionate, powerful, melodic tenor. 31 yrs old.	909-931-9549						13 yrs solo stage experience in front of 7-7000 people, indoors and out. Great ear, sight reading, and BGV. Studio experienced. Vocal arranger. Theory specialist and chart writer. Songwriter. BA Music, VIT grad. Demo available.	Fun to be with, people person. Pro ethics. Time is \$\$\$! Native southerner, mild accent, no prejudice. Reasonable fees.					
<b>MARK NORTHAM - Pianist/Kybds.</b> Pianist, keyboardist and arranger/producer. Complete digital MIDI studio with samplers, synths, DAT.	310-476-5285						Film, TV, album credits - over 15 years experience. Play and read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/charts, jingles/ad music and albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.					

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

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

Available for:  Sessions  Touring  Club work  Production  TV/Movies

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

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

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



MUSICIANS

Music Connection's Employment listings are intended as leads for musicians seeking work and are not construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter difficulty with an individual or company listed here, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls, please.

LOS ANGELES COUNTY

AMAZON BAR & GRILL

307 Santa Monica Blvd., Santa Monica, CA 90401
Contact: Jimmy D: 310-394-2348
Type Of Music: All styles except heavy metal.
Club Capacity: 100
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to Jimmy D. at 20336 Cohasset St., #10, Canoga Park, CA 91306.
Pay: Negotiable.

ANTICLUB AT HELEN'S PLACE

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

BOURBON SQUARE/THE CAVE

15322 Victory Blvd., Van Nuys, CA 91411
Contact: DB Sound: 818-996-1857 or 818-997-8562
Type Of Music: All original rock.
Club Capacity: 200
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo pack to club c/o DB Sound.
Pay: Negotiable.

FM STATION "LIVE"

11700 Victory Blvd., N. Hollywood, CA 91606
Contact: Toy: 818-769-2221
Type Of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman.
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable.

FREDDY JETT'S PIED PIPER

4325 Crenshaw Blvd. L.A., CA 90008
Contact: Geneva Wilson: 213-294-9646
Type Of Music: R&B, jazz, top 40 & pop.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for appointment at above number.
Pay: Negotiable.

IGUANA CAFE

10943 Camarillo St., N. Hollywood, CA 91602
Contact: Tom: 818-763-7735 (leave message)
Type Of Music: Original acoustic, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
PA: Yes
Lighting: No
Audition: Open Mic Night Sundays starting at 6:30
Pay: Negotiable

LIGHTHOUSE CAFE

30 Pier Ave., Hermosa Beach, CA 90254
Contact: Billy: 213-376-9833 (Mon 12-6pm Thurs & Fri 12-10pm.)
Type Of Music: Rock, reggae, R&B, blues, jazz & world beat.
Club Capacity: 200
Stage Capacity: 10

PA: Yes
Lighting: Yes
Piano: No
Audition: Call &/or mail promo package.
Pay: Negotiable.

MANCINI'S

20923 Roscoe Blvd., Canoga Park, CA 91304
Contact: Laurie: 818-341-8503
Type Of Music: Original rock, alternative, all styles.
Club Capacity: 240
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send pkg to club or call for info.
Pay: Negotiable

NATURAL FUDGE CAFE

5224 Fountain, Hollywood, CA 90029
Contact: John Roberts: 818-765-3219
Type Of Music: All original/except punk & HM. Also known for successful show casing.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape & bio or call John.
Pay: Negotiable.

NIGHTWINDS

1026 Wilshire Blvd., Santa Monica, CA 90401
Contact: Jeff Johnson: 310-917-9111
Type Of Music: R&B, jazz, folk, pop, world beat, alternative.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio to Jeff.
Pay: Negotiable.

PELICAN'S RETREAT

24454 Calabasas Rd., Calabasas, CA 91302
Contact: David Hewitt: 818-222-1155
Type Of Music: All types, except heavy metal and country.
Club Capacity: 400
Stage Capacity: 10 - 12
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape, promo kit to David Hewitt at above address.

SACRED GROUNDS COFFEEHOUSE

399 W. 6th St., San Pedro, CA 90731
Contact: Jeanette Roth: 310-514-0800
Type Of Music: Jazz, blues, reggae, alternative, folk, pop.
Club Capacity: 90
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Open mike Wednesday nights 8:00-10:30, or send tape and promo package to Jeanette.
Pay: Negotiable

TOE'S TAVERN

37 N. Catalina, Pasadena, CA 91106
Contact: Guy: 818-577-6675
Type Of Music: Rock, alternative, Top 40, acoustic, world beat.
Club Capacity: 300
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.
Pay: Negotiable.

UNIVERSAL BAR & GRILL

4093 Lankershim Blvd., N. Hollywood, CA 91602
Contact: Mike Lipe: 818-353-9433
Type Of Music: All styles
Club Capacity: 200
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo to above address.
Pay: Negotiable

ORANGE COUNTY

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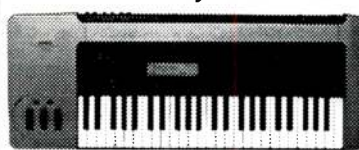
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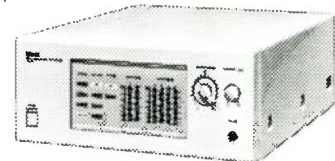
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Heather Hargis

Joey Ramone

**The Ramones**

Palladium  
Hollywood

By this juncture, Joey Ramone and his paunchy, aging cohorts should forget about singing frantic rave-ups such as "Rock 'N Roll High School" and segue as gracefully as possible into more applicable ditties, such as "Rock 'N Roll Convalescent Home." Put simply, time has left the Ramones standing dumbly by the crossroads, thumbs extended with no salvation in sight.

Over the course of the last fifteen years, they have degenerated into mildewed parodies of themselves. And where the Sex Pistols at least had the sense to self-destruct in a timely fashion, fate has not blessed

these black leather clad dinosaurs.

What is really puzzling is, the Hollywood Palladium was packed to the rafters with kids who were probably sucking like newborn pigs when Joey Ramone first howled the immortal first lines to "Blitzkrieg Bop" back in the band's heyday. One thing is certain about this audience: They witnessed a practically identical performance to the one their parents or older siblings caught when the group first checked into California back in the mid-Seventies.

The songs were all adrenalized and each was intro-ed in a similar manner. At the evening's end, for the 14,875th time, Joey, in a characteristically dumb and perfunctory stance, held the moth-eaten GABBA GABBA HEY banner aloft for the adoring throng. It was pathetic.

Possibly the most impressive aspect of the performance was the New Yorkers rendition of a handful of Sixties psychedelic classics, which they cover on their new album. The lads really ripped a new orifice or two into the Amboy Dukes classic "Journey To The Center Of The Mind," and in a gooey nostalgic kind of vein, the group's well-worn standards, "Sheena Is A Punk Rocker" and "Pet Cemetery," still rang fast and furious. But let's package this quartet and send them, via time capsule, back into space for good.

—Oskar Scotti

**Crash Test Dummies**

The Palace  
Hollywood

"Fucking shitty, fucking shitty," sang lead Dummie Brad Roberts. They were demonstrating what the chorus to their current hit, "Mmm Mmm Mmm Mmm," might have been had cooler heads not prevailed, a somewhat senseless little song that is, nevertheless, a neat teenage ballad very popular among the alternative KROQ crowd. This appearance defined the band as a Winnipeg, Canada-based sextet that is upbeat and toothless. And this vulgar little joke diffused one of the few bright spots in a lackluster set.

This was when I left, although the Dummies had lost me long before. The ballad-biased concert started fine, though in retrospect, the first

lyric foreshadowed what was to follow. "It's like a parable or a very simple joke," sang the baritone-voiced lead singer in a song which brings to mind an old Irish folk song or possibly a New England sea shanty. Then he backed this otherwise fine performance with the Replacements' "Androgynous," gutted of its irony, sounding like a cover from the Holiday Inn lounge.

The central failing in the live set is the Dummies' inability to leave well enough alone. No taste for alternative rock was satisfied without the added flavor of country. This also worked the other way. If you wanted a neat accordion solo, it was served by the woman playing it with a side order of cheesecake poses. Those relishing the ironic or melancholy lyric would always find them accompanied by rather too many bad jokes and/or tasteless humor. Anybody wishing the band would play it straight, or make up their minds who they were, was sadly disappointed.

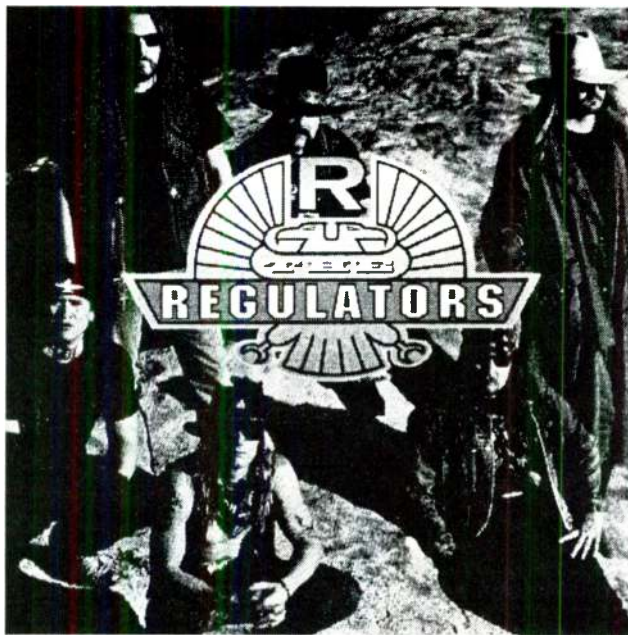
The group does have the occasional strong point. "Maybe I Could," performed late in the set, demonstrated they can find their way around a hook when they want to.

Like Donny and Marie, they're a little bit country and a little bit rock & roll. That's the recipe for a lounge act, a style not all that far from what the Dummies do. But as far as rock & roll goes—particularly the alternative brand on which the group's current success rides—this was a very disappointing show. —Tom Kidd



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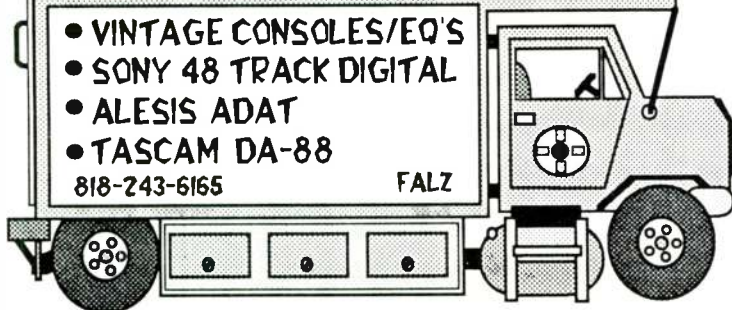
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Achilles Heel: Explosive rock.

### Achilles Heel

Troubadour  
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

□ **Contact:** Achilles Productions:  
818-361-0878

□ **The Players:** Dave Deville, lead  
vocals; Dave Moreno, drums, back-  
ing vocals; John Ufano, lead guitar,  
backing vocals; Rudy Ramos, rhythm  
guitar, backing vocals; Brian Nielson,  
bass, classical guitar.

□ **Material:** Explosive rock. Groove-  
oriented and melodic, Achilles Heel,  
more often than not, dispense a  
heavy hand. Created as short vi-  
nettes, songs such as "Spirits Call-  
ing" evoke haunting images of Na-  
tive American culture, while a cover  
of Black Sabbath's "N.I.B." captured  
the feel.

□ **Musicianship:** The rhythm sec-  
tion of drummer Moreno and bassist  
Nielson laid down a solid foundation  
over which guitarists Ufano and  
Ramos build a smooth yet aggres-  
sive structure. Throughout the set,  
drummer Moreno provided a steady  
metronome which evidenced funk  
and pop influences, as well as rock.  
At various points, each member sang  
harmony with lead singer Deville and  
Ramos did well on his own when  
called upon to sing solo.

□ **Performance:** For much of the  
evening's performance, Achilles  
Heel unleashed a high energy, no-  
holds barred style of hard rock which  
got many of their loyal following on  
their feet. Deville's theatrical histri-  
onics recall Iggy Pop. Having a flex-  
ible vocal range, Deville's animated  
presence is the most obvious aspect  
of this band. His stage manner could  
easily be described as over the top.

□ **Summary:** Achilles Heel is made  
up of technically talented musicians  
who play well together. Some of  
their material is good. However, it  
must be acknowledged that, in order  
to stand out among all the other club  
bands, they need a few more  
accessible or catchy songs. Deville's  
spontaneous stage antics are, to  
many, the best thing about the group.  
But, to others, his performance might  
be a little too much. —Harriet Kaplan



Beggars Can't Be Choosers: Skilled  
players.

### Beggars Can't Be Choosers

Alligator Lounge  
Santa Monica

1 2 3 4 5 6 ★ 8 9 10

□ **Contact:** Angel Gomez, 911 Man-  
agement: 313-274-7000

□ **The Players:** Lindsay West, voc-  
als, guitar; Doug Gillis, guitar; Mike  
Bisch, bass; Hampton Flannigan,  
drums.

□ **Material:** The focus of Beggars  
Can't Be Choosers is on roots rock &  
roll. Their musical mixture starts with  
obvious Tom Petty and John  
Mellencamp influences and adds a  
few parts of the Rolling Stones with  
the roots approach, the band closed  
this set with a cover of the Elvis  
Presley classic, "Burning Love." The  
best songs in this set were "Leaving  
Eldorado," "I Will" and "Jenny."

□ **Musicianship:** The players in  
Beggars Can't Be Choosers have  
honed their chops. Vocalist Lindsay  
West has a strong, seductive, radio-  
ready voice. He is particularly effec-  
tive when singing ballads. West also  
adds energetic rhythm guitar parts.  
Guitarist Doug Gillis contributes fine  
blues-based licks that are form fit to  
each song. Bassist Mike Bisch and  
drummer Hampton Flannigan form  
a tight, steady rhythm section. There  
is no overplaying by anyone in Beg-  
gars Can't Be Choosers. Each mem-  
ber plays exactly what the material  
needs, allowing the songs to stand  
out.

□ **Performance:** The core of a Beg-  
gars Can't Be Choosers show is the  
material. At times, it is almost as if  
the band steps aside to allow all  
attention to be placed on the songs.  
This is an approach we could use  
more of these days. And it works  
well for this band. When the band  
does take the spotlight, it is usually  
in the form of Lindsay West. His  
excellent vocal phrasings were the  
highlight of this show.

□ **Summary:** Beggars Can't Be  
Choosers are beginning to attract  
some attention. One of their songs is  
heading for the soundtrack of a  
Johnny Depp movie. I suggest catch-  
ing this band at a local show before  
they move upward. Go for the music.  
You will not be disappointed.

—J. J. Lang



The Sugarplastic: Catchy and  
quirky.

### The Sugarplastic

Club Lingerie  
Hollywood

1 2 3 4 5 6 7 ★ 9 10

□ **Contact:** Kiara: 213-850-7605

□ **The Players:** Ben Eshbach, gi-  
tar, vocals; Kiara Geller, bass; Josh  
Laner, drums; Benji Knight, guitar.

□ **Material:** The Sugarplastic plays  
pop music for cool people; catchy  
quirky songs whose melodies stick  
in your head for days afterward.  
There is a maturity to their  
songwriting, and their lyrical dry hu-  
mor has a lot to do with that. The  
arrangements never overkill the cho-  
ruses, but rather flow through the  
listener like sweet honey. "Jesus  
Doesn't Live Here" is a particular  
well-crafted song that deserves to  
be a big hit.

□ **Musicianship:** Ben Eshbach's  
vocals didn't have to scream above  
a rock & roll band and the clean  
precision of the delivery made them  
blend perfectly with the music. The  
Sugarplastic doesn't have a singular  
outstanding player; they are all fine  
musicians who work well together.  
Two guitars chiming over a fluid bass  
and drums complimented by melo-  
dic vocals.

□ **Performance:** The Sugarplastic  
pleased the crowd with their charm  
and music, although a little uninter-  
esting visually, each member really  
seemed to be enjoying himself. With  
clean cut looks and thrift store suits,  
they looked somewhat reminiscent  
of the early Eighties New York Pop  
Art scene. The Sugarplastic com-  
manded the stage in a casual man-  
ner. Like mature students, the  
Sugarplastic had an air of sloppy  
confidence. Stylish!

□ **Summary:** The Sugarplastic is  
one of the best pop bands I have  
ever seen. They have an open hon-  
esty to their music that is refreshing  
and unique. Some pop music can be  
lightweight and throw away, but the  
Sugarplastic's brand of pop is en-  
dearing and uplifting. I thoroughly  
recommend this band.

—Nigel Mitchell



## CLUB REVIEWS



Pat Flaws

### Giant Ant Farm: Intelligent material.

clear: Carter U.S.M. have brought the British punk spirit into the Nineties by specializing in adrenalized, high-decibel guitar noise that's bolstered by a generous dose of sampling and sequencing. But despite finding a loyal audience in their homeland where their new release, *Post Historic Monsters*, charted respectably, America has turned protectionist lately and does not look kindly on imports from across the big pond, especially when they sport pink lamé jackets, thick Cockney accents, and their members take stage-names like Fruitbat. However objectionable Yanks may find this, Carter does appeal to a core audience of hormonally-imbalanced young men, who seem to find comfort in the deafening roar, the frenzied moshing, and the anthemic wailing of lead singer Jim Bob, who screams with the urgency of Johnny Rotten and attacks his guitar with reckless abandon. And although you have no idea what ol' Jim Bob's yelling about, you figure it must be pretty damn important because it looks like his eyes are about to pop out of his head.

❑ **Musicianship:** I'm sure it's possible to discuss the merits of musicianship with artists like Joe Satriani or Keith Emerson, but broach the subject with the likes of Fruitbat and he'll probably scoff derisively and piss on your shoe. Carter's music is one speed (fast) and one volume (loud) and evokes one reaction (headache), but that's not to say they're not good musicians. It's just that you can't hear the notes underneath the blanket of distortion. A deaf man would be better suited to analyze this category, because he at least would be adept at distinguishing between the tonal vibrations, whereas I was consumed with trying to maintain a steady breathing pattern to avoid slipping into cardiac arrest.

❑ **Performance:** Ever watch one of those old British movies in which the characters are speaking basically the same language as you, but you still can't understand a damn word? Jim Bob made a valiant attempt to win crowd support early on by confessing, "I'm quite nervous." Little

else of his abundant between-song banter was discernible, other than the fact that the band was playing several brand-new songs. One point of advice for Jim Bob would be to avoid writing the set list on the underside of his wrist, because I found it very confusing when he kept lifting his hand between every song and examining his bright pink plastic wristlet. I couldn't tell if he was checking the time or looking to see if the scars were healing properly. And just imagine if he were to wipe the sweat from his brow with that wrist. I'm sure things would get really confused.

❑ **Summary:** Whoever Carter is, it's admirable that he's an Unstoppable Sex Machine, which is a title not all of us can lay claim to. But these fellas are doing the old boy no service in creating music in his honor, unless, of course, unstoppable sex machine that he is, Carter is also a speed freak and can't tolerate any music slower than 120 beats per minute. This band may seem little more than an amusing novelty to me, but if they ever create a song that's actually worthy of being heard, I promise I'll be the first to sing its praises.

—Sean Doles

### Giant Ant Farm

*Sacred Grounds*  
San Pedro

1 2 3 4 5 6 ★ 8 9 10

❑ **Contact:** Vaccination Records: 310-804-5771

❑ **The Players:** Dren McDonald, vocals, guitar, banjo; Diane Barkauskas, accordion; Hannes Giger, acoustic bass, Mike Flanagan, clarinet, alto sax, vocals, percussion; Jerry Wheeler, trombone, vocals.

❑ **Material:** These are songs for the new depression. Giant Ant Farm paints evocative word pictures and tell invigorating, ironic stories. Sometimes these are tales of lovers, sometimes tales of losers. Often, McDonald and company explain why you cannot be one without being the other. Musically, they are partially deranged and wonderfully melodi-

ous. Melodies stem from an indeterminate ethnicity, pre-war German cabaret meets old-fashioned American Bohemianism. Wickedly witty songs such as "She Floated Away," a dream paean to everything your high school teacher never taught you, are highlights, but stay for the whole set. This is intelligent material that avoids the smugness sometimes associated with such brain candy.

❑ **Musicianship:** Trombone and clarinet solos? Accordion and banjo as integral instruments? Audible triangle? This isn't a pop band, this is a functional thesis worthy of the highest grade. Giant Ant Farm uses the type of setup that always seems like a good idea in class, but is next to impossible to make work on stage. The eclectic instrumentation could be weighty. It takes serious professionalism to make it sound this natural. The players know depth comes from more than tonality and so are not afraid, for instance, to let the acoustic bass take a lead now and then. Vocally, McDonald is Tom Waits light; all of the sarcasm, none of the sardonism.

❑ **Performance:** It takes a strong center to hold together such fringe instrumentation. Giant Ant Farm revolves around their most active member, vocalist McDonald. There's a ragged edge to him, both in image and performance. With his Bohemian/thrift store look, McDonald could keep one's attention even if standing stock still. He does little of that, though, which gives plenty of opportunity to watch his two sizes too big pants legs flap about his high top tennis shoes. There's also plenty of interest in his vocals. His Satchmo tone makes even tender songs sound world weary.

❑ **Summary:** Giant Ant Farm is kind of upbeat, kind of sad and never boring. There's a Kurt Weill, Bertold Brecht flair to it, but not so much that non-scholars can't get into the performance. Giant Ant Farm is clever, sure, but their funny, witty ways never obscure some barbed truisms. If you want a night off where you don't have to leave your brain at home, this is the band to see. —Tom Kidd



Ben Levitt

Carter: A deafening roar.

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## CLUB REVIEWS

### Rocket From The Crypt

Club Lingerie  
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

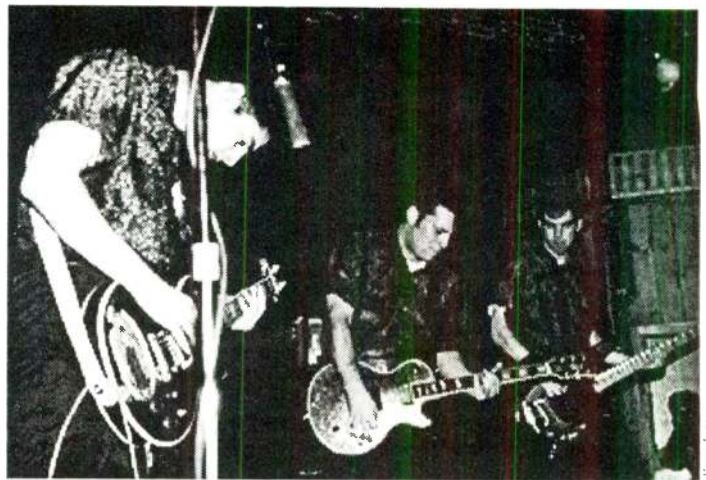
┌ **Contact:** Lucinda Fleurant, Interscope Records; 310-443-4539.  
┌ **The Players:** Speedo, vocals, guitar; ND, guitar; Petey X, bass; Atom, drums; and Apollo 9, saxophone.

┌ **Material:** A cornerstone band of that new-found thing, the San Diego Sound, Rocket From The Crypt could be described as the intersection between the Ramones and Madness. This music is punk with brass, pure suburban, white-boy angst—which is not to say they're above a catchy tune. This is just the kind of music fraternity brothers can "slam dance" to (that's what they still call it) yet sing along with at the chorus. Truly, as society nears the end of the millennium, what more can we ask from music?

┌ **Musicianship:** This is the difference between old-school punk and now: In the intervening fifteen or so years people have actually learned to play their instruments. These guys are no exception—they're tighter than a politician's smile. The vocals are reedy, but that's not the point. They're loud and relentless, and they do it very well. The addition of the sax is a nice touch.

┌ **Performance:** They packed the club this night with people—many, it seemed, drove up from San Diego and expected a rowdy good time. The band, which looked like a gang of geek bowlers in matching shirts, didn't disappoint. It appeared that Speedo was trying to do some kind of James Brown spoof in his chatter between numbers, but few people got it and it was pretty silly. They're best when they shut up and play.

┌ **Summary:** This isn't brain surgery, just high-energy drinking music. They haven't reinvented the wheel, but then again, their fans don't want them to. —Sam Dunn



Rocket From the Crypt: High energy drinking music.

┌ **The Players:** Todd Park Mohr, guitar, keyboards, vocals; Rob Squires, bass, vocals; Brian Nevin, drums, percussion, vocals;

┌ **Material:** Okay, class, the burning question of the day is: "Who's this Todd guy, and why is his head so big?" For an answer, we travel to the comfy environs of Boulder, Colorado, where perhaps it would be easy for Todd to get a swollen cranium by building a devoted following and selling a respectable number of the band's self-released albums. And on their Giant debut, *Sister Sweetly*, the trio gives themselves more reason for self-congratulations with their distinct brand of Western blues-rock that calls to mind some of the greats, like Clapton, Allman and Vaughan, but offers its own ambitious slant born of a campfire sing-along beside a pure, Rocky Mountain stream. Big Head Todd doesn't need touring vans and guitars. They need horses and big guns. And maybe Todd himself could land a role in the next ensemble Western as the singing Korean frontiersman. With his deep, dusky voice and bluesy guitar tone, Todd sounds like a modern bandito racing across the west, demonstrating his biggest strength on slower, mid-tempo numbers such as "Bittersweet," "Tomorrow Never Comes" and "Soul For Every Cowboy," on which his full, rich tones resonate warmly. The band's up-tempo compositions left little lasting impression, and at least on this night, very few riffs and choruses made inroads to my psyche. Nevertheless, even if BHT is just a one-trick pony, it's a trick they do very well.

┌ **Musicianship:** Having played together for more than seven years, the band play off one another like true professionals. Todd boasts the band's brawn with his soulful picking. But too often the band appeared to suffer from performance anxiety and picked up the tempo of some of the slower numbers, much to their detriment. This was a problem compounded by Todd's violent enthusiasm for playing, which he proved by ripping the strings from his axe more than once. Could've been impressive had the soloing been extraordi-

nary, but his frenetic strumming at the time gave his notes the consistency of cold oatmeal.

┌ **Performance:** Never have I been to such a crowded show and seen so many fans grooving and *not* been able to absorb some of the excitement. But BHT's show left me impassive. I kept asking myself, "What's everybody so damn excited about here?" Needless to say, I was perplexed. But I will say that if I had been a BHT fan going into the show (which I am now, slightly), I guess I would have enjoyed it, because, having asked several fans their impressions, Todd and the boys seemed to deliver the musical goods. So, in this regard, I will reserve judgement on the band until such time as I can see the band again in a better frame of mind.

┌ **Summary:** Music always evokes images in my mind, and BHT's mid-tempo, Western ballads make me think of Charlie Sheen and Emilio Estevez riding triumphantly into a blazing Colorado sunset. The band has established a legitimate place in the rock landscape, and could probably score a couple of hits as long as they keep playing to their strengths.

—Sean Doles

### Big Head Todd

The Palace  
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

┌ **Contact:** Giant Records, 310-289-5500.



Big Head Todd: Western blues rock.

### Carter The Unstoppable Sex Machine

The Roxy  
West Hollywood

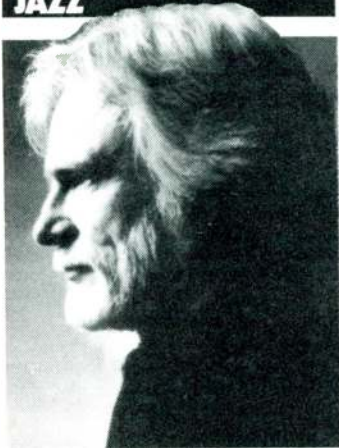
① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

┌ **Contact:** Wendy Weisberg, I.R.S. 818-508-3130.

┌ **The Players:** Jim Bob, guitar, vocals; Fruitbat, guitar; Wez, drums.

┌ **Material:** After the swelling in my throbbing head had subsided and my heart palpitations ceased, my breathing returned to normal and I could detect a faint ringing in my ears. But I still was not sure if I had actually witnessed a rock concert and not a rocket test at the Jet Propulsion Laboratory. Now that the smoke has cleared, one thing stands

**JAZZ**



**Gerry Mulligan**

Gerry Mulligan has been such a consistent performer through the past 45 years that it is easy to take the great baritone-saxophonist for granted. Recently, at the **Ambassador Auditorium**, he showed that he still has few competitors, performing two sets full of wit, hard-driving swing, colorful frameworks and creative ideas. Jeru's quartet (pianist **Ted Rosenthal**, bassist **Dean Johnson** and drummer **Ron Vincent**) have really grown together through two years of touring; Rosenthal in particular is quickly emerging as a major stylist. Mulligan played many of his recent compositions but really won the audience over with "Line For Lyons" and "My Funny Valentine" and was very effective singing "I Never Was A Young Man."

The 16th annual **Playboy Jazz Festival** is still a couple months away (June 18-19) but now is the time to get tickets because it is sure to be a sellout again. This year's lineup includes the ageless **Lionel Hampton**, **Wynton Marsalis**, **Spyro Gyra**, **Earl Klugh**, the **Laws Family**,

**Joshua Redman**, **Cassandra Wilson**, **David Sanborn**, **Tito Puente**, **Joe Williams**, **Pete Fountain**, **Elvin Jones**, **Count Basie Orchestra**, **Marcus Roberts** and **King Sunny Ade** among others. It's the best L.A. jazz party of the year!

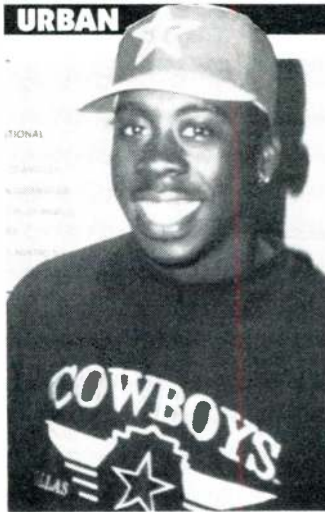
Tenor-saxophonist **Dewey Redman** made a rare L.A. appearance during a stint at **Catalina's**. The father of **Joshua** (1993's big discovery) showed that he is still the main innovator in his family, particularly on the intense "Walled Bridges" where Dewey growled through his horn and explored several passionate moods. Otherwise, Redman mostly stuck to advanced bop with his fine quartet (pianist **Kenny Kirkland**, bassist **Cameron Brown** and drummer **Ralph Penland**), displaying an individual sound and fresh ideas. Also worth noting was Redman's dancing in the audience during his sidemen's solos, at one point taking five minutes to strut the relatively short distance from the stage to the bar while using dance steps worthy of **Thelonious Monk!**

Upcoming: Singer **Alexis Gershwin** (a relative of you-know-who) will be at **Lunaria** (310-282-8870) April 8, the **Jazz Bakery** (310-271-9039) features **Gil Melle** (Apr. 8-9) and **Bud Shank's** new Sextet (Apr. 14-16), **Vinny Golia** plays free Friday evening concerts at the **L.A. County Museum of Art** (213-857-6000) throughout April and **Pedriani's** (818-289-0241) presents free Saturday afternoon concerts by **Cathy Segal-Garcia** (Apr. 16) and the duo of **Stephanie Haynes** and **Dave Mackay** (Apr. 23). Also, blues fans should be aware of a new series of **Blue Mondays** held at **Cafe HOLA** (818-986-7034). The program debuted with the **Taildraggers** featuring some great harmonica playing by **Randy Chortkoff** who is also promoting and booking the potentially exciting series. —*Scott Yanow*



**Lionel Hampton**

**URBAN**



**Emmanuel Dean**

**AROUND TOWN:** Legendary vocalist **Etta James** blessed the **Strand** with a special night of blues and soul. The award-winning singer's latest release, **Mystery Lady**, on the **Private/BMG** music label is a stirring tribute to **Billie Holiday** and is a must-listen for jazz, blues and soul connoisseurs...Local band **Love's Pain** rocked a nice turnout at the **Whisky** this past weekend and will embark on a European tour early this April...The **Bel Age Hotel's Club Brasserie** got a special treat as one of L.A.'s best kept secrets, jazz/soul vocalist **Joyce Simpson**, sang a moving impromptu set with veteran saxophonist-flutist **Buddy Collette**. Expect **Simpson** to emerge in the near future with a project that treads traditional, yet progressive soul/jazz grounds...**Coley's** on **La Cienega's Restaurant Row** was buzzing with excitement as U.K. quartet **Eternal** hit some wonderful capella harmonies, proving that the group is worth its hype...**Strangefruit**, perhaps the **busiest** local jazz/funk band around, played **Ahsweela** at **Luna Park** and **Fais Do Do**. You can catch these extremely talented instrumentalists jamming just about every Wednesday night at **Fifth Street Dick's Coffee Company** in L.A. historic

**Leimert Park area**...Atlanta's latest hip-hop export **Outkast**, with MCs **Dre** and **Big Boi**, played **Da Yawd** at the **Crush Club** in Hollywood.

**FUTURE SUPERPRODUCER:** One of L.A.'s promising cut creators, **Emmanuel Dean**, is creating a big stir in urban music as well as hip-hop circles. At only nineteen-years-old, Dean's recording credentials include production with **Dr. Dre** on the **Snoop Doggy Dogg** album including the singles "What's My Name" and "Gin and Juice." The composer/lyricist has produced a slew of forthcoming tracks from **Jade**, **Christopher Williams**, and **Mariah Carey** protégé **Trey Lorenz**. Dean is earning a reputation for making R&B and rap music that progresses beyond **New Jack**, while carrying a warm, traditional soul/funk essence. While he is still searching for a name for his signature sound and production style, he doesn't have to search far for ears that recognize his valuable talent. That is, Dean recently signed a deal with **EMI Music Publishing** and is well on his way to becoming one of our heavyweight music makers.

**FUNKIER DIVAS:** L.A.-based quartet **Vybe** can start counting their money soon as high numbers are flying across the negotiations table on their behalf at a very strong major. When the sizzling songstresses brought the house down at a **Los Angeles Clippers** game a little while back, word got around that the ladies give a slamming live show and made their demo tape a very hot commodity.

**COMING UP:** Don't miss hip hop/pop queens **Salt-N-Pepa** at the **Greek Theatre** on May 5. These rap divas always rock the house, but their featured musical guests are also bound to make this an extra-slamming occasion.

Platinum crooner **R. Kelly** will open for **Salt-N-Pepa** at the **Greek**, with **Kid Capri** (of **HBO's Def Comedy Jam** fame) in the house as well...Also, catch promising unsigned rhythm and blues vocalist **Adam Jackson** on Tuesday nights at **Melrose Place**.

—*Juliana "Jai" Bolden*



**Vybe**



ROCK



TOM FARRELL

Sugarplastic

A couple of noteworthy local compilation CDs: *Meg, An L.A. Sampler* features fifteen tracks by six area bands, with the gold stars going to **Possum Dixon** (now on Interscope), **Spindle** and the **Sugarplastic**.

Also, *Auto Body Experience* on **Trigon Records** plays host to "20 Turbocharged Bands From Los Angeles," as the album cover puts it. Most of the bands struck me as being noisy garage rock, so if you're into that, check this one out. V.I.P.s for *Auto: Popdefect*, the **Tommyknockers**.

**Sly Stone** for the Nineties? Decide for yourself—**Lenny Kravitz** hits the **Irvine Meadows Amphitheatre** Friday, May 13th and the **Blockbuster Glen Helen Pavilion** on the 14th. The **Lemonheads** open both shows.

For the fortysomething set, Southern rock pioneers the **Allman Brothers** are at the **Wiltern** May 10th and 11th. Truly one of the greatest live rock bands ever, **Pink Floyd** bring their manic depression and quad sound spectacular to the **Rose Bowl** on April 17th and **Traffic** jams at the **Universal Amphi-theatre** June 9th, 10th and 11th.

Notable shows: **Yngwie Malm-**

**steen** brings his baroque guitar bombast to the **Troubadour** April 7th. On the same night, underrated local rock outfit **Dramarama** are at the **Whisky** and **Married...With Children** mom **Katey Sagal** brings her pipes to the **Troub** for the first three Mondays in April. Sagal, who I hear can actually sing quite well, is on the **Virgin** label. Always a crowd pleaser, L.A.'s own **Fishbone** appears April 15th at the **Palladium**; **Urge Overkill** April 19th at the **Palace** (beware of their bouncers—I've heard numerous complaints about them). **Pavement** returns to L.A. in a larger venue—this time it's the **Palace** on April 21st.

**Roxbury** is featuring live music on their first floor in addition to their disco, DJs, dinner, multiple bars, status seekers, paparazzi, limos, etc. Call 213-656-1750, ex. 65, for booking info.

Bust the recession on Thursdays at **FM Station** with 99¢ draft beer and a 99¢ "pile-on" buffet.

We hear that the **Auditorium** will soon be re-opening. The Hollywood Blvd. punk venue suffered earthquake damage that forced its closure right around the time it had a changing of the guard in their promotions/booking department. We'll keep you updated.

On Saturday, March 19th at the **Pasadena Civic Center's** Main Auditorium, thousands of **Star Trek** fans gathered to hear an evening of live music from the classic TV series and its spin-offs. A side bar to the largest **Star Trek** convention ever held, **Star Trek: Grand Slam Concert 11** featured appearances by **Trek** music composers/performers **Gerald Fried** and **Jay Chattaway**. L.A.-based indie label **GNP/Crescendo Records**, who presented the show, have released twelve **Star Trek** albums.

Pictured below prior to taking the stage are (left to right): **Chattaway**, scream queen **Deborah Dutch** (who appeared onstage dressed as an Orion dancing girl from the original TV series pilot!), **Gerald Fried** and **Mark DeCarlo**, former host of the TV show **Studs**, who emceed the event.

—Tom Farrell



TOM FARRELL

Chattaway, Dutch, Fried and DeCarlo

WESTERN BEAT



BILLY BLOCK

Peter Carlisle

**Arista/Nashville** recording artist **Steve Wariner** recently played the **Roxy** for **Entertainment Radio** with his burning band, and the question has to be raised, why isn't this guy a superstar? Wariner has been quietly racking up Number One records for fifteen years yet, he is still one hit away from the kind of success enjoyed by guys like **Vince Gill**. Like **Gill**, **Wariner** possesses phenomenal skills as a guitarist, sings with a sweet voice comparable to **Gill** and has a very likable, easy going manner onstage. Wariner's most recent video was directed by L.A.'s **Bob Frey-Gabrielson** for the song "Drive." Local musos in attendance for **Wariner's** set included **Z93's Lisa Puzo**, **American Country Countdown's** **Neil Haislop**, manager **Kathleen Capper**, **Way Out West** guitarist **Lauren Ellis**, songwriters **Lois Blaische** and **Alan Whitney**, **Karen Tobin**, **PolyGram's** **Pat Surnegie**, country rock artist **Steve Cochran** and **Jagged Moon** fiddler **Oakley Tyger**. **Steve Wariner's** performance at the **Roxy** and the push

**Arista** is giving him could mean this is the year for **Wariner**. He certainly deserves it.

Local country artists rejoice. Thanks to **Peter Carlisle** independently produced music can now be heard on the radio. Peter is the host and producer of **New West Country** heard on **KPRO AM 1570** Riverside every Wednesday night at midnight. Peter believes, "The country music being created in L.A. now will influence the direction of country music for decades." His current playlist includes **Boy Howdy**, **Jann Browne**, **Margaret Fleming**, the **Mustangs**, **Rick Shea** and **Joyce Woodson**, just to mention a few. **Carlisle** is also publishing a country/rock newsletter called **Tuned In** that is very informative. For more info, or to submit material, contact the **Belwood Company**, 14925 **Magnolia Blvd.**, **Sherman Oaks, CA 91403**.

**Joanie of Continental Divide** celebrates her birthday with big shows at **Cook's Corner** (19122 **Live Oak Canyon Rd.**, 714-858-0266) in **Trabuco Canyon**. **Joanie** will also be appearing at the **Sundance Saloon** (14137 **E. Imperial Hwy**, **La Mirada** 310-946-1429) on April 15 and 16. **Joanie** and **Kim Lenz** are great artists who deserve your support.

Folk duo **Adam and Kris** recently returned from a tour of the southwest and are back in L.A. and busy as ever. Their CD **In The Garden** is a well-produced and finely crafted collection of folk music. **Adam** and **Kris** were finalists in the **Kerrville New Folk Concert**, check 'em out.

Looking for a great place to hear acoustic music? Try the **Fret House** (309 **N. Citrus Ave.**, **Covina**, 818-332-1380). An intimate 100-seat concert hall and guitar shop that presents country, folk/pop, classical, jazz, bluegrass and blues. The **Fret House** has seen an impressive roster of artists pass through and continues to attract the finest in acoustic music. —Billy Block

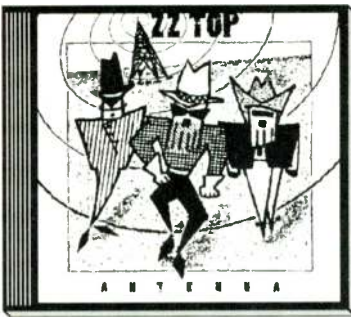


BILLY BLOCK

Steve Wariner and Neil Haislop



# DISC REVIEWS



**ZZ Top**  
*Antenna*  
RCA

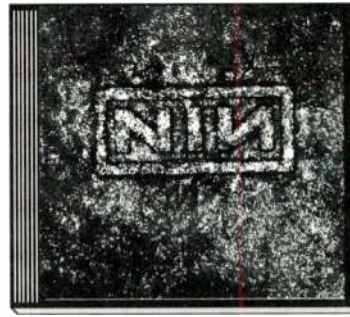
1 2 3 4 5 6 ★ 8 9 10

┌ **Producer:** Bill Ham & Billy Gibbons

┌ **Top Cuts:** "Breakaway," "Girl In A T-Shirt," "PCH"

┌ **Summary:** One of the world's most famous bar bands makes a red-hot label debut with a slew of fiery Texas rock radio tunes. Witty lyrics and bombastic guitar licks courtesy of Gibbons abound, and the energy level never wanes. Yet the lack of smooth keyboard input and soft edges—even on the few bluesy ballad attempts—leads to somewhat of a rough, electric-heavy listen, best in small doses. Most songs operate at the same tempo as well. ZZ's still a hoot, but cooling the jets once in a while would be a welcome change.

—Jonathan Widran



**Nine Inch Nails**  
*The Downward Spiral*  
Interscope

1 2 3 4 5 6 ★ 8 9 10

┌ **Producer:** Trent Reznor

┌ **Top Cuts:** "Piggy," "I Do Not Want This," "March Of The Pigs."

┌ **Summary:** The heaviest moments on this chilling foray into survival are those when the onslaught of electronic sound waves recede in favor of a few precious seconds of piano where Reznor's nearly a capella voice allows a glimpse into the man behind the machines. Nothing here is as catchy as "Head Like A Hole" and, in an age that demands inactivity, this may be the most difficult, listener-unfriendly album of the decade. Despite a moment or two of self-aggrandizement, Reznor has made a perfect album for those fed up with the image of mindless Generation X idiots.

—Scott Schalin



**Various Artists**  
*Alternative NRG*  
Hollywood

1 2 3 4 5 6 ★ 8 9 10

┌ **Producer:** Robert Margouleff

┌ **Top Cuts:** "Drive," "Cold," "Looking Through Patient Eyes."

┌ **Summary:** Good cause (Greenpeace), better concept—a live potpourri of today's cutting edge artists, recorded in numerous locales using only solar energy. Its colorful propaganda is enticing, its ambition respectable and its music is even pretty good most of the time. As with any all-star effort, there are bound to be a few bombastic duds (obnoxious takes by L7 and Soundgarden come to mind), but smoother rock/soul touches by Annie Lennox, U2 (naturally), P.M. Dawn, R.E.M., UB40 and Midnight Oil more than compensate. Program out six tracks or so, and it's a great concert.

—Jonathan Widran



**Jon Dunmore Project**  
*Hypnotica*  
No label

1 2 3 4 5 ★ 7 8 9 10

┌ **Producer:** Uncredited

┌ **Top Cuts:** "Love Is For Dreamers (They Say)."

┌ **Summary:** Have your CD player take you right to track seven. "Love Is For Dreamers (They Say)" is Jon Dunmore's best track. A bombastic melodic ballad, it would be a sure-fire hit with the right cover version—probably by Cher. It's his best not because he has a surfeit of ideas but because of a surplus. Most cuts start strong but peter out, watered down by unrelated musical ideas or extended jams. Listenability isn't helped by Dunmore's melodramatic, histrionic vocal style that detracts from his material's strengths. Have Cher order from P. O. Box 8422, Universal City, CA 91608.

—Tom Kidd



**Pennywise**  
*Unknown Road*  
Epitaph

1 2 3 ★ 5 6 7 8 9 10

┌ **Producer:** Joe Peccerillo, the Antagonist

┌ **Top Cuts:** "Time To Burn."

┌ **Summary:** At least three cuts out of the thirteen preach the need for the individual to make his or her own stand. Pennywise is in Bad Religion territory here, a move that in itself subverts their theme. It doesn't help that the lyrics lack the more proven group's introspective trait; there's nothing but blind teenage rage here. The music doesn't help drive home the moral. For all their talk about standing apart from the crowd, all they can play is generic punk. Hardcore fans order from Epitaph, 1602 Sunset Blvd., Suite 111, Hollywood, CA 90028.

—Tom Kidd



**Darren Housholder**  
*Generator Man*  
Shrapnel

1 2 3 4 5 6 7 ★ 9 10

┌ **Producer:** Darren Housholder

┌ **Top Cuts:** "Room For Despair," "Bright New Place."

┌ **Summary:** *Generator Man* is the second solo outing from this former member of Love/Hate. This fine collection of rock instrumentals shows Housholder knows that to get the job done, you need just enough notes to put the song over. Not enough and you're lazy, too many and you're Yngwie. These truly are songs—something not often heard in this genre—complete with well-developed structures and melodies. To hear a really great CD by someone who's not just another show-off guitar player contact Shrapnel Records, P.O. Box P, Novato, CA 94948.

—Tom Kidd



**Sytek and Davies**  
*Spindrift And Wood*  
Lotus

1 2 3 ★ 5 6 7 8 9 10

┌ **Producer:** Sytek and Davies

┌ **Top Cuts:** "Sweet White Faced Llama," "Little Garden."

┌ **Summary:** Michigan-based folk duo Jane Sytek and Rick Davies have turned out a sugar-coated little CD, perfect background music for a Brownie troop sleep-over. Children will appreciate how the duo sings about bountiful, beautiful, safe and serene nature. Adults may find such sweetness cloying. "Celtic Love Song" is symptomatic of the lack of depth and insight here. With more concise and coherent material Sytek and Davies might have a career playing children's music. Kids—have your parents call 616-657-5757 to order you a copy.

—Tom Kidd



**Vallejo**  
*Sins*  
Chapel Lane

1 2 ★ 4 5 6 7 8 9 10

┌ **Producer:** Michael Panepento, the Vallejo Brothers

┌ **Top Cuts:** "Sins."

┌ **Summary:** The list of Vallejo's obvious influences—everyone from the Beatles to Aerosmith with touches of rap, funk and Latin—reads like the set list down at the corner cover bar. ("Gimme Money," built on the chord progression from "Tequila," is close enough to the older song that it could fool Peewee Herman.) The problem here is not that Vallejo tries to wear so many hats, but that there's nothing to hang them on. Among the jams are no real songs. Only serious party animals should order from Airwave Production Group Inc., 1916 28th Ave. S., Birmingham, AL 35209.

—Tom Kidd



# SUBMISSION GUIDELINES

To submit a package for review, send a cassette tape with no more than three songs, an unscreened black & white photo (a small 5x5 square photo works best, but nothing larger than 8x10 can be used), a brief bio and a contact name and phone number to Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

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 a committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of Music Connection and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every tape will be reviewed.

Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.



### Turntable Bay

- ☐ Contact: Scott Schorr  
310-281-6232
- ☐ Seeking: Label deal
- ☐ Type of music: Rap

- ☐ Production ..... 6
- ☐ Songwriting ..... 6
- ☐ Vocals ..... 6
- ☐ Musicianship ..... 5

#### Average

- 1 2 3 4 5 ★ 7 8 9 10

☐ Comments: This rap outfit scored above average in almost every category. With some very fresh rhymes and solid dance beats, this demo could very well land them a recording contract. The opener, "Get 'Em Up," sounds like a bonafide hit! Our only suggestion is to perhaps change the name of the band to something more cutting. This is a tape worth listening to.

- ☐ Production ..... 6
- ☐ Songwriting ..... 4
- ☐ Vocals ..... n/a
- ☐ Musicianship ..... 5

#### Average

- 1 2 3 4 ★ 6 7 8 9 10

☐ Comments: This instrumentalist plays a fine guitar and submitted a clear, crisply produced tape. Unfortunately, it is very difficult to write a great, melodic instrumental—very few succeed at this. Though the musicianship is fine, more work is needed in writing. Listeners have to latch onto the melody the guitar is playing as there are no vocals to listen to.

- ☐ Production ..... 5
- ☐ Songwriting ..... 4
- ☐ Vocals ..... 3
- ☐ Musicianship ..... 4

#### Average

- 1 2 3 ★ 5 6 7 8 9 10

☐ Comments: Claiming to be influenced by the Beach Boys and Sex Pistols, Dudes, Inc. submitted some short, well-constructed material but with weak choruses. Though they portray clean cut surfer types in their photo, the vocals were raw and raspy and not very radio friendly—thus the low marks in that category. Overall, the vocals and songwriting need more work.

### Dudes, Inc.

- ☐ Contact: Mark Goulmy  
213-500-7465
- ☐ Seeking: Label deal
- ☐ Type of music: Rock



### Last Remains

- ☐ Contact: Bob McLynn  
908-522-0244
- ☐ Seeking: Label & Management
- ☐ Type of music: Metal

- ☐ Production ..... 4
- ☐ Songwriting ..... 2
- ☐ Vocals ..... 3
- ☐ Musicianship ..... 6

#### Average

- 1 2 3 ★ 5 6 7 8 9 10

☐ Comments: This metal trio from Summit, New Jersey, has one of the most talented drummers we've heard in quite some time. In fact, it's only due to the drummer's talents that the musicianship score was above average. There are virtually no songs to be found here and the vocals are barely audible. Please do not send out this tape. Work on your song craft and get a better sounding tape.



### Death & Taxes

- ☐ Contact: Tom Shannon  
310-513-6880
- ☐ Seeking: Label deal
- ☐ Type of music: Rock

- ☐ Production ..... 5
- ☐ Songwriting ..... 3
- ☐ Vocals ..... 4
- ☐ Musicianship ..... 5

#### Average

- 1 2 3 ★ 5 6 7 8 9 10

☐ Comments: Though the musicianship and the production (the guitar was mixed too loud) scored relatively well, lots of work is still needed in the songwriting area. Musically, the band is very syncopated and all over the place. Do they have an identity crisis? This band needs to stand on more solid ground before sending out demo tapes. Take time to discover what you do best.

- ☐ Production ..... 5
- ☐ Songwriting ..... 4
- ☐ Vocals ..... 5
- ☐ Musicianship ..... 5

#### Average

- 1 2 3 4 ★ 6 7 8 9 10

☐ Comments: This Orange County rock quintet submitted an original tape that was just average all the way around. Though there were some very nice vocal harmonies and acoustic guitar playing, overall, the band did not display anything new or unique. Their grade for songwriting was a bit below average, but that's usually the case with most demos. More work is needed in all areas.

- ☐ Production ..... 5
- ☐ Songwriting ..... 4
- ☐ Vocals ..... 4
- ☐ Musicianship ..... 5

#### Average

- 1 2 3 4 ★ 6 7 8 9 10

☐ Comments: Formerly the Fleshlords, these guys have opened for .38 Special, My Sister's Machine and the Fabulous Thunderbirds. And though their touring has given them valuable experience, with just a little more tweaking, they could run ahead of the pack. The vocals are raw and the entire recording sounds like the band would in a live situation. An act that shows promise.



### Factory

- ☐ Contact: Nelson Page  
213-848-9501
- ☐ Seeking: Label deal
- ☐ Type of music: Rock & Roll



### Cycle Of Souls

- ☐ Contact: Dennis Roberts Mgmt.  
609-465-6574
- ☐ Seeking: Label deal
- ☐ Type of music: Rock & Roll

# SELECT GUIDE TO POPULAR GUITARS

By Bill Bender

Not everyone can go out and buy a mint condition 1959-1961 Gretsch White Falcon guitar for \$17,000. Most of us don't make that kind of money playing live for an entire year. And the truth is, those who can afford to buy vintage, valuable guitars, aren't likely to take them gigging. What happens is, most musicians will opt for a less expensive, easily replaceable guitar that will, in all likelihood, show its battle scars somewhere down the

road. A guitar that can be played rather than displayed. *Music Connection* scoured the pages of the *Blue Book Of Guitar Values* and came up with this listing of the most commonly purchased guitars—the ones you'll probably see at your local club almost any night of the week. For our listing, we've listed the guitar's make, model, condition (Mint, Very Good and Fair) and price.

Make	Model	Mint	VG	Fair
Charvel	275 Deluxe	\$485	\$280	\$210
Charvel	375 Deluxe	\$555	\$280	\$235
Charvel	475 Deluxe	\$695	\$360	\$300
ESP	M-II Deluxe	\$1295	\$465	\$385
Fender	Mustang	\$275	\$110	\$90
Fender	Paisley Strat	\$720	\$260	\$220
Fender	'72 Strat	\$660	\$240	200
Fender	J.D. Telecaster	\$720	\$260	\$220
Fender	Rosewood Telecaster	\$1000	\$360	\$300
Fender	'72 Telecaster Thinline	\$790	\$280	\$235
Fender	'72 Telecaster Custom	\$660	\$240	\$200
Fender	'69 Mustang	\$600	\$215	\$180
Fender	Strat/Amer. Standard	\$610	\$315	\$265
Fender	Strat/Contemporary	\$375	\$150	\$120
Fender	Strat/Elite	\$650	\$260	\$215
Fender	Strat/Standard	\$300	\$155	\$130
Fender	Strat/U.S. Contemporary	\$475	\$190	\$155
Fender	Tele/CBS	\$550	\$210	\$170
Fender	Tele/Amer. Standard	\$600	\$310	\$260
Gibson	J-30	\$910	\$470	\$390
Gibson	J-45	\$700	\$280	\$230
Gibson	Byrdland	\$2025	\$810	\$670
Gibson	ES-335T	\$1025	\$410	\$340
Gibson	ES-335 Re-Issue	\$1260	\$650	\$540
Gibson	Firebird I / Non Reverse	\$1330	\$760	\$625
Gibson	Les Paul Standard	\$1120	\$575	\$480
Gibson	Les Paul Deluxe	\$850	\$340	\$280
Gibson	Les Paul Junior	\$1500	\$600	\$495
Gibson	Melody Maker	\$525	\$270	\$225
Gibson	SG Standard	\$735	\$345	\$315
Gibson	B.B. King Standard	\$1200	\$480	\$395
Gibson	B.B. King Custom	\$980	\$505	\$420
Gibson	ES-165	\$980	\$505	\$420
Gretsch	Country Gentleman	\$1050	\$420	\$345
Gretsch	Chet Atkins Hollow Body Nashville	\$800	\$320	\$265
Gretsch	Tennessean	\$1000	\$400	\$330
Guild	D-6	\$555	\$280	\$235
Guild	D-15	\$595	\$340	\$255
Guild	D-25	\$695	\$360	\$300
Guild	D-40	\$905	\$515	\$425
Guild	JF-4	\$555	\$280	\$235
Hamer	Cal. Deluxe	\$1260	\$650	\$540
Hamer	Cal. Elite	\$1190	\$610	\$510
Ibanez	FGM 100	\$910	\$470	\$390
Ibanez	GB 10	\$1120	\$575	\$480
Ibanez	JS-1	\$840	\$430	\$360
Ibanez	R-442	\$490	\$250	\$210
Jackson	Randy Rhoads Ltd. Ed.	\$1745	\$900	\$750
Martin	D-1	\$695	\$360	\$300
Martin	D-16	\$1085	\$560	\$465
Martin	D-35	\$1000	\$400	\$330
Ovation	Classic	\$995	\$510	\$425
Ovation	Legend	\$730	\$375	\$310
PRS	Standard	\$1230	\$635	\$530
Rickenbacker	320	\$700	\$360	\$300
Rickenbacker	360	\$1320	\$530	\$435
Takamine	340-F	\$455	\$235	\$195
Washburn	D-25S	\$385	\$200	\$165
Washburn	SS80	\$1050	\$540	\$450
Yamaha	CG150SA	\$275	\$140	\$115
Yamaha	FG435A	\$295	\$150	\$125
Yamaha	812S	\$510	\$260	\$220

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# GUITAR



## THE RISE OF THE VINTAGE GUITAR

By Brian Thoryk (photos courtesy of *Blue Book Of Guitar Values*)

The magical question every vintage guitar collector, buyer, seller and hobbyist would like to know is, what makes a vintage guitar's value increase? There exists no simple answer to this question, but a combination of many factors. Different brands and models become hot and cold based on the supply and demand ratio affected by many elements.

Who is playing what guitar makes a definite impact on specific models. Oftentimes, the status of the star and the demand for the instrument will drive up the value.

The originality of the piece plays a major

role. If a piece has certain hardware that is not original or the guitar is refinished, the guitar is no longer a collectible, but now labeled a "player's guitar." If the piece is completely original, there is no limit as to what the guitar could be worth in the future.

Woods used to construct vintage guitars play a significant role as well. For example, Martin began using Indian rosewood instead of Brazilian rosewood on their stock models in 1970. Now that Brazilian rosewood is practically impossible to obtain, a 1968 Martin D28 is worth double or sometimes triple a 1972 Martin D28.

The sound of a vintage instrument can also play a part. It really depends on whether or not the collector plans on playing the instrument. A player might pay above market value for a specific vintage J-200 or want a Les Paul with real PAF pickups because it gives the player that special tone he or she was searching for.

Obviously, the production totals greatly affect the value. In 1967, eight Gibson Everly Brothers jet-black acoustics were produced, and Rickenbacker only produced two 4001 Fireglow basses in 1962. If the demand is high and there are no remaining guitars in circulation, the owners of these instruments set the market value.

Last but not least, the condition of the instrument is as important to the value as it is in the coin business. Mint pieces bring high dollars while a piece with dings, dents, cracks and pits in the fretboard from years of playing can bring the guitar down to the condition of heavily worn or worse!

In general, quality guitars from certain time periods continue to steadily appreciate in value. Most believe the Fifties and early Sixties vintage electrics were the premier years of quality guitar production, as the art of electric guitar manufacturing was somewhat lost or abandoned toward the end of the Sixties and for sure in the early Seventies. The most sought after acoustic flat top guitars seem to be the pre-World War II guitars produced approximately from the mid-Thirties up until around 1941.

As an overview, who's playing what, originality, materials used in construction, production totals and condition all affect value. Yet, no specific boundaries exist that determine whether a vintage guitar will increase or decrease in value. The market fluctuates on a daily basis.

Therefore, a guitar somebody is willing to give away today might be the Holy Grail of tomorrow. **MC**



1945 Martin D-18

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## Valdez Guitar Shop

7240 Sunset Blvd.  
Los Angeles, CA 90046  
213-874-9998

**Contact:** Art Valdez

**Hours:** Mon.-Sat. 10-6

**Summary:** Originally opened in 1965 on Palm Ave near Santa Monica Blvd, then moved to present location in 1979. The store also houses the Valdez Professional music school, which gives private instruction in classical, Flamenco, rock, finger style, jazz and country.

**Specialty:** Custom guitars, specializing in flamenco, classical and jazz. Also repair.

**Competition:** Not really much competition.

**Clients:** More of an acoustic guitar base. Famous clients have included John Denver, Jim Stafford and Charo.

**VIP Guitar:** The Valdez jazz guitars, which go for about \$12,000

## Freedom Guitar

7501 Sunset Blvd.  
Hollywood, CA 90046  
213-874-4876 FAX: 213-874-2246

**Contact:** Ed Bowen

**Hours:** Mon.-Sat. 10-6

**Summary:** Originally started in Portland in 1971, the store was sold and reopened in San Diego in 1973, where they now host two branches. The Los Angeles store opened at its original Hollywood Blvd. location in 1975, and relocated to their current location in 1979.

**Specialty:** New, used and vintage.

**Clients:** Famous clients have included Whoopi Goldberg and Bob Dylan.

**Competition:** "We don't compare ourselves to the other stores in this area, it's more of a global thing," says manager Ed Bowen. "Our customers come from all over the world. It's more of an international market."

**VIP Guitar:** One of three Dobro basses made in the Thirties. "No one knows where the other two are," says Bowen. The bass is marked at \$12,000.

## Lacey

1511 North Gardner St.  
Los Angeles, CA 90046  
213-851-5538

**Contact:** Mark Lacey

**Hours:** Varies, by appointment

**Summary:** Opened about ten years ago, Mark Lacey has been repairing and building guitars for twenty years. His guitars are sold all over the country. Not a retail store.

**Specialty:** Building and repairing guitars, specifically arch-top guitars (like jazz guitars)

**Competition:** "It's more competitive than it used to be, but as far as arch-top guitars, there really is no competition."

**Clients:** Famous clients for repairs include Aerosmith, Andy Summers, the Black Crowes, Bon Jovi, the Grateful Dead, Kiss, Motorhead, Mr. Big, Nirvana, Pink Floyd, Paul McCartney, Rod Stewart, Sting, the Cult, Tom Petty, U2, Yngwie Malmsteen, Canned Heat, Duran Duran. For building (arch-tops), clients include Leo Kottke.

**VIP Guitar:** They don't retail/sell guitars, but Lacey's custom built guitars sell brand new for about \$6,000-\$12,000.

## Voltage Guitars

1513 Gardner St.  
Hollywood, CA 90046  
213-851-1406

**Contact:** Lloyd Chiare

**Hours:** Mon.-Sat. 11-6:30

**Summary:** Opened about twelve years ago.

**Specialty:** A large variety of guitars.

**Competition:** It's competitive, but because of their versatility, they have steady client base.

**Clients:** Stevie Ray Vaughan, Eric Clapton, Jimmy Page, Paul McCartney.

**VIP Guitar:** A D'Angelico, formerly owned by John Collins, guitarist for Nat King Cole. Technically not for sale, but would retail for about \$45,000.

## Carvin

7414 Sunset Blvd.  
Hollywood, CA 90046  
213-851-4200 FAX: 213-851-6818

**Contact:** "J" Fairbanks

**Hours:** Mon.-Fri. 10-7 Sat. 10-6

**Summary:** An offshoot of their Escondido (San Diego) factory (established in the Forties), the Hollywood branch has been open for about six years. They also have a store in Santa Ana.

**Specialty:** Custom order Carvin instruments, amps and P.A. gear.

**Competition:** Since they sell one brand of equipment exclusively, they don't have much competition.

**Clients:** A lot of professional accounts. Famous clients include Steve Vai, Reggie Hamilton, Bunnie Brunell and Chet Atkins.

**VIP Guitar:** Since they deal only in new equipment, they don't have any vintage guitars. Their top of the line guitar is the DC 400, with a base price of about \$925 and a ceiling of \$1900 for higher level customizing.

## Sunset Custom Guitars

7406 Sunset Blvd.  
Hollywood, CA 90046  
213-851-7129 FAX: 213-851-9409

**Contact:** Joe Carletta/Mike Ciravolo

**Hours:** Mon.-Sat. 10-6

**Summary:** Established four years ago, they make custom guitars, and sell ESP and Schecter Guitars, as well as VHT amps.


**Specialty:** Custom guitars, made from scratch. Authorized Schecter custom shop.

**Competition:** "There is no competition. No one builds custom guitars like we can," says Carletta. "We're the only store in the area where you can watch your instrument being made through a glass window."

**Clients:** Metallica, Guns N' Roses, Kiss, the Rolling Stones, Madonna's band, Los Lobos, Neal Schon, Stone Temple Pilots, John Norum. They cater to Musicians Institute, and offer MI discounts.

**VIP Guitar:** An ESP hand-carved guitar in the shape of an angel playing guitar. It's a show piece from ESP's Tokyo custom shop. Price: \$8,000

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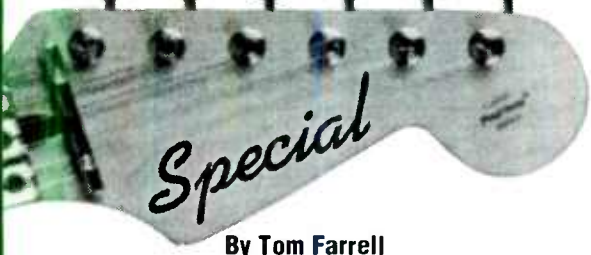
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# GUITAR



By Tom Farrell

While Beverly Hills 90210 is probably L.A.'s most widely known zip code, Hollywood 90046 is the place to be for the city's guitar playing population. Occupying the bulk of the 7400 block of Sunset Blvd. and the adjoining 1500 block of Gardner Street is the area known as Guitar Row, one of the heaviest concentrations of guitar stores in the United States. Over a dozen guitar stores call the area home, each one a bit different from the other, which is the only way to survive the competition. The store owners/employees have a rather friendly, tightly knit community that has been servicing guitar players from all over the world for years. Below, we've provided some information on each store.

## Guitar Center

7425 Sunset Blvd.  
Hollywood, CA 90046  
213-874-1060

**Contact:** Scott LeBeau (manager guitar dept.)  
**Hours:** Mon.-Fri. 10-9. Sat. 10-6, Sun. 11-6  
**Summary:** Open for 30 years, Guitar Center is part of a nationwide chain of some 18 stores which sell guitars, drums, keyboards and pro-audio equipment. Home of the Rockwalk, a hall of fame where legends of the rock world are honored with plaques and/or handprints and autographs scrawled in the sidewalk in front of their store.  
**Specialty:** Custom shop Fender and Gibson, some vintage. Biggest Paul Reid Smith, Fender, Gibson and Marshall dealer in the country.  
**Competition:** Since they're the only Fender, Gibson and Paul Reid Smith dealer on the block, there's not much.  
**Clients:** They deal with the labels and industry a lot. Rarely any beginners. Famous clients: Eddie Van Halen, Jimmy Page, Zakk Wyld, Bruce Kulick, Slash, Garth Brooks and many others.  
**VIP Guitar:** A couple of 1959 Gibson Les Pauls which retail for \$25,000 and \$40,000, respectively, a 1954 Fender Stratocaster (#00161) which retails for \$20,000 and a Fender Custom Shop Aluminum body hand engraved Stratocaster (reputedly owned by Bob Dylan) which sells for about \$40,000.

# HOLLYWOOD'S GUITAR ROW

## Guitars R Us

7404 Sunset Blvd.  
Hollywood, CA 90046  
213-874-8221 FAX: 213-874-0360

**Contact:** Albert Molinaro  
**Hours:** Tuesday- Saturday, 11-6  
**Summary:** In their tenth year, Guitars R Us' name appears on a lot of album credits, due to their policy of trying to help musicians.  
**Specialty:** High quality used and vintage American made guitars.  
**Competition:** "Due to our special attitude, we really don't have competition," states owner Albert Molinaro. The special attitude Molinaro refers to is his companies policy of helping musicians, which has included lending instruments to up-and-coming bands. "We help people when they need it. Our policy is fun and profit, we're not just in it for the money." Molinaro credits this state of mind to helping him keep above of the competition.  
**Clients:** Famous clients have included Guns N' Roses, Dwight Yoakam, Tom Petty, George Harrison, Lenny Kravitz, the Cult, Jeff Lynne, Daniel Lanois, Nirvana, Counting Crows, among others.  
**VIP Guitar:** 1959 Gibson Les Paul Sunburst

## Route 66 Guitars

1507 N. Gardner St.  
Hollywood, CA 90046  
213-GUITARS (484-8277)

**Hours:** Mon.-Sat. 11-6  
**Contact:** Scott Jennings  
**Summary:** Originally called the Guitar Gallery and located in Pasadena, they relocated to their present location about two and a half years ago. Jennings was part-owner in Voltage guitars, where he worked his way up through the ranks.  
**Specialty:** Left-handed instruments and Rickenbackers. (They're the fifth largest Rickenbacker dealer in the country.)  
**Competition:** A store employee points out, "To be in this area and survive, you have to have your own niche. Ours is left-handed and Rickenbackers."  
**Clients:** Left-handed guitarists, including Caesar Rosa from Los Lobos, Elliot Easton from the Cars, They Might Be Giants, Douglas Adams (writer of *Hitchhikers Guide To The Galaxy*), Elvis Costello.  
**VIP Guitar:** They recently sold the first Rickenbacker twelve-string ever made (asking price was \$35,000). Currently, they have a 1956 Rickenbacker Capri prototype—they're asking \$4500.

## Mesa Boogie

7246 Sunset Blvd.  
Hollywood, CA 90046  
213-883-9090 FAX: 213-883-9099

**Contact:** Jimbo Head  
**Hours:** Tues.-Fri. 11-7, Sat. 10-6 Sun. 12-5  
**Summary:** Established a mere year and a half ago, making it one of the newest stores on Guitar Row.  
**Specialty:** The authorized dealer for Mesa Boogie equipment, and Tom Anderson guitars.  
**Competition:** Once again, everybody has his own niche.  
**Clients:** "Too many to list."  
**VIP Guitar:** They don't stock vintage guitars, but the Tom Andersons range from \$2000 to \$2500

## Jimmy's Guitars

7503 Sunset Blvd.  
Hollywood, CA 90046  
213-876-8999 or 213-876-9372

**Contact:** Jimmy Phillips  
**Hours:** Mon.-Sat. 11-6  
**Summary:** Opened two years ago by former Giant/Warner artist Jimmy Phillips and his brother in law, making it the newest store on the block.  
**Specialty:** American vintage guitars, amps, effects.  
**Competition:** Phillips sees Guitar Row as a friendly yet competitive area, with a community spirit, and the main competition is from the recessed economy. Once again, Phillips points out that it's a global market.  
**Clients:** Bruce Kulick, Elliot Easton, David Bryson (Counting Crows), Nikki Sixx, C.C. DeVille  
**VIP Guitar:** An original 1963 black Fender Stratocaster worth \$8500.

## Johnny Guitar Corporation

7442 Sunset Blvd.  
Hollywood, CA 90046  
213-969-8555 FAX: 213-969-0159

**Contact:** Douglas Hernandez  
**Hours:** Mon.-Sat. 10-6  
**Summary:** Opened six years ago  
**Specialty:** Peavey, Trace Elliot dealer, good selection of vintage.  
**Competition:** "Everybody on the block has a different brand name," Hernandez points out, "so there's no direct competition."  
**Clients:** The Righteous Brothers, Bruce Springsteen.  
**VIP Guitar:** A National Gretsch Chet Atkins model, selling for about \$5,000.

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

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

□ **HAL OPPENHEIM**  
Sherman Oaks  
818-784-2307  
**Basic Rate:** \$20/hour and up  
**House calls:** Yes, for additional charge  
**Clients:** All ages and all levels welcome. Client list includes many professional performers in the entertainment industry.  
**Comments/Specialty:** I have many major label credits that have appeared on the charts. Studied and played with many major top level players. Over 65 students.

□ **SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC**  
8711 Sunland Blvd.  
Sun Valley, CA  
818-767-6554  
**Basic Rate:** Fees per quarter, 12 weeks in one quarter. One 45-minute lesson per week, \$315/quarter. One 60-minute lesson per week, \$420/quarter. Lab fees \$65/quarter.  
**Clients:** Preparatory in jazz and classic guitar all the way through full Bachelor of Music degree program.  
**Comments/Specialty:** Chairman Richard Taesch. Special Braille music program for blind students with computer transcribing services. Special jazz improvisation labs are available on the intermediate and advanced level.

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

□ **BART WALSH**  
Burbank  
818-841-5715  
**Basic Rate:** Call for rates  
**House calls:** No  
**Clients:** All levels, all styles  
**Comments/Specialty:** Currently playing with A.I.E. recording artists, Lancia. GIT graduate. Album credits, touring experience. 9 years teaching experience. Custom-tailored curriculum for all styles. Specializing in rock, blues and theory.

□ **ROBERT AUGUST WILLIAMS**  
714-966-3062  
**Basic Rate:** \$30/hour  
**House calls:** No  
**Clients:** Intermediate to advanced  
**Comments/Specialty:** Jazz, jazz blues, chord melody, improvisation and finger style technique.

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

□ **STEVE ZOOK**  
714-890-0377  
**Basic Rate:** Call for discount rates  
**House calls:** No  
**Clients:** All levels  
**Comments/Specialty:** Proven system. Published author, book reviewed by *Guitar Player* magazine. All styles. Specialize in developing improvisational skills. If you want to take a quantum leap on guitar, give me a call.

**BASS INSTRUCTORS**

□ **JOHN TAPELLA**  
818-506-6412  
**Basic Rate:** Call for affordable rates  
**House calls:** No  
**Clients:** All levels  
**Comments/Specialty:** Rock, metal and classical. Transcriber for Vinnie Moore, Stevie Ray Vaughan, Yngwie Malmsteen, Eric Clapton. Author of *Challenge The Masters*.

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

□ **JOHN BILLINGS**  
Redondo Beach  
310-285-3279  
**Basic Rate:** \$30/hour  
**House calls:** No  
**Clients:** Intermediate to advanced  
**Comments/Specialty:** Specialize in funk thumb style. Advanced finger picking. Played with Vinnie Moore, Joey Tafolla. Teach reading.

□ **BUNNY BRUNEL**  
Hollywood  
818-346-6933  
**Basic Rate:** \$50/hour  
**House calls:** No  
**Clients:** Intermediate to advanced  
**Comments/Specialty:** Have played with Chick Corea, Herbie Hancock and many others. I teach any style. Bass technique, harmony, improvisation, etc.

□ **CARL CEDAR**  
Orange County  
714-774-1347  
**Basic Rate:** \$30/hour  
**House calls:** No  
**Clients:** All levels  
**Comments/Specialty:** 10 years as BIT staff instructor, degree in music education.

□ **LYNNE DAVIS**  
Hollywood, CA  
213-462-7364  
**Basic Rate:** \$25.00/hour  
**House calls:** No  
**Clients:** All levels, all styles  
**Comments/Specialty:** Specializes in ear training, creating broad musical vocabulary for use in developing improvisational skills in rock, funk or jazz. Studied previously with Dave LaRue (Steve Morse Band), Gerald Veasley (Zawinul Syndicate) and Carol Kaye.

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

□ **PETE FOX**  
3509 Venice Blvd.  
Los Angeles, CA  
213-734-3342  
**Basic Rate:** Call for rates  
**House calls:** No  
**Clients:** Beginning to advanced; adults and children.  
**Comments/Specialty:** Electric bass, electric and acoustic guitar. Pop, rock, jazz, classical and gospel.

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

□ **JOHN HUMPHREY**  
Los Angeles  
213-662-3510  
**Basic Rate:** First lesson, \$10/hour; additional lessons, \$25/hour  
**House calls:** No  
**Clients:** Student references on request. All levels accepted.

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

□ **EDWIN LUCIE**  
Sherman Oaks  
818-981-8344  
**Basic Rate:** Call for rates  
**House calls:** No  
**Clients:** All levels, beginning to advanced  
**Comments/Specialty:** Masters Degree in music from New England Conservatory. Former professor at Berklee College of Music. Working professional. All styles.

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

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

□ **HAL OPPENHEIM**  
Sherman Oaks  
818-784-2307  
**Basic Rate:** \$20/hour and up  
**House calls:** Yes, for additional charge  
**Clients:** All ages and all levels welcome. Client list includes many professional performers in the entertainment industry.  
**Comments/Specialty:** I have many major label credits that have appeared on the charts. Studied and played with many major top level players. Over 65 students.

□ **SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC**  
8711 Sunland Blvd.  
Sun Valley, CA  
818-767-6554  
**Basic Rate:** Fees per quarter, 12 weeks in one quarter. One 45-minute lesson per week, \$315/quarter. One 60-minute lesson per week, \$420/quarter. Lab fees \$65/quarter.  
**Clients:** Preparatory jazz and rock/fusion styles all the way through full Bachelor of Music degree program.  
**Comments/Specialty:** Chairman Tom Clark. Electric and upright bass instruction. Jazz and rock/fusion styles. Special Braille music program also available for blind students. Participation in jazz improvisation labs welcome.

□ **RICKY WOLKING**  
Burbank  
213-845-9755 or 818-842-8225  
**Basic Rate:** Call for rates  
**House calls:** No  
**Clients:** All levels, all styles  
**Comments/Specialty:** Featured in *Guitar Player*, *Bass Player*, *Guitar World*, and *Guitar FTM* magazines. Won *Guitar Player* magazine's 25th Annual Ultimate Guitar contest [Bass Division]. Nominee *Bass Player* magazine 1991 Bass Player of the Year. Specialize in psychoheavy/mutantmetal/funk. Tape available. Instructor at Valley Arts.

Many times, how you play will depend on how you were taught rather than how often you practice. The instructors listed below have worked with and/or taught some important clients including Al DiMeola, Paul Gilbert and Jennifer Batten, among others. We suggest a brief, in-person meeting prior to booking lessons.

Compiled by Karen Orsi

**□ BILL WHITE ACRE**  
818-500-7464

**Basic Rate:** Call for rates  
**House calls:** No  
**Clients:** All levels  
**Comments/Specialty:** *Bam* magazine/KLSX Guitarist of the Year, 1989. Best Electric Guitarist in 1990, guitarist and vocalist for Big Planet. Customized instruction for your skills and interests. All levels, all styles, acoustic and electric. Study, soloing, songwriting, theory, ear training, finger picking, flat picking, bottleneck slide and alternate tunings. Featured in *Guitar Player's* June 1994 cover story.

**□ PATTI AMBS**

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

**□ MIKE LEWIS**

Garden Grove  
714-537-5870 (Moody Music)  
**Basic Rate:** \$12.50 per 1/2 hour.  
**House calls:** No  
**Clients:** All levels  
**Comments/Specialty:** Straight ahead jazz.

**□ BAKER'S MUSIC LESSONS**

6226 Santa Monica Blvd.  
Hollywood, CA 90038  
213-469-7753  
**Basic Rate:** \$20/hour  
**House calls:** \$30.00/hour  
**Clients:** Beginners to advanced, amateur and professional.  
**Comments/Specialty:** Stressing music fundamentals in all styles.

**□ CRAIG BECK**

Santa Clarita, CA  
805-251-0498  
**Basic Rate:** \$30.00/hour  
**House calls:** Yes  
**Clients:** All levels, all styles  
**Comments/Specialty:** I will teach you to play your favorite songs and solos. Learn the modes, improvisation and music theory. GIT graduate and BA from Bowling Green State University.

**□ JEAN-MARC BELKADI**

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

**□ BILLY**

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

**□ ROBERT CALVA**

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

**□ MARK CHOSAK**

Agoura, CA  
310-451-4834  
**Basic Rate:** \$25.00/hr  
**House calls:** No  
**Clients:** Intermediate to advanced  
**Comments/Specialty:** Jazz, rock, classical. Sightreading, improvisation, technique, harmony, ear training. Former Grove instructor.

**□ JIMMY CRESPO**

Los Angeles  
310-837-8920  
**Basic Rate:** \$30/hour  
**House calls:** No  
**Clients:** Any level  
**Comments/Specialty:** Various styles

**□ KLAUS DERENDORF**

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

**□ SAM DRUCKER**

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

**□ FAUNT SCHOOL OF CREATIVE MUSIC**

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

**□ MARC FERRARI**

6404 Wilshire Blvd., #600  
Los Angeles, CA 90048  
818-377-5293  
**Basic Rate:** Negotiable  
**House calls:** No  
**Clients:** All levels, all styles  
**Credits:** Five albums with MCA recording artists Keel and Cold Sweat, *Wayne's World 1 & 2*, St. Louis Music Clinician  
**Comments/Specialty:** Theory and songwriting. Lessons by mail.

**□ PETE FOXX**

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

**□ JAMIE GLASER**

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

**□ IGOR GRIGORIEV**

Los Angeles  
213-482-8658  
**Basic Rate:** \$25/hour  
**House calls:** \$40/hour  
**Clients:** All levels  
**Comments/Specialty:** Majored in guitar. Teaching at McCabe's Guitar Store and Music School in Pasadena. Has 4 CD credits. Proficient in *Guitar Player* and *Acoustic Guitar* magazines. Teaching classical, rock and jazz guitar.

**□ TOMAS JANZON**

Hollywood  
213-655-6039 or 818-759-1722  
**Basic Rate:** Call for rates  
**House calls:** Yes  
**Clients:** Advanced & intermediate.  
**Comments/Specialty:** Jazz, fusion, rock, Brazilian. Improvisation, chord melody, theory. Graduate from Music Conservatory of Stockholm. Outstanding Player of the Year, Musician's Institute, GIT. Worked with David Goldblatt, Thelma Jones, Joe Brancato, Troy Millard, Billy Mintz.

**□ PAT KELLEY**

Hollywood Hills  
213-851-3852  
**Basic Rate:** \$50/hr  
**House calls:** No  
**Clients:** Intermediate to advanced  
**Comments/Specialty:** Very good for players, many of whom are already pros, looking to expand harmonic horizons and learning to play more complicated chord changes. Personal experience includes 15 years as a studio musician and touring for the past four years with George Benson.

**□ ED KRZYZANIAK**

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

**□ SEAN MANNING**

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

**□ JOHN MIZENKO**

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

**□ PAUL MURPHY**

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

**□ MUSICIANS INSTITUTE (GIT)**

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

**□ HAL OPPENHEIM**

Sherman Oaks  
818-784-2307  
**Basic Rate:** \$20/hour and up  
**House calls:** Yes, for additional charge  
**Clients:** All ages and all levels welcome. Client list includes many professional performers in the entertainment industry.  
**Comments/Specialty:** I have many major label credits that have appeared on the charts. Studied and played with many major top level players. Over 65 students.

**□ WILL RAY**

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

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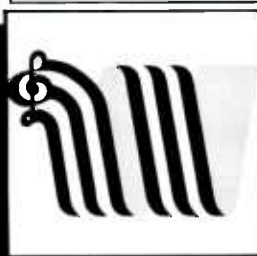
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# GUITAR

Special

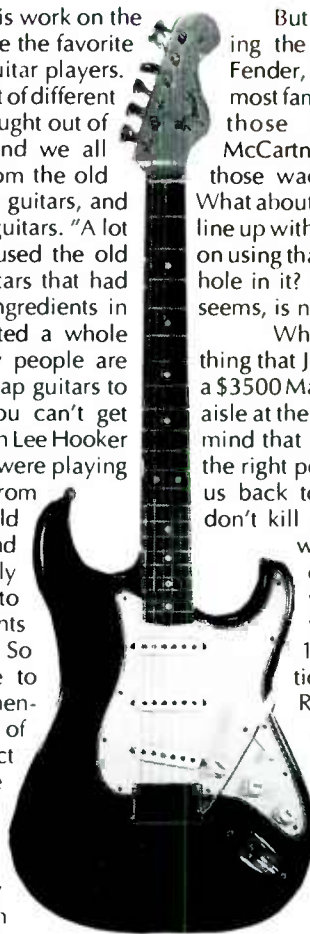
◀ Gibson," he says, "will give you a much higher sound with a lot less overtones, but a depth of sound you don't get with a Martin." Depending on the function of the instrument, Darrow explains, you will gravitate toward different guitars. "In a heavy metal band you will want something with a lot of sustain to it, like a Les Paul, which is kind of the classic sustaining rock & roll guitar sound, depending on the pickup. There isn't a lot of crispness to it, it's more of a 'crunchy' guitar sound, designed to have a lot of sustaining sweet notes."

**"Classic doesn't always have to mean that it's expensive."**

—Chris Darrow  
(Nitty Gritty Dirt Band)

Eric Clapton is known for his work on the Stratocaster. "That seems to be the favorite guitar right now for a lot of guitar players.

It's got three pickups and a lot of different kinds of voices can be brought out of it." The bluesy R&B sound we all know and love comes from the old cheaper Silvertones, Sears guitars, and some of the early Japanese guitars. "A lot of the old blues musicians used the old Silvertones and Japanese guitars that had cheaper, less sophisticated ingredients in their construction. This created a whole different classic sound. Now people are buying some of these old cheap guitars to get a kind of sound that you can't get otherwise. When I first saw John Lee Hooker and some of those guys, they were playing guitars that were basically from Sears, because of what they could afford. But they created a sound which is so unique and greatly appreciated that you still have to go to those kinds of instruments to get those kinds of sounds. So classic doesn't always have to mean that it's expensive." He mentions the jingly-jangly sound of King Sunny Ade as the product of some of the more obscure off-brand guitars available in the more remote regions of the world. "When you're stuck in a foreign country, you can only get what you can get, which dictates how the sound is going to be."

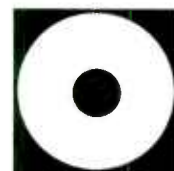


1964 Gibson Stratocaster

But here in America, you keep hearing the same thing over and over—Fender, Gibson, Martin. Yet, some of the most famous classic instruments don't fit those categories. What about McCartney's famous Hofner? What about those wacky guitars Bo Diddley plays? What about the mondo bizarro axes ZZ Top line up with? Why does Willie Nelson insist on using that trashed-looking thing with the hole in it? The legacy of classic guitars, it seems, is not always set in stone.

Whether it's the family Strat, something that Jimi Hendrix once set on fire, or a \$3500 Martin loitering coquettishly in the aisle at the Guitar Center, we must keep in mind that it's just electric driftwood until the right person picks it up. Which brings us back to our wartime analogy—guns don't kill people, people do. No matter what it is or what you pay for it, it can only sound classic when you play it. Les Paul's first guitar was from Sears & Roebuck in 1927. He says, in the introduction to *The Complete Guitarist* by Richard Chapman (Dorling Kindersley, 1993), "There are several things you can't buy in a store: rhythm, a good ear and your own style."

So when it comes to choosing a classic guitar, just remember that a vintage Gibson does not make one a Rolling Stone, but it's an excellent start. MC



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But everyone has his own preference, it seems. "From the standpoint of a musician, everybody's got a different viewpoint on what makes a guitar a classic," Darrow says. "If you're a musician who plays a lot of different instruments like I do, a classic instrument is one that gives you the tone that you need to get for whatever it is you're trying to do. Something that is a classic is like a Les Paul, or a Stratocaster or a Telecaster. Electric instruments that are classic have a certain kind

of sound that has become identifiable to that particular instrument. So when you pick up one of those instruments, you're already starting with a classic tone."

Darrow cites the Gibson ES-335 as the source of the B.B. King sound, and one of the greatest rock & roll guitar sounds as that of the Telecaster. "Although the Telecaster has been used a lot in country music because of its twang," he says, "you'll find it on a lot of old R&B records." The Telecaster, originally

named the Broadcaster when it debuted in 1950, is cited by Darrow as the "working man's instrument" because it was one of the first solid body electrics and one of the simplest in its development. "I have an old Telecaster on which I specifically put one of the old Broadcaster pickups to give it that classic sound," he says.

In the acoustic realm of classic guitars, Darrow mentions the Martin D-28 for its overtones and very warm, rich sound. "Yet, a ▶

## A SELECT GUIDE TO VALUABLE GUITARS

Compiled by Bill Bender

Though many play guitar to earn a living within the music business, many prefer to leave their axes completely untouched, hoping it increases in value over the years. The truth is, though, that not all guitars increase in value. On the other hand, some cost as much as \$100,000 to purchase or trade. With the help of Scott Leibow, Manager of the guitar department at the Guitar Center, we were able to compile this list containing some of the most valuable guitars in the world.

- D'Angelico New Yorker with an 18" body in excellent condition—\$50,000-\$100,000
- Martin NED-45 built between 1936 and 1942—\$100,000-\$125,000
- D'Angelico Teardrop—\$100,000 +
- Gretsch Penguin—\$75,000-\$100,000
- 1959 Standard Les Paul Flame Top—\$25,000-\$75,000

- 1951 Fender Broadcaster—\$15,000-\$20,000
- 1954-1955 Fender Maple Neck Stratocaster—\$15,000-\$20,000

Using the information provided by the *First Edition Blue Book Of Guitar Values*, published by Blue Book Publications (this is an industry book that lists makes and models of guitars and charts their current worth based on condition), we were able to put together this listing of more reasonably priced valuable guitars—the ones you're likely to find under lock and key at guitar stores or on a collector's "must have" list. On the price chart to the right, "condition" refers to what shape the guitar is in. In some instances, for comparison purposes, we listed the same make and model of guitar but with different conditions.

Year	Make	Model	Condition	Cost
1958	Fender	Esquire	75%	\$4000
1954	Fender	Strat Standard	100%	\$14,650
1956	Fender	Strat Standard	80%	\$4000
1958	Fender	Strat Standard	90%	\$4250
1960	Fender	Strat Rosewood	100%	\$5025
1962	Fender	Strat Rosewood	100%	\$4250
1950	Fender	Broadcaster	100%	\$13,500
1954	Fender	Telecaster	100%	\$8500
1959	Fender	Telecaster	100%	\$5500
1960	Fender	Telecaster Custom	100%	\$4500
1958	Gibson	ES335-T	100%	\$13,500
1960	Gibson	ES335-T	100%	\$10,000
1957	Gibson	Les Paul	100%	\$14,500
1959	Gibson	Les Paul Custom	100%	\$8500
1959	Gretsch	White Falcon	100%	\$17,000
1935	Martin	D-28	100%	\$30,000
1945	Martin	D-28	100%	\$25,500
1945	Martin	D-28	20%	\$8415
1938	Martin	D-45	90%	\$100,000
1942	Martin	D-45	60%	\$42,500
1968	Martin	D-45	100%	\$16,000
1968	Martin	D-45	60%	\$5280

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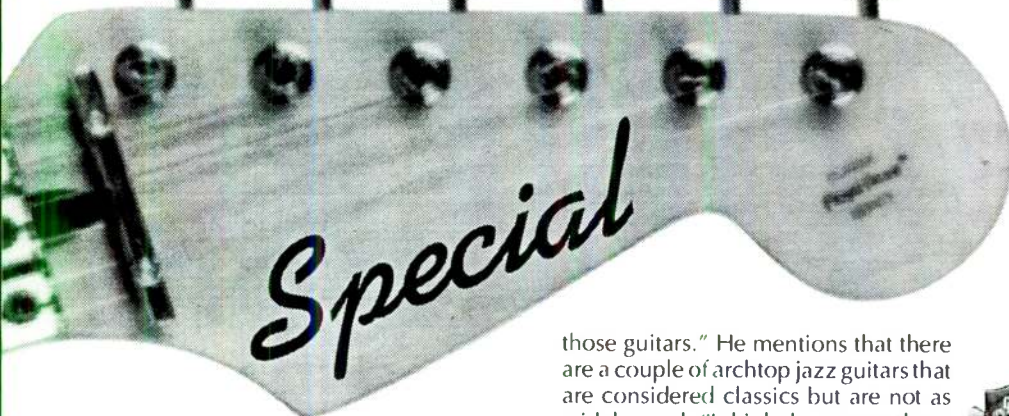
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# GUITAR



**According to the experts, keeping your guitar in good condition won't necessarily make it a classic**

## WHAT MAKES A GUITAR CLASSIC?

By Karen Orsi (guitar photos courtesy of *Blue Book Of Guitar Values*)

American guitars gallantly came into their own in this century, and with their development and proliferation there came a sound that changed the face of the world.

The resulting music has left an indelible mark on our lives, our manners, our sexuality, our dress, our politics and for some of us, has meant the difference between blending into mediocrity and realizing self-actualization. A classic guitar is one that has shown great usefulness in the hands of the fret soldiers who have fought so bravely to bring us their music.

But why did some guitars come into prominence over others? Why the Gibson Les Paul or ES 335, Fender Strat or Gretsch Country Gentleman? Why not something handmade, customized and bathed in gold from out of some sage craftsman's garage?

Derek Snyder of West L.A. Music says, "There are really only two classic guitars—the Les Paul and the Strat. Everything else is basically a copy or an enhancement of one of

those guitars." He mentions that there are a couple of archtop jazz guitars that are considered classics but are not as widely used. "I think the reason those two guitars are probably classics is that they are a piece of America, not something that happened by any set of planned circumstances. It's just that Buddy Holly was using a Strat at the time. Les Paul designed his own guitar, and Jimmy Page picked it up. Certain guys picked up these guitars, and they became a part of history. Some of these guitars were relatively cheap at the time. Strats were. So why are old Camaros and Mustangs still cool? They just are."

Physically, Snyder says, Strats are unusually comfortable to play. "They're contoured to the body and the necks are simple. And Les Pauls, even though they are heavy beasts, they have a sound that's unmistakable and have a kind of womanly shape."

The closest thing in the guitar world to a cherry red '65 Mustang with a full tank of leaded, Hooker headers and a nastily rebuilt 289 is, of course, a cherry Fender Strat. "To become a classic," says Jack Shelton, President of Fender, "I think it's a matter of everything coming together perfectly. It's the proverbial 'being in the right place at the right time'. Speaking for Fender, I think that definitely happened with the Stratocaster. I don't think that at

the time, the guitar was designed that Fender sat down and said, 'Today I am going to design the all-time most popular electric solid body guitar ever.'

Shelton cites the instrument's utility, design and sound as being the factors that, combined in an almost perfect way, created the legend. "If I wanted to compare it to other things, I would compare it to the Harley-Davidson motorcycle and things like that. It works as well today for guitar players as it did then [1953] when it was first designed. There are various models that have become more rare than others, such as an issue of a particular piece that's quite rare, or a particular color or style. The more rare it is, the more they're worth."

Another expert on guitars is Chris Darrow, formerly of Kaleidoscope and the Nitty Gritty Dirt Band. A guitar collector, craftsman and great player on just about anything with strings, including fiddle and slide guitar, Darrow has an almost encyclopedic grasp of guitars and their history. "What makes a guitar a classic," Darrow says, "is most importantly the tone and the ability to play it in a way that allows you to bring out the kind of personality you want to bring out in your music. I think that as a musician, that is the number one call for a guitar. That's why people will pay \$2,000-\$3,000 for an old Les Paul. They want to start with that sound."



1969 Gibson ES-345

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Shreveport, Louisiana, a tour that RCA hopes will rejuvenate *Antenna*, fans will be holding their breath in anticipation of the onstage spectacle, which, in the past, has included everything from roaming livestock for the band's Worldwide Texas Tour back in 1976-77, to running automobiles on the Eliminator tour. Given the theme of *Antenna*, which connotes the influence of Fifties & Sixties Texas border radio on the group's musical maturation, Hill divulges only that the atmosphere at the shows will be electrifying.

"We're concentrating on making a very nice visual show," Hill says. "If you have to go to the restroom or get a soda, you better do it before the show starts, because you won't want to miss it. I think, you pay your money, you should get a little something extra.

"We all have a similar type of sense of humor," adds Hill, "and we all know what we want to see and what the fans want to see up on the stage. And when you're touring for so long, it makes it a lot more fun."

But, although the props and gimmicks may be new, underneath the layers of electronically modified sounds, ZZ Top is still playing the same old Texas boogie and Delta blues that they learned listening to John Lee Hooker and other blues greats on some fly-by-night border radio station nearly 30 years ago—which is probably the best available explanation for their immense success and longevity.

"We were just sitting around talking one day about the things we had in common even before we met each other," Hill recalls. "We all listened to these same programs on border radio, but we didn't know each other. But it was at a time in our lives when we were beginning to play music, so there's no doubt that the antenna, so to speak, was an influence.

"When you're just learning to play and you're listening to Howlin' Wolf, he's going to influence you," Hill says. "Border radio stations played everything. They had 20-, 30-, 45-minute shows. They'd do a gospel show, then a country & western show, then a jazz show, then a blues show. And at the same time it was a little forbidden, so it was more appealing."

The boys turn humble when discussing the accolades given them over the years, such as being named Band of the Year at the 1993 Houston Music Awards and receiving the Nordhoff-Robbins Silver Clef Award in New York earlier that year. They'd rather draw your attention to the forefathers of the blues, who they feel are more deserving of the praise. Yet, as the years roll on and so does ZZ Top, more praise is sure to come. And ZZ Top will still be doing the same thing they did 20 years ago.

"I think you've probably cracked the code better than I could with the simple observation that ZZ Top is still doing what we do best, and that's not learning a fourth chord," Gibbons says.

"Somebody called us the Salvador Dalis of the Delta, which I loved," he continues. "But we're caught in a most unusual period. Here we are conveying an art form which is purely American, but the distinction is that ZZ Top are interpreters of the art form of blues. And I use that term up front because we're still in the presence of originators, and that kind of makes the distinction clearer.

"I think there will always be a reverence in our music, a respect for our roots that, no matter how many albums we sell, will keep us coming back to where we started." **MC**

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## Sherri Trahan National Alternative Promotion Director

By Oskar Scotti



**T**o a lot of folks, Davis, California is little more than a glorified cow town. Sure, it has its own branch of the University of California but many feel there is little else to distinguish it from a thousand other similar towns. But all that might change since Sherri Trahan bolted south from the bovine borough to make a name for herself in Hollywood.

Since joining forces with the alternative promotion department at Enigma Records back in 1988, she has scarcely had time to catch her breath. Yet, had the front office at U.C. Davis not tried to intervene in her duties booking concerts at the college, she might, she concedes, still be there—toiling anonymously in cowland.

Fortunately, Sherri knew Enigma's Scott Vanderbuilt and he talked her into coming down to the company's offices in El Segundo to talk about her ideas. "Scott had Game Theory and a few other bands and he had joined forces with Bill and Wes Hein. He kind of roped me in and convinced me to join Enigma, too. I started out in the retail department and then moved over to Restless Records in the promotion department."

Unfortunately, Enigma soon went under, and she was axed along with virtually everyone else at the label. Never to fret over spilled milk, Sherri made like a hippie for a few months cruising around the country with the Grateful Dead entourage which she admitted "was a lot of fun till I ran low on money."

"An A&R man at Morgan Creek named Matthew Aberle knew I loved Mary's Danish

and wanted me to come in and work the band at alternative radio after they had signed them," says Trahan, who had tried to ink the Los Angeles act when she worked at Enigma.

When Morgan Creek signed them instead, Aberle helped usher in the bright-eyed girl from Davis and rapidly word began to spread about Trahan's infectious attitude and winning work routine. While she worked incredibly hard at the Creek, Trahan admits "it was difficult trying to do video promotion, radio promotion and oversee concert agendas simultaneously."

So, even though Trahan had developed an amazing rapport with her Morgan Creek boss, Walter Lee, once again she felt the winds of change and the lure of corporate giant MCA creeping up her backside. "I didn't want to take the job originally; someone else set up the interview and did all the leg work. I interviewed with Randy Miller, the Senior VP of Marketing and really liked him. Plus, the deal with [MCA affiliate] Radioactive was just heating up and I knew they had a lot of great bands like Live and Dig that would be great to work with."

Trahan relishes her memories at MCA—especially with the band Live where the group chauffeured her around on tours.

But, while working for a corporate giant like MCA had its advantages, nothing is as great as being in the arms of the Warner Bros.' mascot Bugs Bunny and Sherri insists she's finally found bedrock at Maverick Records—the newest feather in the Warner Bros.' bon-

net. "Nobody leaves the Bunny," she says, happy to be a part of the rock solid combine. Sherri and Maverick are enjoying a titanic first few months with Candlebox, the label's alternative kingpins out of Seattle, and judging by her contented face, she's delighted to be burning out of the gate on a thoroughbred.

"WEA gets records out in the alternative marketplace like nobody else and there's a well-defined, methodical system for placing records," she says after noting that Candlebox's debut LP has sold in excess of 500,000 units at this early stage of the game.

"Maverick is a significant part of Warner Bros. I have complete confidence that our bands are not going to get lost in the shuffle." The label is headed by co-CEOs Freddie DeMann and Madonna and is run on a day to day basis by Maverick's VP, Abbey Konowitch. According to Trahan, Konowitch first started interviewing her while she was still quite happy at MCA—especially with the rise of two Radioactive/MCA bands she had worked hard to establish: Live and Dig.

"Abbey showed a lot of enthusiasm about Maverick and really seemed to show an interest in me," she states. "I knew he was a genius for what he did at MTV and felt that, with his skill and understanding of the marketplace, it made sense to move over. Plus," she added, "there was the lure of the Warner Bros. tradition. I just liked the way they did things." In fact, at the time Trahan handed in her notice, MCA was in the process of re-vamping their A&R staff and that made the decision to jump doubly hard for her. "They were just getting ready to bring in a new A&R department when I decided to leave," concedes the cherubic alternative pro, "with Ron Oberman heading up the staff. They brought in Beth Halper who had been at Virgin and at KCRW and Mitch Brodie as well. I think things are going to pick up for MCA. But in the meantime, I saw an opportunity for me at Maverick and I felt that it was time to move on."

The fact that Trahan is committed to roosting in the Maverick nest for the long haul shows that she feels comfortable in her environment; maybe for the first time ever. She knows that the Warner system is as committed as she is about bringing their entries into the winners' circle."

Sherri Trahan can be reached at 213-852-1177.

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exciting. "We're curious individuals," he says. "The personality profile of each member, musically speaking, is still as active now to seek or at least head off in a direction of experimentation."

But experimentation does have a price, usually paid in hours of post-production time. "When the ability to do something has presented itself, you tend to want to do it," Beard explains. "So if you have the ability to go back through something and examine every note and every intonation and the way it was played and the sound it was making, you tend to get a little critical and spend a lot of time doing that, because a musician is going to be obsessive anyway. If we didn't have a producer, we'd never finish a record."

With their unmistakable, hirsute image and popular videos heavily laden with hot women and hot cars, ZZ Top sometimes comes across more like icons of the Texan ideal than the great musicians they are. For instance, the band members have virtually become spokesmen and goodwill ambassadors for Harley-Davidson, most recently participating in the Harley-Davidson of Glendale, California Love Ride 10, the largest motorcycle fund-raising event in the world. But bassist Dusty Hill insists the web of associations that surround the band, from motorcycles to cars to their foot-long beards, are merely the result of their personal interests and twisted personalities, not part of some grand marketing scheme.

"When we started doing the videos, we weren't out to create an image," Hill says. "These were things that we enjoy. The Eliminator was already built. We didn't build it for a video. We built it for ourselves, and we decided, hey, we like cars, let's use it. And let's get three really good-looking girls and let them be the story, and we'll observe. These

are things that we enjoy, and Harley-Davidson falls right in there. We've met the family, and they're nice people, so it was a natural. These are things that we enjoy, and we just let it come out in our public life.

"Growing the beards wasn't a conscious decision, it just happened, and it turned out to be a recognizable thing. It's strange, because most people would put on a beard to go incognito. I'm so used to it now, I don't have any desire to shave it off, and frankly, I don't know what's under there."

**"ZZ Top is doing what we do best, and that's not learning a fourth chord."**

**—Billy Gibbons**

The band could've used disguises on their recent promotional tour of Europe, where they were mobbed by fans in places they'd never been, such as Vienna, Rome and Warsaw, Poland. They visited sixteen cities in thirteen countries and performed on 33 TV shows, highlighting the band's most extensive effort to court the media and the public in their history, no doubt the result of their high-stakes deal and the influence of European giant BMG, RCA's parent company.

But, despite the grueling schedule, Hill says the band was happy to make the effort in order to kick off a good relationship with RCA and get reacquainted with ZZ Top's fans. He adds that the band's enthusiasm stems not so much from the size of their deal, but from the energy RCA has directed toward promoting ZZ Top (see accompanying story).

"When RCA started talking to us, the level of enthusiasm was very high," Hill recalls. "They had a lot of young blood in there, and they were real excited to get behind the group. That had a lot to do with it, because we really got excited along with it. You know, we started off with London Records, and when it was time to move, we moved to Warner Bros., and each time the intensity went up a step or two, so I imagine that's what will happen here."

Beard adds that the global scope of RCA and BMG held a strong allure for the band. "There are enough places to make enough money and sell enough records and everybody's happy," Beard says. "But RCA is thinking, there are some places we haven't gone. So we'll go there, and they won't make any money, and they won't make any money. But then the next time, we'll make some money, and they'll make some money. And this is how we'll do it over the long run."

"It'll be like when we first started going to Europe," he says. "We'd play in Miami and sell 100,000 tickets and go to Europe and sell 1,000. It was like starting over. It was cool, because it would be easy to sit back and do what comes easy. But it was actually kind of fun to get in there and scratch it out again."

When the band opens its tour on April 30th in

23 ▶

## THE MARKETING OF ZZ TOP

By Sean Doles

When word of ZZ Top's monster deal with RCA first hit the streets, it signaled RCA's determination to bolster its diminishing presence in the rock marketplace on the strength of ZZ Top's track record and massive worldwide audience. Now that the wager has been made, RCA has to play its hand with the band's new release, *Antenna*, and the company is taking every measure available to stack the odds in their favor with an intensive merchandising, marketing and promotional campaign to tie in with the upcoming *Antenna* World Tour.

According to RCA's Senior Director of Artist Development, Hugh Surratt, who oversees every aspect of the album's marketing, RCA's strategy went into effect well before the album's January 18 release date in order to capitalize on the heavy retail traffic during the Christmas sales season.

By focusing on in-store, advance point-of-purchase merchandising with posters, banners and special static-cling ZZ Top *Antenna* transparencies, the company hoped to create an awareness among consumers and build anticipation for the album's release the following month. The company also offered retailers a four-song CD sampler featuring portions of songs from the upcoming album, available for in-store play throughout 6,000 accounts nationwide, to effectively pique listener attention.

"We've found that the month of January is a very intense retail month," Surratt says. "With people returning records or using gift certificates or Christmas money, they go out and buy a lot of music in January."

The second phase in RCA's strategy utilized consumer advertising in print and broadcast media, highlighted by a 30-second TV spot that aired heavily on cable stations such as MTV, VH-1 and ESPN, as well as local sports telecasts such as football and hockey games.

With the introduction of SoundScan into the retail

marketplace, Surratt says it was important for RCA to mobilize the core of ZZ Top's audience in order to make a strong showing in the album's first weeks of release. For an artist of ZZ Top's magnitude, he says, a slow start would have created a negative public perception of the album and could potentially hurt sales.

"We came out selling 50-65,000 units each of the first few weeks, and then it settled into about a 25,000 weekly unit pace, which has been very consistent," Surratt says. "And that's been through the life of the first single, 'Pincushion,' and the second track, 'Breakaway.'"

"We'll be working this record through Christmas," he continues. "Worldwide right now our sales are over one and a half million units, so we certainly see BMG and RCA getting their money's worth out of the deal, and it's structured between international and domestic in a way that's a record-by-record situation. We will make money on this record."

RCA has also spared no expense in funding the band's first two videos, which were helmed by noted directors Julian Temple and Marty Callner, respectively. "Breakaway," in particular, cost a cool million dollars to produce.

Surratt points out that although initial sales of *Antenna* have not been overwhelming, because of the band's strength as a live act, he expects sales to pick up, as they have historically, once they hit the road.

"The interesting thing is, they usually back up the release of their records early on with a tour, and they've waited this time," he explains. They sell a helluva lot of records on the road. And this is going to be a tour that starts at the end of April and goes through November. In July, they'll go to Europe and cover all their bases over there. Then they'll return, finish up the U.S. portion in November and then head to the Pacific Rim. So it's a worldwide tour in the tradition of ZZ Top, in that, once they hit the road, those guys don't stop until we yank 'em out of there to make a new record."

Aside from their proven marketability on the road, ZZ Top has also done their share of self-promotion by making themselves more accessible to the media. In early March, they ventured into new territory by performing on *The Late Show With David Letterman*, marking their first performance on a live TV show since they did *The Tonight Show* eighteen years ago. They've also recently completed a whirlwind press tour of Europe. And for another career first, they've recently been profiled in both *Time* and *Newsweek*, a feat that would have seemed impossible for the band 20 years ago.

"They realize now they're in a different world than when their last studio album came out," Surratt says. "When their last studio album came out, there was no BDS, there was no SoundScan. It was the old way. So now they've entered into a new world."

"There's no question that when you spend this kind of money for an artist, it raises the stakes," he continues, referring to the reported 25-35 million dollar deal. "You just have to hope that the artist makes the right record and that you take the right steps to alert the public and get it out there so it can be purchased."

Inevitably, there have been comparisons between the ZZ Top/RCA deal and Aerosmith's deal with Geffen, which Surratt feels are not unjustified, especially considering the past glories of ZZ Top and the fact that their last release with Warner Bros., *Recycler*, marked a low-point in their career.

"When Aerosmith first went to Geffen, they were down, and the label did a remarkable job of reviving their career," he says. "John Kalodner certainly rejuvenated Aerosmith's impact in the marketplace, and there is a certain sense of that with ZZ Top. ZZ Top was certainly not at its highest peak when it came over to RCA. There is that element of having to inject new life and direction into the artist's career."

"But I think that, just like Aerosmith, I think ZZ Top went into this knowing they had to do the right thing. They had to make this kind of record. It was important with this record for ZZ Top to get back to what made them the band they were with more of a gritty, non-nonsense approach. They did that. And now they have to get out there and push it hard, and so do we."

# ZZ TOP

This veteran blues-rock trio is gearing up for a massive world tour in support of 'Antenna,' their first album for RCA

By Sean Doles

After the disappointing *Recycler*, their last opus for longtime label home Warner Bros., it appeared that ZZ Top—whose landmark 1973 album, *Tres Hombres*, had helped define Texas white-boy boogie, and whose runaway hit album, *Eliminator*, had given blues rock a much-needed facelift—appeared to be running out of ways to create fresh music from the same old traditional blues-print.

The band needed a new environment to spur their creativity. So they parted ways with Warner Bros., and a bidding war was on for one of rock's most consistent sellers. RCA Records, backed by the big money machine of BMG, emerged victorious, offering the band a multi-album, multi-million dollar deal (estimated at between \$25-35 million), obviously hoping to refuel the band's creative tank and hitchhike their way into the 21st century in the fabled *Eliminator*. Suddenly, those good ol' Texas boys with the long beards found themselves with a contract befitting a superstar act and a new lease on life.

Keeping in mind their missteps on *Recycler*, ZZ Top has moved forward on their new release, *Antenna*, by doing the only logical thing: They took a step backward. "We thought, let's go into the studio and do what we enjoy doing most, and that's playing music," says guitarist Billy Gibbons by phone from Houston where the band is preparing for the U.S. leg of their Antenna World Tour. "Granted, we're just as open to modern strains of technology as the next group, and those are not to be ignored, but for us, I think that you will find that beyond the three members thrashin' n' bashin', the extras are adequately shadowed. On this album, the ghost doesn't hog the spotlight."

According to drummer Frank Beard, whose clean, distinct and often programmed beats have formed an integral part of the band's modern sound, this was the most stripped-down approach the band has taken in more than a decade. "This album has more real drums, guitar and bass than anything we've done since the Seventies," he says.

"We all really like this record," he continues. "Generally, we've only really been hot about certain records, and the interesting thing is that they all fall in ten-year intervals. From the Seventies,

**"Growing beards wasn't a conscious decision, it just happened. Now I don't have any desire to shave it off, and frankly, I don't know what's under there."**

—Dusty Hill



Billy Gibbons, Frank Beard and Dusty Hill

it's unanimous that *Tres Hombres* is the best record, and that was in '73. Then, in the Eighties, it was *Eliminator* in '83, and we did this new record in '93. And if you listen to the three albums together, you can hear twenty years of music there."

"For want of a better phrase, back to the basics is very handy," Gibbons adds. "I don't know how basic a digital, computerized mixing console may be, but that's probably one of the last stages for all records nowadays and the artist at that point has made his statement. So, yeah, stripped-down, eye-to-eye contact, well within the reach of elbowing one another."

*Antennas* by no means a return to the straight-ahead, no-frills, driving crunch that made this boogie bar band a vaunted force in the Seventies. There's still plenty of polish on the production and more than a few hints at the arguable excesses of their most recent works. But the album has signaled a return of sorts for Gibbons to the chunky guitar tones that powered hits like "La Grange" and "Tush." And while *Antenna* doesn't boast Gibbons' flashiest playing, cuts like "Pincushion" and "Breakaway" do showcase his mastery of tone and phrasing and a penchant for memorable riffs and sustains that linger for days.

"In viewing bands like Pearl Jam and Soundgarden, we took note of a return, which falls into that category of attitude," Gibbons says. "Hell, we wrote a song called 'La Grunge' but there was a misprint on the album. But honestly, having attitude was something that was not outside the realm of our performance possibility, and we just kinda thrust that back up front."

Gibbons says the return-to-basics approach was literally thrust upon the band by accident when they arrived for the recording sessions in Memphis several days ahead of their equipment. "In that ensuing period, we got a little antsy, and fortunately for us, the studio owner provided us with just enough to get by on from their storage closet. Here I was playing a Fender Esquire from the early Fifties. It's got one pickup on it, and it's going through a 1948 amplifier. Dusty [Hill] was playing a bass that didn't even have a name. And Frank had a drum from each manufacturer that existed in the Thirties. So it was pretty wild, but it was great because it reminded us of what we're still all about."

Nevertheless, ZZ Top do embrace the advances in recording technology and try to strike a balance between old and new. Gibbons says experimentation is necessary to keep the recording process



**FRANKIE GOES TO PARIS:** As noted in the liner notes for the exceptional new Reprise release, *Sinatra And Sextet: Live In Paris*, there is a dearth of officially released concert recordings by recent Grammy honoree Frank Sinatra. With only one decent live album available, 1966's *Sinatra At The Sands*, featuring the Count Basie Orchestra, (the less said about 1974's *The Main Event* the better), Sinatra—an interpretive genius who can captivate a concert audience probably like no other performer of his or any generation—is woefully underrepresented. Luckily, Sinatra fans now have a definitive concert recording to add to their archives. The show, recorded in Paris on June 5, 1962, during a goodwill/benefit tour, features the greatest pop singer of all time at peak vocal prowess, swinging his way through some of the greatest pop songs of all time, backed by a tight six-piece ensemble that includes longtime cohorts, piano man Bill Miller and guitar man Al Viola. Whether it's on finger-snapping tunes such as "I've Got You Under My Skin" or plaintive renditions of "Night And Day" (backed only by Viola's guitar in an intimate, revelatory rendition) and the ultimate Sinatra saloon song "One For My Baby," the Voice and the band are in top form. This is Sinatra at his best, in his natural habitat, onstage, singing to a roomful of intimate strangers. Essential.



**A LITTLE BIT OF COUNTRY, A LITTLE BIT OF SOUL:** On March 23rd, the Universal Amphitheatre played host to a landmark live concert inspired by *Rhythm, Country And Blues*, a star-studded, demographically rich album which features an assortment of country and R&B artists singing duets on an assortment of country and soul classics—a noble attempt to showcase the solidarity between white man's blues and black man's blues that works better as a concept than a record. (What's next? American and British artists singing classic folk songs of the Revolutionary War?). The concert, a benefit for the Country Music Foundation and Rhythm & Blues Foundation, featured performances by such country and R&B heavyweights as Clint Black, Natalie Cole, Vince Gill, Reba McEntire, Willie Nelson and Aaron Neville (with a special surprise appearance by Bob Oylan), backed by an all-star band that included album co-producer/musical director Don Was. Pictured at the post-concert party are Patti LaBelle, MCA head honcho Al Teller and Trisha Yearwood.



**HAZARDOUS SHOW:** Brooklyn-based hard-core rock outfit Biohazard and various Warner Bros. honchos are pictured at the band's recent Whisky show. The band, whose album, *Urban Discipline*, made some noise on the indie circuit, will soon release their major label debut, *State Of The World Address*, tentatively scheduled for late May.



**SHAM-ROCKING:** Irish rock outfit the Young Dubliners and KROQ morning knuckleheads Kevin and Bean recently celebrated St. Patrick's Day with a live broadcast from Fair City in Santa Monica, the Irish pub co-owned by Young Dubliner Keith Roberts. Several hundred fans gathered to hear the band perform live on the KROQ morning show. Pictured (L-R, back row): Scotti Bros.' Damon Greenfield and Rick Sackheim, KROQ's Bean Baxter, (front row) band members Jeff Oelianti, Randy Woolford and Keith Roberts, KROQ's Kevin Ryder and band members Jon Mattox, Bren Holmes, Paul O'Toole and Lovely Previn.

## MUSIC CONNECTION Tidbits from our tattered past

**1983—VAUGHAN BUT NOT FORTGOTTEN:** Stevie Ray Vaughan, the whiz kid lead guitarist on David Bowie's latest album, *Let's Dance*, quit Bowie's world tour before the first date over a salary dispute.

**1986—IN THE 'BAD CAREER MOVES' DEPARTMENT:** It's now as official as it's gonna get—Andy Taylor is no longer a member of Duran Duran. Though his management company and press entourage have been denying it, Andy finally let the cat out of the bag by telling everyone that although he will be a part of DD's new album, he will not be a part of the band. You can expect a new Andy Taylor single very soon.

**1993—ROCK OF AGES, SIT FOR THEE:** Rock veteran Rod Stewart threw an invitation-only dress rehearsal recently in the City of Angels. Judging from the rehearsal, which was a chance for Stewart to primp for the press, his tour will be a replay of Rod The Mod's current album, *Unplugged...And Seated* (he performed most of the rehearsal sitting down), and will feature a large band (complete with a string section), performing a wealth of vintage material spanning Stewart's two-and-a-half decades in the rock spotlight.

**ROCKIN' ON:** British rock star David Essex may have disappeared from the U.S. pop charts after scoring a hit in the early Seventies with his classic, "Rock On," but that doesn't mean he's been idle for the past two decades. Essex has had more than a dozen hits in England and around the world throughout those years, and three different compilation albums, *Spotlight On David Essex*, *Greatest Hits* and *You're In My Heart*, are currently available as imports. *Greatest Hits* (Mercury) is the most comprehensive, featuring many of Essex's major hits, from the original version of "Rock On" to his 1989 remake, as well as songs from his movies (*Stardust*) and shows (*Evita*, *Mutiny*). *Spotlight On* (Mercury) features mid-career tunes (1978-1985), many of which aren't included on *Greatest Hits*, the standouts being the additional tunes from *Evita* and his self-penned show, *Mutiny*. The final album, *You're In My Heart* (Spectrum), is comprised of lesser-known Essex songs. Though some songs overlap, all three compact discs, currently available at Tower Records, offer a thorough look at this talented artist's career.

—Sue Gold

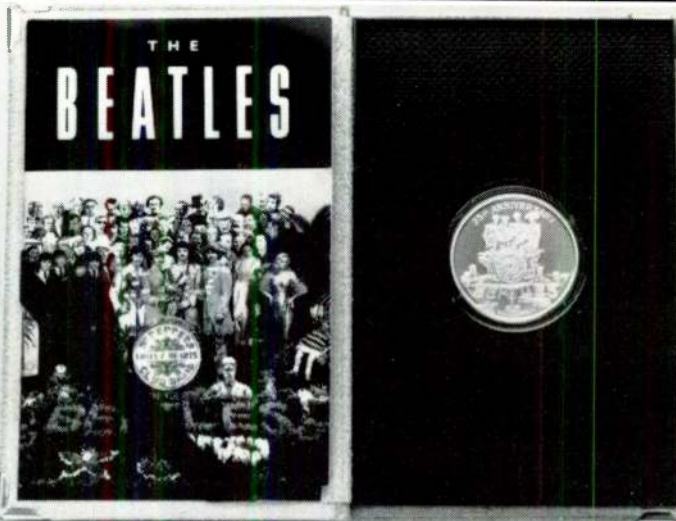


**ART PARTY:** EMI/ERG recording artist Dianne Reeves and recent Academy Award nominee Angela Bassett (*What's Love Got To Do With It*) are all smiles during the recent record release party for Reeves' new album, *Art And Survival*, held at the St. James's Club, during which the talented jazz singer performed several tunes from the new opus.

**STARMARKING MACHINERY:** Two Pink Floyd fans are waging a campaign to secure the venerable rock outfit, one of rock's most consistent album and concert sellers (they will perform locally at the Rose Bowl on April 16 and 17), a star on the Hollywood Walk of Fame. "We are out to make sure that the world's greatest rock & roll band gets the recognition that they deserve," says project director Michael Ross. "We aim to collect over 1,000,000 votes in less than two months, so that we can present them to the panel that elects and awards stars when they meet in June." Ross and company, who have been in contact with the band's current label, Columbia Records, hope to receive word soon that the band will support the campaign, since, according to the rules, honorees must attend the induction ceremony or it's no dice. To register your support, send a letter or postcard to: Pink Floyd '94 Committee Headquarters, 1808 Sherwood Ave., Sacramento, CA 95822, or call 916-456-7311 for more information.



**PREMIERE PALS:** MCA artist and ace songsmith Karla Bonoff and *Beverly Hills 90210* heartthrob Luke Perry pose for the camera at the City of Angels premiere of *8 Seconds*, in which Perry stars as legendary rodeo bull-rider Lane Frost. Bonoff contributed the single, "Standing Right Next To Me," to the soundtrack.



**MINT THE BEATLES:** The Enviromint Company has preserved the memory of the 30th anniversary of the Beatles' arrival in America by casting the likeness of each Beatle onto a one-ounce, limited edition pure silver medallion. In the past, Enviromint had commemorated almost every Beatles album cover with a silver coin, but now, to cap off the celebration, a four-piece medallion set will be issued, with each coin depicting the face of a different Beatle. The entire set, packaged in a solid, beautifully constructed wooden case bearing the officially licensed group logo and a certificate of authenticity, is available for \$139.80 plus a \$5.00 shipping charge. Only 25,000 sets will be made, and when the last one is sold, the die will be destroyed and there will be no second edition. For more information, or to order, call 1-800-299-MINT. Pictured: the official *Sgt. Pepper* coin. —Kenny Kerner

**IT'S THE SOOOOUL TRAIN:** Pioneering rapper Kool Moe Dee (pictured right, second from left) and Luke Records act H-Town, the latter currently bulleting up the R&B charts with "Part Time Lover" (which, along with a remake of the Al Green classic "I'm Still In Love With You" by Al B. Sure!, is part of a two-pronged single culled from the Dr. Dre supervised *Above The Rim* soundtrack, which slam dunked its way to a Number One debut on the R&B charts and Number Four on the pop charts), are pictured during the pre-event party for the Eighth Annual Soul Train Awards ceremonies, held the night before at the Sheraton Grande in Downtown Los Angeles.



THE BRONSON



**BROOKS BENEFIT:** Drive Entertainment President Oon Grierson, Bobby Brooks Foundation President Barbara Cane, Ken Kushnick of Kushnick/Passick Management and Julie Gordon are pictured at the Second Annual Bobby Brooks Foundation Academy Awards Celebration, held in the atrium of the Creative Artists Agency building in Beverly Hills. Over 200 music industry notables attended the event, which raised more than \$32,000. The Bobby Brooks Foundation, which, along with Cities in Schools, is finalizing plans to open the Bobby Brooks Academy in his home state of New Jersey (tentatively scheduled to open in September), is dedicated to fighting illiteracy among the young. The foundation was established in 1991 in memory of Brooks, a CAA talent and booking agent who died in the helicopter crash that also claimed the life of ace guitar slinger Stevie Ray Vaughan.



Irene, Barbara and Louise Mandrell

were not disclosed.

Naomi Judd didn't enjoy writing her autobiography, *Love Can Build A Bridge*. "The book almost drove me over the edge," said the country singer whose hepatitis keeps her from performing regularly. "I was isolated for two years." *Love* recently spent a month on the *New York Times* best seller list. In its pages, Judd talks about being raped, attempting suicide and fending off advances by the late actor Peter Lawford.

If you go to the Cinegrill April 16, you'll be able to catch the final Los Angeles performance of Cameron Silver's "Berlin to Babylon" concert set. This final installment in the acclaimed crooner's cabaret trilogy features the songs of Kurt Weill and Friedrich Hollaender. Silver, we are told, is the youngest male to perform these difficult and musically challenging tunes. Hear his astounding accomplishment for yourself by calling the Cinegrill at the Hollywood Roosevelt Hotel, 213-466-7000.

Hoyt Axton, Charley Pride and the late Tennessee Ernie Ford are

among the stars who join Barbara Mandrell on the Nashville Network this month. Musical highlights on this batch of programs include Mandrell's rendition of "The Best Of Strangers" as well as musical offerings from her sisters, Irlene and Louise, rag-tag comedic honky-tonk music from the resident puppets, Truck Shackley and the Texas Critters, Barbara Mandrell and the Mandrell Sisters, a one-hour music and comedy series broadcasts over TNN Thursdays at 5 p.m. PST. The program was originally telecast on NBC from 1980-1982 and TNN from 1990-1992.

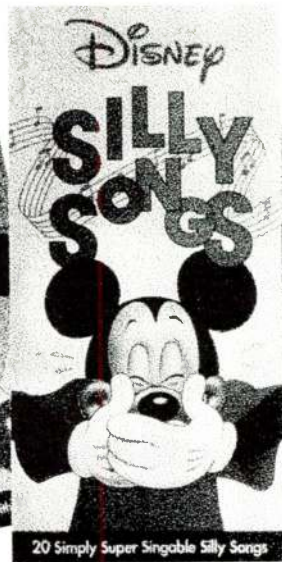
School officials in Southampton, NY have angered parents by giving in to the protests by American Indians and cancelling an intermediate school production of *Peter Pan*. The decision resulted from complaints by Shinnecock Indians. The objected to the song "Uhga-Wuhga-Meatball" and the use of the words "squaw" and "redskin." After the issue was first raised by the school, some thought the lyrics could simply be changed. School attorneys, however, warned that the company that owns the rights to the tale could sue. Therefore, despite six weeks of rehearsal by the school children, the entire production was cancelled.

On Sunday, April 10, Steve Allen takes the stage at the San Gabriel Civic Auditorium to recreate the original *Tonight Show*. Allen, one of the legendary program's original hosts, will be joined by old friends Louis Nye ("Hi-Ho, Steverino!") and Bill Dana ("My name, Jose Jiminez") plus vo-



Cameron Silver

JACK PEROTA



calist Beryl Davis and the Steve Allen Jazz Band. The comedian, composer, author and television performer hosted the show when it broadcast live from New York. The *Tonight Show* recreation happens one time only at 2:15 p.m. For tickets, call 818-308-3868.

Walt Disney Records has released *Funny Food Songs* and *Travel Songs* which join the already gold-certified *Silly Songs* in their latest colossal kids' series, *Fun Songs*. Each of the two new discs feature fifteen titles such as "Yes, We Have No Bananas," "I've Been Working On My Broccoli," "The Trolley Song" and "She'll Be Comin' Round The Mountain." Parents will appreciate how songs sung by Mickey Mouse and his friends are as educational as they are entertaining. Kids will just like it because it's great fun. Get yours wherever children's music is sold.

Stand by your woman. A television cameraman in Myrtle Beach, SC is claiming Tammy Wynette's husband roughed him up. Chris Collins of WCSC in Charleston claimed that George Richey grabbed him and shoved him into a table during Wynette's performance at the Alabama Theater when he tried to videotape the crowd. Collins said he suffered a pinched nerve, a

pulled muscle and a broken camera as a result of the scuffle.

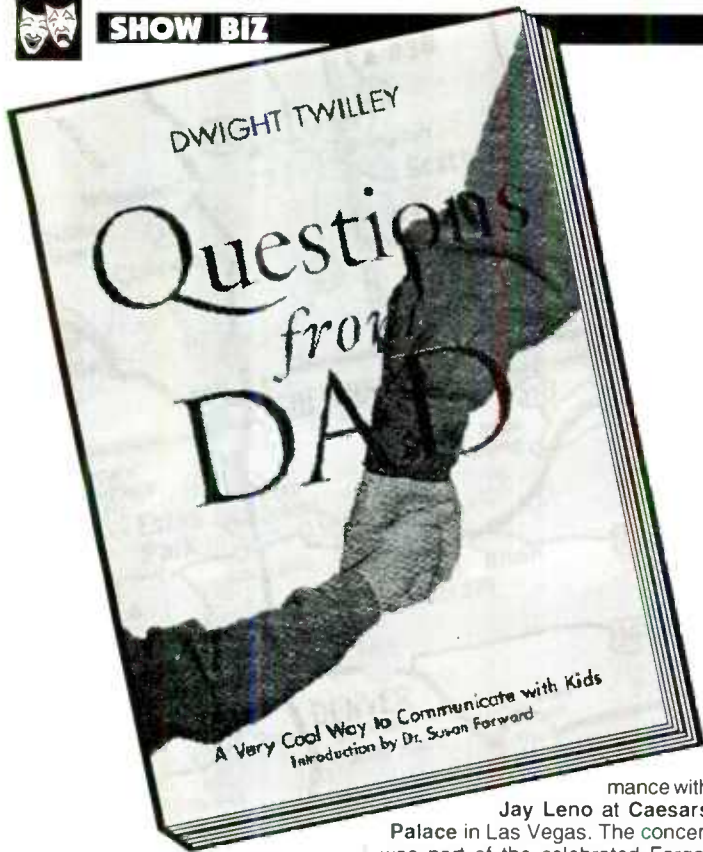
The founder of the old Ash Grove, the Melrose Ave. hot spot that from 1958 to 1973 helped set the standards for live performance, is negotiating to reopen. If all goes well, Ash Grove II will open by summer in the space former occupied by the old Waterfront State on the Santa Monica Pier. Ed Pearl envisions his new club as a 300-seat, two-floor cabaret with food, drinks and performances seven days a week plus daytime shows for younger crowds. Expect to see some former Ash Grove regulars—Bob Dylan, Joan Baez and Taj Mahal among them—in the new spot, but don't expect to see only rockers of old. "That's not what the Ash Grove is all about," said Pearl. "It's a spirit. It's a venue for people who are looking for something different in music and art."

Spring is in the air and to celebrate, Imago Compact Discs has the soundtrack for Touchstone Pictures' latest, *The Ref*. Featured are such seasonal favorites as Burl Ives singing "A Holly Jolly Christmas" and Nat King Cole's classic version of "The Christmas Song." *The Ref* is the best Christmas movie you're likely to see this season. This new comedy stars comedian Denis Leary and is playing everywhere. **MC**



Cast of *The Ref*





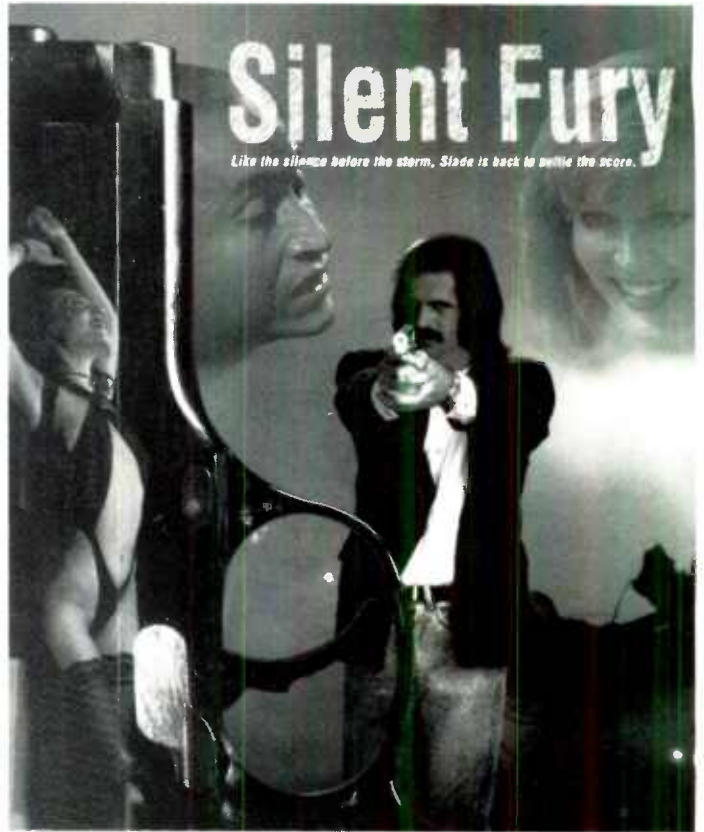
As one of millions of long distance dads in this country, singer-songwriter **Dwight Twilley** searched for a way to build a more meaningful relationship with his daughter and bridge the gap between them. In *Questions From Dad*, Twilley outlines and shares his method built on the postal exchange of easy-to-answer, off-beat questionnaires about everything from pets to video games to drugs and the homeless. With 20 million parents separated from their children in this country, this offers a fascinating and fun way to keep close when there are miles to the nearest child. *Questions From Dad* has been endorsed by such heavyweight organizations as National Congress for Men and Children and American Association for Marriage and Family Therapy. The \$16.95 paperback is available from Charles E. Tuttle Co., Inc., 153 Milk Street, 5th Floor, Boston, MA 02109-4809.

The **Blenders** wrote Show Biz recently to fill us in on their perfor-

mance with **Jay Leno** at Caesars Palace in Las Vegas. The concert was part of the celebrated Fargo, North Dakota natives' national tour in support of their awesome a capella debut album, *Totally Whipped*. Surrounding the *Tonight Show* host are (L-R) **Blenders** members **Darren Rust**, **Paul Dunkirk**, **Tim Kasper** and **Ryan Lance**.

**Wilson Pickett**, the soul singer best known for the classic songs "In The Midnight Hour" and "Mustang Sally," has begun serving a one-year sentence in Hackensack, NJ for drunken driving and assault with an auto for striking a pedestrian in 1992. He's getting no special treatment. "Contrary to his popularity as a singer, he's just another number here," said **Sheriff Jack Terhune**. As part of his sentence, Pickett completed an in-patient alcohol rehabilitation program before reporting to jail. He has a previous drunken driving conviction.

**Dr. Hook** is back in the news. The singer, born **Ray Sawyer**, was arrested in Jackpot, NV where he and his band were appearing at **Cactus**



**Pete's** casino. Charged with possession of marijuana, Hook is free on \$2,500 bail. Authorities obtained a search warrant for Hook's room after receiving complaints about the band's "open and arrogant" drug use.

**Ron Jones** has the score to *Silent Fury*, a new film from **Hod Film Productions**. The action-adventure stars **L.P. Brown III**—who bears a striking resemblance to mellow new age artist **Yanni**—as **William Slade**, an undercover agent whose best friend is murdered in a blazing explosion and who sets off for revenge. Available from Hod, 400 South Victory Blvd., Suite 309, Burbank, CA 91502.

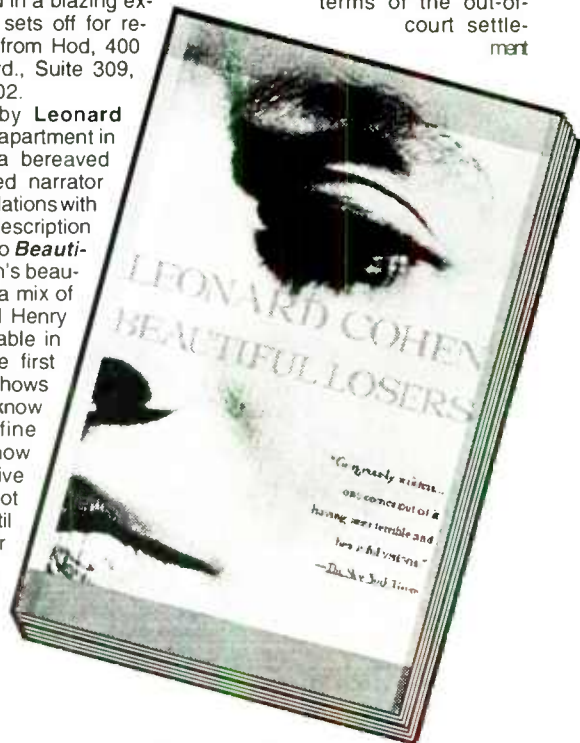
As imagined by **Leonard Cohen**, hell is an apartment in Montreal where a bereaved and lust-tormented narrator reconstructs his relations with the dead. Such a description cannot do justice to *Beautiful Losers*, Cohen's beautiful 1966 novel—a mix of **James Joyce** and **Henry Miller**—now available in paperback for the first time. The author shows us why we cannot know life until we define death, cannot know love until we forgive betrayal and will not know eternity until we deal with our immediate wants. Available on book stands everywhere or through **Vintage Books**, a subsidiary of **Random House**

in New York.

**Beach Boys** lead singer **Mike Love** has settled his defamation lawsuit against his cousin **Brian Wilson** and others connected with the **Wilson** autobiography *Wouldn't It Be Nice—My Own Story*. Love filed the U.S. District Court suit in October 1992 after the book's publication. In the book, **Wilson** claimed Love didn't co-write such **Beach Boys** classics as "California Girls" and "Good Vibrations." Financial terms of the out-of-court settlement



The Blenders with Jay Leno





# ANGELA WINBUSH

**This veteran artist/producer showcases her talents on her first solo album in four years**

By Jonathan Widran

**L**ike many great soul songstresses, Angela Winbush found her musical muse while growing up in church, finding herself to be a catalyst for divinely inspired emotional expressions. But when she came of age and decided on music as a career, Winbush discovered a multitude of talents and a driving ambition which would lead her to success behind the scenes as well as with her powerful voice. Since starting as Stevie Wonder's keyboardist and backing vocalist in the late Seventies, Winbush has written, produced and arranged not only all her own projects, but tracks for artists such as Janet Jackson, the Isley Brothers, Sheena Easton and Lalah Hathaway.

"From the beginning, I always seemed to be involved in the entire recording process," the St. Louis native says. "My interest in producing came from working with Stevie, who would let me sit behind the boards as his second ear. He trusted my opinion, and once I became fascinated with all the new equipment and its possibilities, I was hooked."

Since those Wonder years, Winbush has been a dominant force on the R&B charts in many capacities. In the mid-Eighties, she was the vocal and writing half of Rene & Angela, a duo which scored the Number One hit "Your Smile" and a Number Two smash, "You Don't Have To Cry." In 1987, she started recording solo and hit the top spot again with "Angel," but her real breakthrough as a behind-the-glass force didn't come until hooking up with the Isley Brothers and producing three of their albums from '87 through '89.

Convincing evidence of the way each of Winbush's talents interact to make R&B magic can be found on her impressive new self-titled Elektra debut, a comeback of sorts after a four-year layoff from her solo career. She would only strike a deal if the label would give her total control of her project, and looking at Winbush's track record, Elektra was only too eager to oblige.

Winbush claims that while working with other artists requires more research and communication than when she's doing her own recordings, there is no essential difference between the way she approaches a project. "The main thing is always wanting to get the best performance possible. I'm a little more critical of myself, but in both cases, I go in having all the parts worked out and listen back to make sure everything is perfect. I've been told I have a gift for getting into other artists, but my main goal is to have a song that brings out a certain emotion. That's what people respond to."

Once a production is rolling, the process may be the same, but there are fundamental differences between a solo venture and an outside assignment in the pre-recording phase. For herself, Winbush often winds up using aspects of the scratch vocal she did on the demo, but with others, certain creative decisions have to be made. But it all starts with the perfect tune.

"Most of the female artists I've worked with come to me for both a hit song and my studio expertise," she explains. "We'll sit down and I'll play demos of pieces I think they would like and which would fit their vocal range. If they like it but changes need to be made, we work on making it right. I always try to tailor a song to fit the singer's voice, not my own style of production."

She recalls several specific instances when she had to make such alterations to satisfy her artist. "The best example was with Stephanie Mills. One song she chose was already written and was perfect for her. Another was in an earlier stage, and she decided she wanted a slight tempo change. I worked on converting it until she felt most comfortable. Singers know I can give them a good female song and can count on the fact that I'll be detail-oriented, meticulous and that their voices won't get buried in the track."

Normally, it's a matter of running demos by the singer to see which song fits, but with Lalah Hathaway, Winbush thought it best to work backwards. "It was her first album, and there was no way to do research on her style like I usually do. I did work years before, however, with a vocal coach who had helped her father Donny, and I was intimately familiar with his work. So I met her, got a feel for her range and then wrote a song specially suited for her."

Asked if she's more comfortable working with female vocalists than male artists, Winbush is somewhat noncommittal, hinting that there isn't really a difference when "a good voice is a good voice. On the other hand," she laughs, "it is kind of unusual to be writing for a man's point of view. But the overall process is the same."

Winbush is grateful for the newfound freedom she has on her new label, and says her success boils down to her great ear. "People say I have dog ears," she concludes, "that I can hear a pin drop in St. Louis when I'm standing in Philadelphia."

Winbush can be reached through Elektra Records (310-288-3800). **MC**



**Symetrix 602 Digital Voice Processor**

The 602 Symetrix Digital Voice Processor is a multi-function stereo audio processor that provides simultaneously parametric equalization, de-essing, noise reduction, downward expansion, compression/AGC and digital delay effects. All of these functions are carried out in the digital domain and then digitally exported directly to your DAT, digital workstation or digital multi-track recorder.

The 602 accepts a stereo/mono microphone or line level analog signal and converts it using an 18-bit analog-to-digital converter and then begins to process it anyway you desire with a 24-bit signal processing system. You may also process an already digital signal from your DAT or ADAT and then re-record it back to the DAT or ADAT all in digital domain.

Both AES/EBU and S/PDIF digital I/O's are supported as well as MIDI since many third party MIDI controllers can be interfaced such as the Lexicon MRC real-time parameter controller. Once a particular group of process functions are "dialed in" with the alpha wheel, they may be stored in any one of the 128 non-volatile memories. The uses for the Symetrix 602 are manifold and since all the various processes are carried out in digital domain, there is no loss of quality even if you re-process an already processed recorded performance. It seems to me that for the home/project studio owner, this unit is the very next purchase after your favorite digital eight-track.

For more information contact: Symetrix, Inc., 4211 24th Avenue West, Seattle, WA 98199. You can call at 206-282-2555 or FAX 206-283-5504.



**ADA's MIDI Footswitches**

ADA now offers a line of fully expandable MIDI footswitches and foot-controllers. You start with the MXC expandable MIDI controller that has four expansion ports for continuous controller pedals and switches. The MXC features Bank Up and Down buttons as well as ten (0 thru 9) buttons for selecting exact banks or patches. If you desire, you can plug the CCP or Continuous Control Pedal into the MXC and add MIDI Con-

tinuous Controller Data capability to your rig. If you need even more switching, just add the MIDI Quad Switch or MQS for four more toggle buttons. On the MQS, there are individual LEDs that indicate the status of the four buttons and you can stipulate whether the buttons are momentary or latching switch types.

For more information and prices, contact ADA Systems at 510-532-1152.



**Seymour Duncan Antiquity Pickups**

Seymour Duncan has introduced a line of pickups that are exact re-creations of old, vintage pickups. I say re-creation because these pickups are handmade using the Seymour's "scatter wind" process, the exact materials of the original pickups and similar manufacturing techniques. Duncan's exactitude goes further in his replication method by individually "distressing" each pickup to achieve both the sound and the look of the 35 year old original. The wiring has been tempered to duplicate decades of electricity while the magnets have been

purposely slightly de-magged and discolored. You even get, at no extra cost, dust and grime imbedded into the pickup and the nickel covers are pre-aged to further approach the look, feel and sound of the original pickup.

Antiquity pickups are available in 19 models that includes humbuckers, basses, mandolins and lap steel versions. For more information, contact: Seymour Duncan Pickups at 5427 Hollister Avenue, Santa Barbara, CA 93111. The phones are 805-964-9610 or FAX 805-964-9749. **MC**



**RECORD PLANT:** Producer Nile Rodgers, mixing the soundtrack for the upcoming Eddie Murphy vehicle, *Beverly Hills Cop 3*, with engineer Gary Tole manning the console, assisted by Brian Pollack...Tears For Fears, recording preliminary tracks for their next album, with producer Tim Palmer overseeing the sessions and engineer Tim Boyle supplying the sonic expertise, assisted by Kyle Bess...MCA's Denny Diante, producing tracks for Sheena Easton's next album, with engineer Humberto Gatica and assistant Mike Reiter behind the boards.

**TRACK RECORD, INC.:** Visiting this North Hollywood facility were engineer Tony Peluso, recording synthesizer overdubs for Impact/MCA teen heartthrob Joey Lawrence, and Craig Shoemaker, who was recording with Tin Machine rhythm section, brothers Hunt and Tony Sales.

**PARAMOUNT RECORDING STUDIOS:** Ruthless Records act Atban Clan, in Studio C, recording tracks with engineer Keith Barrows...Poly-Gram/Mercury act Lighter Shade Of Brown, mixing their new single, "Hey DJ," in Studio B, with producer Stoker shepherding the sessions, assisted by Helik Hadar.

**STUDIO MASTERS:** In Studio B, composer/producer/multi-instrumentalist Alphonse Mouzon, mixing his new opus, with engineers Tom



**Stardog/Mercury Records act Greta is pictured on the set of the video for their new single, "Is It What You Wanted," from their album debut, *No Biting*. Graeme Joyce (Stone Temple Pilots, Dig) directed the video, which was shot in black and white and then colorized.**

McCauley and Omie Craden and assistant engineer Thomas Mahn manning the console...In Studio A, Virgin artist Brigitte McWilliams, re-

cording vocals with producer Trent Gumbs and engineer Omie Craden. **MORRISSEY MEMORIES:** To coincide with the release of his latest

solo album, *Vauxhall & I*, Warner Reprise Video has released three Morrissey titles on laser disc that were previously available only on videotape. The three videos, *Live In Dallas*, *The Maladay Lingers On* and *Hulmerist*, have been released on two laser discs, one combining *The Maladay Lingers On* and *Hulmerist*, resulting in a two-sided laser disc that contains fifteen video clips spanning another containing *Live In Dallas*.

**MORBIDO BIZZARRIO PRODUCTIONS:** Former owner and creative director of Border Films, Sean Alatorre, has formed Morbido Bizarro Productions, a new music video production company and design and graphics shop. Fellow Border alumni Laura Pizzarelli, Diane Noonan and art director/designer Mark "Squid" Leroy are partners in the new company. While at Border Films, Alatorre and Leroy designed album artwork and promotional materials for rappers Eazy-E, MC Ren and Blood of Abraham. In addition, Alatorre co-wrote, co-produced and was creative director on music videos for Eazy-E, Gin Blossoms and Stanley Clarke. The company's first project will be the packaging for MC Ren's upcoming *Ruthless/Relativity* Records release. Morbido Bizarro Productions can be reached at 310-396-5174. **MC**

**SMILE SET**



**A&M/Perspective artist Ce Ce Peniston and director Millicent Shelton of Original Films smile for the camera during a break on the set of the video for Peniston's latest single, "Thought Ya Knew," the follow-up to her recent hit, "I'm In The Mood."**

**PHISHY SET**



**Elektra recording act Phish is pictured during sessions for their new album, *Hoist*. Pictured at the sessions, held at Can Am Studios, are Jon Fishman of Phish, Grammy winning bluegrass artist Alison Krauss (she sings on the song "If I Could") and Page McConnell, Mike Gordon and Trey Anastasio of Phish.**

# Award Winning 380S From Fostex

Combining Dolby S NR with high speed tape operation, a 12 input 8 channel mixer with in-line monitoring, stereo XLR mic inputs and sweep EQ in the midrange--and it's no wonder that the Fostex 380S cassette multitracker has earned the coveted Editors' Choice Award of 1994 by *EM* Magazine.

There are two locate points, return to zero, plus another pair of memory points. By combining both sets of memory markers, you can establish pre and post roll conditions along with auto punch-in out. Use the Auto Play and Repeat functions when you're rehearsing your punch, and view all status functions on a large, comprehensive fluorescent display.



If you work with MIDI, you'll really like the dedicated Sync In Out terminals for sequencer lockup and the flexibility of the 380's integrated mixer. Featuring three band EQ with sweepable mids, two auxiliary sends, in-line monitoring and a logical, intuitive layout, you'll work faster and better than you ever thought possible. In particular, acoustic recordings are sensational with Dolby S NR, high speed operation, XLR mic inputs and sweep EQ in the midrange. The sound quality is damn near digital!

For further information on the 380S and other Fostex recording solutions, contact Fostex, 15131 Blackburn Avenue, Norwalk, CA 90650 • (310) 921-1112.



J Dibbs has just signed a worldwide co-publishing deal with EMI Music, following his numerous covers in the R&B, hip-hop, reggae and gospel genres, including the recent R&B hit "I'm In Luv," recorded by Mercury artist Joe. Pictured at the signing ceremony are (L-R): Brian Jackson, Creative Manager, EMI Music Publishing/East Coast; Evan Lamberg, VP, Creative, EMI Music Publishing/East Coast; Pat G'Orge, Dibbs' manager; and Dibbs (seated).

EMI Music Publishing has appointed Ellen Meltzer to the position of Director of Administration and Research in the Copyright Department, in which she will be responsible for supervising and processing foreign deals, including special projects and department personnel matters. Formerly, Meltzer was Manager of Membership Services for ASCAP.

**ASCAP & BMI News**

ASCAP's new president Marilyn Bergman has announced the most

significant update to ASCAP's distribution system in more than thirty years. In improving the existing payment method, Bergman says, "We have reinforced our commitment to a distribution system that is objective, fair and open—a commitment ASCAP members expect and trust." ASCAP's L.A. office can be reached at 213-883-1000.

BMI has named Kenneth A. West to the post of Vice President, Application Systems, and will be based out of BMI's New York office, which can be contacted at 212-586-2000.

**BMI & BUCKLEY STALK THE WETLANDS**



Columbia recording artist Jeff Buckley recently performed at New York City's Wetlands in support of his EP *Live From Sin-e*. Pictured backstage following the Wetlands show are (L-R): Jeff Cohen and Charlie Feldman, BMI; George Stein, Buckley's co-manager; Jeff Buckley; Thomas Valentino, BMI; and Dave Lory, co-manager.



**BOBBY WOMACK**

This legendary soul man is about to reach the pinnacle of his lengthy career with the release of 'Resurrection'

Many veterans of the music wars have had to wait patiently for their breakthrough success. For John Lee Hooker, it didn't come until his 72nd birthday, for Bonnie Raitt, her 40th, and now, 50-year-old soul man Bobby Womack is poised to finally get his due after reaching the half-century mark earlier this year. *Resurrection*, his new album on Stone Ronnie Wood's label Slide (distributed by Continuum) could very well be a prophetic title, as the album features musical assistance from such notable guests as Wood and fellow Stones Keith Richards and Charlie Watts.

The link with Womack and the British rockers goes back to 1964 when the Stones had their first major hit with Womack's legendary composition, "It's All Over Now." (Womack is set to open the Stones' upcoming tour.)

Yet, it wasn't love at first sight, as Womack relates the story behind his most famous song and his equally famous friends. "I was only fourteen when I wrote that song. We [the Valentinos, featuring Womack and his five brothers] had a pretty big hit with it [on the late Sam Cooke's label], but the Stones took the hit away from us. Allen Klein [the Stones' controversial manager] convinced Sam Cooke that the Stones could have a bigger hit with the song, if our version wasn't on the market."

Womack laughs easily at the recollection, but it soon became apparent that the feeling wasn't always so jovial. "So Sam came to me and said, 'There's this group from England, and they're gonna record the song.' So I said, 'How are they gonna record the song, it's our song?' And Sam said, 'Well, I'm the publisher.'"

"I was really upset about that idea, so Sam took me aside and said, 'Bobby, just write another song.'" Womack breaks into a hearty laugh, "It's funny because that whole episode caused the Stones to start writing, because they didn't know the money was in the song. I know, because I've been trying to give them another song ever since. They just laugh and say, 'Not now, Bobby.' I have to keep reminding them that they owe me a hit."

After being recruited as a guitarist by his mentor Sam Cooke, which turned into a record deal for Womack and his brothers, the first dip in what would turn into a severe roller coaster career occurred when Cooke was murdered in December of 1964. Three months later Womack married his friend's widow and embarked on an unsuccessful recording stint, which directly led to heavy session work with the likes of Ray Charles, Wilson Pickett, Aretha Franklin and Janis Joplin.

His work with Pickett led to a flourishing songwriting period, with Pickett recording more than fifteen Womack songs in three years. This was followed by his first successful solo project, which included the late Sixties' hit single "Fly Me To The Moon," from the album of the same name.

In 1970, Womack divorced his first wife and embarked on a nearly fatal journey with fellow party boy, Sly Stone, with the occasional hit like "Nobody Wants You When You're Down And Out" enabling him to sustain himself on the path of excess.

In the late Seventies, a series of tragedies lured Womack back to reality. "First thing that happened was that my brother Harry was murdered. I also lost my four-month-old son, and then my 21-year-old son committed suicide. Finally, my marriage to a woman that I loved more than anything, including my music, broke up. Losing all those things at one time really hit me hard. I just told myself that if I'm gonna fall, I'm gonna fall on my back because if I could look up, I knew that I could get up."

Recovery for Womack took place in the early Eighties, when he made his first comeback in 1981 with the critically acclaimed *The Poet*. Yet, Womack's problems weren't over as he had to take Beverly Glen Records owner Otis Smith to court to collect royalties. After a career of "rip-off after rip-off," Womack's temper got the best of him as he punched Smith in the courtroom.

Throughout the Eighties, Womack moved from label to label with varying degrees of success and anonymity, but in 1986, he hooked up with the Stones on their album *Dirty Works*, which featured a Jagger/Womack duet.

However, that same year, Womack's own album, *Womagic*, failed to even chart. In 1990, Womack reunited with his surviving brothers and spiritual brother Carlos Santana for the mildly successful album *Save The Children*.

Now, Womack, whose forthcoming autobiography is entitled *Crossing Over*, is revitalized and enthusiastic. As for the new album, he beams, "This is the best album I've ever cut. I call the album *Resurrection* because it's brand new music, and it's a brand new me."

Womack can be contacted through Continuum (908-709-0011).





ASCAP'S BEST KEPT SECRETS



PAT LEWIS

A recent "Best Kept Secrets" Showcase at the Coconut Teaszer focused on hard-core alternative bands such as Planting Impossible Gardens, featuring singer-songwriter Eric Matthews (pictured above), and Long Beach-based Backlash!, which is fronted by their powerhouse singer-rapper Wolf (pictured right).



PAT LEWIS

Signings, Appointments & Promotions

Famous Music has signed Nashville songwriter Bill LaBounty to a publishing agreement. LaBounty is currently on the charts with hits by Shenandoah ("I Want To Be Loved Like That") and Brooks & Dunn ("Rock My World Little Country Girl"). Previously, LaBounty has had success with artists like Steve Wariner (three Number Ones), and the hit duet "Tell Me About It," recorded by Tanya Tucker and Delbert McClinton.

Famous also announced the appointment of Susan Dodes to the position of Senior Director, Talent Acquisition. Prior to this, Dodes was Director of A&R for MCA Records.

Bug Music welcomes a slew of new writers including Richard Thompson, Bob Welch, Monte Ward, Susanna Clark, Ken Barken & Andrew Kastner.

Bug has also promoted Temple Ray to the position of Creative Director, Los Angeles. John Cole has been promoted to Creative Manager, Film and Television. Steve Toland has been promoted to Vice President, Los Angeles, and Dave Durocher has been promoted to Director of Creative Services, Nashville, while Leslie Barr has been named Creative Manager, Nashville.

BMG Songs inked new publishing deals with Arista recording artists Ace Of Base and Loud/RCA's Wu-Tang Clan. The debut album from Scandinavia's Ace Of Base is already platinum, while Wu-Tang Clan is the newest addition to BMG

Songs' growing R&B/Rap roster of acts. BMG Songs is currently enjoying wide exposure with cuts on diverse hit albums from such artists as Guns N' Roses, Frank Sinatra, Heart, Wynonna, Alan Jackson and Trisha Yearwood.

Leeds Entertainment has signed veteran songwriter Bobby Hart for his classic hit "Hurt So Bad" (a hit for Little Anthony & the Imperials in 1965, the Letterman in 1969, and Linda Ronstadt in 1980). Probably best known for his hits recorded by the Monkees ("Last Train To Clarksville" and "I'm Not Your Stepping Stone"), Hart's "Hurt So Bad" is possibly going to be featured on a CD sampler featuring multiple versions of the song.

Nashville publishing company Lita Music has signed seventeen-year-old Rachel Caudill to an exclusive

publishing agreement. Her song "Timeless" has been recorded by 3 For One.

New York-based JK Jam Music has signed four new songwriters, including Paul Traudt, Lonnie Park, Seattle-based band Legal Tender and the Tulsa-based Spark E.

The Rogers & Hammerstein Organization, which represents copyrights from the likes of Andrew Lloyd Webber, Elvis Presley, Irving Berlin, Lorenz Hart, and of course Rogers & Hammerstein, has appointed Michel Hidalgo to the position of Controller, in which he will supervise the financial aspects of the organization, including its publishing division Williamson Music. Prior to this appointment, Hidalgo served in the same capacity with EMI Records Group and SBK Records.

MCA MUSIC GETS RICH



Grammy Award-nominated songwriter Allan Rich has signed a new worldwide publishing deal with MCA Music Publishing. Rich, who has been on the MCA roster for more than five years, received a Grammy and Academy Award nomination for the song "Run To You," which was recorded by Whitney Houston for *The Bodyguard* soundtrack, which has sold over 26 million copies worldwide. Pictured at MCA Music's Los Angeles office are (L-R): Allan Rich; Carol Ware, VP, Creative Services, MCA Music; John McKellen, President, MCA Music.

SALUTING THE TRAVELIN' MAN



BURT BROWN

Veteran tunesmith and producer Jerry Fuller, whose list of hits includes "Travelin' Man" (recorded by Ricky Nelson) and "Young Girl" (recorded by Gary Puckett and Union Gap), has released a promotional CD aptly titled *Thirty Years Of Hits*. Fuller, along with co-producer Bob Montgomery, is currently working with Giant Records/Nashville recording artist Eddie Dunbar. The CD is available by contacting Jerry Fuller Songs at 13216 Bloomfield Street, Sherman Oaks, Ca. 91423. Pictured celebrating the moment are (L-R): Bob Montgomery, Eddie Dunbar and Jerry Fuller.



Following the recent Grammy Awards, Belly was awarded a gold record for their Sire/Reprise debut effort, *Star*. The group was nominated in the category of Best Alternative Band. On hand for the gold record presentation, which took place at New York's Museum of Natural History, were (L-R) Rich Fitzgerald, Reprise Senior VP/Promotion; Mo Ostin, Warner Bros. Board Chairman; Belly's Chris Gorman; Howie Klein, Sire Records Vice President/General Manager; Belly manager Gary Smith; Lenny Waronker, Warner Bros. President; Belly's Tanya Donnelly, Ton Gorman and Gail Greenwood and Time Warner Inc. Chairman and CEO Gerald Levin.

around for a long time to come. Pick up a copy at your local newsstand while they're available.

Several issues ago, we inadvertently listed Joel Roman of the William Morris Agency as Jill Roman. We're sorry for the mix up and the sex change.

Missing from our Directory of Record Producers was the name of Pete Anderson. Pete can be reached at 223 W. Alameda Avenue, Suite 101, Burbank, CA 91502. Telephone 818-244-5625 or Fax 818-567-1682.

The *Volume CD Magazine* has released two new imports: *Volume Eight*, which features 79 minutes of music from James, Butthole Surfers, Wonder Stuff and Afghan Whigs, to name a few (this has been Number One on the college charts for quite some time) and *Trance Europe Express* a double CD filled with dance music (two and a half hours worth) and a 192-page booklet containing photos and interviews. Both are available at local record stores through Caroline Distribution.

Like it or not, they're back! The Doobie Brothers (Tom Johnston, Patrick Simmons, Mike Hossack, Keith Knudson and John McFee) have reunited to record a new album with producer Ted Templeman and prepare for the release of their box set, "a collection of the band's most loved and listened-to recordings from 1970 to the present," which is scheduled for release toward the end of the year. Additionally, the band will embark on a 45-date concert tour along with Foreigner in July and August.

In more concert news, Traffic (or at least half of them) have also reunited to release a brand new album called *Far From Home*. Consisting of Steve Winwood, Jim Capaldi, Randall Bramblett, Mike McEvoy, Walfredo Reyes and Roscoe Gee, the mostly new group will play three live dates in Los Angeles on June 9-

11. Original Traffic member Dave Mason will not be part of the reunion as he's a full-fledged member of Fleetwood Mac.

## Chart Activity

April 5th was the date the new Pink Floyd album, their first studio album since 1987, hit the stores. *The Division Bell*, the new eleven-song set, was produced by Bob Ezrin & David Gilmour.

Scheduled releases for the month of April include albums from Boz Scaggs (*Some Change*), Keith Sweat (*Get Up On It*), The Smithereens (*A Date With The Smithereens*), Eazy-E (*Str. 8 Off The Streetz Of Muthaphukin Compton Volumes 1 & 2*) and Peter Case (*Sings Like Hell*), among others.

The new Johnny Cash album on American Recordings will be called *American Recordings*. Produced by label president Rick Rubin, the new set will include covers of Nick Lowe's "The Beast In Me," Kristofferson's "Why Me," Leonard Cohen's "Bird On A Wire" and a song called "13" written by Glenn Danzig.

May 17th is the Giant Records date set for *Boingo*, the band formerly known as Oingo Boingo. The album will also be available as a digipak containing a 50-page book of artwork by band leader Danny Elfman.

Some exceptional new releases include the brand new Warner Bros. album from Cheap Trick—truly their best in many, many years, and the latest from the Proclaimers which will surprise lots of people. Now, if

we can only get their labels to release the right singles! Disappointing is the latest from David Lee Roth whose material seems scattered in addition to losing its sense of humor.

As expected, the latest from Motley Crue with new, powerful lead singer John Corabi, debuted in the Top Ten on the *Billboard* album charts. This is an adult album (meaning the band has outgrown teen anthems and has grown up) and also one of the Crue's heaviest to date.

## On The Move

Several promotions in the Columbia A&R camp: Benjie Gordon has been promoted to Director/A&R, West Coast and Kim Burse and Pablo Mathiason have both been named A&R Managers.

Jive/Silvertone Records has promoted Jeff Fenster to the position of Senior Vice President/A&R.

dos Records has named Tom Canning the new director of A&R and staff producer. The label can be reached at 615-331-1710.

Cary E. Mansfield was named Director of Catalog A&R for Varese Vintage Records, the newly created division of Varese Sarabande. The label can be reached at 818-753-4143.

RCA Records has a new National Director of A&R Rap in Steve Stoute, who will be based at the label's New York offices.

## Deals

Mike Gormley & Chris Kuchler have teamed up to form the Wildcat Recording Corporation, a new record label distributed by UNI. Already scheduled are albums from Catfish Hodge, the Boomers YYZ, Craig Shoemaker and the Zydeco Party Band. Label is located at 1201 Larrabee Street, Suite 302, Los Angeles, CA 90069.

## GIANT MOUNTAIN



Giant Records has announced the signing of reggae band Big Mountain to an exclusive recording contract. The San Diego-based band is currently riding the pop charts with another hit remake of the Peter Frampton classic, "Baby, I Love Your Way," from the film *Reality Bites*. Seen at the Big Mountain signing are (L-R) Brian Hartenstein, band co-manager; Larry Jacobson, Giant, Business Affairs; Bruce Caplin, manager; Steve Backer, Giant, Head of Marketing; Quino, group member; Irving Azoff, Giant Owner and Jeff Aldrich, Giant A&R Executive.



**Steven Rifkind**

**Company:** Loud Records  
**Title:** President  
**Duties:** Label Head and Talent Acquisition  
**Years with company:** Two

**Dialogue**

**Background:** Rifkind began his fifteen-year industry career in 1979 as a mailroom intern at A&M. He managed to parlay his experiences into a stint as a promotion consultant before being named Vice President of Promotions at Spring Records in New York. In that position, Rifkind was responsible for overseeing the daily promotion activities for the label and its R&B subsidiaries. In 1987, Rifkind moved to Los Angeles where he took over management of New Edition, and a year later, joined the marketing and promotions department at Delicious Vinyl Records where he ran the Urban Marketing Division. In 1991, he started the Steven Rifkind Company and a year later, launched Loud Records. "Basically, I've had a marketing company for the past eight years, and from that, from marketing hip-hop records, I got this label which is distributed by RCA/BMG."

**A&R Staff:** "I've hired four A&R guys for the label so far. Trevor Williams on the West Coast and Matty C., Stretch Armstrong and Scott Free on the East Coast."

**Focus:** "We're an artist development company and we want baby acts. Everyone has a job to do; the artist, the people at the label and we just put everything together. We're a

brand new label and we want to deal with brand new acts and grow together. Our acts will have a lot of creative input into how their record is made. They'll have full artistic creativity."

**Roster:** "We've already signed the Wu-Tang Clan who just went gold and we also have Tha Alkaholiks who have sold over 250,000 units so far."

**Competing:** "I don't expect to compete with the majors, I expect to beat them. We're coming with street music and our philosophy is to get down into the sewer and just really grind it out. We do a real grassroots kind of promotion and marketing."

**Styles:** "Right now, we're only interested in rap and hip-hop music. It's not a question of what's happening musically, it's that you've gotta go with where your strengths are and now, we have strength in those markets. We have 30 people on our staff."

**Talent Ingredients:** "What we look for are acts that are different; acts with a lot of charisma. They have to be different and willing to work as hard as we work. Because, to me, the deal is the easy part. The real hurdle is getting the job done after that. The second the record is out, these guys live on the road. We're an artist development company so our groups are on the road."

**Bi-Coastal:** "I'm in Los Angeles for two weeks and then fly back to New York for two weeks. Basically, the talent is the same in both cities. In fact, Wu-Tang is from New York and

Alkaholiks are from Los Angeles. The only difference is that in New York you can stay out a little later."

**Gigging:** "Right now it's been tough for lots of these bands to play live because of the insurance, so we've been doing lots of college shows."

**Scouting:** "We usually find bands through word of mouth and through demos. Matty C., our A&R guy, used to work at *The Source*, which was the Number One hip-hop magazine. He had a column in the magazine and would get lots of demos sent to him. Also, Stretch Armstrong has a huge underground rap show in New York, so he's privy to unsigned talent, too."

**Censorship:** "I would never censor an artist's lyrics because this is what they really live. I wouldn't change the lyrics at all. One of the members of Wu-Tang has a two-year-old son who was just shot—through the pancreas, lost a kidney and he's paralyzed in one leg. So these guys really live it. I didn't come from the streets the way they did, so who am I to say they can't put this out?"

**Unsolicited Tapes:** "We don't accept unsolicited tapes. They all have to come from someone within the record industry."

**Advice:** "Keep your head up and if you really believe in what you're doing, keep at it because it will happen. If people say no to your music, find out why they said no. Turn it into a lesson to better yourself."

**Grapevine**

**Ozzy Osbourne** is back in the news again. Having tried retirement for about five minutes, Oz announced that he is currently in Los Angeles working on material for his new album, *X. Ray*, with **Steve Vai**. The

album will also feature contributions from former bandmates **Zakk Wylde**, **Michael Inez** and **Randy Castillo**. Ozzy also announced that he is currently looking for new band members and he's accepting packages. Interested guitarists, drummers and bass players should send their material and photos to: Ozzy Osbourne, 9044 Melrose Avenue, Third Floor, Los Angeles, CA 90069. Oz's new album is expected to be ready for release at the end of this year, with a tour to follow closely thereafter. So who believed he was going to retire, anyway?

**USC** will host a Rockin' Volleyball tournament for the benefit of the Special Olympics on Sunday, April 9th. The all-day event is partially sponsored by **KROQ**, with entertainment provided by **Trae**, **Spot** and **Copus Road**. For more information, call 213-747-9717.

Former **Rings Of Saturn** frontman **Billy Coane** is forming a new band for recording and live performances. Interested bassists, guitarists and drummers may call 818-566-9743 for more information.

What do **Rob Halford**, **Blind Melon**, **Steve Jones**, **Poison**, **Danzig**, **Buttthole Surfers** and **Pantera** all have in common? Tattoos. And the fact that they're all pictured in an incredible book called *Sex, Tattoos, & Rock & Roll*. The premiere issue, now on sale, features these rockers in living color, on glossy stock, and zeroes in on their bodily paintings. Some encompass a major part of their bodies. You'll see the **Cowboys From Hell** tattoo of Ace Frehley, **Russell Hitchcock** (Air Supply) and his famous tattoo of Peter Pan, **David Bryan's** tattoo of the Joker, the famous **Firehouse** skeleton head tattoo, **Poison's** "Something To Believe In" painting and, last but certainly not least, **Rob Halford** and **Fight** displaying all of their body art. This is really a well-done magazine that's going to be

**MEDICINE FOR THE CRAMPS**



The Cramps have signed a recording deal with New York-based label **Medicine Records** for North and South America. The band will return to Los Angeles shortly to begin recording their debut for the label, which will be produced by group guitarist **Poison Ivy**. Pictured above at the Medicine offices are (L-R) **Poison Ivy**, label President **Kevin Patrick** and Cramps members **Lux Interior**, **Slim Chance** and **Harry Drumdini**.



# House of Blues Chain Comes to City of Angels

By Steven P. Wheeler

*New restaurant/club chain opens L.A. branch; third such venue to open in the U.S.*

WEST HOLLYWOOD—The Los Angeles club scene is going to be given a much-needed shot in the arm on May 3rd. On that date, the House of Blues will open its doors to the public, following a week of opening festivities that includes an April 30th grand opening event featuring James Brown, John Lee Hooker and the Black Crowes (among others), which will benefit the Magic Johnson Foundation.

According to House of Blues founder/CEO Isaac Tigrett, who also co-founded the Hard Rock, the multi-dimensional establishment will not only combine a restaurant and a live music venue, but will also serve a variety of other purposes, including musical and sociological education to public school students. "We're here to testify," says Tigrett. "I hope to turn on a whole new generation to this amazing influence and to the depth and breadth of this art form we call the blues."

The club, originally scheduled to open in March but delayed due to the earthquake, is located at 8430 Sunset Boulevard in the heart of West Hollywood. According to Tigrett, the two-and-a-half year planning stage resulted in the City of West Hollywood changing their zoning laws, which have kept much of the Sunset Strip in stagnation over the past decade.


"It took us eighteen months just

to negotiate with the City of West Hollywood," explains Tigrett, "and we won that fight. They previously had a live entertainment ordinance which said that any place that had amplified entertainment [music or comedy] could not be within 500 feet of another club. What that did is stop anything from happening on the Strip because there was no possibility of fitting another club in anywhere. The City of West Hollywood decided to create a new entertainment policy which allowed us to come here."

Filled with state-of-the-art audio and video equipment and with a capacity of 1,000, Tigrett says, "This will be the greatest live showroom in L.A., and probably in the U.S. We hope to create the quintessential entertainment venue, the place where everybody will want to play."

The L.A. venue is the third House of Blues to open in the United States; the first opened in Cambridge, Massachusetts last November, and the second in New Orleans this past January. A fourth club is set to open next year in New York, with a fifth tentatively slated for Paris.

In addition to the Magic Johnson Foundation benefit, there will be a full slate of opening activities during the last week of April, including a special appearance by Aerosmith.

For further information, call 213-650-0247. 



By Michael Amicone



**Al Teller**

The Chairman of the MCA Music Entertainment Group, **Al Teller**, has been named Executive Vice President of parent company **MCA Inc.** Teller originally joined MCA Records as President/CEO in 1988, eventually rising to the post of Chairman one year later.

In related news, **GRP Records** has announced the appointment of **Kent Anderson** to the post of Director of National Sales. Anderson was formerly the company's Midwest Regional Sales Representative, a position he held since joining the company four years ago. He can be reached at the label's New York headquarters (212-424-1000).

**Sony Music Distribution** has named **Josh Rosenthal** to the post of Vice President, Alternative Music Marketing. Based in New York (212-833-8000), Rosenthal was formerly the label's Associate Director of Artist Development.

**UNI Distribution** has named **Vaughn Thomas** to the post of Senior Director, Product Development/Black Music. Thomas, who can be reached through the company's Universal City offices (818-845-0365), will shepherd UNI's urban product, overseeing the day-to-day activities of the company's staff of urban product development managers.



**Jon Nardachone**

**Atlantic Records** has announced a restructuring of the rock division in its National Promotion Department: **Jon Nardachone** has been named National Manager of Hard Rock Promotion; **Lea Pisacane** becomes the label's Director of National Album Promotion; **Mark Fischer** has been appointed Associate Director of National Album Promotion; and **Bonnie Slikin** becomes the company's National Manager of Progressive/Rock Promotion. All of the above will be based at the label's New York offices (212-275-2000).

In more Atlantic news, **Victor Kaliko** has been promoted to the post of Director of Information Systems. Kaliko, who

was Assistant Director of Data Processing, will also work out of the label's New York offices.

**Mechanic/Futurist Records** has appointed **Eric Lemasters** to the post of Director of Sales and Marketing. Prior to his new appointment, Lemasters, who will be based at the label's New York headquarters (212-226-7272), was formerly an A&R/Product Manager with Energy Records.

**Jack Rovner** has been named to the newly created post of Senior Vice President, BMG Ventures and Marketing, **BMG North America**. Rovner, who can be reached through the company's New York offices (212-930-4000), will manage the various companies under the BMG Ventures umbrella, including Windham Hill Records, BMG Video U.S., BMG Kidz, Fox Records and Reunion Records.



**Lillian Matulic**

**Priority Records** has named **Lillian Matulic** to the post of Vice President of Publicity. Matulic, who was previously Director of Publicity, will perform her duties out of Priority's Hollywood offices (213-467-0151).

**EMI Records Group North America** has promoted **Susan Lietz** to the post of Senior Director, Public Relations and Corporate Communications. Lietz, who has served since 1991 as the company's Manager of Public Relations and Corporate Communications, will oversee the company's corporate activities on the East Coast, while Bob Bernstein will continue to do so for the West Coast. For this newly created position, Lietz will relocate to the label's East Coast offices (212-603-8600).



**Joel Amsterdam**

**Elektra Entertainment** has announced the promotion of **Joel Amsterdam** to the post of Director, West Coast Press & Artist Development. Previously the company's Associate Director of Press and Artist Development, West Coast, Amsterdam will work out of Elektra's Los Angeles offices (310-288-3800). 

## BABYFACE AWARD



Epic superstar **Babyface** is pictured being presented with a platinum award for his recent solo album, *For The Cool In You*. Pictured (L-R): Epic's Senior VP of Marketing **John McL. Doelp**, Epic Chairman **David Glew**, Epic's Senior VP of Black Music **Hank Caldwell**, Kenny "Babyface" **Edmonds**, Epic President **Richard Griffiths**, Edmond's wife **Tracey Edmonds**, manager **Ramon Hervey** and Epic's Senior VP **Ged Doherty**.





# RIAA Takes Bite Out of Bootleg Cassette Market

By Sean Doles

*The RIAA has seized 140,000 counterfeit cassettes in nine separate actions, with the largest single seizure in L.A.*

WASHINGTON, DC—February and March were busy months for the Recording Industry Association of America's (RIAA) anti-piracy unit as it assisted law enforcement in nine actions, resulting in the seizure of more than 140,000 counterfeit cassettes, the RIAA has announced.

The RIAA's anti-piracy investigators, in conjunction with local law enforcement agencies, uncovered alleged illegal manufacturing and distribution facilities in four states and Puerto Rico. The largest single seizure occurred in Los Angeles on March 15 when officers from the California Department of Justice, assisted by the RIAA, confiscated 31,727 alleged counterfeit cassettes.

"People might not be interested in 30,000 cassettes in California," says Tim Sites, the RIAA's Vice President of Communications, "but then you start adding these numbers up and essentially, the industry loses about a million dollars a day to counterfeiters."

More typical of the RIAA's actions are seizures of alleged counterfeit cassettes from flea market vendors throughout the country. The largest such raid yielded 36,953 alleged counterfeit cassettes from 33 vendors at three flea markets in Texas' Rio Grande Valley.

Sites says past raids of illegal manufacturing facilities have yielded as many as 100,000 counterfeit cassettes, but he says that number is often a fraction of what the facility has produced. "When we raid a manufacturing facility, we may uncover 100,000 manufactured cassettes, but there may be two million insert cards," he explains, "and that gives us a sense of the volume that the facility could be producing had we not thwarted their efforts."

Though plenty of counterfeit cassettes still reach the streets, Sites says consumers who buy cassettes at lower, black market prices are buying an inferior product. "That's certainly one message that we try to get out. When you're paying three bucks for a tape, you're getting extremely low-quality tape.

"Also, there is no quality control whatsoever," adds Sites. "There's no guarantee that what's on the outside of the package is what's on the inside. Oftentimes, a pirate will simply reproduce a song over and over. And a lot of times, there's no accountability from the street vendor, because they might be on one corner one week and gone the next day."



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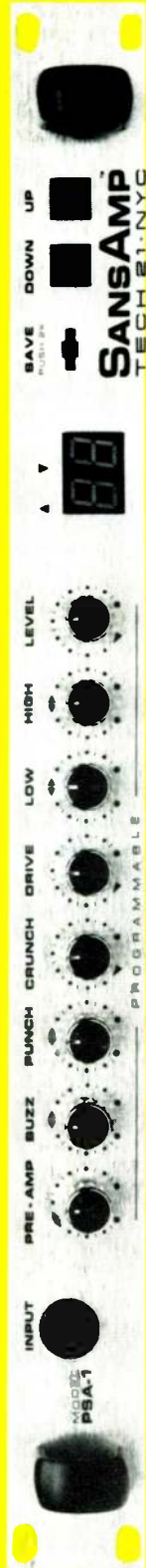
Uniquely designed with an individually adjustable pre-amp section and symmetrical clipping "push-pull" output stage, you are able to achieve and modify the harmonics and sweet overdrive characteristics inherent to tube amplifiers.

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# Ex-Fleetwood Mac Member Sues Former Bandmates

By Sue Gold

*Bob Welch seeks to get fair share of royalties from Fleetwood Mac box set 'The Chain'*

LOS ANGELES—Former Fleetwood Mac member Bob Welch has filed a lawsuit against the band, alleging that he has not received the correct amount of royalties due him from sales of the box set, *25 Years: The Chain*.

According to Welch, royalties were always divided evenly among band members, but, "it's not working out that way anymore. They're

getting a lot more, and I was really shocked to find that out," he said.

Welch found out about the different royalty rates through one of his representatives. "At first, I thought it was a mistake. I gave the band members the benefit of the doubt. When you tour and spend so much time with a band, you become a family, and you really don't expect a group to do this to an ex-

family member. I tried to talk to them directly, but all I've gotten is a blow-off; no return calls or 'we'll get back to you,'" Welch said. "I sort of had no choice but to file a lawsuit. And it's a hard thing to do, especially now because I just moved to Nashville and signed to Bug Music, so this is kind of a hard thing to have hanging over you."

Welch was part of the supergroup from 1971-1974. In spite of his current legal problems with the band, Welch has nothing but good feelings about his time with Fleetwood Mac. "I'm thrilled I was part of the band. I'm amazed these songs still get played. But if they're going to be played and sold, I should be paid for my work."

Representatives for Fleetwood Mac would not comment on the case. **MC**

# Eagles Reunite

By Sarah Fineit

*One of the Seventies biggest acts revives last lineup for comeback tour*

LOS ANGELES—The long-awaited Eagles reunion tour is official and will kick-off at the Irvine Meadows Amphitheatre on May 27, 28, 29 and 31. Tickets for the shows went on sale on Saturday, April 2nd, and quickly sold out, confirming that this will be one of the summer's hottest tours.

An appearance at the Blockbuster Pavilion in San Bernardino has also been scheduled for June 3rd (it also sold out) and dates for San Francisco are in the process of being ironed out. No other cities have been set as of press time.

"Things are changing everyday," says Eagles manager and Giant Records owner Irving Azoff. "We've been talking with a lot of places, but so far these are the only dates we can confirm."

The concert features the band's lineup at the time of their breakup: Timothy B. Schmit, Joe Walsh, Don Felder and founding members Don Henley and Glenn Frey.

While there have been rumors of a worldwide tour lasting for up to six months, Azoff wouldn't speculate on how long the band would tour except to say, "Hopefully, the rest of their lives."

The show will be divided into acoustic and rock sets. The song list is still being worked on, but Azoff said that some of the members' solo hits would probably be included.

In the meantime, Azoff also pointed out that talk of a live album from the tour has been premature. "It's a wild card. We're undecided about the album right now, and I honestly don't know if we're going to do it," he said.

Releasing a live album might be more difficult than getting the Eagles to reunite for this tour. Both Henley and Frey are currently in the middle of lawsuits with their record labels, each of them claiming they do not owe anymore albums under their contracts. Geffen filed a lawsuit against Henley last year, while MCA filed suit last month against Frey. **MC**

# Country Joins AIDS Fight

By Tom Kidd

*'Red Hot + Country,' the fourth release in a series of AIDS benefit CDs, is scheduled for summer*

NASHVILLE—This is the year that country music came—albeit belatedly—to the fight against AIDS. One of the last musical genres to join the battle, the Nashville music establishment brings with it ample firepower. A series of Country AIDS Awareness public service announcements is now running over the airwaves, a sold-out Country CARES concert earlier this year featured headliner Billy Ray Cyrus and this summer, the *Red Hot + Country* benefit compilation CD hits the stores, the fourth installment (the third bearing the Red Hot moniker) in a CD series benefiting the

fight against AIDS.

Red Hot producer Brian Hanna and executive producer John Carland are readying *Red Hot + Country* for a July release on Mercury Nashville. Legends Dolly Parton and Johnny Cash join younger artists in paying tribute to those who have influenced their work.

Other AIDS organizations, including LifeBEAT, are also now looking to Nashville as the appeal of country continues to grow. To assist them and to avoid any collisions on the information superhighway, Nashville CARES was formed. A sponsor of the concert and PSA's,

the organization acts as both a clearing house and umbrella for any AIDS service organization wishing to do business in Nashville.

The more than 40 artists who took part in the national campaign reads like a who's who of the new Nashville. Brooks was on hand alongside Billy Ray Cyrus, George Jones, Willie Nelson and Kathy Mattea. Using "Break The Silence" as their slogan, the PSA's try to help stop the spread of AIDS, especially in rural America.

Cynthia Ellie Noel Chapman, executive director of the campaign Country Music Responds to AIDS, said the initiative was started by Mark Chesnutt in response to reports that AIDS is increasing in rural America twice as fast as in urban areas. "Mark wanted to do more for AIDS after he participated in Nashville's AIDS Walk 1992," she said. The community-based From All Walks Of Life is Nashville's largest. Chesnutt, whose participation in the walk helped convince other country stars to get involved, co-chairs the initiative with Mary-Chapin Carpenter.

Though many country artists have been previously involved in the fight against AIDS, there had been no concerted effort until this year. Chesnutt says it was only when a coalition was formed that things began to get done. "It's just all so overwhelming," he said. "It's always better when you can get two or three people working together on something just because you think maybe you can get more accomplished together than any one person would by themselves."

Nashville CARES' phone number is 615-385-1510. **MC**

## CASH PERFORMANCE



Country legend Johnny Cash and fledgling DGC artist Beck pose for the camera at the recent South By Southwest convention. Cash performed during the convention, previewing a number of songs from his soon-to-be-released American Recordings debut (due in late April). Pictured (far left) American Recordings GM Mark Di Dia and Geffen Records' Mark Kate

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CLOSE-UP

# THE GOOD ROAD NETWORK

By Karen Orsi

The Good Road Network is a service-oriented organization designed to advance independent musicians and their music. It was created four years ago in Colorado by Shannon Aldrich and members of Big Head Todd & the Monsters, the Samples and the Replacements. From established acts to newer artists that are not quite road-ready, the Good Road Network offers a multitude of services to its members that serve to make life on the road a good trip. In a sense it is a cooperative, as members help members with promotion. The organization also boasts a strong internship program designed to help students and others who are interested in a career in music get some hands-on experience in tour planning, promotion and dealing with booking agents and club owners.

The Good Road Network actually encourages musicians to maintain their independence from labels and stay independent for as long as possible. They feel that quite often "the big label deal" takes away from the musician's artistry and instead forces them to focus on sales, marketability and label politics. According to the company's mission statement, "We strive to create an atmosphere of cooperation within the music community, and to provide maximum opportunities for the performance and broadcast of original music." Good Road's founders are hoping that they can instill a groundswell of support for this kind of thinking that will promote independent labels, pressing and distribution to an extent that it will provide a kind of challenge to the established music industry.

"For a lot of the people we work with," says Shannon Aldrich, Good Road's Executive Director, "their biggest goal is to get the hell out of L.A." She says the shabby treatment of musicians here makes life miserable and being true to your art nearly impossible. How does the company feel about the pay-to-play issue? Predictably, they disapprove. "We don't recommend that members 'pay to play.'" It cheapens and devalues what they're doing. As far as that whole setup is concerned, I say, 'Get out of L.A.' There are plenty of places within a day's drive of Los Angeles where you can go and not have your art treated in the fashion it is in Los Angeles. L.A. is saturated; it's a terrible place for a musician to be." She says that the musicians that have joined the network and now are playing outside Los Angeles are stunned at the kind of good treatment they're


receiving. "It's a whole different ball game out there." She cites Austin, Texas, as the next city in danger of becoming like Los Angeles, mostly due to pay-to-play venues. Surprisingly, Seattle, the grunge Liverpool, is free from pay to play, and Las Vegas and Reno are very friendly to musicians.

The Good Road Network provides its members with services in tour development, support and promotion. They also provide service to independent labels, venues, and media with information and access to members. By interfacing with connected booking and management services, they can provide greater tour development to members. This is helpful to performers and bands that are well established in their own areas and want to broaden their horizons by playing and touring elsewhere.

Membership is \$280 for a six-month trial membership. The basic package includes up-to-date info on clubs, booking contacts and services and a listing in the company's quarterly catalog. This catalog goes out to about 500 clubs West of Austin, Texas. Promotion is assured by Good Road's interns and members that are not currently on tour. Members can also request booking and management services from the Good Road Network.

As to how this new company plans to expand, the Good Road plans to stay the course but continually add new services as needed. "Right now, we are expanding by leaps and bounds just doing what we're doing," says Aldrich, who currently is trying to process some 200 applications that came in while she was at the SXSW conference in Austin. She's currently hiring help and training them as fast as she can to keep up with the overwhelming response the company has seen from musicians nationwide. They are also adding a telephone labyrinth which will allow booking agents and clubs to call up and punch in a corresponding catalog number connecting them with a demo from one of Good Road's members.

Conservatively speaking, the Good Road Network has about 280 members. "The more people out there making recordings and acting independently," says Aldrich, "the healthier the music business will be."

The Good Road Network's address is P.O. Box 46895, Seattle, WA 98146. For more info, call 800-229-7623 or 206-932-3435. 



## CALENDAR

By Trish Connerly

If you have an event, workshop, class or seminar that you want us to announce, send the info in writing to: *Calendar*, c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

### Current

Personal manager Ken Kragen, who handles the careers of such celebrities as Travis Tritt, Trisha Yearwood, Kenny Rogers and Lionel Richie, will be conducting a new UCLA Extension one-day workshop, "Life Is A Contact Sport: Successful Strategies for Career Enhancement," on Saturday, May 7, 9:00 a.m.-3:00 p.m. at UCLA, 39 Haines Hall. This class is designed for anyone wishing to enter the field of entertainment career management. The class fee is \$95 and students can earn .05 continuing education unit in Music. Contact UCLA Extension's Entertainment Studies Department at 310-825-9064 for additional information.

Also new from UCLA Extension: "The Legal Imperatives Arising From The New Multimedia Technologies For Entertainment," on Saturday, April 30, 10:00 a.m. to 5:00 p.m. at UCLA, 1209-B Bunche Hall. This seminar is for executives, attorneys, agents, business managers and accountants, and will be taught by entertainment attorney Jay L. Cooper, of Manatt, Phelps & Phillips. The class will provide a definitive examination of contracts for talent and for licensing films, characters, music rights, likenesses, names and storylines in the creation of new media product. Call UCLA Extension at 310-825-9064 for additional information or to register.

Vocal strengthening specialist David Gabriel is offering another intensive four-week workshop for singers beginning Saturday, April 16, 12:00 noon to 2:00 p.m. Students will learn how to strengthen the voice for more power, presence and stamina, proper breathing, support and resonance of the voice; and how to increase range, eliminate strain, correct pitch and control the tonal qualities of the voice. The fee for all four sessions is \$100. Enrollment is limited to ensure individual attention. Call 213-962-1814 for additional information.

California Lawyers For The Arts has two upcoming events. "Film & Video Law Seminar" is scheduled for Saturday, April 16, 9:30 a.m. to 3:30 p.m. at the Westside Pavilion Community Room. The fee is \$35 for CLA members and \$45 for non-members. "From Demo Tapes To Recording Contracts" takes place on Tuesday, May 10, 7:00 p.m. at the CLA offices, 1549 11th St., #200 in Santa Monica, and the fee is \$5 for CLA members, \$15 for non-members. For additional information on either class, contact the CLA at 310-395-8893.

The Vocal Point is starting its next four-week intensive course for singers on Saturday, April 16, from 2:00-4:00 p.m., and on Sunday, April 17 from 12:00 noon-2:00 p.m. Every aspect of vocal technique will be covered: breathing, proper support, voice strengthening for power, resonance

and stamina; pitch correction, increasing range and controlling tone. Enrollment is limited and the fee is \$100 for all four weeks. Call 310-285-5054 for additional information.

### Recaps

**Music Connection** Publisher/Executive Editor J. Michael Dolan, who has conducted hundreds of motivational seminars on achieving success in the music industry, announces his newest, one-day seminar, "How To Get Fast, Extraordinary Results In Your Music Career," on Thursday, April 21, 6:30-9:30 p.m. Presented through the Learning Annex, this workshop will cover such topics as sharpening your competitive edge, separating industry hype from actual facts, breaking all the rules and making quantum leaps in your career, strengthening your ability to produce exceptional career results fast, and much more. Contact 310-478-6677 for additional information or to reserve your seat now.

The Vocal Power Performance Workshop spring session begins Monday, April 11. This workshop will emphasize personal style, dynamic staging, mic technique, confidence and professionalism. Instructors Elisabeth Howard and Howard Austin have limited enrollment to eight students per class to ensure individual attention, so call 800-829-SONG to reserve your spot.

"Stage Movement For Singers" is a new workshop offered by the Church of Scientology Celebrity Centre International, on Sunday, April 24, 5:00-9:00 p.m. Choreographer Zonnie Bauer is the instructor for this class, and will show students how to handle such problems as being stiff on stage, what to do with your hands, etc. The workshop will be held at Church of Scientology Celebrity Centre International, 5930 Franklin Ave., in Hollywood, and the admission is \$20. Call 213-960-3100 for additional information.

## WRITERS WANTED

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  - Must be responsible and able to meet deadlines.
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## THANK YOU CALIFORNIA!

An open letter from Morris Ballen, Disc Makers Chairman

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## FEEDBACK

### Street Beat

Vicky Miller  
Los Angeles, CA

"I recently bought a *Music Connection*, dated March 14 through March 27, on the directory of record producers. When you list all the producers, most of them don't even take unsolicited material. I mean how do they suppose they're going to find any new artists if the only way you can get to them is through a contact? There are a lot of creative people out here but if you shut yourself off from them, you'll never know that they exist. There is a market that is being untapped here and you'll never know it if you stay up in your Ivory Tower and never come down and find out what the people really like. That's why so many new independents are emerging. In the meantime, we have to hear the same old regrinded music that's been hashed over and rehashed and remixed so much that it's so bland and tasteless it's like eating at McDonald's with warmed up hamburgers. That's my opinion. Give us a choice. We want to hear creative music, but you've got to come out of your Ivory Towers to hear the music that's in the streets; to hear the urban beat."

### Truth In Advertising

J.C. Edminston  
N. Hollywood, CA

"First of all, I would like to say that I think *Music Connection* is really a great magazine; a great tool for every working musician. The only complaint I've ever had with the magazine is not even directed at *MC*, it's with some of the people and bands who use your free classified ads. So many of the ads say 'label interest.' Well, after talking with a lot of these bands with so-called 'label interest,' I have come to the realization that label interest does not mean the same thing to everybody. Label interest means

that you or your band has actual, active communication with a record company. It does not mean that you've sent out ten unsolicited demo tapes to ten record companies. 'Connections' is another misconception. Having connections means actually knowing someone at a record company, publishing company, management company or whatever, or at least knowing someone who knows someone at the company in question. It does not mean that your girlfriend's cousin's dentist used to date someone who works in the mailroom at Capitol. Finally, so many of these ads state 'no ego.' As far as I'm concerned, everyone has an ego, and it's not always a bad thing! In order for someone to know his own self worth and know what he is capable of talent-wise and to promote himself effectively, it is impossible for him not to have an ego! That's all I have to say, and I hope that if any bands who use the free classified ads read this, they will take it into consideration."

### More Demos

Judy Ross, Epic  
Santa Monica, CA

"We'd like to see more Demo Critiques on new artists. We're looking for more women solo artists/songwriters, so if you guys could maybe add a page to your Demo Critiques, that would be great and a lot of help to us. Thanks!"

### Where's The Joke?

Elizabeth Danson  
W. Los Angeles, CA

"On April 1st, KROQ played a little April Fools joke and put a segment of old Pirate Radio on in the afternoon as an April Fools joke. Well, I was a big Pirate Radio fan, and quite frankly, it brought up a lot of feelings that a lot of this alternative stuff that is played on the radio in L.A. is really a lot of crap. It really made me wish that Pirate Radio was still around. Radio stations in L.A. don't really give a chance to a lot of musicians who play rock music anymore. So anyway, I didn't know who else to voice this opinion to, so I just wanted to tell it to you. Thanks."

### CORRECTION:

Last issue's Close-Up on Bird Dog Pictures listed the incorrect area code with the company's phone number. The correct number is 213-549-0763.

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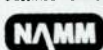
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By Sean Doles



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