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MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

MARK KNOPFLER

Dire Straits Guru Goes Solo



Guitar Jam

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ICE CUBE	PRIORITY
EL MAESTRO	EXPLICIT
POOHMAN	IN-A-MINUTE
95 SOUTH	RIP IT
SIR MIX-A-LOT	AMERICAN
MR. X	BOSSMAN
TUPAC	INTERSCOPE
JUVENILE STYLE	PUMP
RAPPIN 4 TAY	RAG TOP
J.T. THE BIGGA FIGGA	GET LOW
69 BOYZ	RIP IT
BORN 2WICE	BIGGA

RAINBO STARTERS

who b/came

FIRST TIME CHARTERS

ARTIST	LABEL
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FEATURES

DAVID STEBBINGS



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MARK KNOPFLER

His career began in Dire Straits, and now he has released the first official solo album, *Golden Heart*, of his multi-platinum career. Sounding revitalized as a songwriter and a guitarist, this Sultan of Swing talks about his Dire Straits past, the new album and his unique, finger-picking guitar-playing style.

By Steven P. Wheeler



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GUITAR JAM

Music Connection has polled five leading string wizards—legends Dick Dale and Chet Atkins, string virtuoso Joe Satriani and newcomers Michael Gurley of dada and Kenny Wayne Sheperd—and asked them various questions regarding the craft and future of playing guitar. Interesting reading for guitar players everywhere.

By Steven P. Wheeler

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Cover photos: Knopfler, Simon Alexander; Sheperd, Marina Chavez; Satriani, Neil Zlozower; Gurley, Mitch Tobias

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FEEDBACK

More NAS/LASS

Dear MC:

I want to thank you on behalf of the NAS board of directors, staff and membership for the feature story on our merging with the Los Angeles Songwriters Showcase.

Your interviewer, Carla Hay, was delightful, and the interview lasted over two hours. As with any lengthy conversation, a few discrepancies occurred in translation which I wanted to clear up.

While our two organizations have effectively joined, the final paperwork on the merger is still pending, thus we use the term "pending merger."

My quote regarding copyright law in Asia should read: "There are virtually no copyright laws in many countries in Asia" (i.e., the People's Republic of China), as copyright laws, of varying effectiveness, do exist in many countries on the Asian rim, especially in Japan.

An important area of NAS services and events not mentioned includes new showcases in Latin, hip-hop and alternative rock, as we endeavor to expand the diversity of our programs and membership in order to serve the widest community of songwriters.

Acoustic Underground—which *Music Connection* is a sponsor—will take place on the second Wednesday of the month at Largo Pub, no longer the Troubadour, beginning in May.

Lastly, NAS now produces two publications: the monthly *Songwriters Musepaper* (formerly LASS) and *SongTalk* magazine, celebrating its tenth anniversary in June of this year.

Again, many thanks for your ongoing support.

Brett Perkins
NAS Executive Director/CEO

Now & Zen

Dear MC:

Every now and then I am amused by feedback from someone who's too dim-witted to accept a bad review. Why do these people want to get reviewed in the first place?

In Laura's [Issue #7, Feedback, "A Zen Fan"] case, we no doubt have a groupie and/or girlfriend who's frustrated that fame and fortune hasn't come her way via the band.

In the case of all band members and managers who get bent out of shape over criticism—don't worry, assume you've got the next big thing! And when the crowd

dwindles, assume that the appeal has simply become more "selective" (as Spinal Tap's manager once rationalized).

Paul Thames
Tarzana, CA

More Zen

Wendy
Los Angeles

"I recently went to see Van Zen perform because a friend had told me how good they are. I had a great time, and I thought the band was terrific. The sound of classic rock & roll with a touch of blues and a groovin' bass. Scott Van Zen, the frontman and lead guitarist, has got to be one of the top all-time guitarists. The whole audience was screaming, clapping and dancing to the music. I don't know if the reviewer, Chris Horvath (Club Review, Issue #6), is deaf, dumb and blind or just has a thorn in his side, because I found his review to be way off-base and rather vindictive toward frontman Scott Van Zen. I was there at the same show that this guy reviewed, and I found Van Zen to be an incredible guitarist."

CORRECTIONS:

In our guide to managers/agents, we neglected to state that Leopold Management does not accept unsolicited tapes. Our apologies to the management company and the bands who sent in tapes.

Also in our management/agents issue, we neglected to list All Ears Management. You can reach All Ears, whose roster of clients includes producer Guy Roche, at 310-399-0922.

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By Carrie Colombo

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

Current

"Music West '96" music conference and festival comes with a guarantee to "fry your brain and liberate your soul" with daytime seminars and evening entertainment all in the picturesque mountain setting of Vancouver, B.C. Among the guest speakers will be Music Connection Publisher J. Michael Dolan leading a three-hour seminar titled "How To Produce Extraordinary Results in Your Music Career." The conference offers a variety of seminars which focus on three themes to feed your head and liberate your mind: futurism (new technologies that will put you ahead of the pack), empowerment (domination of your own career) and activism (breaking the rules to get noticed and reconstructing the way business is handled). Also offered is a series of spoken word performances by notorious media confrontationalists, including Exene Cervenkova (singer for X and writer of poetry, stories and scripts) and Professor Griff (black world revolutionist and founder of militant rappers Public Enemy). Music West '96 is being held May 2-5. Passes are \$199 before April 15th. For more information, contact Natacha Dobrovolsky (604-684-9338), or send e-mail to: nat@musicwest.com or check out their web site (http://www.musicwest.com).

Santa Monica College is offering a number of classes for musicians looking to hone their skills. Can't afford to hire a pro to record that demo? Learn how to do it yourself by attending "Producing Great Home Studio Demos," which will teach you how to arrange, mix and produce great sounding demos using the latest in four- and eight-track recording equipment. You will also learn how to package that demo to attract attention (not an easy thing to do in this town). For the keyboard wanna-be, there's "Beginning Electronic Keyboarding," designed to teach a quick and easy method for playing electronic keyboard. For you jazz fans, there's "Jazz Theory and Improvisation For Instrumentalists And Singers" where you will learn how to use

jazz theory as a basis for improvisation, ear training, sight reading, basic and advanced standards. Classes begin as soon as April 19, so call for more information on these and other classes. Call 310-452-9214, Monday-Friday, between the hours of 8:30 a.m. - 5:00 p.m.

The Songwriters Guild of America is offering "The Legalities Of The Music Business," on Wednesday, April 24th (presented by SGA and ALMA). Give yourself the necessary edge when you finally get that big-time offer. This will be a bilingual presentation with a music attorney as a special guest.

Also worth mentioning again is SGA's monthly "Ask-a-Pro/Song Critique" series, which takes place on the third Wednesday of each month. This month's program (on April 17 from 7-8:30 p.m.) will feature industry guest Bob Thiele, Jr., A&R Director for EMI Records, who will listen to all styles of songs and answer general questions from writers. Interested parties can contact SGA at 213-462-1108 for more information.

Re-Caps

FREE music swap meet! Musicians and music enthusiasts are welcome to buy, sell or browse at the 10th annual "Music Swap Meet" held at Big Valley Music in Northridge. Deals and bargains on musical instruments and equipment are bound to be found. Topping off the event is the "Rockin' On The Roof" free BBQ with live bands performing from 1:00-2:00 p.m. The swap happens Saturday, April 20th, 10:00 a.m. to 2:00 p.m., at Big Valley Music, 8541 Reseda Blvd., Northridge. Sellers must arrive one hour early.

International recording artist Thomas Baroque (Sony) and prominent vocal teacher Jodi Sellards (Seth Riggs Method) will be conducting their "Performance Magic Workshop" on April 11th at 7:00 p.m. This introduction to performance will teach you how to eliminate stage fright, build confidence and have fun. Call 213-464-3108 for details. 

MUSIC CONNECTION

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CLOSE-UP



By Sue Gold

Since vaudeville star Jimmie Johnstone played a Gibson mandolin on the 1910 song "Yankee Doodle Backwards," Gibson guitars have been a staple in music history. Chuck Berry, Jimmy Page, B.B. King, Joe Walsh and Slash have all used them.

Now that Gibson is expanding its line of products, having acquired several other instrument companies, including Oberheim, Steinberger and Tobias basses, the company now offers a whole range of musical instruments, including drums, keyboards, amplifiers, banjos, basses, mandolins and guitars.

According to Gibson historian, Walter Carter, once Gibson was sold in 1986, the new ownership had a vision that the company would no longer deal only with guitars.

"Throughout the years, a company like Oberheim, which we acquired in 1990, had its peaks and low points, but right now, it's as successful as it's ever been. The Original Music Instrument company [dobro] was a small but respected company when we got that in 1993, and now we're in the process of making it bigger."

Gibson has even gone into the territory of percussion, after buying a leading drum manufacturer. "Slingerland is a company that had a very strong reputation in the Fifties and eventually slid downhill to a point where all of their products were made overseas," says Carter. "We've brought the production of these instruments back to the U.S. and are now producing product in Nashville."

All of these instruments will feature a new Gibson logo. "The parent company has always had a logo, but now all of the instruments, everything that is part of the Gibson company, will feature it as well."

While Gibson continues to expand, guitars remain the centerpiece of the company, with the Les Paul model being the best-seller. Since the Les Paul guitar made its debut in the Fifties, there have been various stories about its conception. "I think the prevailing story now is, we had the guitar pretty much designed and then went to Les for an endorsement because we needed a big push," explains Carter. "He then contributed some input on the design."

In contrast, the Chet Atkins solid body line was developed by Atkins and a guitar maker who then brought it to Gibson. "He basically designed a classical guitar with nylon strings. It's used by a lot of rock acts today, so it's a different market than Chet

envisioned, but it's an excellent guitar," relates Carter.

Carter explains that celebrity endorsements of their products is vital. Among those who have endorsed Gibson guitars are B.B. King, Joe Walsh, the Everly Brothers and Jimmy Page. "The exposure is of primary importance to us, but I don't think people buy guitars that are endorsed by celebrities because they want to play like that artist. It's more because people love playing the guitars their idols play."

In addition to expanding its products and offering the latest in musical instruments, Gibson also has joined the computer age. In 1994, Gibson became the first major guitar maker to go on-line and the company now has its own web site (<http://www.Gibson.com>).

"Through computers, customers can register new instruments, access libraries of information and pictures, browse through columns about vintage guitars and talk with other Gibson owners. As of several months ago, customers can even buy a Gibson instrument on-line. Once they get their instrument, our Customer Service Department is ready to answer any questions a Gibson owner may have via the Internet."

Ironically, while Gibson is getting involved in new technologies in the Nineties, Carter cites the evolution of computer-generated music in the Eighties as having hurt the entire musical instrument industry. "Millions of dollars were lost back then, but we're not in the same position today. I think people are now going back to using more instruments."

Carter credits MTV's *Unplugged* series with helping to turn things around. "The instruments aren't really 'unplugged,' but there is an acoustic sound, so in that sense, it certainly bolstered support



Walter Carter

for real instruments as opposed to synthesizers. In the past few years, there has definitely been a move back to acoustics. Keyboards have now established their area and guitars have theirs. I don't think one is going to take over the other's area like everyone once thought."

While keyboard use has drastically changed during the past few years, Carter says he doesn't see any major changes for the guitar in the near future. "I think most of the technological advances for the guitar will be minor, but no one knows what the future holds."

"I think the main things will be the quality and trying to keep the cost down, not just for guitars, but for all musical instruments," he concludes. "Every manufacturer—including Gibson—pays attention to that. It's important to consumers to get a good deal, and it's important to us to maintain the highest quality possible."

Walter Carter is the author of a coffee-table book on Gibson's storied history and can be reached at 800-444-2766.

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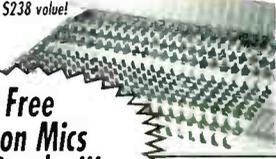
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Warner Music & Tommy Boy Form Joint Venture

By Charlie Ray

Announcement continues relationship with Warner Music while opening new avenues for the successful urban indie label

New York—Warner Music Group has announced the formation of a new joint venture with urban-based indie label, Tommy Boy Music, which was founded by Tom Silverman back in 1981.

The new venture actually continues a long-standing relationship between Tommy Boy and Warner Music, but it also allows Tommy Boy to engage in more aspects of

the entertainment business.

"I'm excited and very pleased about this new venture with Warner Music Group," Silverman said in a prepared statement. "Tommy Boy's success during the last decade under the Warner Music umbrella speaks for itself. But it would not have been possible without the vision and leadership of Tommy Boy's President, Monica Lynch."

Ticketmaster Launches Annual Showcase

By Keith Bearen

Unsigned bands who are interested in garnering music industry exposure must enter by May 31st

Los Angeles—Leading ticket purveyor Ticketmaster has kicked off their annual nationwide search for unsigned bands.

Bands interested in performing during this summer's 1996 National Showcase Tour can pick up entry forms at local music instrument retailers and at select Ticketmaster

Ticket Centers throughout the country. Eligible bands should mail a completed entry form, along with a cassette of two original songs, to: Ticketmaster Music Showcase, P.O. Box 76826, Los Angeles, CA 90076-0826. Entry deadline is May 31st.

The Showcase Tour provides an

In a joint statement, Robert Daly and Terry Semel, co-CEO/Chairman of Warner Music Group, said, "We couldn't be happier about continuing our long-standing relationship with Tommy Boy Music. What has been a close and fruitful relationship between our two companies now holds even more promise for the future. We look forward to a new era of growth at Tommy Boy."

Tommy Boy, whose current roster of talent includes Grammy winning artist Coolio, Grammy winning act Naughty By Nature, as well as De La Soul and House Of Pain, has released eight platinum albums since 1990.

The label has also joined forces with MTV for the past six years, releasing a series of dance music compilations under the name of MTV Party To Go, which has raised more than \$8 million for the AMC Cancer Research Center. **MC**

exciting opportunity for fledgling bands to garner music industry exposure and has played a role in launching the careers of such bands as Dishwalla (A&M), the Verve Pipe (RCA), the Refreshments (Mercury), Gouds Thumb (Critique) and Haynes Boys (Slab).

During last year's tour, bands performed in front of representatives from Geffen, Island, Maverick, Mercury, A&M, PolyGram Music Publishing, Warner/Chappell, Creative Artist Agency and McGhee Entertainment.

For additional information on the Showcase, call 800-800-3232 or go to the Ticketmaster web site (<http://www.ticketmaster.com/backstag/showcase>). **MC**

Rhino Unleashes Drifters Box

By Jan McTish

Three-CD set profiles one of the best R&B vocal groups of the early rock era

Santa Monica—Rhino Records, as part of the reissue label's Atlantic & Atco Remasters Series, has announced the April release of *Rockin' & Driftin': The Drifters Box*, a three-CD set profiling the influential R&B vocal group.

Featuring 70 tracks, the set contains 20 Top Ten hits (nine of which reached Number One), including such classic tracks as "Under The Broadwalk," "On Broadway," "Up On The Roof" and "Save The Last Dance For Me," as well as a 1963 track, "Only In America," which was previously unavailable in the U.S.

The Drifters eventually employed more than 30 members over the years and boasted several lead singers: Clyde McPhatter, Ben E. King (his "Stand By Me" is also included on the collection), Rudy Lewis and Johnny Moore.

Rockin' & Driftin': The Drifters Box (\$49.98) is available at record stores, or through RhinoDirect (800-432-0200). **MC**

GOLD SPARKLE



The members of Everclear are pictured receiving gold plaques for their Capitol debut, *Sparkle And Fade*. The presentation was made at the Roxy, following the band's third sold-out performance at the venue. Shown (L-R): A&R VP Perry Watts-Russell, Craig Montoya of Everclear, Associate Director of College Promotion Tommy Daley, manager Darren Lewis, Greg Eklund of Everclear, Senior National Director of Alternative Promotion Brian MacDonald, (partially hidden) Senior Director of Alternative Promotion Clark Staub, Art Alexakis of Everclear, Capitol President/CED Gary Gersh, VP of Rock Radio Promotion Dave Ross and Senior VP of Promotion Phil Costello.

PLATINUM GOO



Warner Bros. Records' the Goo Goo Dolls were recently presented with platinum plaques for their latest opus, *A Boy Named Goo*. The band was presented with the awards at Dimples Karaoke Bar, a favorite L.A. haunt of the band's. Shown (L-R, back row): manager Pat Magnarella, Warner Bros. Executive VP/GM Jeff Gold, Warner Bros. President Steven Baker and Warner Bros. Senior VP of Promotion Stu Cohen, (front row) band members Mike Malinin, Robby Takac and Johnny Rzeznik.



All-Star Cast Provides 'Sweet Relief' for Chesnutt

By Keith Bearen

R.E.M., Smashing Pumpkins and Soul Asylum contribute to album benefiting ailing musicians

New York—Columbia Records has announced the release of the second *Sweet Relief* album project. Proceeds from the album, which features an all-star collection of artists performing the songs of disabled songwriter Vic Chesnutt, will benefit the Sweet Relief Musicians Fund, a non-profit corporation which was established for the sole purpose of providing financial assistance to musicians who face medical crisis and financial hardship.

The fund awards grants to musicians with or without medical insurance, with traditional or non-traditional medical treatments, to provide basic health care needs without the difficulties of complex administration.

The first *Sweet Relief* project,

which featured artists covering the songs of Victoria Williams, raised needed funds to cover Williams' medical costs following a diagnosis of multiple sclerosis in 1992.

Musicians contributing tracks to the new album are R.E.M. ("Sponge"), Smashing Pumpkins ("Sad Peter Pan"), Soul Asylum ("When I Ran Off And Left Her"), Nanci Griffith with Hootie & the Blowfish ("Gravity Of The Situation"), Cracker ("Withering"), Joe Henry & Madonna ("Guilty By Association"), Victoria Williams & Vic Chesnutt ("God Is Good"), Kristen Hersh ("Panic Pure"), Garbage ("Kick My Ass"), Indigo Girls ("Free Of Hope"), dog's eye view ("Dodge"), Mary Margaret O'Hara ("Florida") and Sparklehorse ("West Of Rome").



THE ON-LINE KING



The self-professed King of Rock & Roll, Little Richard, took part in his first on-line interview, part of the launch festivities held for Rocktropolis 2.0, an on-line virtual community for music and pop culture fans. Little Richard was crowned the King Of Rocktropolis during a ceremony prior to his cyber chat.

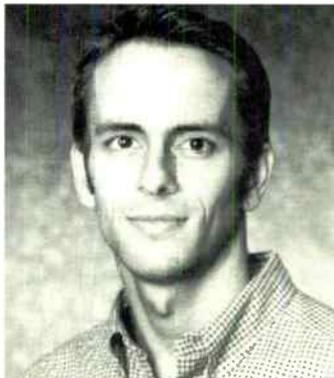
By Steven P. Wheeler



Donna Cardellino

Donna Cardellino has been appointed President of **nu.millennia records/nashville**. With offices already in L.A. and San Diego, **nu.millennia/inc.** creates and distributes a broad range of premiere quality interactive audio products and CD-ROMs, while the record divisions are signing new and emerging interactive musical artists. Cardellino will be responsible for licensing established country artists for enhanced CDs, signing new talent and overseeing a full-spectrum of public relations. Cardellino can be reached in the Nashville offices (615-248-5700).

In addition, **nu.millennia/records** has named **George Steele III** as Executive Director of Sales, and **nu.millennia/inc.** has named **Elliott Dahan** as Senior Vice President and General Manager of the company's newly formed Active/Music division. The San Diego headquarters can be reached at 619-676-3620.



Darren Higman

Darren Higman has been named Vice President/General Manager of **TAG Recordings**. Based in New York (212-275-2000), Higman began his career in 1990 at MCA Records as an advertising and merchandising administrator.

Joe Mansfield has been named Co-President and CEO of **Asylum Records**, a member of the Elektra Entertainment Group. Most recently, he headed his own marketing firm, Mansfield/Martinovich Associates. Mansfield will be based in Nashville (615-292-7990).

BMG Distribution has promoted **Wendy Schlesinger** to the post of Senior Director, Market Development, Country Music Marketing and Merchandising. Also, **Steven J. Nurme** has been named Director, Interactive Sales, BMG Distribution. Contact the New York offices (212-930-4000).

Arista Records has appointed **Catrin Walz** to Director, Travel Management

and **Ari Martin** to the position of Associate Director of Artist Development. Walz is based in L.A. (310-789-3900) and Martin is based in New York (212-489-7400).

Faihe Raphael has been promoted to the post of Vice President, Product Management and Direct Response Marketing for **Rhino Records**, where she will oversee the strategic planning and marketing of retail releases, catalog development and direct response projects. She can be reached at the label's L.A. office (310-474-4778).

Relativity Records has named **Ken Gullic** to the position of Vice President of Sales, where he will direct the label's retail division and its national staff of sales managers. And **Mohammed Ali** has been promoted to Vice President, Urban Music Marketing. Both men will work out of the New York headquarters (212-337-5300).



Kelly Mills

Kelly Mills has been appointed to the post of Vice President of Marketing at **A&M Records**, where she will oversee product management and the advertising/merchandising departments. Contact A&M's Hollywood headquarters (213-856-2695).

Kim Coleman has been appointed Marketing Coordinator for **Stewart Electronics**, an industry leader in amplifier technology. Based at the company's headquarters in Folsom, California (916-985-7200), Coleman will be in charge of coordinating trade shows, press conferences and press releases.



Stan Layton

Stan Layton has been named Senior Vice President of Sales & Marketing for L.A.-based **Drive Entertainment**, where he will direct distribution activities for the Drive Archive, oversee sales on the label's children's line and market Drive's contemporary rock and dance releases. Contact 310-553-3490.



COLUMBIA

N A S H V I L L E



Paul Worley

Title: Executive VP
Duties: Talent Acquisitions
Years With Company: 3
Company: Sony Music Nashville
Mailing Address: 34 Music Square East, Nashville, TN 37203
Phone: 615-742-4355
FAX: 615-742-5741

Dialogue

History: Paul Worley is a Nashville veteran who has seemingly covered all aspects of the industry—from his start as a tape duplicator to his acclaimed guitar work, award winning productions and finally, to his present job as head of Columbia Records' Nashville division.

In the early part of his career, Worley worked as an engineer and guitarist, and it was during an eight-year stint at Odyssey Productions that the Vanderbilt graduate was involved with the making of "sound-alike" records (compilations usually sold at budget prices)—something that taught the future producer what makes a hit and something he obviously hasn't forgotten.

Following up Wade Hayes' major debut breakthrough last year, Worley has led Columbia's revitalized Nashville division, as further evidenced by the current success of Ricochet and the upcoming sophomore effort from Hayes in the coming months.

Background: "I am, first and foremost, a musician—a guitar player. That's what brought me into the business. I graduated from college at Vanderbilt in 1972 and thought I'd give music a try as a career. My options were to go to Los Angeles or New York or stay here in Nashville.

"Actually, I didn't know much about country music at the time, but I decided to give it a shot on Music Row. But what I found was that with my college degree and my years of playing guitar, the only job I could get was as a tape duplicator and a construction worker at a recording studio for 50 bucks a week. But I survived by playing gigs on Friday and Saturday nights, because it allowed me to be on the Row, and I became an engineer as well as a musician,

which pretty much divided my duties in half."

Odyssey Productions: "We made what we used to call 'sound-alike' recordings. We would recreate the hits, and we even did some work with K-tel Records, where we would actually get to work with the original artists who had these hits in the late Forties and Fifties.

"I spent eight years working at that company, analyzing and copying every hit record in every musical genre—we even did Broadway plays. We would do the score from *Fiddler On The Roof* to these really hillbilly rock things. The thing that I began to realize is that every song has something that made it a hit—it could be the sound of the bass and drums, it could be the vocal, it could be the guitar solo. Those eight years taught me to recognize all the different kinds of ways that you can create a hit, by putting together the right ingredients. But it also taught me about economy and what the essential elements are of a hit.

"I was doing anything and everything that needed to be done—I would engineer, I would produce, I would play the guitar and even sing. [Top Nashville session drummer] Eddie Bayers and I both worked there, and we still laugh about some of the things we did. One time, he and I had to put some background vocals on a project, but it was three in the morning and we were the only ones in the studio, so we didn't have anybody to run the machine. We ended up just putting a really long piece of leader at the beginning of the tape and at the end of the tape, so we could start recording, run out into the studio, throw some headphones on, get around the microphone, sing our parts and then run back in the control room and stop it."

Production Roots: "What eventually got me into production was that a lot of my friends were songwriters who would hire me and my buddies to play on their demos. But they would just get lost in the studio—they wouldn't know how to communicate what they wanted, they wouldn't know much about commercial structure or how to come up with an intro and all that kind of thing.

"So I would just take it upon myself to pull them aside and say, 'Let's get together the night before we go in the studio, you show me your songs, I'll write out some charts and I'll think of some intros and solos and orchestrations, and I'll be able to tell the guys what you want and save you a lot of time and money. Plus, you'll get some great sounding demos and you'll get more songs in a day than you would normally get.'

"What we ended up developing between myself, Eddie Bayers, Dennis Burnside, Michael Rhodes and Sonny Garrish, was a reputation for

being young, hungry guys who were very fast in the studio. It was a good deal for writers and artists because we provided a good service.

"It turned out that I was pretty good at helping these writers, so as some of those writers became artists, they were comfortable working with me and they just kind of dragged me into the area of making records."

A&R: "A&R is the identification of talent and the nurturing of talent and the bringing of it to the commercial marketplace. I'm doing the same thing that I did when I sat down with my songwriter buddies and said, 'Let me help structure the songs on your demos.' I'm just doing it on a different level now."

Sony Family: "It's one of those situations where my title and my function are a little bit different than each other, in that I'm a Sony exec, but functionally I'm running Columbia Records right now. Doug Johnson is the head of Epic Records, and while we both run different labels, we also work together a lot. It is a family, and like a good family, we're fiercely competitive like brothers and sisters can be, but we also have the same respect for each other that brothers and sisters should."

Duties: "My initial duties were to pare down the roster that was here—kind of prune the tree, so to speak—and also identify and bring in new talent, and I did a lot of that. With that having been done, I'm on to the next job of breaking these new artists, so I'm really not in a signing mode at the moment.

"But you never want to shut completely down because you never know when you'll find something that's just truly amazing. At this stage, we're developing and breaking new acts, and once we've done that, I'll go back out and look for my next crop."

Business Vs. Creative: "I'm doing a lot more of the executive stuff than the creative side now, and to be honest with you, I'm doing that only out of necessity, because I prefer

being creative and I love being in the studio. But facilitating someone else's work is also very rewarding, and I'm really functioning more in that kind of a role right now."

Outside Productions: "I only produce one act outside of my duties here at Sony, and that's Martina McBride, because I don't feel that I have the time to devote anymore than that, and since she only does an album every two years or so, I know I can kind of work that in. And in fact, I use a lot of my vacation days to do that.

"It's hard for people outside of Nashville to understand how things work here. We're all in about a fifteen-square block area, and everybody knows everybody else's business—sometimes far too intimately—so you really can't hide anything, so we don't even try to. It's a town about music first, and even though the business aspect of the town has grown and increased, it's still a town about music first and songwriters. It's really a wonderful place to be creative."

Artists Outside Nashville: "My routine answer is that yes, country artists should come to Nashville. Mainly because there is a way of doing business in Nashville that is a little different than it is in other music cities. The sooner you recognize that, and see it for what it is, the sooner you can get on it and ride along or even if you're a renegade who is determined to run up against the stream, at least you need to know what the stream is like.

"If you're going to run into a wall, at least let it be a wall that you are aware of and you have time to put on a crash helmet. So I absolutely recommend that people come check out the scene here in Nashville and stay if you want to, but at least know what's going on."

Upcoming Projects: "We're currently really excited about Ricochet, and Wade Hayes has a brand new album that'll be out in the next month or so. We also have Nikki Nelson, who Don Cook has developed, and

HENLEY SIGNING



Don Henley has signed an exclusive solo recording contract with Warner Bros. Records. Pictured: Warner Bros. Records President Steven Baker, manager Irving Azoff, Henley, Warner Bros. Records Inc. Chairman/CEO Russ Thyret, attorney Lee Phillips and Warner Bros. Records Inc. Vice Chairman/General Counsel David Altschul.



Discovery Records VP of Promotion Jack Ashton, Discovery President/CEO Syd Birenbaum, artist Doc Powell and All That Jazz Radio Promotion & Marketing President Cliff Gorov are all smiles following the signing of Doc Powell to an exclusive recording contract. Powell's third project, *Laid Back*, is scheduled for an April release.

Deryl Dodd, who Blake Chancey [Columbia A&R rep] brought in, and we're extremely excited about him. We also have Butch Baker and Sam Hankins."

News

Jason Becker, who recorded his first album at age fifteen and who burst on the rock scene in the late Eighties—first as one-half of *Cacophony's* twin-guitar attack and later as axeman on **David Lee Roth's** 1991 opus, *A Little Ain't Enough*—will release a new album, *Perspective*, in late May on his own **Jason Becker Music** label. The new album is a testament to the perseverance of this guitarist (he is now 26) who has been fighting **Amyotrophic Lateral Sclerosis** (A.L.S. or Lou Gehrig's Disease), which began attacking his body when he was nineteen.

While dealing with his deteriorating strength and dexterity, Becker—who fashioned the album from new performances, salvaged existing recordings and samples of previous compositions—adapted to making music using a computer. A stellar array of guest artists also make their presence felt on *Perspective*, including **Steve Perry** and **Gregg and Matt Bissonette**.

"All of my control and speed were taken away," explains Becker, "and that made me think and feel differently. Many times in music, if you are given limitations, it expands the creativity. Every song on this album is an example of that. They are like my kids. My mother calls them her grandsons."

A scholarship award in Jason Becker's honor for \$10,000, good for a full-year's tuition at the **Atlanta Institute of Music**, has been established, with Becker himself selecting the winner and two alternates. Interested guitarists can submit material (audio or video tapes of any length are acceptable) to: Jason Becker/A.I.M. Scholarship, 6145-D North Belt Parkway, Norcross, GA 30071. The deadline is August 31st.

The initial releases from **Year 1 Records**—the new label co-owned by **Exene Cervenkov** of **X** fame—will be the three-volume set, *Live From The Masque*. The releases—*Forming*, *WeWeCanDoDo-WhatWhatWeWe Wanna Do* and *Dicks Fight Bands Hate*—were recorded live on February 24 and 25, 1978, and feature performances by Masque regulars the **Germes**, the **Weirdos**, the **Bags**, the **Skulls**, the **Eyes**, the **Randoms**, **F-Word**, the **Alleycats**, the **Dickies** and **Black Randy And The Metro Squad**. The shows took place at the **Elks Lodge** (now the Park Plaza Hotel) in MacArthur Park and raised over \$4,500 to cover legal fees for the Masque, the legendary club that was the scene of these punk artistic subculture.

A new label, **No Name Recordings**, has been established in the City of Angels. The label, which will be headed by **Steve Richards** and distributed by **Alternative Distribution Alliance (ADA)**, will release product by L.A. bands **Dashboard Prophets** and **Flourescein**. Prior to the formation of the new label, Richards served as Vice President of Promotion for Interscope Records.

For more information on the new No Name Recordings, call 818-783-1077.

Public Enemy founder **Chuck D** has announced the formation of a new rap label, **Slam Jamz**. Exclusively devoted to the development of rap music, Slam Jamz will focus on singles and extended play recordings. The first release from the new label will be an EP by **Hyanas In The Desert**, a hard-rappin' trio from Lakeview, Long Island, which is due in early June.

For more information on the new Slam Jamz label, call 212-833-8891.

While we're on the new label trail, another new record company, **Republic Records**, has opened its doors. The company owns and operates its own recording studio and currently has four CD projects in the works, including a new project by **Robert Sweet**, a former member of

platinum Christian hard rockers **Stryper**.

For more information on Republic, call 805-252-1643.

In sports, the number **32** looms large. Football great **Jim Brown**, baseball great **Sandy Koufax**, Laker great **Magic Johnson**, new basketball phenom **Shaquille O'Neal** and even a certain ex-football-hero-turned-movie-star-turned-acquitted-murderer (though his name is nowhere to be found on the label's press release) wore the number.

And now, there's **32 Records**. Legendary jazz producer **Joel Dorn**—who has worked with **Bette Midler**, **Rahsaan Roland Kirk**, the **Allman Brothers**, **Les McCann**, the **Neville Brothers**, **Max Roach** and **Keith Jarrett**—and partner **Robert Miller** will guide the new company, which has a release lineup of **Charles Mingus' Revenge**, **Kenny Vance And The Planetones' Looking For An Echo**, **Roomful Of Blues' Roomful Of Blues**, **Horace Silver's Re-Entry** and **Mose Allison's Pure Mose**.

For more information on the label, call 212-265-0740.

Deals

Country music outlaw **Waylon Jennings** has signed a three-album recording contract with **Justice Records**.

Waylon's first release under the new pact will be *Right For The Time*, due in late May.

"If Justice Records pursues a path towards establishing itself as a quintessential Texas record label, signing Waylon Jennings must be considered a new zenith," gushed Justice President **Randall Jamail**.

Fellow outlaw **Willie Nelson** has also inked a new record deal. Nelson's next release, *Spirit*—his first album of entirely new material in almost five years—will be his first on **Island Records**.

"Willie really fits on Island because he's always been a maverick and he's always stood alone on the outside of the system," explained Island Records Chairman **Chris Blackwell**. "He's a soul rebel in the truest sense

and that's why we feel so fortunate to have Willie on Island."

I.R.S. Records has inked a distribution agreement with San Diego-based indie **Cargo Records**.

Under the terms of the new pact, I.R.S. will provide manufacturing and major label distribution through CEMA distribution on selected Cargo releases, and when mutually agreed, will offer sales, marketing and promotional support on an artist-by-artist basis.

The first releases under the new pact are *The Classic Years* by **fluf**, *Cheshire Cat* by **Blink 182** and *Straight Outta Marysville* by **Cindy Lee Berryhill**.

Houston, Texas-based rock quintet the **Hunger** has signed a record deal with **Universal Records**. The band's debut for the new record company, *Devil Takes A Ride*, has just hit the stores.

On The Move

The recently renamed **Giant Records** (now going under the moniker of **Revolution**), has announced the addition of several new young A&R representatives who will hopefully turn around the **Irving Azoff**-owned label's sagging commercial fortunes.

The new A&R appointees are **Cliff Canter**, who has signed and developed such acts as **Super Deluxe**, **Handsome**, **Elephant Ride** and **Super Suckers**; **Geoff Siegel**, who was a member of the **Nymphs** and who worked for three years as A&R Manager of Columbia Records; and **Berko**, who has worked with such acts as **Skiploader**, **1000 Mona Lisas** and **Gwynn Mars**.

Reprise Records has announced the appointment of **Sue Drew** to the post of Vice President of A&R. Drew began her music industry career in the publicity department of Epic Records back in 1983, eventually landing at PolyGram, where she worked in promotion before joining the A&R staff in 1986. She then joined Elektra Records as Manager of A&R, where she signed **They Might Be Giants** and the **Eric Gales Band**. **MC**

A PENNY FOR THEIR THOUGHTS



Fledgling record company nu.millennia records has announced the signing of 3 Penny Needle. Pictured celebrating the signing with glasses in hand are (L-R): A&R rep Jason Bergman, label President/CEO Norm Bastin, band member Danny Parker, label President Paul Atkinson, band members Brent Hoffort, Steve Giles and Doug Hefferman and manager Cal Curtis.



ALL YOU CAN SCHMOOZE



PolyGram Music Publishing's k.d. lang recently performed two sold-out concerts at the Universal Amphitheatre. The celebrated chanteuse is currently on tour in support of her latest Reprise album, *All You Can Eat*. Pictured schmoozing backstage are (L-R): John Baldi, VP, A&R, PolyGram Music Publishing; David Simoné, President, PolyGram Music Publishing; actress Gina Gershon of *Showgirls* fame; k.d. lang; and Danny Benair, VP, Film & TV, PolyGram Music Publishing.

Statute Defeated

Performing rights societies and copyright owners scored a victory in the courts recently, as a New York statute limiting copyright infringement notice was declared unconstitutional. The statute would have required performing rights organizations finding unauthorized use of music at restaurants and small businesses to give copyright infringement notices to the proprietors within 72 hours or face a lawsuit in New York State Court for damages.

ASCAP and BMI had filed a lawsuit in federal court shortly before the new law would have taken effect on January 1, 1996. In her decision finding the statute unconstitutional, U.S. District Judge Barbara S. Jones concluded that "compliance with the statute would be difficult and frequently impossible."

ASCAP President/Chairman Marilyn Bergman commented on the ruling: "All creators hail Judge Jones' decision. The New York statute stands against the very principles of copyright protection that we have long fought to safeguard."

BMI President/CEO Frances W. Preston added: "It is important that songwriters maintain their federally guaranteed right to protect themselves against unauthorized and uncompensated use of their work."

The aftermath of the ruling is that songwriters, music publishers and performing rights organizations will be able to maintain the traditional means to fight copyright infringement. The court also noted that the provisions of the New York statute were in conflict with other provisions of the federal copyright law, including statutory monetary damages for each copyright work infringed.

Bug Lands Cash

Music legend Johnny Cash has signed an administrative deal with independent publisher Bug Music. Under the deal, Bug will act as caretaker to the entire House of Cash catalog, while the celebrated singer-songwriter maintains equity and control of his work.

Garry Velletri, Senior VP of Bug Music, commented, "[Johnny] has been writing constantly since the early Fifties, and is one of the very few songwriters who is as viable today as he was back then."

Cash is currently recording the follow-up to his Grammy-winning 1994 album, *American Recordings*, on the record label of the same name. His next album, which is once again being produced by American Recordings label chief Rick Rubin, will also feature Tom Petty and former members of the Jayhawks. Veteran performer Cash previewed some of his new material recently during a sold-out show at the House Of Blues in West Hollywood. Petty and Cash's wife, singer June Carter Cash, were among the special guests who made appearances at the show.

With the addition of Cash to its roster, Bug Music has further established its reputation as one of the leading indie publishers in the music industry. The company was founded in 1975 by brothers Dan and Fred Bourgoise (Chairman/CEO and President, respectively) and administers catalogs from a wide variety of artists, including Los Lobos, Iggy Pop, Janis Ian and the estates of Willie Dixon, Gram Parsons and Muddy Waters. Bug Music headquarters are in Hollywood with satel-

lite offices in Nashville and London. In addition to Cash, Bug has also recently signed several other songwriters, including Kelly Joe Phelps, Sean Thompson, David Steen, Kelly Deal, Billy Sullivan, Poncho Sanchez and Syd Straw.

Grapevine

There have been a slew of new appointments at Rondor Music International. Bill Meyerchak has been named VP of Finance/CEO, after serving as VP of Finance at Capitol Records, and Kathy Kemp, formerly an A&R Assistant at Columbia Records, has been appointed East Coast A&R Representative.

Meanwhile, two Rondor staffers will be operating in dual positions at Rondor and at affiliated label, Almo Sounds: Jeff Witcher (formerly Operations Manager) has been upped to Director of Operations and Anita Cooper (previously Executive Assistant to the VP of Finance/CFO) has been promoted to Director of Human Resources/Travel. Meyerchak, Witcher and Cooper can be reached at Rondor's L.A. headquarters (310-289-3500), while Kemp is based at the company's New York offices (212-265-8866).

Jennifer Pyken has been named VP of Film & Television at Sony/ATV Music Publishing. Previously Music Supervisor at Tri-Tone Music, Pyken can be reached at Sony's Santa Monica offices (310-449-2100).

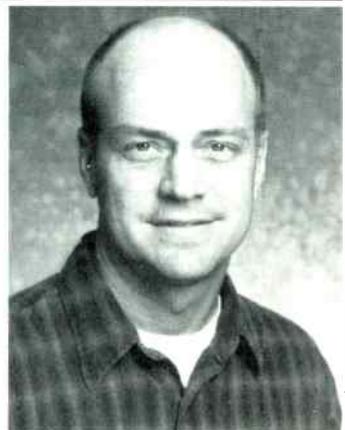
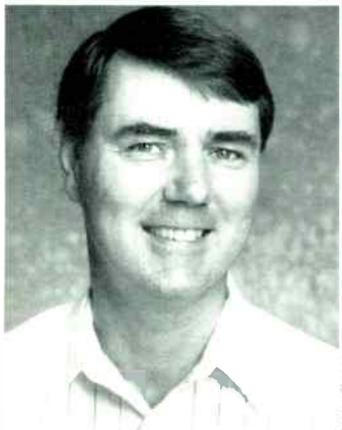
BMI has promoted Olivia Dunn to Director of Performing Rights and Misha Hunke to Associate Director of Performing Rights. Based at BMI's Nashville offices (615-291-6700), Dunn was previously Associate Director of Performing Rights and Hunke was Writer/Publisher Relations Administrator. In other BMI pro-

BUGS FOR CASH



Singer-songwriter Johnny Cash recently inked a deal with indie music publisher Bug Music (see story on this page). The legendary "Man In Black," who is currently recording the follow-up to his Grammy-winning album *American Recordings*, recently previewed some of the new material during a performance at the House Of Blues—a show that included guest appearances from Tom Petty and Cash's wife, June Carter Cash.

RONDOR APPOINTMENTS



Bill Meyerchak, VP, Finance/CEO, Rondor Music International, and Jeff Witcher, Director of Operations, Rondor Music International/Almo Sounds.



EMI recording act **Once Blue** recently performed at the Bottom Line in New York. Pictured during a meet-and-greet before the show are (L-R): band manager Ron Firstein, AGF Entertainment; Rebecca Martin of **Once Blue**; Jeff Cohen, Sr. Director, Writer/Publisher Relations, BMI; Jesse Harris of **Once Blue**; and producer Steve Addabbo, AGF Entertainment.

motion news, Fred Cannon has been upgraded from Legislative Liaison to VP, Government Relations. He can be reached in New York at 212-586-2000.

SESAC has promoted Greg Ragle to Director, Writer/Publisher Relations. Based at the performing rights organization's Nashville headquarters (615-320-0055), Ragle was previously a writer/publisher representative for SESAC's creative department.

PolyGram Music Publishing has appointed Lisa Zambrano to Creative Manager, Film & Television. Previously Soundtrack Coordinator at A&M Records, Zambrano can be reached at 213-856-2776.

Jazz Showcase

ASCAP, Phat & Jazzy Productions and Dark Gable Entertainment present a bi-weekly jazz showcase at the Atlas Bar & Grill in Los Angeles. Upcoming shows will feature Cherrelle (April 16) and Marva Hicks & Wayne Vaughn (April 30). For more information, call 310-355-2065.

PolyGram Signings

Noted funk/R&B musician **Bootsy Collins** has re-signed a deal with **PolyGram Music Publishing**. Collins, best-known for his work in **Parliament-Funkadelic**, has carved out an active solo career in addition to being featured in numerous studio projects. The flamboyant bass player—well-known for his space-age, glittery costumes in addition to his musical skills—recently co-produced the title track to the upcoming **Whoopi Goldberg** movie *Eddie*. Collins has also finished working on a cartoon pilot for MTV called *Bootsy's Road Life* (scheduled to air in May), and he will be featured on the next album from former Parliament leader **George Clinton**, due out on **Epic Records** later this year.

Latin music artist **Soraya**, who was recently on tour with **Natalie Merchant**, has also signed a publishing deal with PolyGram. Her debut album, *On Nights Like This/En Esta Noche*, was recently released simultaneously in Spanish on **PolyGram Latino Records** and in English on **Island Records**. **MC**



Nashville-based indie publisher **Hamstein Music** has re-signed a deal with songwriter **Stephen Allen Davis**. Davis' songs have been recorded by the likes of **Reba McEntire**, **Joe Cocker**, **Diana Ross**, **John Hiatt** and **Tammy Wynette**. The award-winning songwriter currently has a solo recording, *The Light Pink Album*, available on **CORE Entertainment**. Pictured celebrating at the Hamstein offices are (L-R): **Richard Perna**, VP, Creative Affairs, Hamstein Music; **Stephen Allen Davis**; **Kim Jones**, Director of Creative Services, Hamstein Music; **Dean Migchelbrink**, VP, Business Affairs, Hamstein Music.



MICHAEL KAMEN

This award-winning film music composer is also one of the most sought-after songwriters in the music industry

Picturing a movie without music is like hearing a song without instruments. Although it's possible for one to exist without the other, the end results aren't the same. The audience doesn't feel the same effects or the same emotions, and anyone who has seen a film prior to the music score being added to the finished product can attest to just how vital the musical content is to the visual art on the silver screen.

Composing a score to enrich and enhance a film is a special art form that Michael Kamen knows all too well. His name is virtually synonymous with the music found in some of today's most popular movies. His work in such films as *Mr. Holland's Opus*, *Pink Floyd: The Wall* and the *Lethal Weapon* and *Die Hard* movies has garnered him worldwide critical and commercial acclaim.

But Kamen is perhaps best-known to the music-buying public for his string of co-written Number One hits with Bryan Adams: "(Everything I Do) I Do For You" from the 1991 movie *Robin Hood: Prince Of Thieves*; "All For One" (performed by Adams, Sting and Rod Stewart) from the 1993 film *The Three Musketeers*; and "Have You Ever Really Loved A Woman?" from last year's romantic comedy *Don Juan DeMarco*.

Although the Grammy winning composer has often collaborated with other songwriters (such as Adams, Robert "Mutt" Lange, Eric Clapton, Herbie Hancock and George Harrison), Kamen is the primary conductor, composer and arranger on most of his film scores. His talents have put him in such demand that it's not unusual for him to work on several projects at the same time.

"I always wanted to be a composer," Kamen states emphatically. "I like the idea of writing a piece of music that can spook me, scare me or lift me out of myself."

Born in New York, the multi-faceted artist came of age in the Sixties ("folk and rock & roll led me astray from the classical world"), Kamen attended the prestigious Juilliard School of Music, where he studied theory and played oboe. But he now admits that his formal training in music wasn't necessary for achieving success in his current career.

"It's a pity to not have formal training because it's a world of great experience, but my earliest musical training," he adds, "was when my parents played Pete Seeger and Leadbelly when I was growing up—in addition to listening to Bach and Mozart. Folk songs have been a huge part of my life. Woody Guthrie is a personal hero of mine."

In addition to being a composer of film scores and soundtracks, Kamen has also been the musical director and music editor on some of his film projects. Moreover, he's composed music not just for film, but also for television and has written several scores for the La Scolla Opera Company and Joffrey Ballet.

Kamen may have played oboe at Juilliard, but these days the piano has become his instrument of choice for writing music: "I always play piano and improvise on the piano. But very often, ideas come to me as I'm just walking down the street," he explains.

When asked to name some of the turning points in his life, Kamen credits his positive experiences with his music teachers, including Jean Morel, an instructor at Juilliard. "He was very old-fashioned, very much from the old school. But he was also a great humorist. He was my mentor—such a wonderful, classy individual, and he had a very strong influence on me."

With that in mind, it seems only natural that Kamen's recent scoring work for the film *Mr. Holland's Opus*, starring Richard Dreyfuss, was particularly special for him. The movie is about a music teacher who dreams of composing a world-famous symphony, but who eventually discovers over time that his greatest rewards are actually with his students and his love of teaching.

"That movie—that was my life!" Kamen says, his voice brimming over with emotion when recalling his early hopes and dreams and how much his teachers had an effect on him.

Currently dividing his time between his homes in the San Fernando Valley and London, Kamen has been busy with several upcoming projects including the Francis Ford Coppola film *Jack* (starring Robin Williams), a remake of *101 Dalmations* and an album of his music with the Seattle Symphony Orchestra. "If there's a constant force in my music," he summarizes, "it's that there always has to be a melody. I see film scoring as adding emotional voices to the movie's characters."

Contact Chasen & Company at 310-274-4400.

MC



STUDIO ACTION: Things have been busy lately at Encore Studios in Burbank. In Studio A, former Led Zeppelin bassist/keyboardist John Paul Jones was in producing WORK Group recording act, Elephant Ride, and Tripping Daisy was in recording a track for the Miramax film *Build A Fort/Basquait...* At Conway Studios in Los Angeles, Pressure Records has begun production for the upcoming Thin Lizzy tribute album, which is due out in late summer or fall...At L.A.'s Brooklyn Recording Studio, veteran rock outfit Little Feat recently completed their new live album for Zoo Records—produced by Bill Wray, engineered by Nathaniel Kunkel and assisted by Ronnie Rivera. Johnny Cash also stopped by with producer Rick Rubin and engineer Sylvia Massey working on Cash's upcoming American Recordings release, and Paul Anka has been recording new tracks at Brooklyn with producer/engineer Humberto Gatica...Elektra act Tuscadero were in at New York City's Electric Lady Studios working on their debut, *The Pink Album*, due out in June.

VILLAGE RECORDER: This four-room facility in West Los Angeles is set to install new equipment in an effort to better serve their many audio clients—including a Neve VRP72, Eventide H4000 & H3500 signal pro-

GIMME SOME OF DAT 'COLD COMFORT'



Singer-songwriter Diana Williamson is pictured with House Of Blues Records artist Jimmy Rip in Rip's home studio where they co-wrote the song "Cold Comfort" for Rip's debut *Way Past Blue*. Rip, who was the guitarist for Mick Jagger's solo efforts, had the favor returned by Jagger's background vocals and harmonica contributions.

cessors, Intelix Studio psychologist headphone mixing system and an array of other vintage outboard equipment, including a Neve broadcast console. Additionally, all the rooms have been re-wired, re-amped and re-tuned. In the meantime, the rooms are busy with artists like former Bangle Susanna Hoffs, who was mixing her upcoming Polygram release, Oingo Boingo mixed their recent swan song, a live recording of their recent tour, and cinematic composer Thomas Newman has recently recorded and mixed such films as *Unstrung Heroes*, *Up Close And Personal* and *American Buffalo*.

MAD DOG STUDIOS: Following their recent move to Burbank from Venice Beach, where Mad Dog first opened in 1979, studio owners Michael Dumas and Dusty Wakeman, are keeping busy in their new digs. Country artist Dale Watson recently completed mixing his latest Hightone Records release, *Blessed Or Damned*, with Dumas at the helm...Wakeman has been working with Reacharound, who recently inked a deal with Trauma, and are set to release the album upon its completion...And finally, upon wrapping up his touring duties as Dwight Yoakam's fiddle player, Scott Joss is mixing his solo release with Judy Clapp and Dumas. **MC**

LAUGH IN THE BOX



Former XYZ vocalist Terry Heus was in tracking vocals at the Music Box for an upcoming release. The album was produced by Jeff Northrup. Heus (right) is pictured with veteran engineer George Tutko (left).

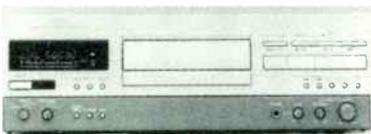
STATE OF THE ART



Tom Parham Audio has installed a new state of the art digital CD mastering suite, featuring the Sonic Solutions System with Nonoise processing. This compliments the in-house digital bin cassette duplication and CD manufacturing service. Pictured (L-R) are Tom Parham and Marc Donvito, Graphic Design Supervisor Custom Layout Specialist. Current projects at the studio, include Mudpie and the Ziggens.

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HEATHER HARRIS



RON NEVISON

This producer-engineer's resume reads like a who's who of rock & roll history

By Jonathan Widran

Ron Nevison is one of those rare behind-the-boards talents who remains a vital force in the industry even as you trace the history of rock & roll through his credits.

Listening to a recently assembled CD of highlights from his engineering and production career is like a trivia tour through the most identifiable and influential staples of the past 25 years. From Led Zeppelin's "Kashmir" and Bad Company's "Feel Like Makin' Love" to the Who's *Quadrophenia* and the *Tommy* film soundtrack to Chicago's "Look Away" to classics from Dave Mason, the Babys and right up through Meat Loaf's latest opus, Nevison is one of the most prolific hit men in modern pop/rock.

Nevison learned early on the almighty value of a great song in making a standout recording. "It comes down to whether the song you're considering smacks you in the face," he says. "The song comes first, then the vocal performance. The great sounds and intricate sonic pieces fall in around that. If you create brilliant sounds around lousy chord changes, it doesn't work."

Nevison has built his reputation on being a persistent, hard-working master of details, a master at gauging budget, time and an artist's temperament and how to best combine them to create that indefinable magic. And yet he claims that despite such common threads, his approach must vary depending on what Nevison and the artist feel he needs to contribute to each project. Unless an artist is also a great songwriter or a self-contained band unit, much of the process involves simply finding strong material and assembling the best session musicians available.

"Some artists like Melissa Manchester write songs, but not a lot of them, and they're usually looking for a specific type of tune," he says. "I help them concentrate on their strengths and figure out what will work in the context of the project and where they are in their career. Because I started out as a singer myself back in Philly in the mid-Sixties, I'm very sensitive to singers and songs. I'm always aiming sonically for something that will fit their style."

"If the only players on the album are members of the band," he adds, "my initial role changes to the guy who supervises the rehearsals and decides which of the group's own tunes we should keep and discard. I encourage their point of view because I recognize that it's their album. Unless it's really a crucial point, and then I'll fight to keep my idea in the mix."

Once those elements are in place, Nevison sees his basic job as simply helping the artist reach their potential. It's all a matter of setting a threshold of just what constitutes "good," he claims, given the usual financial and time constraints. The veteran feels that the best way to prepare for the task ahead is to check out the artist in a live setting, which often points out strengths and weaknesses that aren't as apparent on disc.

"Sometimes, even when they're not out performing regularly," he explains. "I've requested special performances to get a picture of their persona. This helps me formulate an idea of how they'll sound with new material."

While a generally small percentage of Nevison's projects have resulted in anything less than huge success, his amazing multi-platinum triumph with Heart in the mid-Eighties is a particular source of pride. Under his tutelage, Ann and Nancy Wilson and company went from a nearly washed-up band without a label to one of the decade's most popular performers, with an amazing string of six Top Ten hits from 1985 thru 1987.

After so many years and so many chart smashes and cultural icons under his belt, one might think that Nevison's track records commands him instant respect from every artist he's approached to work with. But when you're dealing with artists, he says, you're dealing with egos and temperaments, and there are times when Nevison's blunt objectivity must be sugarcoated to spare certain feelings. He believes his work can only be enjoyable if he's working with the best material possible, and often this means finding the nicest way possible to critique standard songs.

"Let's say I like an artist, but his latest batch of tunes in my opinion just isn't cutting it," he says. "If I say point-blank I'd like to work with that person but he or she needs something more to make it effective, I run the risk of having that person curse me and run to another producer who likes it without reservation. That person may hate me, and it's possible he or she won't want to work with me again. There is a level of compromise, but generally if I tell the truth and they're open to it, this means there's trust between us and that we respect each other's judgement. That sort of understanding goes a long way towards creating success in the studio."

Contact Lippman Entertainment at 310-657-1500.



AKG's WMS 300 Wireless Mics

Using the same technology as the high-end WMS 900 UHF System, the WMS 300 is the new cost-effective high quality UHF wireless microphone system with ten different microphone combinations and a choice of sixteen different frequencies over a 20Mhz. band.

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The SR 300 receiver is a half-rack space unit and provides up to ten different microphone sets. The SR is a true diversity design so the audio feed is kept clean by the constant monitoring and sampling from two independent receivers



and antennas. Once the internal "voting" circuit determines which signal has better audio quality, it is switched in silently without level jumps or noise. This monitoring, sampling, voting and switching process is constant and automatic.

On the transmitter side, you can choose among three microphone heads for the handheld and six different mics for the body pack units. The battery life on the WMS 300 transmitter is twelve hours continuous with alkaline batteries.

If you would like more information and pricing, contact AKG Microphones which is part of Harman Pro North America. The address is 8500 Balboa Blvd., Northridge, CA 91329. Call them at 818-830-8278 or FAX 818-830-7825.

AxSys 212 Guitar Amp from Line 6

The AxSys 212 features a full DSP (Digital Sound Processor) preamp that "models" an entire tube amp. Two twelve-inch Eminence speakers are used in this 100-watt stereo amp (that's 50 watts per channel).

The main advantage of using a DSP preamp is the ability to model just about any existing guitar amp sound instantly along with any combination digital effects known to man. (With the right software and good programming, you can model some amp/effect combos not possible in reality). The AxSys uses two powerful DSP chips to get the job done for seventeen simultaneous 24-bit digital effects with stereo processing. There are 128 preset/128 user memory locations for instant recall of the following effect/combinations: noise gate; hum canceller; compressor; wah; auto-wah; volume; auto-volume; five-band graphic EQ; phase shifter; stereo tremolo; stereo chorus; stereo flanger; stereo rotary speaker;

room reverb; hall reverb; stereo, mono, ping-pong, tap and dynamic delays; amp gain; amp select; speaker select; physically modeled spring reverb; acoustic guitar simulator and digital tuner.

All of this DSP power is easily used and controlled via the front panel controls. The control settings are instantly recalled and adjusted at anytime. You may export and store all parameters through MIDI System Exclusive to an external MIDI sequencer/computer and likewise import patches from your computer as well as from other AxSys amps just as synth players trade synth patches.

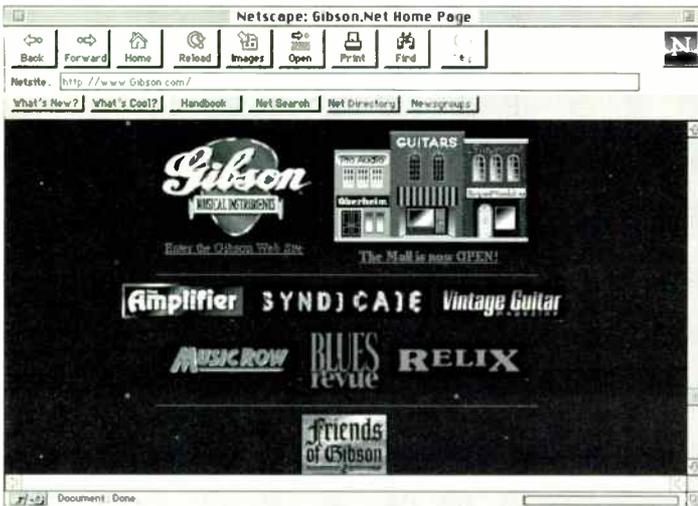
Other features include a completely separate clean input with a separate reverb send and EQ for vocals or drum machine accompaniment.

For more about the AxSys 212, which sells for \$999, contact Line 6 at 11260 Playa Court, Culver City, CA 90230. Phone them at 310-390-5956 or FAX 310-390-1713.



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GIBSON WEB: Building on its long-standing reputation of innovation, Gibson Musical Instruments has now become the first instrument manufacturer to make its entire line available to consumers on the World Wide Web (<http://www.Gibson.com>). But you can find much more at the site, including Gibson's Search Facilities, which enables you to get a current appraisal of your old Gibson guitar. Can't find out exactly what guitar you have? Just give them your serial number and they'll tell you that, too. This is an informative, colorful and exciting web site brought to you by a guitarist's best friend.

INDUSTRIAL DISEASE: Current cover boy Mark Knopfler would surely find no pleasure in discovering that his 1982 song, "Industrial Disease," is now a catchphrase being used by some misguided souls, who find perverse pleasure in developing and sending viruses throughout the Internet, potentially causing computers to crash or networks to clog. In a recent *Los Angeles Times* article, virus detectives say they fear that the global links of the Internet

could allow the viruses to expand much more rapidly. Peter Tippett, President of the National Computer Security Association, told the *Times*, "In a worst-case scenario, viruses that take advantage of wide connectivity and powerful new software could shut down one-third of the Internet for a week. And if we are complacent, we could have a worst-case scenario."

Ironically, writing (or developing) viruses is not illegal in the United States, as it is in some countries like England—although it is illegal in America to infect computers with such viruses. However, with anti-virus software companies earning an estimated \$100 million in annual sales, it seems as if a powerful lobby will be able to keep such laws from reaching the books in the states. Only time will tell. In the meantime, if you are a cyber-surfer, you would be well-advised to backup your vital documents and information more relentlessly than you may have done in the past.

CAPITOL SITE: It would be a capital offense for any true blue music fan on the 'Net to not stop by the more than impressive web site for Capitol Records (<http://hollywoodandvine.com>), which lives up to its billing of "The Ultimate Tourist Trap." There are hundreds of audio and video clips by Capitol's wide array of artists—everyone from Frank Sinatra and Nat King Cole to Bob Seger and the Beach Boys to Everclear and the Beastie Boys, or you can get married by the Reverend Luther Love and boogie down at a Seventies era disco. There's too much information to go into much detail in this small space, but suffice it to say that there's something for everyone, although we do question the far too "cutesy" descriptions of the various destinations. But that's a small complaint for such a large production.

CYBER ALIENS: If you've been seeing aliens in cyberspace, you can blame it on Warner Bros. Records, who have launched a web site in conjunction with the recent

release of the soundtrack, *Songs In The Key Of X: Music From And Inspired By The X-Files* (<http://www.wbr.com/X-Files>), based on the hit television series, *The X-Files*, which takes a fictional look at extraterrestrial investigations. But Warner Bros. gives you the chance to listen before you buy, as you can pop into the web site and hear brief samples of songs written and recorded by such artists as Sheryl Crow, Foo Fighters, Danzig, Filter, as well as three intriguing collaborations including R.E.M. (with literary giant William S. Burroughs on vocals), Elvis Costello and Brian Eno and Alice Cooper and Rob Zombie. In related news, Twentieth Century Fox Home Entertainment has released a home video collection of *The X-Files*, which you can find out more about on their web site (<http://www.foxhome.com>).

HI-TECH AWARDS: If we were making predictions for the Digital Hollywood Awards, we would have broken even (that is, if we even knew these awards existed). Anyway, Todd Rundgren was honored with the "CD-ROM Music" award, even though *The Individualist* is technically an enhanced CD. Although we felt that Runt demonstrated some intriguing technical advancements for the medium, we didn't feel that the overall result was as impressive as the ideas—but what do we know? Congratulations to Rundgren for the design and publisher Digital Entertainment. On the other hand, we were on the money with Sting's *All This Time* CD-ROM (designed by Allison DeFren at Starwave and produced by Robert Holmes), which won in the "CD-ROM Teen & Adult" category (whatever that means).

CLASSIC ROCK: If you were a rocker back in the Seventies, then you'd remember the syndicated radio series, *Rock Around The World*, which probed the art of the era's biggest stars through interviews and live concert broadcasts. Danny Lipman, RATW's creator, has now resurfaced on the Internet (

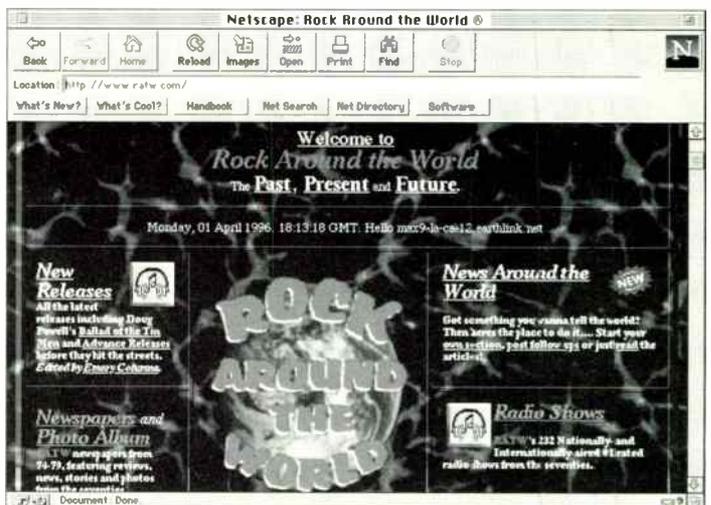
Warner Bros. lets you hear songs in the key of X on an alien site.

www.ratw.com) offering classic rock fans text-driven interviews from the period, as well as tiny audio snippets from interviews and performances (such as an all-too brief recording from Bob Dylan's legendary "Rolling Thunder Revue" tour in 1975-76). Lipman is negotiating with radio programmers, hoping to re-broadcast some of these archives.

ASCAP/BMI: The industry's two main performance rights organizations, ASCAP and BMI, both offer web sites that are must-stops for songwriters, publishers, record companies, etc., as they both offer services that are easily located by just sitting at your computer. For instance, if you're an artist looking to cover a particular song or perhaps an adver-



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BMI and ASCAP bring their battle to the Internet.

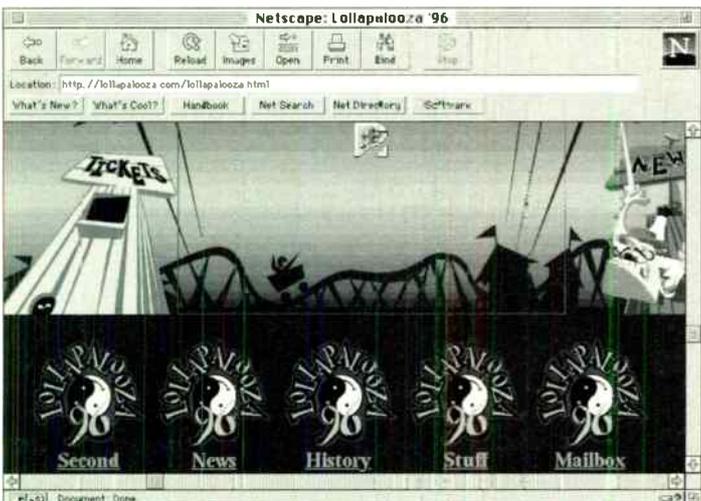
tiser or a music supervisor in the music industry, you're now able to look up a particular song and discover the songwriting credits and publisher information in a minute's time. But there's much more information available, including electronic editions of each organization's publication, along with updated news for each. ASCAP can be found at <http://www.ascap.com>, while you'll find BMI at <http://bmi.com>.

SAMPLE THIS: Microsoft, Sony and Philips have developed CD Extra, an enhanced CD format that is fully supported by Windows 95. Featuring "AutoPlay" (automatic program loading), Microsoft has released *Music Sampler For Windows 95*, which features more than 400 multimedia elements from such artists as Randy Newman, Mary Chapin Carpenter and John Coltrane. Find out more at their web site (<http://www.ms4music.com>) and also check out their Music Central site (<http://www.musiccentral.msn.com>).

LOLLAPALOOZA: April 1st marked the re-launching of the colorful and extensive Lollapalooza web site (<http://lollapalooza.com>), but this year there's a twist. When the 25-

city tour kicks off in May, computer nerds are going to have the first crack at tickets. That's right, 20 percent of tickets for all shows will go on sale through the 'Net three full days before the other 80 percent go on sale in the traditional means for each show. This is being done in conjunction with Ticketmaster (<http://www.ticketmaster.com>), and the early worm tickets can be purchased through either web site. However, before you go out and hock your car to buy yourself a computer, it must be noted that all of this year's Lollapalooza shows are general admission, so the cyber surfers aren't going to be able to purchase better seats—they'll merely be buying the same seats a little bit earlier.

WEB OF BLUES: House Of Blues Music Company is holding a special concert/party on April 18 that serves as a launch for the new record label's first album releases. Hosted by Blues Brother, Elwood Blues (aka Dan Aykroyd), and featuring performances from seven HOB acts, the evening is open to the public. But it will also be broadcast live over the Internet through the HOB web site (<http://www.hob.com>) or through the America Online arena (keyword: HOB). **MC**



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Julie Andrews

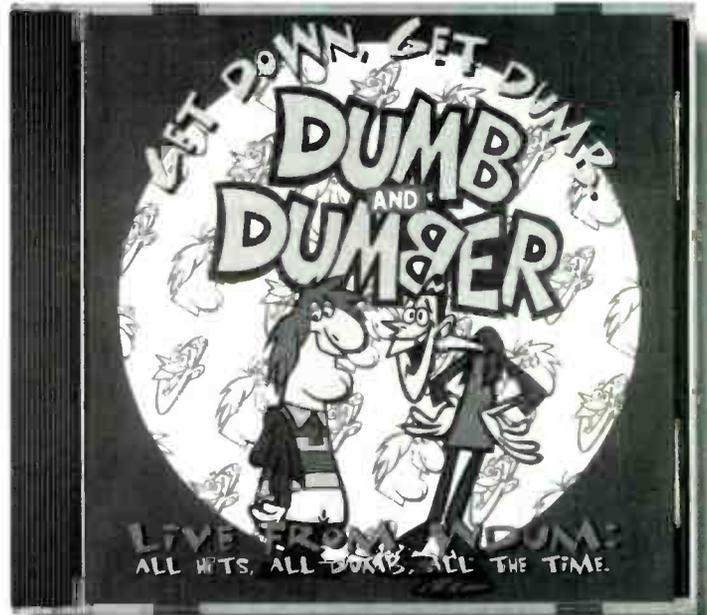
She first graced the London stage at the age of twelve, stunning audiences with a voice of remarkable range and clarity. As a teenager, she became known as "the young girl with the phenomenal voice" while traveling throughout England. Eventually, she was spotted in a Christmas pantomime of *Cinderella* and invited to Broadway to appear in *The Boy Friend*. She was only nineteen. There have been many roles for Julie Andrews since then, and the still-phenomenal voice has given the world many legendary songs. *Thoroughly Modern Julie: The Best Of Julie Andrews*, a new set from Rhino, is a wonderful collection of classics, including "Wouldn't It Be Lovely" and "I Could Have Danced All Night" from *My Fair Lady*, "My Favorite Things" and the title track from *The Sound Of Music*, and, of

course, "Super-Cali-Fragile-Istic-Expo-Ali-Docious" (and the underexposed "Feed The Birds") from *Mary Poppins*. The nineteen-track CD is accompanied by a sixteen-page booklet detailing the selections and paying tribute to Andrews' 40-year career. A classy, tasteful tribute to one of the great ladies of song.

The team that brought *The Kiss Of The Spider Woman* and *Show Boat* to Los Angeles is working on a musical adaptation of E.L. Doctorow's *Ragtime*. Playwright Terrence McNally, composer Stephen Flaherty, lyricist Lynn Ahrens and producer Garth Drabinsky are developing the historical pastiche novel for the stage.

He is considered one of the most prolific screen composers in the world, and now Ennio Morricone adds another credit with the score to

The Star Maker. The Oscar-nominated film follows a self-proclaimed talent scout (Sergio Castellitto) as he travels the back roads of Sicily and conducts so-called screen tests in search of potential movie stars. These screen tests become testimonials of the people he meets, revealing painful personal stories about Italian life in the years following



World War II. It is a tender and sometimes traumatic film, well-served by the delicate and emotional musical score Morricone has provided. The soundtrack is in stores now. The film is in limited release, but is slated for wider release in late spring.

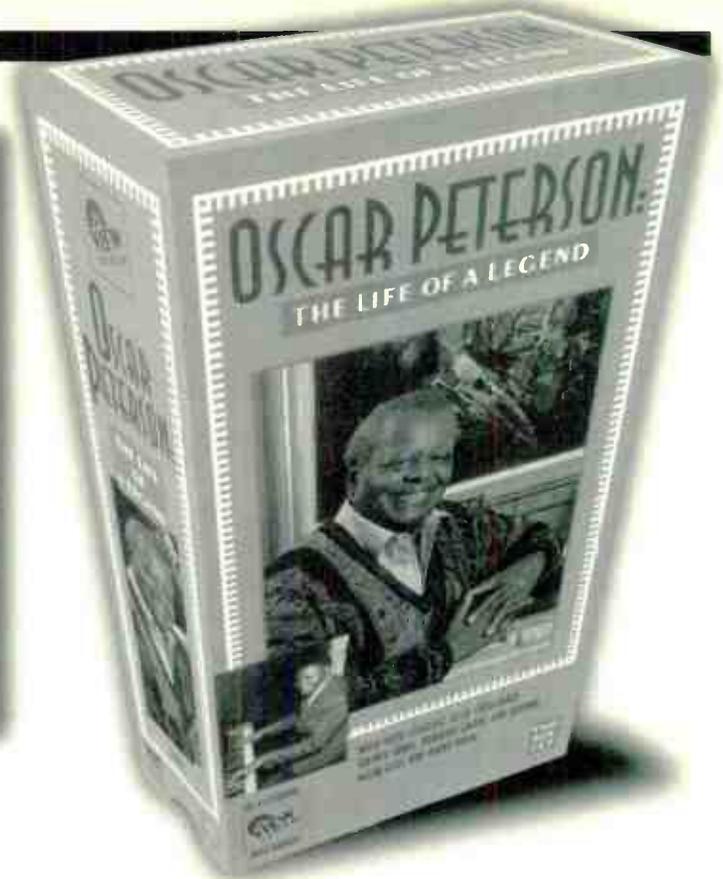
Canada's **MuchMusic**, a no-sports, no-sitcom, all-music-all-the-time channel is coming to America. Already on the air in Boston, Cleveland, Long Island, Lansing (Michigan), Pompano Beach (Florida) and Lancaster (Ohio), **MuchMusic USA** currently claims they are in 3.5 million U.S. homes through cable. Direct TV and various other alternative broadcast systems. To hear them describe themselves, MuchMusic is much like MTV in its early days, long before they went on to develop non-musical fare, such as series productions like *The Real World* and *Singled Out*. If MuchMusic USA sounds like it's to your liking, call 212-675-6030 to find out how you can order this 24-hour-a-day music channel for yourself.

As if your music collection weren't dumb enough, **Kid Rhino** has re-

leased *Dumb And Dumber: Get Down, Get Dumb*, with songs inspired by the Hanna-Barbera/New Line cartoon series *Dumb And Dumber*. The unifying theme behind this quirky collection is an aural trip through the record collection of dim-witted Harry and Lloyd. What you find are novelty songs by **Lene Lovich** ("Lucky Number"), the **Beat Farmers** ("Happy Boy"), the **Monkees** ("Your Auntie Grizelda") and, most notably, **Napoleon XIV** ("They're Coming To Take Me Away, Ha-Haaa!"). Also included is the **Apache Indian** track "Boom Shack-A-Lak," the opening song from the original film *Dumb & Dumber*, that was, inexplicably, left off the original soundtrack. Also included is the newly recorded theme from the cartoon series. Wherever you buy kids' music.

Thirty years after their TV show first had its debut, the **Monkees** still have an influence on American pop culture and on the Rhino Records' release schedule. Kid Rhino continues to develop its own catalog of





Monkees releases. The latest is *Barrelful Of Monkeys*, a twelve-song collection of some of the silliest, simplest or most straight-forward Monkees music. On hand this time out are "Teeny Tiny Gnome," "Pillow Time," "Your Auntie Grizelda" and the version of the theme from the group's feature film *Head*. "Porpoise Song," recorded on Micky Dolenz's first Kid Rhino solo debut, *Micky Dolenz Puts You To Sleep*. An okay, if not particularly necessary, addition to your collection.

Now you can have an Olympic record for your very own. Promoters of the Atlanta games are releasing five special CDs in connection with the event, which takes place July 19-August 4th. There's a diverse group of performers on the discs, including Vince Gill, John Williams, Boyz II Men, Placido Domingo, Vanessa Williams and Willie Nelson.

In *Up Close & Personal*, Robert Redford and Michelle Pfeiffer star in a love story not unlike *A Star Is Born* but set against the backdrop of the ultra-competitive world of network television news. Pfeiffer is a star on the rise, a one-time waitress

and casino craps dealer who has pursued a dream with ambition, talent and a mentor. That would be Redford's character, a brilliant older newsman who soon finds his world—and their relationship—threatened by Pfeiffer's increasing celebrity. Thomas Newman has contributed a melodramatic score enlivened by stand-out tracks by mambo kings Tito Puente and Eddie Palmieri. Both film and soundtrack are available everywhere.

Producer/star Tom Cruise has replaced the film scorer for the upcoming *Mission: Impossible* movie. Composer Alan Silvestri (*Forrest Gump*) is out. Danny Elfman (*Dead Presidents*) is in.

TNN will honor Country Music Hall of Fame legends during the third annual *An Evening Of Country Music Greats: A Hall Of Fame Celebration*, a two-hour special airing Tuesday, April 30 at 6p.m. (PST). Highlights include Shelby Lynne and Mark Chesnutt teaming up for the George Jones/Tammy Wynette duet "We're Gonna Hold On," and Vince Gill singing Gene Autry's "Here Comes Peter Cottontail." Other

honorees are Bill Monroe, Eddy Arnold, Gov. Jimmie Davies and Little Jimmie Dickens. Performers include Trisha Yearwood, Aaron Tippin, Reba McEntire, Joe Diffie, David Ball, Marty Stuart, Steve Wariner, Martina McBride, Ray Stevens, Emmylou Harris, Terri Clark, Thom Bresh and Riders In The Sky. Check your guide for show times after this debut.

New from V.I.E.W. Video is *Oscar Peterson: The Life Of A Legend*. This two-video box set provides a personal look at the life of one of jazz's all-time great pianists. In his own words, Peterson guides the viewer through his early days as Montreal's teenage boogie-woogie sensation, his clashes with racism and his rise to international celebrity. Seen paying tribute to Peterson are Quincy Jones, Ella Fitzgerald, Dizzy Gillespie, Norman Granz, Art Tatum and Nat "King" Cole. There is also a heart-warming family reunion and the return of the Oscar Peterson Trio with original members Ray Brown and Herb Ellis. Available at a dealer near you for \$29.95 or by calling V.I.E.W. at 212-674-5550.

Walt Disney Pictures has just re-released *Oliver & Company* to theaters. The 1988 animated feature is a re-telling of the classic Charles Dickens' tale *Oliver Twist*, but in this case Oliver is a cat, Dodger is

a lovable but rascally mutt and the adventure is set in New York City. Much has improved in animation since the film was produced, but early versions of what would be unforgettable effects in later milestone films including *The Rescuers Down Under* and *Beauty And The Beast* are readily apparent. The film is still a stand-out in its own right for delightful characterizations. Chief among these are Disney regular Cheech Marin as a frisky Chihuahua and Bette Midler as a spoiled poodle. The score is also notable, though more for performances than the songs themselves. Songs are courtesy of Huey Lewis ("Once Upon A Time In New York City"), Billy Joel ("Why Should I Worry?") and Ruth Pointer ("Streets Of Gold"). But the most notable nod goes to the Divine Miss M, whose campy piece "Perfect Isn't Easy" should be noted by cabaret performers everywhere. *Oliver & Company* is currently in general release at a theater near you. **MC**



Michelle Pfeiffer and Robert Redford star in *Up Close & Personal*





WARNER FAMILY: Warner Bros. artist Roger Troutman (left) is pictured with Sandra St. Victor (formerly of the Family Stand) and Drawz, who both join Troutman on the soundtrack for Martin Lawrence's new movie, *A Thin Line Between Love & Hate*.



ONO RISING: Capitol Executive VP Bruce Kirkland, Apple Corps mainman Neil Aspinall (who made a rare appearance and who intimated that more unreleased Beatles product will be forthcoming following the initial *Anthology* releases), Yoko Ono, Capitol President/CEO Gary Gersh, Sean Ono Lennon and IMA drummer Russell Simins are pictured at the Roxy, where Yoko and the *IMA* band, which features son Sean on guitar and vocals, performed recently in support of her Capitol opus, *Rising*. The seven-city club tour marks Yoko's first live performances in ten years.



SPIRIT DISCOVERY: Discovery Records VP of Media Cary Baker, artist Caroline Lavelle and Discovery President/CEO Syd Birenbaum are pictured following Lavelle's recent performance at LunaPark. The Discovery/N-Gram cellist (she has played on recordings by the Cranberries and Peter Gabriel) captivated the crowd while performing songs from her American debut, *Spirit*. She was accompanied by keyboardist/collaborator Harvey Brough.



BACKSTAGE PALS: Warner Bros. artist k.d. lang and actor Tim Curry pose for the publicity camera following lang's recent SRD concert performance at the Universal Amphitheatre. Her latest release is *All You Can Eat*.



SURVIVAL INSTINCTS: RCA artist Chantay Savage is pictured with songwriter Dino Fekaris during a recent party. Savage is currently climbing the charts with her sultry version of the disco anthem "I Will Survive," which was co-written by Fekaris and a song which garnered Gloria Gaynor a chart-topping hit in 1979.



GIBSON GREATS: Acclaimed fretmen and women Eddie Van Halen, B.B. King, Joni Mitchell, Chrissie Hynde and Bonnie Raitt were among the artists who were recently honored during the Orville H. Gibson Awards ceremonies. Hosted by that most politically incorrect of hosts, Bill Maher, the event, which was held at the Hard Rock Cafe in Los Angeles, raised \$10,000 for the Nordhoff-Robbins Music Therapy Foundation, which assists autistic children. Eddie Van Halen nabbed Best Rock Guitarist, Male honors, while B.B. King was cited as Best Blues Guitarist in the male category. Rounding out the list of winners were Pat Metheny (Best Jazz Guitarist, Male), Chrissie Hynde (Best Rock Guitarist, Female), Bonnie Raitt (Best Blues Guitarist, Female) and Joni Mitchell (Best Acoustic Guitarist, Female). Shown (L-R): actress Rosanna Arquette (who accepted Chrissie Hynde's award), Eddie Van Halen, Joni Mitchell, Hard Rock President Peter Morton, Gibson Chairman/CEO Henry Juskiewicz, Sunny Ralfini of Nordhoff-Robbins, Bill Maher, Gibson President David Berryman and Emmylou Harris.

A JEWEL OF A GIFT: Michael Skotarczak of Fort Johnson, New York, was the happy winner of a new five-piece Pearl Export Series drum set. His name was selected from thousands of entries in the Pearl 1,000,000th Export Holiday promotion. Pearl is currently celebrating its 50th Anniversary.

THE WRITE STUFF: The Second Annual Music Journalism Awards will take place at the Wyndham Bel Age Hotel in West Hollywood, May 9-11th. In addition to handing out the award for Music Journalist of the Year, the special event also features numerous artist and band showcases, conferences and parties. Nominated for the top honor are Lorraine Ali, Jason Cohen, J.D. Considine, Jerry McCulley, Keith Moerer, Robert Palmer, Chuck Phillips, Ann Powers, Mark Seliger and Neil Strauss.

EARLY MAC: Castle Records has released *Peter Green's Fleetwood Mac—Live At The BBC*. Culled from live radio performances recorded during Fleetwood Mac's pre-hit machine days, when they were more of a blues-rock-based outfit, this double-CD set showcases the fine fret skills of Peter Green, who took Eric Clapton's spot in John Mayall's Bluesbreakers before leaving that group to form Fleetwood Mac. Featured on the set are live versions of early Mac gems such as "Albatross," "Man Of The World," "Need Your Love So Bad" and "Oh Well," recorded during 1967-70 for the BBC radio empire.

THE SWEET SMELL OF SUCCESS: Success Records artist Sidnee (pictured right) performed his controversial anti-AIDS-phobia anthem, "T.4," during a recent LIFEbeat benefit party at the Derby. Shown at the event (L-R) are Annette Zilinskas and Iris Berry of the Ringling Sisters, Success President Rana Ross, Sidnee, producer Bobby Dwsinski and (in front) omnipresent Ringling Sister Pleasant Gehman.



HAIL TO THE CHIEF: Last year's cover boys, the Presidents of the United States of America, sold out two nights at the American Legion Hall during their recent L.A. stopover. Better than Buchanan singing "God Bless America," the band's unpredictable sets included not only the hits ("Lump," "Peaches"), but also covers of the MC5's "Kick Out The Jams," Bad Company's "Feel Like Makin' Love" and the Buggles' harbinger of things to come, "Video Killed The Radio Star."
—Sam Dunn



SOULFUL PARTY: Nicci of R&B act Brownstone is pictured with the members of RCA act SWV during a recent listening party for the RCA vocal trio, held at Georgia Restaurant. Pictured (L-R): Coko, Nicci of Brownstone, Taj and Lelee.

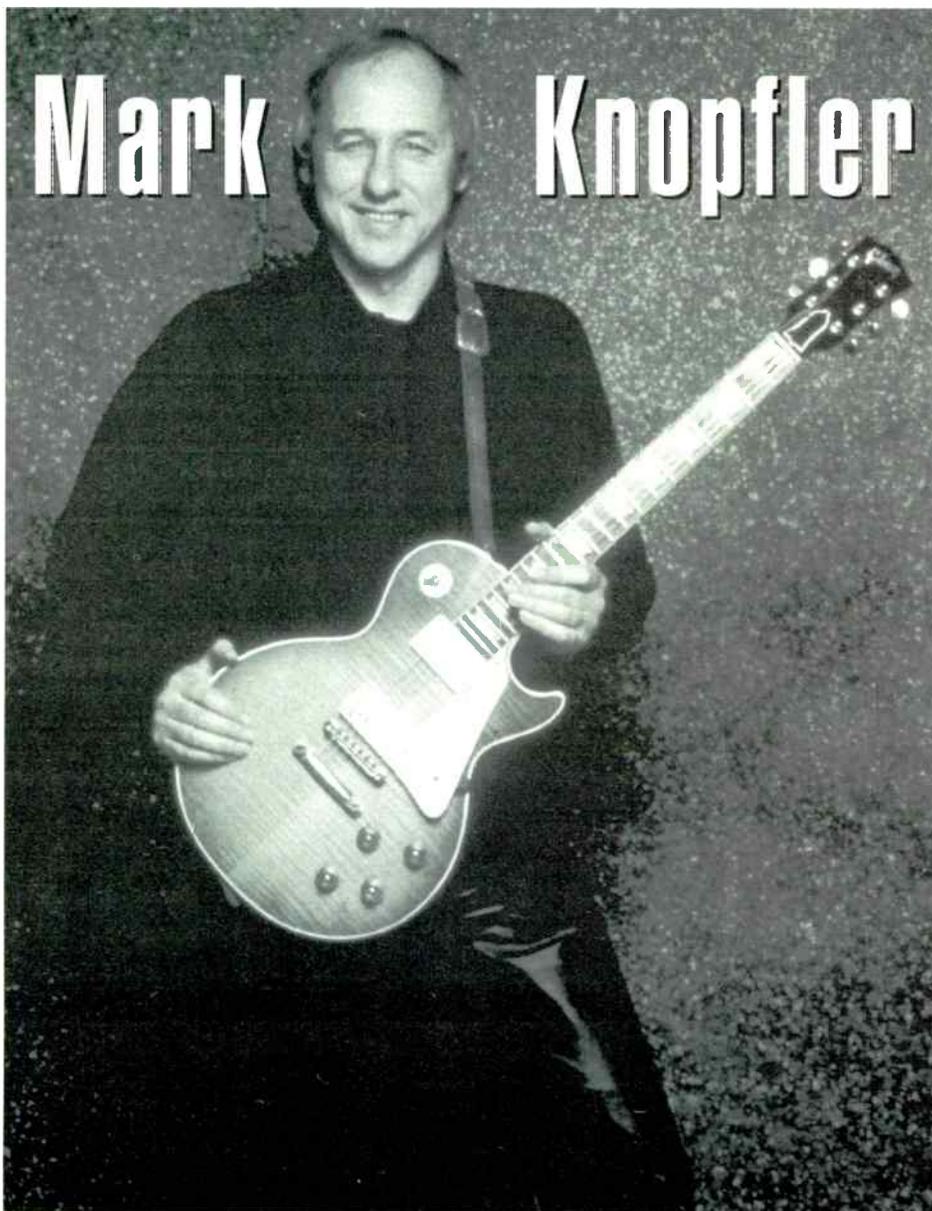


PERFECT CADENCE: Reissue label Varèse Vintage, a division of Varèse Sarabande, has released a two-volume set, *The History Of Cadence Records*, which profiles this one-time label home of the Everly Brothers, Andy Williams and the Chordettes. Started in 1952 by successful band leader Archie Beyer, who also functioned as producer during most of the sessions, Cadence, which eventually folded in 1964 (Beyer sold the Cadence masters to Andy Williams), scored numerous pure pop hits—though the label's biggest sales smash ironically came via a non-musical project, Vaughn Meader's *The First Family* (a 1962 send-up of JFK). Included on the two-volume series are all the hits, including the classics ("Bye Bye Love," "Wake Up Little Suzie," etc.) that the Everly Brothers recorded for Cadence prior to signing a million-dollar deal with the then-fledgling Warner Bros. Records, as well as such great tracks as "Mr. Sandman" by the Chordettes, "Since I Fell For You" and "You Don't Know Me" by Lenny Welch and "Canadian Sunset" by Andy Williams. And for Andy Williams fans—a great vocalist who does not get his critical due—Varèse Sarabande has also released *I Like Your Kind Of Love: The Best Of The Cadence Years*, a 20-track compilation containing the cream of Williams' Cadence output. Highly recommended.

MUSIC CONNECTION Tidbits from our tattered past

1986—POISONOUS UNDERWEAR: Nothing's sacred when it comes to merchandising a rock band. What began as a joke when Poison singer Bret Michaels tossed 69 bras into the audience is now part of this Enigma act's official merchandising program. The Poison brassieres will have the band's logo stenciled on the left cup of each and every one.

1990—SMOKIN' BLUES: Los Angeles blues fans were treated to a very special concert, held recently at the Universal Amphitheatre in Universal City. Sponsored by Benson & Hedges, the show featured performances by celebrated blues fretmen Stevie Ray Vaughan and B.B. King.



With more than 80 million records sold worldwide, and the release of his first official solo album, 'Golden Heart,' this Sultan of Swing is no longer in dire straits.

By Steven P. Wheeler

As his new band is preparing for an upcoming four-month tour, which will include a healthy mixture of Dire Straits material, the veteran guitarist says, "I've spent the last few years laying off the guitar a little bit, and I feel a little underpowered in that area."

When this statement is greeted with a laugh of disbelief, especially after hearing the trademark sweet, melodic licks that are sprinkled throughout *Golden Heart*, Knopfler grew even more adamant about his personal battle. "It's absolutely true. There is not the slightest bit of false modesty intended either—it's a major concern."

"I should be playing and practicing a bit," says the underrated songwriter responsible for such Top Ten hits as "Sultans Of Swing," "Money For Nothing" and "Walk Of Life," as well as having songs recorded by a litany of diverse artists, including Tina Turner ("Private Dancer"), Eric Clapton ("Setting Me Up") and Mary Chapin Carpenter ("The Bug"), in addition to scripting such epic rock tales as "Romeo And Juliet," "Private Investigations" and "Telegraph Road."

Fortunately, Mark Knopfler is currently rehearsing in the homey confines of Nashville, Tennessee, where a majority of the new album was recorded. Fortunately, for the simple fact that six-string pioneer Chet Atkins (see interview, page 30), the closest thing to a mentor for Knopfler, resides there.

"Yesterday, I was visiting with Chet," relates Knopfler, "and I asked him if he could give me some tablature, and he dug some stuff out of a cupboard. Now, what I need to do is structure [practicing] a little bit, instead of just noodling around where I end up songwriting instead. I've got this difficult stuff now from Chet, and I'll work out on it. All the knowledge is there to feed, but I must admit that I've been fairly lax with the instrument lately."

Still, being "underpowered" in the guitar area is

He may well be halfway through the fourth decade of his life, and his latest Warner Bros. release, *Golden Heart*, may only be his first studio album in five years—and only the second since his former band, Dire Straits' 1985 Number One blockbuster, *Brothers In Arms*—but Mark Knopfler has more going for him than meets the eye.

First off, good friend Eric Clapton and other contemporaries such as Rod Stewart made their biggest commercial moves at the age of 48. And let's face it, Knopfler, who looked older than his 29 years when Dire Straits first grabbed headlines with the finger-picking brilliance of "Sultans Of Swing," has never relied on trends, gimmicks or matinee idol looks to make his mark.

In fact, Dire Straits' self-titled Top Ten debut was released in the face of the punk rock onslaught back in 1978, and "Sultans" became an anthem for the perfectly named unknown band from London who stood firm in their musical stance.

And things haven't changed all that much in the nearly 20 years since the former journalist and part-time teacher watched his musical teachings catch on with an international audience, in the process gaining more respect (and money) than

he might have ever received sitting behind a typewriter or in front of a blackboard.

Nineteen years on, with his Dylan-esque, hook-ridden songwriting touch continuing to push the envelope of discovery, his gruff talking-blues voice still intact, and above all, a prowess with a six-string that few can match—Mark Knopfler returns to the spotlight with his first official solo album, *Golden Heart* (discounting various film scores, as well as occasional side projects, such as his Grammy winning work with guitar legend Chet Atkins and his other informal band, the Notting Hillbillies, who released one album with Warner Bros. back in 1990).

And judging from the quality of his work on *Golden Heart*, Knopfler has assembled one of the strongest works of his platinum-coated career. *Golden Heart* is a stunning collection of material that echoes his Dire Straits past as much as it reflects the wide spectrum of Knopfler's current musical interests.

During an early morning phone conversation from his hotel room in Nashville, the modest, gravelly voiced Englishman seems to relish playing down his past accomplishments—for instance, insisting that he is disappointed with the current state of his guitar playing.

something that nobody has ever accused Mark Knopfler of being, but this is also a musician whose very words define only one description—perfectionist.

And that's especially true when discussing the work ethic he maintains in the recording studio. "You can't possibly work out all the available options—there are just too many. You can close in on a sound that you're looking for and you can get reasonably close, but that's all that it'll be. It's merely an attempt at the song."

Using a theatrical analogy, Knopfler adds, "Before a play starts, when I go to a theater, I just wish that one time an actor would come out and say, 'Good evening ladies and gentlemen, we're going to have a swing at *Macbeth* tonight.'

"You see, it's only an attempt," he continues. "Recording isn't much different than that for me. I don't know of any shortcuts—you can't simply say, 'Dial in this sound for this song,' because every song has its own puzzles. To me, recordings just seem like early versions. You can only do what you think is right at the time, and often the music teaches you later that something else could have been better."

Other viable solutions are often found on the concert stage, as evidenced by the instrumental explorations on Dire Straits' brilliant 1984 live set, *Alchemy*. Knopfler elaborates on his continuing drive to perfect his muse, saying, "With songs like 'Sultans' or 'Money For Nothing,' there is an element of recital about them, but that doesn't bother me because I will always try to find new things to do with them. Like with the song, 'Brothers In Arms,' I know on any day I can play that better than what's on the record.

"Onstage, there are always improvisational sections where I haven't got a clue what I'm gonna play next, and I mark those sections with bits from the songs that are recognizable. Those bits help the band—the familiar bits are like markers, so the band knows how we're going to get from one section to the other."

It's been a long time since the Scottish-born Englishman first picked up a guitar, but the passion of youth is still evident at times, for example, when Knopfler enthusiastically spoke of his early musical roots. "When I was eight or nine years old, I was listening to skiffle records—people like Lonnie Donegan. When I was about eleven, the very first Bob Dylan record made a big impression, but when I got into my teens, it became all about the blues.

"B.B. King's *Live At The Regal* was a big record for me," he recalls. "It was a very emotional record in that I became conscious of this triangle between the singer, the guitar and the audience. It was that three-cornered conversation that made a very deep impression on me. Then, with people like Muddy Waters, John Lee Hooker and Howlin' Wolf, the whole deal started to really fall into place."

But success didn't come immediately, and as is the case with every struggling musician, success almost didn't come at all. The ultimate commer-

cial success and worldwide acceptance of Dire Straits was fueled by Mark Knopfler's progression as an original rock guitarist and clever songwriter.

"I was definitely self-taught, and I never specialized in any one style," Knopfler says of his unusual finger-picking six-string method. "I was learning the pick on acoustic guitars, while hoping for an amplifier and an electric. I was always a frustrated rocker, borrowing acoustic guitars and playing in folk joints. The finger-picking just developed because I started playing more and more without picks—mainly because I was always losing them.

"So I started finger-picking and breaking the rules—playing more and more little figures and licks with my fingers," he continues. "Instead of spreading my fingers over the bottom from the top, I ended up putting my thumb where it had no business being, at the top end, and putting my fingers where they had no business being, on the bottom end."

Despite the success of his homegrown playing style, the 46-year-old finger-picker seems to suggest more conventional means for up-and-comers. "I actually love picks—they're the best amplifier known to man. They're far cleaner than fingers, they're much faster than fingers and you can do a lot more with them. I've always loved playing with a pick, and every now and again when I'm recording, I always manage to get a pick part in there."

With *Golden Heart*, Knopfler has gotten much more than just a guitar pick in there, as the veteran singer-songwriter has come up with the most versatile and wide-ranging collection of sounds and songs of his eclectic career. At the same time, he has also come up with a very accessible approach that more than mirrors his past successes with Dire Straits, especially on the "Walk Of Life" keyboard hop of the spirited "Cannibals" or the "Heavy Fuel" guitar sound of "Imelda" (a lyrically dated poke at former Phillipines first lady Imelda Marcos).

However, with fourteen songs tracking more than 70 minutes of intricate music, Knopfler has also hit on previously ignored influences of his childhood. "I've been into white music and black music for as long as I can remember, and there's a delicious place where they meet. I suppose that's called rock & roll,

isn't it?

"But there's also a Celtic thing for me," he points out, "and that's more obvious on this record. I suppose it's kind of Scottish Celtic music; at least I've been told that it's not an Irish Celtic music, that it's more Scottish in feel. 'Darling Pretty' [the album's luscious opener] and 'A Night In Summer Long Ago' are Celtic melodies in a way, but I play them with rock bands."

In fact, that diversity is the magic of Knopfler's musical universe. "I hate purists of any musical style," he explains. "I mean, 'Are We In Trouble Now' [the album's closing song that was recently cut by country superstar Randy Travis] is the only country type song on this album, but I put a big heavy guitar on it to insure that it never gets

"I was always a frustrated rocker, borrowing acoustic guitars and playing in folk joints. The finger-picking just developed because I started playing more and more without picks—mainly because I was always losing them."

—Mark Knopfler

played on country radio [laughs]. A song like 'Je Suis Désolé' [one of the album's centerpieces] is a big mixture—it's folk, it's blues, it's Cajun, but at the same time it's neither of those. That's what I like to do."

Musical growth has been the modus operandi for Knopfler since he took Dire Straits, a struggling hillbilly-blues rock quartet, through an impressive musical evolution, which started around the time of the band's third album, *Making Movies*, in 1980, when keyboards were first brought into the Dire Straits' fold. In time, Dire Straits would grow to a nine-piece outfit onstage—including two or three guitars, two keyboards, percussion and saxophone.

Knopfler merely sees those expansions as a natural process that continues to this day. "That's what happens at all stages of your career. You start by yourself, then you maybe start a duo, then you start to work with a drummer and a bass player, and the time spent doing that is very valuable.

"But as soon as you get a keyboard in there," he explains, "it changes the way you arrange things. You start to listen, you hear different inversions of things, and then there are two keyboards and a percussionist or whatever. For me, that's the best way to learn how to arrange."

Throughout the band's history, Dire Straits was known for Knopfler's arrangement style, which thrived on subtle dynamics and precise productions—something that would prompt other artists to ask Knopfler to produce them, as Bob Dylan, his one-time inspiration, did on 1983's *Infidels*.

Nevertheless, the soft-spoken musical veteran insists, "A lot of people tell me that they think the

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By Steven P. Wheeler

As part of our ongoing Roundtable series, we conduct our first guitar players jam. We asked veteran fretmen Chet Atkins, Dick Dale and Joe Satriani and newcomers Michael Gurley of dada and Kenny Wayne Shepherd several questions regarding the craft of playing the guitar—their influences, the advantages of formal training versus being self-taught, practicing habits and tips, favorite brands, what advice they have for other guitar players and what the future holds for the guitar.



DICK DALE

(contact MSO: 818-380-0400)

To be forever known as the King of the Surf Guitar, Dick Dale was brought back into the mainstream spotlight by Quentin Tarantino's 1994 box office hit, Pulp Fiction. Dale's instantly recognizable licks of speed have crossed all generational and genre lines, and he is set to release his latest album, Calling Up Spirits, on Beggars Banquet Records.

INFLUENCES:

"There were no early influences for me, because there wasn't anybody I listened to that played guitar except Hank Williams. The earliest influence was actually during the big band era, and that was Gene Krupa, who played drums. Drums were my first influence and then trumpet, piano, keyboards and country music and big band stuff. Then I got into the old rhythm & blues back in the Forties, then I wanted to be a country singer, so I ended up with a flat-top guitar.

"I was strumming on it upside down and backwards, because nobody told me I was left-handed. I just couldn't understand why my fingers wouldn't go that way, so I just kept stretching them and finally they went that way. Then I realized that the guitar is engineered for the right-handed player. In fact, people have told me, 'Goddammit, Dick, if you'd only turn the strings around, you'd be the greatest guitar player that ever walked this earth.' But why fix it, if it ain't broke? I'm not trying to be a guitarist, I'm just a guy who makes sounds out of his guitar."

LESSONS VS. SELF-TAUGHT:

"I'm totally self-taught. I never paid attention to anybody else. What I play is what I feel. I can respect the Joe Satrianis of the world, who really want to learn the scales and they really want to learn everything there is to learn, and that's fine. There's nothing wrong with that. But Dick Dale is just a different breed. You can't take the jungle out of me, so I play that kind of sound."

PRACTICING:

"I don't practice: I don't have time for that horseshit. I can appreciate all these other musicians doing what they feel they need to do, and I take my hat off to them, but I couldn't sit down and have a regular conversation with any one of them."

FAVORITE GUITARS:

"I use the only guitar there is to use, and that's the Fender Stratocaster. The reason being, if there was anything better, I'd be playing it. That's all there is to it."

ADVICE:

"Work with what you've got and don't complain. If you're gonna play, play from your heart and play for the grass-roots people, because they don't know what an augmented ninth or a thirteenth is—neither do I, and I don't give a shit. I can't even play the scale, and who cares? You have to just stumble along and play from your heart and soul. When I come to play, I don't come to pose, I come to kick some serious ass."

FUTURE OF GUITAR:

"I am so far behind the new technology and all that, it's ridiculous. I love computers, and I love anything that's technical. But Dick Dale is just no-nonsense; there ain't no bullshit. I think the problem with a lot of these young musicians is that instead of learning basic timing or rhythm, they try to learn all this fancy bullshit. I'm a perfectionist, too, but I perfect being simple, because simplicity is the hardest thing to master in the world because you can hear every mistake."



KENNY WAYNE SHEPHERD

(contact C.I.A.: 310-657-2211)

With his Revolution (formerly Giant) debut,

Ledbetter Heights, this eighteen-year-old bluesman is making a big noise on the charts—helping to bring the blues to an entire new generation of rock fans while satisfying the purists at the same time.

INFLUENCES:

"Stevie Ray Vaughan was really the man influence for me, because I got to meet him when I was seven years old. When I met him, he put me on his amp case on the side of the stage, and I watched the whole show from there. That had a really big impact on me, I guess, because I got my first guitar for Christmas—six months after that show—and I've been playing ever since.

"From Stevie Ray, I went back to where it all started with people like Robert Johnson, Blind Lemon Jefferson, B.B. King, Albert King, Muddy Waters and a little bit of Hendrix. Albert King was a really big influence because he just had a really killer tone and the way he bent the strings was amazing. But with Stevie Ray, I always loved the fact that he had a really intense style of playing."

LESSONS VS. SELF-TAUGHT:

"I'm totally self-taught. I've never had any lessons, and I can't read music. I just sat down and started playing by ear—playing to albums note for note as fast as I could."

PRACTICING:

"Considering that I'm performing now, I don't have all that spare time to sit around in my room and play the guitar. I've got my own band now, and we've got a job to do, and that's playing five or six nights a week.

"During soundchecks you can warm up, and I play on the bus or just when we're hanging out. But, like I said, we're playing almost every night, so I get plenty of practice just performing."

PRACTICING TIPS:

"Sometimes I might try to write something, but usually I'm just messing around. I'm not practicing anything in particular. Maybe I'll just be jamming to a Stevie Ray Vaughan CD or something like that."

FAVORITE GUITARS:

"I've got a total of fourteen or fifteen guitars and a handful of amps. My favorite guitar and my main guitar

is a 1961 Strat. I don't know what it is, but I haven't found any other guitar that sounds like it or plays like it. There's just something about 35 years of aging in that wood—it's like a fine wine.

"I just signed an endorsement with Fender, and they're building a guitar for me—I've been working with them on neck shapes and things like that. It's like a dream come true. I mean, the Stratocaster is like an icon, and now I'm being endorsed by the company."

ADVICE:

"The main thing is, you have to play as much as possible. We had a week off a little while back, and I made the mistake of not picking up the guitar and I was really rusty when we got back together for the next gig. It wasn't a big problem, my hands were just a little stiff.

"I don't really like practicing scales, because you can come up with things that can keep practicing fresh. I also try not to play along to other CDs as much, and I try to do more spontaneous stuff like in soundchecks."

FUTURE OF GUITAR:

"I'm not really sure...the technology stuff is pretty crazy. They are coming out with some really cool stuff, but personally I don't use any of it. All that computer stuff is great, but there seems to be a trend among musicians—especially guitarists—to get more interested again in vintage instruments."



MICHAEL GURLEY

(contact MSO:
818-380-0400)

Guitarist for L.R.S. rock trio dada, Gurley has solidified a reputation for himself as one of modern rock's most inventive and creative new axe-men. The band's latest album, El Sublimoso, was released earlier this month and will be followed by a tour.

INFLUENCES:

"I would have to say my first influence was my uncle, who was playing Beatle songs when I was around seven. I went out and bought a Beatle book with the chords in it, and since I already knew the songs, it was very easy for me to start playing and singing them. So my parents would wheel me out in front of all their friends, and I would entertain.

"Then my dad took me to a B.B. King concert in San Francisco at the Circle Star Theatre when I was about eleven. I remember on the way back home, I was telling my dad that I needed an electric guitar. He bought me this little Rickenbacker, and let me say that when you're eleven, it's easy to cop B.B. King's notes, but you can't cop that feel. From there, I started exploring other guitarists. I was really into Ronnie Montrose and Jeff Beck and Jimmy Page, of course, and then when I was about seventeen, my brother got me into Hendrix.

"Hendrix was a little bit outside for me at first, because I was used to these more clean guys, but like everybody else, I eventually fell in love with him. Stevie Ray Vaughan was also a big influence—I saw him eight times in concert. To this day, Stevie Ray and Jeff Beck are the two best guitarists I've ever seen live. Stevie Ray had so much soul on every note—every note mattered, and just the choices that he made and the tones that he got. The same thing with Beck. You only have to hear one note from those guys, and you know exactly who it is. That's the mark of a great guitar player."

LESSONS V6. SELF-TAUGHT:

"I'm self-taught. It just came really easy for me—it was like, that's where you put this finger and that's where you put that finger, and I'd just play along to

records. Unfortunately, the Beatle books I had didn't always have the same chords as the ones on the records, so it was kind of a problem. 'Eleanor Rigby' was the first song I ever played. That's a nicely orchestrated song, but in the Beatle book it had just two chords—it didn't bother with any of the passing notes. So that was the one that set me on my way."

PRACTICING:

"Back then, I played a lot but I never really tried to get better. In high school, I was in these bands, and we'd learn all the Aerosmith songs. I was just constantly sitting with my record player. My sisters thought I was completely crazy, because I'd be sitting there with my headphones on, and lots of time, I'd cheat and put the record player back to 16 [rpm], because the licks are exactly an octave lower, so I could learn the fast notes that way. Whenever I got stuck, I'd half-speed the turntable, and bingo.

"Now I like to play just as much as I did back then, but unfortunately, I've got a bit of tendonitis. When we got off the road with Sting last time, I had this acoustic guitar and I was trying to improve my vibrato, and I had read somewhere that Pete Townshend had said to get a really heavy gauge acoustic guitar and work on your vibrato, because when you move to electric, it would be really easy.

"Well, that was a mistake, because I still like to spend four or five hours playing guitar, but that was too much, and I kind of hurt myself. To all the guitarists out there, don't pick up a new guitar with heavy gauge strings and play five hours a day for three months in a row. That's a mistake, and I'm kind of paying for it."

PRACTICING TIPS:

"I usually just jam along to myself, trying to do things that I've never done. Sometimes I'll hear a song and I'll spend a couple of hours with it, like I used to do in high school. Some of the time, it's about trying to come up with new stuff. Occasionally, I'll cop a lick or two when it hits me and if I'm in the mood, but it's usually just sitting down with my guitar and trying to stretch out."

FAVORITE GUITARS:

"My collection isn't that vast. I have a 1984 Strat that I got from a friend, and I've played a lot of Stratocasters—old ones and new ones—but this one just has something. I can't really pinpoint what it is, but I'm in love with this guitar. I also have a 1966 125 Gibson hollow body that's really great for slide, and I've had various Les Pauls over the years, which are great for recording because when you want that sound, you can't get it anywhere else. But I don't actually own one, and I don't play them live because they're too heavy for me, but in the studio I use them almost as much as the Strat."

ADVICE:

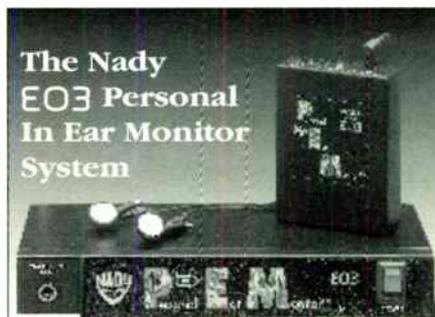
"One thing is, you've got to play with other people, because there's only so much practicing you can do in your room. You have to play with other people; it's the best way to improve. The same thing goes with playing shows. It's like when you think the band's sounding great in rehearsal, but then you do a show and certain things don't work live.

"I'd also say that you should listen to as many different types of guitar players you can, because I think a lot of young guitar players kind of get into just one sound. I remember when everybody wanted to sound like Eddie Van Halen. But that's kind of useless, because you're not gonna sound better than Eddie Van Halen playing Eddie Van Halen."

FUTURE OF GUITAR:

"To me, it sounds like guitar playing is as strong as it's been in a while. I remember when the whole synthesizer-Eighties came along, when guitar solos were basically outlawed. Today, you don't have a lot of young gunslingers like you did back in the Seventies, and unfortunately radio formats are a little different today, because not many radio formats play long songs any-

30 >



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EO3

Music Connection magazine presents our annual guide to guitar and bass instructors. In this valuable guide, we list the pertinent information of a select group of fretmen and women—addresses, contact numbers, rates, clients and styles and specialties. We apologize to those we may have missed.

Compiled by Carla Hay

GUITAR INSTRUCTORS

┆ ADAM'S MUSIC

10612 Pico Blvd.
Los Angeles, CA 90064
310-839-3575
Basic Rate: \$33/hour
House Calls: Yes
Clients: All levels
Styles/Specialties: All styles

┆ PATTI AMBS

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

┆ CRAIG BECK

Santa Clarita
805-296-8685
Basic Rate: \$35/hour
House Calls: Yes
Clients: All levels
Styles/Specialties: All styles

┆ SAM DRUCKER

West Los Angeles
310-826-9117
Basic Rate: Call for info.
House Calls: No
Clients: All levels
Styles/Specialties: All styles

┆ FAUNT SCHOOL OF CREATIVE MUSIC

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

┆ MARC FERRARI

Van Nuys
818-377-5293
Basic Rate: Call for info.
House Calls: No
Clients: All levels

Styles/Specialties: Rock, blues, classical

┆ PETE FOXX

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

┆ PAUL GERVASI

Los Angeles
213-655-4346
Basic Rate: \$20/hour
House Calls: Yes
Clients: All levels
Styles/Specialties: Modern rock

┆ STEVE GLASER

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

┆ DAVID GOLDMAN

Los Angeles
310-398-1221
Basic Rate: \$20/hour
House Calls: Sometimes
Clients: All levels
Styles/Specialties: All styles

┆ IGOR GRIGORIEV

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

┆ DARREN HOUSHOLDER

818-382-4704
Basic Rate: Negotiable

House Calls: Sometimes
Clients: Beginners to grads
Styles/Specialties: Funk, blues, rock, jazz
Notes: International recording artist, Berkeley/G.I.T. teacher.

┆ ED KRZYZANIAK

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

┆ GARY MANDELL

West Los Angeles
310-398-1708
Basic Rate: \$20/half-hour
House Calls: No
Clients: All levels
Styles/Specialties: All styles

┆ MCCABE'S GUITAR SHOP

3101 Pico Blvd
Santa Monica, CA 90404
310-828-4497
Basic Rate: \$20/half-hour
House Calls: Occasionally
Clients: All levels
Styles/Specialties: All styles

┆ JOSEPH MIZENKO

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

┆ RICHARD MORGAN

Santa Monica
310-458-9675
Basic Rate: Call for info.
House Calls: Yes
Clients: All levels
Styles/Specialties: Classical

┆ PAUL MURPHY

Santa Monica
310-396-2123
Basic Rate: \$30/hour
House Calls: Yes
Clients: All levels
Styles/Specialties: Blues, R&B, rock, funk

┆ MUSICIANS INSTITUTE (GIT)

1655 McCadden Pl.
Hollywood, CA 90028
213-462-1384
Basic Rate: Call for info.
House Calls: Call for info.
Clients: All levels
Styles/Specialties: All styles

┆ HAL OPPENHEIM

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

┆ WILL RAY

Burbank
818-848-2576
Basic Rate: \$60/hour
House Calls: Yes
Clients: Intermediate to professional
Styles/Specialties: Country, blues
Notes: Currently plays with the Hellocasters and has had monthly columns in *Guitar Player* magazine.

┆ RON SACHS

11961 Gary St.
Garden Grove, CA 92640
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House Calls: Yes
Clients: All levels
Styles/Specialties: All styles

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┆ SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC
 8711 Sunland Blvd.
 Sun Valley, CA 91352
 818-767-6554
Basic Rate: Fees per quarter, 12 weeks in one quarter. One 45-minute lesson per week, \$360/quarter. One 60-minute lesson per week, \$480/quarter. Lab fees \$80/quarter.
House Calls: No
Clients: All levels
Styles/Specialties: Jazz, classical

┆ PATRICK STEFURAK
 Studio City
 818-505-6595
Basic Rate: \$15/hr.
House Calls: Yes
Clients: All levels
Styles/Specialties: All styles
Notes: Specialize in beginners, blues, classical and acoustic guitar.

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

┆ SCOTT VAN ZEN
 West Hollywood
 213-654-2610
Basic Rate: \$35/hour
House Calls: Yes, for two-hour minimum plus expenses
Clients: All levels
Styles/Specialties: Harmony,

theory, mental techniques, focus and concentration, finger-style, songwriting, solo structures

┆ BART WALSH
 Burbank
 818-841-4175
Basic Rate: Call for info.
House Calls: Yes
Clients: All levels
Styles/Specialties: All, with specialties in Hendrix and Van Halen
Notes: GIT grad. Winner of "LA's Hottest Guitarist" contest.

┆ JONATHAN WILSON
 San Fernando Valley
 818-349-5463 or 818-772-1668
Basic Rate: \$18/half-hour
House Calls: No
Clients: All levels
Styles/Specialties: Most contemporary improvisation styles (rock, blues)

BASS INSTRUCTORS

┆ ADAM'S MUSIC
 10612 Pico Blvd.
 Los Angeles, CA 90064
 310-839-3575
Basic Rate: \$33/hour
House Calls: Yes
Clients: All levels
Styles/Specialties: All styles

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

┆ CRAIG BECK
 Santa Clarita
 805-296-8685
Basic Rate: \$35/hour
House Calls: Yes
Clients: All levels
Styles/Specialties: All styles

┆ BRYAN BELLER
 San Fernando Valley
 818-980-5002
Basic Rate: Call for info.
House Calls: Call for info.
Clients: All levels

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

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

┆ PETE FOX
 Los Angeles
 213-734-3342
Basic Rate: 4 one-hour lessons for \$100; 4 half-hour lessons for \$50.
House Calls: No
Clients: All levels
Styles/Specialties: All styles
Notes: Teaches electric bass only.

┆ PAUL GERVASI
 Los Angeles
 213-655-4346
Basic Rate: \$20/hour
House Calls: Yes
Clients: All levels
Styles/Specialties: Modern rock

┆ RITT HENN
 Burbank
 800-RITT-HENN
Basic Rate: \$50/hour
House Calls: No
Clients: All levels
Styles/Specialties: All styles

┆ EDWIN LUCIE
 Sherman Oaks
 818-981-8344
Basic Rate: Negotiable
House Calls: No
Clients: All levels
Styles/Specialties: All styles

┆ MCCABE'S GUITAR SHOP
 3101 Pico Blvd
 Santa Monica, CA 90404
 310-828-4497
Basic Rate: \$20/half-hour

House Calls: Occasionally
Clients: All levels
Styles/Specialties: All styles

┆ HERB MICKMAN
 Van Nuys
 818-990-2328
Basic Rate: Call for info.
House Calls: Yes
Clients: All levels
Styles/Specialties: Electric bass and string bass only.
Notes: Teaching bass since 1960. Formerly head of the bass department at the Grove School. Author of over 100 articles for *Guitar Player*.

┆ PAUL MURPHY
 Santa Monica
 310-396-2123
Basic Rate: \$30/hour
House Calls: Yes
Clients: Beginner level only
Styles/Specialties: Blues, rock, R&B, funk

┆ MUSICIANS INSTITUTE (BIT)
 1655 McCadden Pl.
 Hollywood, CA 90028
 213-462-1384
Basic Rate: Call for info.
House Calls: Call for info.
Clients: All levels
Styles/Specialties: All styles

┆ LARRY SEYMOUR
 Burbank
 818-840-6700
Basic Rate: Call for info.
House Calls: No
Clients: All levels
Styles/Specialties: All styles

┆ SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC
 8711 Sunland Blvd.
 Sun Valley, CA 91352
 818-767-6554
Basic Rate: Fees per quarter, 12 weeks in one quarter. One 45-minute lesson per week, \$360/quarter. One 60-minute lesson per week, \$480/quarter. Lab fees \$80/quarter.
House Calls: No
Clients: All levels
Styles/Specialties: Jazz, classical



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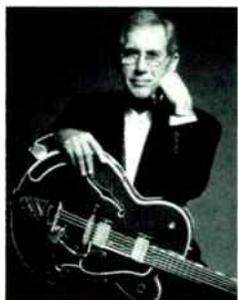
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more, therefore record companies are saying, 'Well, it's a cool song, but let's cut the solo out.'

"I also think we're heading out of the super-distortion grunge thing, because people are getting a little tired of that—"Wow, I'm so cool, I play really distorted bar chords, aren't I a rebel?" No, you're the opposite of a rebel because you're just doing what everybody else is doing. I think people are gonna start experimenting with cleaner sounds again."



CHET ATKINS

(contact Janet Bozman: 615-742-4321)

The 71-year-old Atkins is quite simply a guitar legend. He brought his distinct sound to such stars as Hank Williams, Elvis Presley and the Everly Brothers, and he's never let up. With the release of his latest solo effort, Almost Alone [Columbia Records], Atkins' influence as both a guitarist and a designing innovator continues to be felt. Never one to give up the stage, Atkins will be doing a concert at the Ryman Auditorium in Nashville on May 14 with Steve Wariner, Larry Carlton and Leo Kottke.

INFLUENCES:

"I didn't have any influences for a long time, which is the reason why I play like I do and the reason why I was very different when I came on the scene. I was way out in the sticks and didn't know what was happening. I was playing on my fingers and my thumb pick, and that's how you come up with something different sometimes. I learned how to play out of ignorance.

"When I got to be in my late teens, I heard Les Paul because he had a trio with my brother Jimmy Atkins, and then I heard Merle Travis. But the first good guitar player I ever heard was [Karl] Farr with the Sons of the Pioneers. But there are so many great players out there today—wonderful finger players and rock players. Musicianship has improved so much during my lifetime that it's just amazing to me."

LESSONS VS. SELF-TAUGHT:

"I am self-taught, but I stole, begged and borrowed. If somebody came through the little community where I was from, I would steal whatever they did and try to imitate it. When I finally did get a job as a guitar player, I learned from the people around me and played with a group called the Dixieland Swingsters, as well as working with the country boys and the gospel groups, too. Hell, I worked with all of 'em, and that's what made me a guitar player.

"I suppose I stole things from Les Paul more than any other player. My brother Jim and Les worked together back in the early Forties, so I would copy Les' licks—I'm sure I still play licks that I learned from Les Paul years ago. He was one of the few great players around in the Forties."

PRACTICING TIPS:

"I still practice, especially when I've got a performance to do. I've got a concert tomorrow night in Tempe, Arizona, so I have to woodshed.

"But I don't rehearse as much as I did when I was a kid—when I slept with it, took it to the bathroom and everywhere with me. Still, I fall asleep a lot with a guitar in my hands, but I'm not as inventive as I used to be. I think I play with more intelligence now, but I've lost that ignorance—the stuff that made me play with a lot of drive. I guess I was a little bit ahead of my time back in the Fifties. I recently saw an old film of me playing back then, and I played some real difficult things on there, and I don't know how I did it."

PRACTICING TIPS:

"I just practice scales and things—major and minor triads and octaves. I never was one to say, 'I'm gonna practice five hours today.' I never did it that way. I would just play all day until my fingers got so sore that I'd have to quit and I'd lay it down for two or three days and then pick it up and go at it again.

"I don't advise that people do that, because I guess it's better to have a set amount of timed practice, but I never did it that way because it's boring. It's like exercise. I think exercise is very, very boring. You gotta be watching TV or listening to a record while you're doing it."

FAVORITE GUITARS:

"I don't collect guitars, but I have a lot of 'em because people give 'em to me. I've got a D'Angelico that I bought from John back in 1950—John D'Angelico was a great builder back in the Forties—and I recently fixed it up to its original condition. On my new album, I play that guitar on a song called 'Big Foot,' and that's the guitar that I played until 1955. I also have a Gibson [Chet Atkins] Country Gentleman that I take on the road with me."

ADVICE:

"I think anyone can learn how to play three chords, play and sing. But to excel, it takes talent and a passion—a real passion that I have and all guitar players have had in the past if they don't have it now.

"I think you also have to realize that there are no shortcuts if you want to become a good player. You have to listen to other people and practice, and I also think that if you don't have a love for the guitar and want it in your possession all the time, it's probably fruitless to even try and be a guitar player. If you watch other people and beg and borrow here and there, your own style will probably evolve out of that, and then go where the action is."

FUTURE OF GUITAR:

"It looks like there's going to be more and more single-string rock & roll type playing. It's been going that way for years and years, and basically guitar has replaced the saxophone over the years. You don't hear the tenor and alto sax near as much anymore. But because of its portability, I think the guitar will always be there. I don't see anything replacing it in my lifetime, anyway."



JOE SATRIANI

(contact SCPR: 213-655-4151)

In support of his current eponymous album (his seventh with Relativity), this guitar master will complete his current ten-month tour in September. In the month of August, Satriani has put together a special guitar festival ("it's my own Lollapoloza") featuring himself, Eric Johnson, Steve Vai, Adrian Legg and Charlie Hunter.

INFLUENCES:

"The main influence that got me to start playing guitar was Jimi Hendrix. Even though I liked so many players, and still do, Jimi was the one who I revered the most. His choice of notes, rhythms and sounds always seemed to speak to me with the strongest impact.

"There are some great players out there who are doing some really different things—players like Charlie Hunter are doing great work. And then there are guys

"I think anyone can learn how to play three chords, play and sing. But to excel, it takes talent and a passion."

—Chet Atkins

who are maybe more of my contemporaries like Eric Johnson and Steve Vai and some of the guys who were just a bit before me like John McLaughlin, Jeff Beck and Allan Holdsworth. But I'm equally impressed with Tom Morello from Rage Against The Machine and guys like that who are sort of cutting a new path for themselves. I just look for the energy and the emotional content behind what they're playing, instead of the actual technique."

LESSONS VS. SELF-TAUGHT:

"I actually started as a drummer when I was nine years old, and I had success with a teacher but I didn't really last longer than two years with drums.

"When I started guitar, I figured that I could go find a teacher for that as well, but after a week of this guy trying to get me to do 'Jingle Bells' while I was listening to Hendrix, Zeppelin and Black Sabbath, I dropped out of that. I started getting books out of the library and learning from friends and playing along with records by studying chord books."

PRACTICING TIPS:

"When I was younger, it was easier to practice longer on a regular basis because when you're young, your life is more regulated in terms of a schedule. When you pretend to become an adult, you start to make your own schedule, and when you get out in the big world, some things are gonna get turned upside down. Nowadays, I have to check into a hotel at 5:30 in the morning, sleep for five or six hours, do interviews and play shows. When you're out on tour, you never eat, sleep or do anything the way you want to do it, so practicing is difficult.

"But when it does come, I suppose with the experience you've gained, you learn how to make the experience more intense and more condensed because you know how to focus your energies better. So you can sit down and practice everything you want to practice in 20 minutes, instead of the six hours it might have taken you when you were fifteen years old because of all the distractions of youth."

PRACTICING TIPS:

"There are things that I still do that I learned when I was fairly young—things that still seem to work. When it comes to limbering up, I don't charge into something too heavy, because you can pull a muscle or get a sore tendon, so I might go through some scales if I'm into it that day.

"But there was a time when I practiced thirteen hours a day and literally memorized every scale that there was to play in every key everywhere on the guitar, and I don't really need to go there again. It's similar to learning how to ride a bicycle: You really do have the ability to learn once and for all, and it's there for you to tap into at any time. You don't have to go through all the routines every day."

FAVORITE GUITARS:

"There are about ten guitars that I seem to like to play a lot. Right now, the Ibanez chrome guitars seem to be my favorites. I've got some other vintage instruments that I do like to play once in a while. I've got an old Fifties' Telecaster and a Fender P-Bass that are pretty cool, but because I design guitars for Ibanez, I also have a large amount of Frankenstein-prototypes, so that brings my guitar collection up to like 60 guitars. But for every one

decent guitar, there's like seven awful prototypes. I have like ten favorites and the rest are kind of experiments gone awry."

ADVICE:

"Because I was a teacher for so long, I'm a great believer in youth coming up with new ideas. I started teaching when I was fifteen years old, and I've seen it played out in front of me year after year. When I was teaching Steve Vai, I learned that kids come along every year and a half that are just different than the kids that went before them. People come in and want to kick some butt and want to change some things around, and that's really what should be encouraged.

"As a teacher, I always figured that you showed a student absolutely everything you've learned and you hope that they come up with something new and interesting that you haven't thought of. It might be a Kenny Wayne Shepherd working off a whole treasure chest of blues roots. Or it might be guys like Tom Morello of Rage Against The Machine, who are using the guitar to

stimulate a new way. I like almost anything people do on the instrument."

FUTURE OF GUITAR:

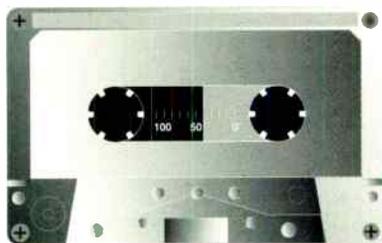
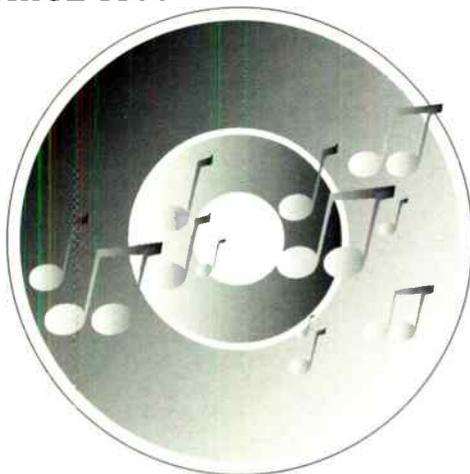
"The last couple of years, guitar players have been presented with the ability to play the instrument in lots of different ways. There are automatic tuners that you can have built into your guitar, where at the touch of a button it will tune itself to any tuning you like. There are processors that allow one guitar to sound like 50 others that would take radical changes in wood design and pickup design, and yet it's done for you digitally.

"But after you try all the whipped cream, you still have to get down to the cake. Although the technology is fun—and should be used and abused—I see the focus of the guitar once again coming back to the personality of the new players that come along. And it'll be exciting learning about these new guitarists through their tone and their phrasing, and then some new technology will come along and we'll all use it for a while, and then we'll get back to the bare bones approach again." **MG**

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RIAA

RECORDING INDUSTRY ASSOCIATION
OF AMERICA

David Stebbings

Senior Vice President of Technology

By Sue Gold

While most people don't consider scientists to be an integral part of the music industry, David Stebbings could pave the way for major changes in how music is transmitted via computer during the next few years.

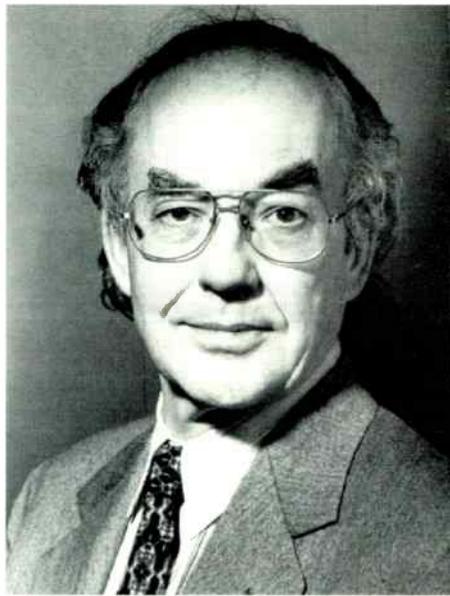
After spending fourteen years as a scientist with Sony Music Entertainment, Stebbings was recently named Senior Vice President of Technology for the Recording Industry Association of America's (RIAA) new technology division. He will focus on evaluating and developing solutions to copyright problems and other issues emerging from the interactive and digital era.

"There's been a need for a long time at the RIAA to have a staff engineer to focus on new and developing technologies," explains Stebbings. "New things are being put on the Internet every day, and we need some kind of copyright protection in the digital information age. It needs to be controlled."

How to protect the creators and distributors of sound recordings which are downloaded onto computers and available via the Internet is one of the key problems. To attack this problem, Stebbings' division will focus on developing a copyright management system. "We need to identify copies from the main screen and figure out how people can listen on screen but not reproduce the sounds, because people are making recordings from their computers," says Stebbings.

"People can copy the electronic information based on the signals, so we're trying to develop a signal to put on the sounds which can't be stripped out so the recording can't be reproduced.

"We're trying to find out how to make this practical. Digital information modes give people ease of access in duplication, and we need to stop this."



"You can make an identical copy of an album on the computer, so now the computer is a copy machine," relates Stebbings. "The question is, is it a computer or an audio machine? When the computer has audio, then it could make copies, and that's harmful to our members and the recording industry."

Stebbing says it's difficult to tell just how much the recording industry and writers are losing from these computer-generated copies and other recordings. There are no figures for on-line piracy losses.

"Right now, I don't feel the Internet is producing a significant impact money-wise because the audio album is such a large data, it takes a long time to copy it," says Stebbings. "You need a significant product to record an audio album, but if someone has an up-to-

"There's been a need for a long time at the RIAA to have a staff engineer to focus on new and developing technologies. New things are being put on the Internet everyday, and we need some kind of copyright protection in the digital information age."

—David Stebbings

date computer, they can do it, and that's when it becomes a problem," explains Stebbings. "Fortunately, many people don't have these high-tech machines now.

"However, we're on the edge of people having full access to this stuff. In three to five years, it will be a much different story. That's what we are trying to prepare for. Now is the time to put mechanisms in place for the future."

While more and more artists are beginning to create their own pages on the Internet, sometimes with music from their new CD, Stebbings doesn't feel this is a major part of the problem. "Artists who go on-line are advertising their work in 20-30-second sound bytes," he says. "It's a low quality on the Internet and it's being used as a promotional tool. It's only a problem when they download their entire album, which doesn't happen too often."

In addition to creating a copyright manage-

ment system, another goal of Stebbings' division will be to offer its members assistance in digitally coding CDs. "There's a way to digitally code CDs, and companies in the U.S. and Europe are already doing it. We expect all the majors to be doing it by the fall, with Japan coding their CDs by the end of the year. There are several million songs currently in the system that we need to get coded, and there are about 50,000 new tracks recorded for albums each year, so it's going to be a very long process."

Digitally coding CDs is an area in which Stebbings hopes to work closely with various countries. "One of my roles on the engineering side is to try and get everyone together and get more cooperation. We're getting closer. People are realizing that this is something we have to deal with now, but unless we all work together for a common solution, progress will be slow."

Stebbing, who has testified as an expert witness before the U.S. Senate and House Judiciary Committees, is hoping to not only have music, computer and electronic industries involved in controlling digital information, but political leaders from countries around the world. "We need to develop legislative ways to control the information, but these ideas need to be long-term global solutions because different countries around the world have access to this stuff. It's not just a problem in the United States.

"Currently, we have several countries such as the United States and the British Parliament working together on global property rights. We need some type of legislation and we need cooperation between all countries and related industries."

Stebbing will also focus on creating a

central data base for songs going out on the web for RIAA members as well as maintaining technology standards. "As new things are created and reach consumers, we need to make sure there are worldwide standards on each product developed. It will be important to make our presence felt on new committees that form in the U.S. and around the world which will deal with these issues."

Stebbing admits he has a difficult and complex job ahead of him, but he knows it must be done. "We have to create a control system. We need to identify certain sets of rules without reference to a specific system and come up with a global solution.

"We will do it, but it's going to take time. We have long-term ideas that we need to make a reality so record companies and artists don't lose control of their product."

Contact the Recording Industry Association Of America at 202-775-0101. 

◀ 23 Mark Knopfler

Dire Straits' records are well-recorded, and I have managed to work with people who do record well, but sometimes people will come see me play live and they think it's all sonically good, even though it may not necessarily be."

Instead, Knopfler points to the musical dynamics with which Dire Straits built its lasting reputation as being the truth behind the illusion. "It's just that people are playing parts—good parts are what's important. A lot of good parts can lead you to believe that a record or a performance sounds good, when it doesn't necessarily sound as good as it could."

These patented textures are present throughout *Golden Heart*, fleshed out by some of the top studio musicians in the music industry's songwriting capital, Nashville, Tennessee.

"The great thing about these players is that they're in the business of making records very, very quickly," maintains Knopfler. "But I think they enjoyed working on this album because they had more than 25 minutes to find the secret of something. They're so damn good that they can adapt and change a mood very quickly."

"They're like musical angels—[organist-keyboardist] Steve Nathan, [pedal steel guitarist] Paul Franklin, [guitarist] Richard Bennett, [bassists] Michael Rhodes and Glenn Worf. Those guys have wings, man."

Probably the biggest misconception about so-called Nashville Cats is that they don't have the soul and power of rock & rollers in the big cities. "These guys can rumble up some thunder like nobody's business," argues Knopfler, "so if you want a seriously heavy, heavy rock & roll group, Nashville is a great place to be."

"They're like the dogs of war, man," he continues. "You've got to hold them back from some songs, because they'll rip the guts out of a song if you let them [laughs]."

Interestingly enough, the actual recording of *Golden Heart* started in Ireland when Knopfler got together with a group of traditional Celtic musicians and recorded a few songs in Dublin. The experience so revitalized Knopfler that he was inspired to write even more material, but this time he began envisioning how a stateside band in Tennessee would color his artistic vision.

Golden Heart is the final result—a result that is as powerful in its simplicity, as it is majestic in its textured blend of musical styles.

"I was fortunate enough to be surrounded by great people. [Singer-songwriter] Paul Brady helped me put together the band in Ireland, Paul Franklin helped put together the groups in Tennessee, and a good friend of mine, Paul Kennerley, inspired me to use these Louisiana musicians like [guitarist] Sonny Landreth, [fiddle

'Money For Nothing'

Mark Knopfler talks about "Money For Nothing," the most commercially successful song of his career. The chart-topping, anti-MTV ode from 1985 featured one of the most instantly recognizable guitar sounds in rock history:

"All I knew was that the guitar sound had to be heavy. That guitar sound is actually nothing more than a Les Paul with a Marshall cranked, but there's a wah-wah set, and it's the wah-wah set that gave it the effect. It was like a little circuit in the way.

"Actually, I had forgotten about the wah, and when Weird Al Yankovic asked me if I would make a track of the song for him, I went in to re-record the song, and I said to [keyboardist] Guy Fletcher, 'I can't seem to get that sound,' and Guy said, 'Well, you had a wah on it.' So we put it on there and made it sound right. But I think one of the things that made that song was Guy, because he found this great keyboard part—this great honking noise. To me that was one of the things that made that song what it was."

player] Michael Doucet and [accordionist] Steve Conn."

As for the future of his "other" band, Knopfler merely says, "Dire Straits pretty much always broke up at the end of every tour because our tours were so long.

"But we're still friends—[founding member and bassist] John Illsley is one of my oldest mates—so I think we'll still do shows here and there, probably mostly for charity."

But don't count on much more than that in the future, if you read between the lines of Knopfler's remarks.

"Getting Dire Straits together is quite a big deal," Knopfler notes, "because there are so many things involved with it—sound crews, roadies, rehearsals—whereas my other band [the Notting Hillbillies] just needs one day of rehearsal [laughs] and we can play in very small

places.

"I think the new concert tour I'm about to do with my new band is somewhere between Straits and the Hillbillies," Knopfler concludes. **MC**

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Mule Davis

Contact: Artist Hot Line
714-641-7115
Seeking: Label Deal
Type of music: Triple A

- Production 5
Lyrics 5
Music 5
Vocals 6
Musicianship 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: An Orange County-based band that features harmonies, hummable melodies and a diverse approach that blends acoustic and electric textures.



Shimmer

Contact: Artist Hot Line
213-466-4169
Seeking: Label Deal
Type of music: Triple A

- Production 6
Lyrics 4
Music 5
Vocals 7
Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Although this duo boasts a strong vocalist, she doesn't have enough to say—instead spewing out weak New Age-styled lyrics.



Lyn's Vision

Contact: Artist Hot Line
818-577-5447
Seeking: Label Deal
Type of music: Rock

- Production 6
Lyrics 4
Music 5
Vocals 5
Musicianship 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: There are strong musical instincts and nice creative changes that combine with the strong musicianship and the often powerful vocals.



Shook Up World

Contact: Artist Ho' Line
714-588-9358
Seeking: Label Deal
Type of music: Alt. Funk-Pop

- Production 6
Lyrics 4
Music 5
Vocals 5
Musicianship 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: An Orange County-based five-piece that definitely has a handle on funky, electrifying grooves, but like most unsigned bands, they don't seem to have the same handle on their songwriting.



Finn MacCool

Contact: Peter McGowan
818-360-1646
Seeking: Label Deal
Type of music: Celtic Rock

- Production 5
Lyrics 4
Music 5
Vocals 4
Musicianship 7

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Mixing Celtic rhythms and melodies with an acoustic coffeehouse feel makes for an interesting blend that is instrumentally seductive.



Land Of Malls

Contact: Cindy Cisneros
703-836-2752
Seeking: Label Deal
Type of music: Triple A

- Production 5
Lyrics 3
Music 5
Vocals 4
Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: A five-piece outfit from Virginia that defies classification. There is an original, esoteric approach that is refreshing with its dynamic changes, but it also fails to captivate prolonged interest with a slew of meaningless lyrics and limited vocal ability.



Adrian Martinez

Contact: Artist Hot Line
213-255-7605
Seeking: Label/Publishing Deal
Type of music: Rock

- Production 4
Lyrics 3
Music 3
Vocals 3
Musicianship 3

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: A self-contained singer-songwriter who should seek out assistance. This three-song demo focused on power ballads, but unfortunately the trite lyrics and melodies betray the solid song structure.

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3. Brief biography with a contact name and phone number
4. Lyric sheet

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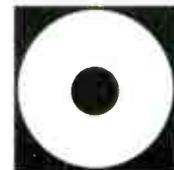
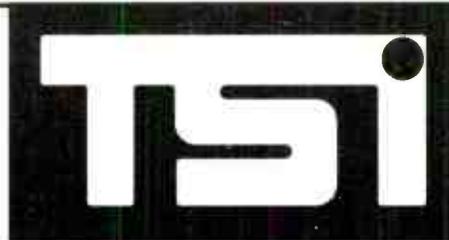
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ROCK



LOU FARRELL

Erika Amato of Velvet Chain

Hollywood-based Velvet Chain will be releasing a full-length CD, *Groovy Side*, on their own Freak Records. Produced by bassist Jeff Stacy, the ten-track outing was recorded in the band's own 24-track digital studio and at Mighty Mite in the Valley. Velvet Chain will celebrate the release of *Groovy Side* on Saturday, April 13, at Club Fais Do-Do, which is located at 5257 W. Adams, four blocks west of La Brea. The \$10 cover charge includes a copy of *Groovy Side*. You can reach the venue at 213-931-4636.

Velvet Chain has been making quite a splash around town, selling over 1,500 demo tapes in the last year and half. They've received airplay on Triple A station KSCA 101.9's local spotlight show and have been heard as far away as Hanover, PA's WYCR radio station. Why the buzz? Well, one reason is vocalist Erika Amato, the Chain's sultry chanteuse, whose menage-a-moi vocals bring the listener to the same smoky Euro-cabaret vibe occupied by bands like Portishead, Massive Attack and Goldie. Amato cites people like Annie Lennox and Tori Amos as vocal inspirations while also noting early Roxy Music as influences. The group has two videos available in addition to their CD and

gig around town on a regular basis. For info on their performance schedule, guest list and more, call 213-931-8475.

England's coed crew Lush, whose hazy sound has often been compared to the Cocteau Twins—a comparison that's been shattered with the release of their new 4AD release, *Lovelife*—has sold-out their April 17th show at the Whisky. But they will return to the City Of Angels for a show at the Palace on May 17th. For more, contact 4AD's local offices (310-289-8770).

Farewell, the appropriately named final recording by L.A. party meisters Oingo Boingo, will be out on A&M Records on April 16th. The double-CD set was recorded live at the band's final concert at the Universal Amphitheater last Halloween.

A couple of noteworthy releases by local bands: Lifter's dark and stark *Everything Was Beautiful And Nothing Hurt* is out on the Interscope label and it effectively captures the heaviness and power of their live shows without overpowering their mournful qualities. Call the folks at Interscope at 310-443-4539 for info.

There's also 1000 Mona Lisas, who have released *New Disease* on RCA Records. This album features some grade-A, no-compromise garage-punk, which steers clear of the commercialist drippings that infest too much of today's power punk pabulum. "Somewhere between the Minutemen and Nirvana" is how the *L.A. Times* described the Lisas' musical feel. Fair enough. Produced by longtime local punk collaborator Geza X (Black Flag, Dead Kennedys, the Germs), *New Disease* definitely captures the garage feel of early L.A. punk rock while still maintaining enough 'listenability' and hooks to make the album radio-viable. Contact Michael Taub at RCA (310-358-4124).

We hear that the Natural Fudge Cafe has closed its doors. The club was helmed by Brenda Roberts following the untimely death of her husband/proprietor Johnny Roberts a couple of years ago.

—Tom Farrell

COUNTRY



JANA PENDRAGON

Brantley Kearns

Truly the hottest thing in town recently was Billy Joe Shaver. He and son Eddy are on tour with our own Brantley Kearns. They performed two shows at Jack's Sugar Shack, one in honor of Shack partner Eddy Jennings as part of a birthday bash that included the "King of California" Dave Alvin, the "King of Twang" Cody Bryant, the Barry Holdship Band, the Plowboys and a bunch of other folks. The regular show featured Cody and his C&W band and an acoustic performance by Anthony Crawford. Both Shavers have new record deals and official announcements are pending.

While Billy Joe was in town, he took the opportunity to do a photo shoot with L.A.'s very talented and in-demand photographer Stephen W. Smith. Smith, who is the preferred shutterbug to stars like Alvin, Rosie Flores, Chris Gaffney, Wanda Jackson and many more, works effortlessly with his subjects while bringing out their essence. Steve is an important part of the L.A. country and roots music scene whose contribution deserves recognition.

April 20th is the date for a big C&W show at the Foothill starring Big Sandy & His Fly-Rite Boys and special guests the Derailers. The

Derailers have just released one of the best C&W CDs of 1996. Entitled *Jackpot*, it is on Watermelon Records. Get a copy and then come out to the Foothill show.

Rick Shea, whose CD, *Buffalo Show*, is being heard all across America on various radio programs, is playing in support of the album. A good opportunity to see Rick live is his upcoming show at McCabe's on April 21st.

A very cool radio show that is in syndication is *The Risky Biscuit Hayseed Hoot* with Hayseed Don Darue at the helm. Originating in Reno, Nevada, Darue plays Merle, Willie, Bill Miller, Derailers, Steve Earle and all the good stuff. Contact Don at P.O. Box 9955, Reno, NV 89507 or give him a jingle at 702-786-2288. Let's get him added to the L.A. airwaves.

Another radio voice in the wilderness is that of Robert Douglas, whose *Happy Trails* program is on KXLU-88.9 FM every Thursday from 12 midnight to 1 a.m. For info, call his production company at 310-399-6729.

Razor & Tie is releasing some fantastic reissues. Check out *Honky Tonk Amnesia* by Moe Bandy and *Crash's Smashes* by Billy "Crash" Craddock. They also have a little something by the great Jimmy Bryant. Call 800-443-3555.

Another company that has some good music to offer is GNP/Crescendo. Look for their series called the *Kings & Queens Of Country*. Especially good is their *Between The Rails: America's Train Songs*. Call 800-654-7029. Jeff Wolfe of the Horse Soldiers is the producer.

On April 21, Bruce Melena, John Mrwik and Eddy Jennings will celebrate their first anniversary at the new Jack's location on the corner of Hollywood & Vine.

More than just Hollywood's favorite and best honky tonk, Jack's Sugar Shack is a neighborhood bar with a friendly atmosphere that always feels like home. Congratulations on a successful first year. The country & roots music community is very fortunate to have your support.

—Jana Pendragon



ANDREW CURTIN

Lush



JANA PENDRAGON

Sugar Shack partners Eddy Jennings, Bruce Melena and John Mrwik

JAZZ



Freddie Ravel

The **Hollywood Bowl** recently announced the lineup for their 75th anniversary season. It is way in advance, but there are four Wednesday night jazz concerts of interest—**Manhattan Transfer**, **Shirley Horn** and the **Turtle Island String Quartet** on August 7th, **Herbie Hancock**, **Gonzalo Rubalcaba** and a tribute to **Bud Powell** (with **Chick Corea**, **Kenny Garrett** and **Wallace Roney**) on August 14th, and a Brazilian jazz show put together by **Oscar Castro-Neves** (the performers have yet to be announced) on September 11th. But the September 18th show has the potential to top them all, featuring **Mel Torme**, the **Carnegie Hall Jazz Band** in a tribute to **Miles Davis** and **Louis Armstrong**, and five great trumpeters: **Doc Cheatham** (now 91!), **Clark Terry**, **Roy Hargrove**, **Terence Blanchard** and **Jon Faddis**.

To celebrate the release of his new **Verve Forecast CD**, **Sol To Soul**, keyboardist **Freddie Ravel** played with his quintet at the **Baked Potato** in Pasadena. The music ranged from easy listening grooves to some very fiery Latin jazz with an emphasis on likeable melodies and

catchy rhythms. Ravel was joined by the rockish guitarist **Michael O'Niell**, electric bassist **Jimmy Earl**, drummer **Bernie Dresel** and the exciting Latin percussionist **Luis Enrique**. The group, which was quite tight, made expert use of dynamics and clearly enjoyed building up their performances to very intense levels. Ravel played a trio version of **Duke Ellington's** "In A Sentimental Mood" as a change of pace and put on a varied and enjoyable show.

This strange story can be called "The Tale Of Two Festivals." The **L.A. Classic Jazz Festival** has taken place during the past few years simultaneously at the **LAX Marriott** and **Doubletree Hotels** on Labor Day weekend. Due to a financial dispute with the Marriott, it was decided to have all of the performances (eight venues at once) take place this year under one roof at the Doubletree, saving money since transportation between the two hotels would no longer be necessary. But now a rival group (dissidents from the Classic Fest) have decided to hold a very similar showcase (The **L.A. Sweet & Hot Music Festival**) at the Marriott the same weekend, meaning that there will be two marathon classic jazz festivals (splitting up the available pool of artists) within a half-mile of each other! Looks to me like one festival for the price of two. Stay tuned.

UPCOMING: **Catalina's** (213-466-2210) presents **Mike Stern** for a series of shows from April 16 to the 21st. The **Jazz Bakery** (310-271-9039) features four great jazz vocalists (**Cathy Segal-Garcia**, **Stephanie Haynes**, **Kate McGarry** and **Tierney Sutton**) as **Along Together** (April 16), **Oscar Brown Jr.** (April 18-20) and **David Murray** (April 24-27). **Club Brasserie** (310-854-1111) welcomes **Horace Tapscott** (April 19-20) and **Charles McPherson** (April 26-27), while **Bill Watrous** will be at **Lunaria** (310-282-8870) on April 19th.

—**Scott Yanow**



The Manhattan Transfer

URBAN



N.W.A

It's hard to believe, but it has already been one year since the untimely death of rap pioneer, **Eric "Eazy-E" Wright**. Since the rapper's death on March 26th of last year, much has happened with the seeds that he planted back in 1987 when he recruited the members of the rap group **N.W.A**, who would go on to become a dominant force in popular music and the most influential rap group of all-time. The success achieved by **Dr. Dre**, **Ice Cube**, **MC Ren** and **DJ Yella**, directly led to a second generation of urban artists, including **Bone Thugs-N-Harmony**, **Snoop Doggy Dogg**, **The Dogg Pound**, who would surely make him proud.

In the last year alone, **Ruthless Records**, the label founded by Eazy-E, has enjoyed substantial success with the Cleveland-based group **Bone Thugs-N-Harmony**—the biggest selling rap group of '94. Their **E. 1999 Eternal** album has sold three million units, and the group has been widely lauded for its distinctive hard raps and sweet melodies.

Other Ruthless projects include the release of **MC Ren's** third solo album, **The Villain In Black**, which contains some of Ren's most confident and focused performances to date. There's also the debut recording from the hip-hop group, **Blue Light**. Discovered by Eazy, this group was the first one signed to the label since his death, and their upcoming album will be the first R&B

release from the label since **Michelle's** 1989 platinum release, **No More Lies**.

Eazy's own posthumously released album, **Str8 Off Tha Streetz Of Muthphu**in Compton**, is still riding high on the charts and is expected to become the late rapper's biggest selling album. Meanwhile **N.W.A** founding member **DJ Yella** recently released his first solo album, **One Mo' Nigga Ta Go**, on **Street Life/Scotti Bros**. In addition, all the members of **N.W.A** are still making plans for a reunion in memory of the group's founder. Expect to hear more on that project as information becomes available.

Still on the subject of **N.W.A** members, much speculation surrounds the recent exit of **Dr. Dre** from the **Death Row Records** camp. Although the rumor mill has been filled with stories that cited animosity between **Dre** and label head **Sure Knight**, **Dre's** departure from the label that he co-founded still caught many by surprise. While it is unclear as to exactly what the rapper's plans are, he has entered into a new label venture with **Intersound**.

At a time when opponents often target hip-hop as a catalyst for violence and misconduct, one organization has stepped forward to accentuate the positive contributions those involved in the genre have made for younger generations as well as our society as a whole.

The newly formed **Hip-Hop Hall Of Fame Foundation** will recognize those responsible for such positive contributions with its first ever awards show, which will take place on May 26 at the world famous **Apollo Theater** in New York City, and will be taped for national broadcast later this year. Proceeds from the show will be used to empower young Americans through its various programs that aim to foster peace in urban communities, improve education and raise AIDS awareness. For additional information, contact **Lynn Jetter & Associates** at 213-930-2366.

Congratulations go out to **Aaron Anderson**, the former A&R manager of Elektra Entertainment, who was recently named the General Manager of Operations at **Warren G's** newly formed **G-Funk Music** label.

—**Gil Robertson**



DJ Yella



Paul Norman
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Permission To Breathe

FM Station
North Hollywood
1 2 3 4 5 6 7 ★ 9 10

Contact: Jeff Urdank, Innovative Media & Marketing: 818-509-0195
The Players: Bryan Broussard, lead vocals, guitar; Erle McCan, lead guitar, vocals; Jason Russo, bass; William Lyles III, drums, percussion, vocals.

Material: Permission To Breathe's songwriting duo, Broussard and McCan, focus heavily on the concepts of freedom and integrity. (The band's name comes from a passage in Brian Wilson's autobiography, *Wouldn't It Be Nice*, which laments the far-reaching control Wilson's stern father had over the family.) "Money" tackles the love/hate relationship most of us have with the necessary evil — "I'm working all my Saturdays tryin' not to be mean/ Hangin' from this money tree is no way to eternity." Frustrated emotions were laid bare with "(Leanin' On) Neil Young's Soul," a simple end-of-the-day prayer for musicians discouraged by the slimy underbelly of the music business. Their thoughts—while not particularly deep or enlightening—are brain candy for the busy rock philosopher on the go.

Musicianship: Never before have I been so immediately impressed by a bass player; Russo was simply born for this instrument. My companion became fully hot and bothered. "He handles that thing like a woman," she said, "soft but confident." McCan was actively wild on the guitar yet carefully retained his right to be spooky and distant. Lyles blew us away with a raw, open vibe that carried his brothers where they needed to go. Permission To Breathe boasts strong harmonies, which is the most common weakness I detect in bands today. In fact, Broussard's voice seemed to grow stronger as the set progressed. My favorite song of the evening, "Run Like Water," provided a slow, haunting showcase for Broussard's vocal talents and McCan's touch for heavy, dreamy chords. Too bad the lyrics were transparent and a tad...um,



Permission To Breathe: Strong harmonies and dreamy chords.

drippy. **Performance:** Collectively, PTB hit the ground running. They claim to have developed not just a band but a family, and this closeness really pays off. The chemistry is obvious, one imagines their rehearsals don't see a whole lot of explaining between the members. The band exuded a distinct warmth that wasn't goey or juvenile, and the audience, quite naturally, responded (many, in fact, stood close to the stage ignoring nearby available seats). Their PR kit describes the music as "passionate rock," which, while sounding incredibly silly and very Eighties, also fits. These guys are clearly dedicated to their voice as a band of

young men trying to survive in—and figure out—today's world. **Summary:** This is a band that is difficult to classify—although they claim to be writing and performing in the spirit of Tom Petty, the Eagles and the Beatles. Such comparisons seem unnecessary, since PTB is very good at what they do, which is deliver their own sound. Though the lyrics could dig deeper, I didn't feel like I was dragged—yet again—into somebody's adolescent rock & roll fantasy. —Heather Clisby

Ron Coleman, Rosie Flores & Albert Lee

Jack's Sugar Shack
Hollywood
1 2 3 4 5 6 7 ★ 9 10

Contact: Ron Coleman: 818-883-6237

The Players: Ron Coleman, vocals, guitar; Rosie Flores, vocals, guitar; Albert Lee, vocals, guitar; Wayne Durham, bass; Tom Canning, keyboards; Don Heffington, drums.

Material: This is a special lineup with special material that includes classic selections from country & western, blues and roots rock genres. Starting with Ron Coleman's fiery "Honky Tonk Fever," all the way through to Albert Lee's closing lead



Coleman, Flores and Lee: Seasoned veterans at the top of their game.



Edwin McCain: A new artist capable of knocking the ball out of the park on occasion.

on "Tear It Up," this is a band of seasoned professionals who take the best of the best and manage to make it all their own. Rosie Flores out-did herself on "God Will," "Some-day Soon" and the honky tonk classic "Crazy Arms." Working together beautifully, there were no egos on this stage, just great music and great songs backed up by great performances.

Musicianship: What can you say about three seasoned veterans who are currently at the top of their game? Backed by other seasoned veterans like Don Heffington and Bakersfield alumnus Wayne Durham brought even more credence to their status as true professionals. The weak link during this particular performance was Canning's over-synthesized keyboard sound, which did not mix well with the down-home honky tonk and roots rock theme of the music. Still, filling in for the absent Skip Edwards (who was in Australia with Dwight Yoakam) is not an easy task, since Edwards is one of the very best.

Performance: This was not so much a performance as it was an event. Coleman, who seems to be the ring-leader of the event, was pleasing and kept the show moving, while Flores added not only her special touch to things, but also a decidedly feminine aspect that is appealing in the midst of all that testosterone. Finally, Lee's guitar playing has long been his calling card. So when you put all of these elements together, you can't help but come up with a great performance. And, there are always plenty of surprises and special guests—which is as exciting for the audience as it is for the players themselves.

Summary: This was a not-to-be-missed affair—full of fun and energy, as Coleman, Flores and Lee worked flawlessly together. A

synchronicity exists between them and the other players onstage that gives an extra layer of depth and emotion to the performance. And while there is plenty of shuffle and twang built into this act, which will keep even the most staunch honky tonk country angel entertained, there is also some country rockin' and blues for the rest of the appreciative crowd. Ron Coleman, Rosie Flores and Albert Lee are definite crowd pleasers. Let's just hope they will play together again in the very near future.

—Jana Pendragon

Edwin McCain
The Roxy
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Eileen Thompson, Atlantic Records: 310-205-7436

The Players: Edwin McCain, guitar, vocals; Craig Shields, reeds, keyboards; T.J. Hall, drums; Scott Bannevich, bass.

Material: McCain's band lays down a solid, funky musical foundation that reminds you a bit of George Clinton, while McCain himself adds scorching, soulful vocals. Unfortunately, the chord progressions are pretty familiar, and only rarely leap off in any unexpected directions. Rhythmically, the tunes chug along in a very satisfying way, but once they get locked into a groove, they have a hard time breaking out of it; the transitions just seem a little too nor-descript. On a few of their crescendos, they do get more experimental, and it would be nice to hear more of this. The lyrics strike out in interesting and unusual directions, but they don't always work—some of the metaphors and images seem a little obscure. If this stuff misses sometimes, when McCain hits, he is

capable of knocking the ball out of the park, like he did with his debut single, "Solitude."

Musicianship: There's not a lot to complain about in this department—McCain's voice is really powerful and accurate and is a great focal point for the band. Shields switches between saxophone, keyboards and a wind controller, which appears to be some kind of electric reed instrument. Whatever it is, he definitely seems to know what he's doing. His solos, particularly on sax and wind controller, were surprisingly straightforward, which worked better in some tunes than others. Hall's drumming is very crisp, particularly his rapid, staccato ticking on the high-hat, and his dynamics are pretty good, too. He's capable of hitting really hard, but usually doesn't. Bassist Bannevich has a syncopated style that reminds you a little of late Seventies fusion, and it seems really incongruous that he used to play with one of the former members of Judas Priest.

Performance: McCain's completely absorbed in his own romantic dream world, but he manages to make it pretty captivating, and he carries the band quite effectively. The set had a long dead spot in the middle, but just when you were about to go the bar for a beer, McCain's incisive, self-effacing stage patter would yank your attention back to the stage. It's really hard not to like this guy. The set picked up quite a bit at the end, and Lili Haydn joined the band for their encore, "Russian Roulette." Her wild, dissonant fiddle riffs were a great nightcap at the end of the show.

Summary: McCain's material may need more time to evolve, but his unpretentious, personable style helps him stand out from many of the alienated, self-absorbed frontmen trudging through town.

—Matthew J. Jansky

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CLUB REVIEWS

Jewel

The Roxy
 West Hollywood

1 2 ★ 4 5 6 7 8 9 10

Contact: Eileen Thompson, Atlantic Records: 310-205-7436

The Players: Jewel Kilcher, guitar, vocals.

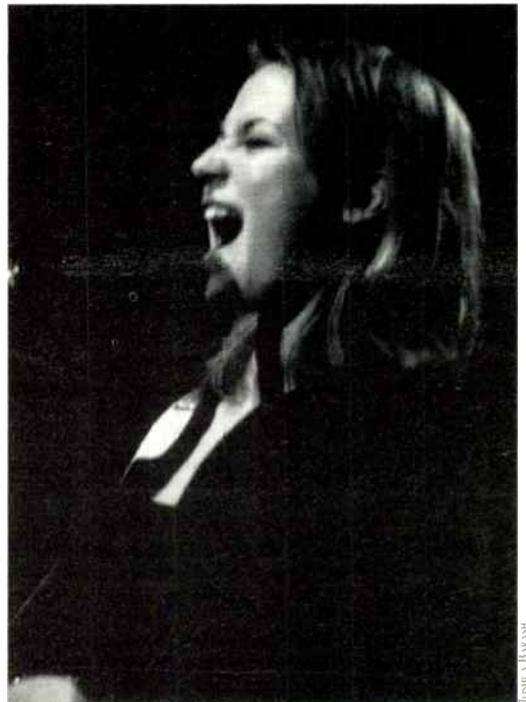
Material: Giving a young, very talented performer like Jewel a negative review makes you feel really rotten, like you just hit a puppy with a baseball bat. But imagine a Nineties' version of Melanie, only with syrupy lyrics packed with cliches, and you have some idea what we're up against. Unfortunately, Jewel has a tendency to overwork her favorite themes and narrative devices. The multiple references to coffee and tea are beyond repetitive—it becomes completely insidious, and just makes you want to scream. Unfortunately, the chamomile flavor extends to the music as well. Most of the chord structures remind you a bit of summer camp sing-alongs. When Jewel re-tuned her guitar, things did get a little more interesting, but most of this stuff is incredibly tame.

Musicianship: Jewel's left hand needs a lot of work, and she uses too many simple chord inversions. Her right hand definitely shows some promise, and her finger-picking was unusually authoritative. A lot has been said about this artist's voice, and though it is terrific, she doesn't have a lot of control. She does switch back and forth from her normal voice to falsetto with surprising alacrity. This is particularly evident in her yodelling, which is prominently featured in one of her tunes.

Performance: Sometimes it happens—the one person in the club who can't stand the show turns out to be a critic. Everyone went nuts over this act...and boy, it sure went on forever. For an hour and a half, Jewel sang about bleeding hearts, wanting to get colds with people, and milked the homespun grew-up-on-an-Alaskan-homestead thing for all it was worth and then some. She earned a few easy points with the crowd by wishing that Buchanan and Dole would drop dead so there would be world peace. Paradoxically, this attempt at social commentary seems like precisely the style of generic, ineffectual bleeding-heart liberalism that Pat, Bob and Newt love to make fun of. Finally, at the end of the show, she even brought her mother on stage to join her for a rousing version of "Rudolph the Red-Nosed Reindeer."
Summary: If anyone else had dared try any of the hokey shtick Jewel trotted out, they would have been laughed out of the club and all the way down Sunset Boulevard. But she's got great stage presence, and her stand-up isn't bad at all—she pulls it off. Why she would want to is anybody's guess. —**Matthew J. Jansky**



Wool: We Wool, We Wool, Rock Ewe!



Jewel: Terrific voice and great stage presence.

Wool

Dragonfly
 Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Susan Mainzer, Island Records: 310-288-5323

The Players: Peter Stahl, vocals, guitar; Franz Stahl, guitar, vocals; Al Bloch, bass, vocals; Chris Bratton, drums.

Material: With roots planted deep in the fertile underground of Washington, DC, San Diego and Seattle, Wool's material branches spread wide enough to encompass garage rock, blues and even a touch of jazz. Their steelier aspect comes to the fore often, especially on such cathartic songs as "God Rest His Soul" (a soulful cover of Gregg Allman's tribute to the slain Martin Luther King, Jr.) and "Take A Look," which recalls memories of a childhood spent in a fatherless home. Their slamfest songs "Coalinga" and "Superman Is Dead" follow in the theme of most all their songs which depict their strong opinions and beliefs. From the evocative punk-psychedelia of "Eden" to the insistent pounding of the twelve-minute "Take A Look," the Bratton-augmented band marries brain and brawn seamlessly.

Musicianship: Peter Stahl's vocals can knock the wind out of you, muster whirlpools of adrenaline in your bloodstream, or send you into a head-bopping frenzy caught in the stranglehold of his mesmerizing conviction. Drummer Bratton, former member of San Diego's Drive Like A Jehu, played with a loose feel that permeated the otherwise intense atmosphere. Bassist Bloch laid down some cool grooves as Stahl's guitar playing nailed down the final assault with highs and lows that took you to the edge. Their musicianship is definitely their strong point.

Performance: This band extols a serious arsenal of killer hooks, torturous lead breaks and take-charge bellowing, while their chaotic onstage performance seems a bit out of sorts with their ability to put forth some downright tight sounding tunes. With this ability, Wool kept the audience alive with the sheer noise they produced.

Summary: Wool raises quite a ruckus. This is nothing more than pop music kissed by chaos where hooks, grooves and noise collide. This is a brand of relentlessly powerful and inventive rock capable of vanquishing all doubt that their sole purpose in performing is to rock you.

—**Tracie Smith**

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876 Westwood Blvd., Los Angeles, CA
Contact: Larry Lazaran, 310-804-2486
Type of Music: All types
Club Capacity: 150
Stage Capacity: 12x24
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Submit demo package

COFFEE JUNCTION
19221 Ventura Blvd., Tarzana, CA 91356
Contact: Sharon, 818-342-3405
Type of Music: Original, acoustic, new age, jazz, folk, blues, rock
Club Capacity: 50
Stage Capacity: 3-4
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Call
Pay: Tips and drinks.

FAIR CITY
2020 Wilshire Blvd., Santa Monica, CA
Contact: Keith Roberts, 310-828-5549
Type of Music: Rock
Club Capacity: 350
Stage Capacity: 7-10
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Call or mail promo.
Pay: Negotiable

CAFE CLUB FAIS DO-DO
5257 West Adam Blvd., Los Angeles, CA 90016
Contact: Mickey, 213-464-6604
Type of Music: Blues, jazz, world, cajun, alternative
Club Capacity: 100
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Call Mickey
Pay: Negotiable

FROG'S
16714 Hawthorne Blvd., Torrance, CA 90310
Contact: Tom, 310-371-2257
Type of Music: All styles
Club Capacity: 280
Stage Capacity: 12

P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call or send pkg.
Pay: Negotiable

LA VE LEE RESTAURANT
12514 Ventura Blvd., Studio City, CA 91604
Contact: Vabois, 818-980-8158
Type of Music: Jazz, blues, C&W, alternative.
Tuesday night jam sessions.
Club Capacity: 100
Stage Capacity: 8
P.A.: Yes, full
Piano: No
Audition: Send promo to club.
Pay: Negotiable

OYSTER HOUSE SALOON & RESTAURANT
12446 Moorpark St., Studio City, CA 91604
Contact: Dan Singer, 818-501-1257
Type of Music: Acoustic, jazz, folk, blues
Club Capacity: 60
Stage Capacity: 3
P.A.: No
Piano: No
Audition: Call Dan
Pay: Negotiable

PIER 52
52 Pier Ave., Hermosa Beach, CA 90254
Contact: Donna, 310-376-1629
Type of Music: Classic rock (cover bands), top 40
Club Capacity: 120
Stage Capacity: 5
P.A.: No
Piano: No
Lighting: Yes, stage lights
Audition: Call Donna
Pay: Negotiable

ROXY THEATRE
9009 Sunset Blvd., West Hollywood, CA
Contact: Karen McGuiness, 310-276-2222
Type of Music: Rock, alternative
Club Capacity: 500
Stage Capacity: 15
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Call Karen
Pay: Negotiable, presale

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8280 Sunset Blvd., West Hollywood, CA 90046
Contact: Bambi Byrens, 213-656-7161
Type of Music: Jazz & blues.

Club Capacity: 200
Stage Capacity: N/A.
P.A.: Yes.
Lighting: No.
Piano: No.
Audition: Call or mail promo package.
Pay: Negotiable.

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment, or internships for music industry positions. To place your Miscellany ad: mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. If space allows, ads will run for more than one issue. Please call when you wish your ad to be canceled.

INTERN WANTED for busy production studio. Must be reliable, friendly and able to take direction. Please contact Bud or Noriko at 310-449-4009.

RECORD LABEL promo/A&T assistant wanted. Work closely with President & acts, learn the business: 9 a.m. - 2 p.m., or 1 p.m. - 6 p.m., can lead to work 818-763-3535.

RECORD COMPANY - Every department needs interns! Phones, filing, and/or stuffing packages. No pay; but free tickets and extras. Melodie/Metal Blade 805-522-9111.

LOOKING FOR bright intern who is interested in learning the A&R process at a major record label. Fax resume to Becca 310-246-9137.

INTERNS WANTED for a TV Special on lip syncing. No pay but great opportunity. Call Gareth at 310-394-0957.

INDEPENDENT RECORD company seeks intern to work marketing/promo. Must have an other income. No pay. Excellent opportunity to learn business. Ideal for student. 818-342-2942.

PRODUCTION COMPANY seeks interns. Great education. 818-752-9321.

SHIPPING CLERK wanted for small indie label in Venice. Please contact Sharry 310-390-7000

COLLEGE STUDENT WANTED: Occasional work available with small West Los Angeles based sound and lighting company. Mostly weekends with heaving lifting, long hours, low pay. 310-827-3540

INTERN WANTED for major label publicity department. Tuesdays & Thursdays. Must be reliable, on time, and willing to learn. College students preferred 213-856-7195

PUBLISHING WING of Cabernet Records seeks outgoing person with some experience in publishing to work a four star catalogue 213-461-5574, fax 213-469-3866

LOS ANGELES COUNTY

ANTICLUB
4658 Melrose, Hollywood, CA 90028
Contact: Reine River, 213-661-3913
Type of Music: Rock, alternative, acoustic.
Club Capacity: 200
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 26774, L.A., CA 90026, or call 213-960-7621
Pay: Negotiable.

Record Executive's Assistant
Looking for Alternative Band to Manage
SEND TAPE TO:
E.C.
2265 Westwood Blvd
Box 200
LA, CA 90064

Salesperson
w/ Technical experience in recording, guitar amps and/or microphones. Phone contact work with light travel.
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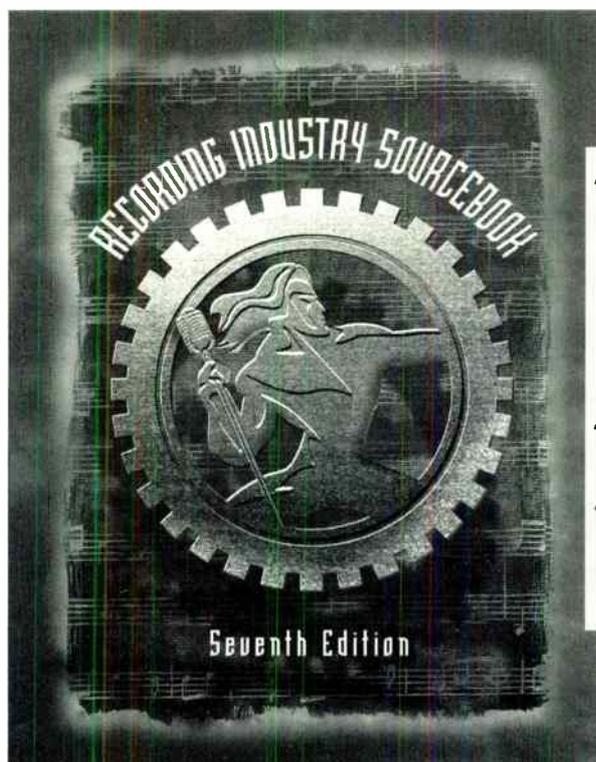
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Verve/Polygram

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TRIVIDEOS	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
BERN "E" - Musical Gigolo Producer/arranger/studio musician. Rock guitarist, classical violinist, vocalist, Macintosh programmer and keyboardist.	310-451-8996	✓	✓	✓	✓	✓	I eat, sleep, drink & breath music. Recording engineer at top studio in L.A. Studied violin since age eight. Music composer, orchestrator for feature films. Headbanger at heart, but has recently released dance vinyl. Techno, House, Funky stuff	24-track recording studio. Believe that all music has purpose, but the kind that moves you is finest \$100,000 worth of gear is great (I've got it)	✓	✓	✓	✓	✓
FUNKY JIMMI BLUE - Prod/Kybd Complete digital studio, 16 tk DA-88, Mackie 32-8, Mac Performer, DAT mixdown, Akai sampler, synths, JD-800, SY-99, XB-2 & various other kybds.	213-525-7240	✓	✓	✓	✓	✓	15 years experience musician. 10 years pro recording experience. 5 years with major labels. International touring. musical director. R&B top 20 single. R&B top 40 album. Soul Train & BET credits	Versatile. easy to work with very knowledgeable and soulful. Professional attitude. State of art studio. Flexible rates. Great stage presence.	✓	✓	✓	✓	70s soul, gospel, house
DEAN BRUNI - Guit./Voc./Wtr. Strats, Les Paul, Jazz Master, vintage Hiwatt, Gibson, Laney amps, unique vocal, tenor range.	310-823-6786	✓	✓	✓	✓	✓	"10 Years" playing/writing/recording indie label albums. Mostly self-taught with an AA in music to boot. Also two years pro engineering experience.	Creative player. Know how to collaborate for the song. Minimal or maximum. Atmosphere or melody.	✓	✓	✓	✓	Alternative influenced
MARTY BUTTWINICK - Bassist Custom four string, double on guitar and keyboards; vocals, arranger, songwriter, and music copyist. Flirt with hand-held percussion.	818-242-7551	✓	✓	✓	✓	✓	Thirty years of pro work, live performance and studio. original projects, clubs, casuals, concerts, film, records, and TV. I sight read, play by ear, and am an expert sideman, band member, band leader, conductor, and musical director. Resume on request	I specialize in doing what's needed to make the project happen. I can fill the bass chair, or actively organize and run the entire project.	✓	✓	✓	✓	Call and let's talk
ROBERT COPELAND - Producer/Arr. 24-72 tracks, ADAT, Analog, Mac Performer, Vision, Cubase, Finale, K-2000, JV-1080, 990, 880, Prolog, Sound Canvas, RM-50	213-217-8469	✓	✓	✓	✓	✓	Top 10 club single. Skin Party. Billy Preston, Deon Estus, Jonathan Moffett, Ed Townsend, HBO USA Television. Producer, musician, arranger, programmer, composer. Laid back, yet meticulous working environment. Available for albums, film, TV scoring, artist development	Master craftsman. Heavy on superb vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere	✓	✓	✓	✓	Ballads, dance, rap & funk
DIANA DENTINO - Keyboardist/Voc Roland JV-90, D-50, Rhodes MK-60, Voce Micro-B, Yamaha TX-802, Akai S3000, Casio AZ-1, Performer, Finale, Vocal range: alto	818-781-4831	✓	✓	✓	✓	✓	15 years experience: tours, album, television credits, composing, and arranging. Recently on two Kitaro world tours, including live CD and concert video. Original member of Klausea. Great chops, good looks and stage presence. strong sightreading, excellent ears, MIDI proficient.	Looking for a pop tour. Easy going, professional attitude. Promo package available on request. I live for playing live!	✓	✓	✓	✓	Pop, R&B ballads
TY DENNIS - "Songwriter's Drummer" Acoustic/Electric custom drums, drum programming, KAT, snares, dble pedal, AKG/Shure mics. No drum room, use MIDI kit. Real-time MIDI to sequencer.	213-256-5681	✓	✓	✓	✓	✓	Tons of experience live/studio. Song specialist. Reading/arranging. Click friendly. Dynamic. Serious groove from Bonham to Chad Smith to hip-hop. I've been hired (and re-hired) for every kind of recording/live gig. Alternative/lunk - dynamic.	My first concern is the whole musical picture. I listen - period. Art of the alternative sound - I get it, know it, love it. Flexible rates	✓	✓	✓	✓	Master of the vibe.
JERRY DIXON - Producer Owns studio with 2" 24 track and 24 track ADAT.	818-782-5096	✓	✓	✓	✓	✓	Recorded four albums with Warrant for CBS & CMC records. Produced several now signed artists	Songs always come first. Then recording second	✓	✓	✓	✓	Rock n Roll & female singers.
JAN FABRICKY - Drummer Two D.W. drum sets	818-708-2453	✓	✓	✓	✓	✓	Top session player from Europe. 14 years studio and touring experience. Have recorded with S. Henderson, B. Sheppard, F. Gambale, C. Verheyen & many others.	Tasty groove, excellent dynamics, great reading. Work with click or sequencer.	✓	✓	✓	✓	
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	✓	✓	✓	✓	✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Styte sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓	✓	✓	✓	Old instruments, modern sound
BYRON FRY - Gtr./Wtr./Arr./Prod. An axe and rig for every occasion. Double on bass, keys, and percussion. Tenor lead and backing vocals. MIDI lab.	818-248-4876	✓	✓	✓	✓	✓	Top star international tour experience, film, TV, and album experience with top session players. 31 years on axe. Deep grooves, great solos. Strong arsenal of axes and gear. Bigger than life arrangements for 1 to 100 pieces. Dialed productions, transcriptions, scores.	Published songwriter, extremely versatile player, imaginative and fast in the studio. Great appearance and presence. Nice to animals and people. Higher education, lower rates, lessons.	✓	✓	✓	✓	Arrangement is everything.
CHARLIE GARDNER - Bassist 1000w "Mesa" rig. Electric fretted/fretless guitars, keyboards, and baritone harmony.	310-305-9791	✓	✓	✓	✓	✓	Performed with the biggest! New boy in town from London. seeks solid, dependable band (preferably USA). Excellent ear - just bass without bullshit. Adaptable to most styles	Fed up with flakes! Reliable, hard working, good image, and hungry for REAL work! (Overseas tour accepted.)	✓	✓	✓	✓	Honest reliable Englishman
TERRY GLENNY - Violinist/Compsr. Acoustic / electric custom 5 string violin.	818-249-5200	✓	✓	✓	✓	✓	Most recent credits: Concertmaster with John Tesli orchestra, national tour, television (including Tonight Show); electric violin on Mitsubishi jingles; country, new age albums, alternative bands; gypsy music. 20 years professional experience, USC degree. Composer/arranger/producer. Live, video, film	Very soulful soloing, improv., excellent reader. Strong stage presence. Flexible and fast. Very strong in rock, fusion, alternative, progressive, new age	✓	✓	✓	✓	Versatile and friendly
RON HAGADONE - Guitarist Strats., acoustic 6 & 12 strings, slide, 2nd tenor voice. Production, composition, and arranging skills.	310-453-9455	✓	✓	✓	✓	✓	20 year professional studio, performance, tours, instruction. MI grad., Wayne State University, read & write charts, theater sound designer. Marshall / Korg specialist	Seasoned versatile player. roosty & progressive sweet & blue, great for adding soul & depth to your tracks.	✓	✓	✓	✓	Available for lessons.
CARLOS HATEM - Percussion/Drums Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.	213-874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & Intern'l touring exp. Television & film 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 & a pro attitude. Available for lessons. Call for special Music Connection rate!	✓	✓	✓	✓	Dance music, Latin styles.
MAKOTO IZUMITANI - Drums Pearl drums, Zildjian cymbals, variety of snare drums.	818-789-8342	✓	✓	✓	✓	✓	1993 Zhanna Aguzarova Russian tour. 1993-1995 World color national tour. 1994 Barth Beasley Finland tour. 1994 Worked with Capitol recording artist Ham. Recording works in L.A.	Excellent groove & feel. I play what the song requires. Spacey. Can sight read.	✓	✓	✓	✓	in the pocket
TOMAS JANZON - Guitarist Fender Stratocaster, Gibson L-7, electric classical, Korg MIDI converter.	213-993-5709	✓	✓	✓	✓	✓	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, Brandon Fields, Dave Carpenter, 5th Dimensions, Ben Verene, Charo.	Tall, slim & expressive. Excellent reader. Good vocals. Lessons available.	✓	✓	✓	✓	Blues/R&B/Jazz Brazilian & Latin
CHRIS JULIAN - Producer/Writer/Eng Over 30 gold & platinum. Automated 24-track 2" analog recording. MTR-90 II. Live room. Top mics & midi. Ocean view. Malibu, HIP productions.	310-589-9729	✓	✓	✓	✓	✓	Experienced focused gig working with bands and singer/songwriters. Great rates. Winning attitude! 1 Emmy, 3 grammy nominations. Loads of major label, TV, and movie credits. Singer. Mar. programmer, play guitar, bass, piano, & synth. Love scoring, arranging and new sounds.	Call me - we can work it out! Recent productions for Art Garfunkel, Jimmy Webb, Mixes for Bowie, Vanessa Williams, David Crosby. Many projects w/Don Wis. R&B writing & prod. Deep grooves	✓	✓	✓	✓	Developing artists & bands
BOB KNEZEVICH-Producer/Musician "Songwriter's One-Stop."	310-312-0125	✓	✓	✓	✓	✓	25 years playing, writing, re-ording & teaching. Studio Music/Jazz degree, U. Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative, low-rates	Live, sampled, and MIDI arranging. Emphasis on mood, flow, and style.	✓	✓	✓	✓	Hot CD quality mixes.
LEIGH LAWSON - Bassist/Vocalist Electric & acoustic fretted/fretless basses. MIDI pedal keyboard, Boogie & SWR rigs, Fender, Gibson, Alembic, Washburn, Rickenbacker. Tenor vocal.	714-373-1400	✓	✓	✓	✓	✓	Sixteen years stage & studio experience. National & international touring experience. Reader of charts & notation. Lead or backing vocals. Good work ethic. Road worthy, dexterous, tenacious, fast learner with stamina to get the job done right!	Versatile performer who is hard working & dedicated to making the music you make sound great! I can play many styles & genres.	✓	✓	✓	✓	Can fax resume.
BOB LAZO-Prod/Wri/Guit 16-Track Adat, Mac, Cubase 2.8, Loops, Samplers, Korg 01/W, R8, JV-880, FX, Gd Mics, Pres, Two DATS, Bases, Guitars	818-342-8581	✓	✓	✓	✓	✓	Major national film, radio, album credits. Children's music. Great programmer, great ears, great attitude. 13 years guitar. Fair price. Comfortable working environment.	Extremely song oriented.	✓	✓	✓	✓	Songwriters & Bands
BOB LUNA - Pianist/Kybd/L. Vocs. Kurzweil K-2000, Kurzweil PC-88, Apple Power Mac 7500, Roland S50 and various other keyboards.	213-250-3858	✓	✓	✓	✓	✓	Arranger/composer/producer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horns/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	✓	✓	✓	✓	Extremely versatile.
LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Baily/James Brown.	310-392-2107	✓	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in 'Downbeat' & 'Bass Player'. Aka The Funkmaster	✓	✓	✓	✓	Makes you sound better.
RALPH MICHAELS - Guitarist 3 Gibson Les Pauls, Fender Strat, 6 & 12 string Takamine acoustics, Take10 10 classical guitar, Marshall & Boogie amps.	310-450-5537	✓	✓	✓	✓	✓	Very experienced live & studio, graduated studies in classical guitar & sound engineering. Producer credits, good songwriter, reads music. Call for demo.	Real feel & real sounds. Have original sound but I'm flexible. Good for your songs, easy to work with & ready to tour.	✓	✓	✓	✓	Funk, hardcore, blues heavy
STEFAN NEARY - Prod./Eng./Gtr. Complete 24-track digital, 24-track analog, rehearsal pre-production, ASR 10, MPC 60, Fender, Marshall, Laney, Ampeg, etc.	818-782-5096	✓	✓	✓	✓	✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.	✓	✓	✓	✓	Industrial, Alt., Metal.
TIM NITZ - Prod/Writ/Eng 8 to 48 track, SSL, Neve VR w/Flayn' Faders and all vintage consoles. All popular outboard gear.	818-548-9591	✓	✓	✓	✓	✓	400 plus credits in all genres of music, with 25+ gold or platinum in U.S. Extensive and creative technical background. Clients: Sony, Capitol, Warner Bros, EMI, Virgin, Tommy Boy. Extensive experience in TV/Film prod	I believe my commitment to quality engineering plays a part in the success of the label & artist who use me. Remember, It's all in the mix	✓	✓	✓	✓	I have great rates!
CRAIG OWENS - Keybrds./Prod./Arr. ADAT Digital, DAT mixdown, full MIDI recording studio, vocal booth, killer synths, sampler, guitars, Hammond B3, Wuritzer, piano, bass, horns.	310-559-8403	✓	✓	✓	✓	✓	Young, talented keyboardist/producer. Good ears, ass kicking arrangements. My programming sounds as live as any band. Play many styles of music. Have done hundreds of sessions. Clients signed from my demos. Soulful lead & backing vocals	Professional attitude. Friendly & easy to work with. Professional results. Can work very quickly to achieve desired goal.	✓	✓	✓	✓	Alternative, hip-hop, funk.

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY	
WILL RAY - Country Producer/Picker	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-track 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.
ANDY SCOTT - Guit./Voc./Prod.	213-667-0621	✓	✓	✓	✓	✓	Very experienced live & in the studio. Toured with Guns n' Roses & Ozzy Osbourne. Worked with members of Accept, Scorpions, and Dogs D'Amour. Scoring for new Pocahontas CD. RDM software, many years production experience and great drum programming.	Great feel & fast learner. Own style but versatile too. Play and sing what the song needs plus I'm a very nice guy.	✓	✓	✓	✓	✓	Blues, funk, & heavy.
"STRAITJACKET" - Violinist	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University, Michigan. Rav 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.
"TAKA" TAKAYANAGI - Keys./Prod.	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears & good business. Give power to music in any style.	✓	✓	✓	✓	✓	Pop, R&B, ballads.
PAUL TAVENNER - Drums	818-753-3959	✓	✓	✓	✓	✓	15 years pro experience in clubs, sessions, festivals, etc. Excellent reader, excellent ear. I specialize in pocket playing, but can pull out the chops when needed. Berklee graduate. 1986. Studies with Erskine, Whackerman, Dawson, etc.	I help you get just the right drum grooves & sounds. Pocket playing without being pocket draining. Demo available.	✓	✓	✓	✓	✓	Groove is the key!
MICHAEL TEMPO - Percussion	310-578-0353	✓	✓	✓	✓	✓	Founder/leader of the Bonedaddys. Also performed and/or recorded with Burning Sensations, Lindsey Buckingham, Morris Tepper, Dwight Yoakam, Michelle Schocked, Dilatuni, Richard Marx, Bo Diddley, Pink Floyd, The Barber, and many more. Albums, soundtracks, commercials, haiku and mail openings.	To jam is human - to gig divine	✓	✓	✓	✓	✓	Reggae, Afro, Acid Polka
DON TESCHNER-Multi Instrumentalist	213-934-3041	✓	✓	✓	✓	✓	Five years of world tours with Rod Stewart. Album credits. Singer/songwriter of Swamp Rock Blues.	Color instruments and screaming solos!	✓	✓	✓	✓	✓	& Swing.
JONATHAN THORN - Guitarist/Vocals	310-796-4042	✓	✓	✓	✓	✓	Currently playing in clubs all over town. 10 years of stage and studio experience. Songwriting credits. Will travel at a moments notice. Touring credits.	Specializing in great guitar tones with an emphasis on blues and funk. Soulful and creative. 100% professional attitude. Demo available.	✓	✓	✓	✓	✓	Sweet singing tones!
TREVOR THORNTON-Drums & Percus.	818-380-0453	✓	✓	✓	✓	✓	Top English drummer now available in USA. 19 professional years. Started gigging age 12. Many album credits including Martin Page. World tours including super group Asia, 1992-93. Kim Wilde, 1994. Proficient with click, programming, reading. Master class clinician including P.I.T. London.	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together. Image. Resume & demo available. Pager 818-504-5543	✓	✓	✓	✓	✓	Fresh approach from England!
TOM TORRE - Violin/ Fiddle, Guitar	818-340-6548	✓	✓	✓	✓	✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.	Quick ear & quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓	✓	✓	✓	✓	Swing styles a specialty.
BRADY WYMOND - Lead Guitar	310-784-0466	✓	✓	✓	✓	✓	5 years stage/2 years studio experience with all original bands. Studied with various classical guitar instructors. Studied styles of Randy Rhodes, Toni Iommi, Jake E. Lee, George Lynch, David Chastain, Yngwie Malmsteen, Adrian Vandenberg, Michael Angelo, etc.	Write and compose. Easy to work with. Good stage presence and showmanship. Great low & high range backing vocals. Available to tour on short notice.	✓	✓	✓	✓	✓	Hard rock. Heavy Metal.
JOHN ZANDER - Guitar/Synth Guit	310-928-3238	✓	✓	✓	✓	✓	Twelve years experience - studio, club, slide guitar, and arrangements, excellent improvisation skills, synth can cover horns, strings, organ, etc. Professional teacher, lessons available.	Works well with artists and producers. Low rate for demos. "I play it your way."	✓	✓	✓	✓	✓	Great feel for rhythms.



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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 questions or discrepancies about a free ad, do not leave a message on the hotline—call our office directly. 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 AMPS

- *1975 vintage MK2 master lead, 100 watt Marshall rig, have stack w/4 12" slab cab, all org, no mod, mint cond. \$1,200 firm 213-668-2608
- *Acous bass amp, 125 rms power, cab w 1 15" JBL spkr, \$400 818-990-2328
- *Bass rig trace Elliott rack mount GP11 pre amp, 500 watt pwr amp 2 trace 18x10 cab. \$1 500 firm Brad 714-960-4049
- *Carvin power amp mixer & Carvin spkrs, full PA w/ extras. \$2,500 818 242-2825
- *Carvin stack 1 18" 4 10 spkrs like new \$225 each/ \$400 both Kevin 310-559-8959
- *Crate 50 watt vintage tube head, xint cond, sounds great, w warranty \$375 Michael 310-316-1359
- *GK400 RB bass head, \$350 obo Kevin 818-353-5631
- *LTC bass cab, 2x15 w/EV spkrs, carpeted, \$325 310-724-1198
- *Marshall 50 watt, plexi head 1969 xint org cond \$1,350 obo, 310-301-0961
- *Marshall valve state 100 watt head xint cond, \$350 Ampeg V4 4x12, strait cab w celestion spkrs \$350 or both for \$600 Ron 310-775-0903
- *Marshall 100 watt head w/Bogner mod, effects loop, great cond \$550 818-796-1647
- *Marshall 100 watt head, super modified \$450 Randy 213-460-2405
- *Method Boogie Mark 3 simulclass 100/50 watt sml chassee head 3 chanis 5 band EQ, 2ft switches, reverb

- affex loop direct out, \$550 818-761-1635
- *Non profit orgs neds equip to expand music dept, rebuilding inner city. Tax credits for donatn 213-207-2750 x11, x13.
- *PV100 watt 4-cha mixer amp w 2 spkr cab, 16 ohms Loren 310-674-7694
- *Trace Elliott RA500SX 500 watt power amp, \$575 310-247-6695
- *Trace Elliott base cab 1x15 S385 Trace Elliott 4x5 brite box \$225 310-837-5973
- *Yamaha 4x12 bass cab, gd shape, 4 xtra spkrs, \$150 Tom 818-244-4231

3. RECORDING EQUIPMENT

- *2 Patch Bays 1/4", 52 points, each normaled w/hard wiring, \$299 Rick 310-514-8609
- *Cooper CS10 midi controller, new, nvr used, \$650 obo Grace 818-841-3132
- *For Sale, Tascam 688 8-track 20 inputs w/DBX + more, \$1,200 Jeff 818 842-0370
- *Fostex A8 B track reel-to-reel recdr 15 per sec w/ doly feed, perfect cond, \$490 310-967-4780
- *Fostex R-8 8-track reel-to-reel deck like new in box \$749 818 753-5635
- *Fostex R-8, brand new heads, xint cond, 1/4" reel-to-reel, \$700 213-398-5962
- *Sound Craft 16x8 mixing console, new cond \$1 199 Rick 310-514 8609
- *Yamaha RM800 16 track recdrng mixer, new in box, never used, \$1,350 obo Tom 818-700-9521

IMPORTANT NOTICE:

Effective April 29, the NEW 24-hr Free Classified Hotline number will be
818-755-0103

4. MUSIC ACCESSORIES

- *Alesis midi verb 2, rack mount, xint cond, \$145 714-648-2296
- *Bik anvil type case, 23"x11 1/2"x10", gd cond perfect for amp head, \$75 818-761-1635
- *Boss ME-6B bass multi-effect unit, brand new, \$250, 310-837-5973
- *Fostex 2016 line mixer, \$195 Roland M240, line mixer, \$245 310-288-6610
- *Killer rack Ashley pre-amp, symetrics compressor, Rainey crossover, BGW power amp, all wired in anvil case, \$850, will separate Kevin 310-559-8959
- *Levy bass gig bag, \$85, Warwick bass gig bag, \$35 310-724-1198
- *Rack mounted mixers w/EQ, midi control, 8-channel Simmons, \$170, 8-channel MOTU, \$175 818-753-5635
- *Red Marshall head, 1 of kind, custom built by Jose for his passing \$2,500 firm Tony 714-227-8930
- *Rocktron hush 2C noise reducun unit 1 2 size unit xint cond, \$75 Ron 310-775-0903
- *Roland synth bass, G-88, like new, best offer 203-387-5526
- *Voice Crystal midi merge plus, 2 in-1 out \$75 310-247-6695

5. GUITARS

- *1987 Kramer Amer pacer, dirk red, xint cond, paid \$619 sell \$300 818-708-7383.
- *Fender acous gut, model F220SB, red sunburst highland pckup w case, xint cond \$300 Glen 818-754-4345
- *Fender 62 Strat reissue, fiesta red, tortshell pickgard tweed case mint cond, \$1 000 firm 818-713-1145
- *Ovation elec acous gut, steel string model #1517 xint cond, w/hc case, \$500, 818-848 3111
- *Realistic Moog built 1971, \$500 Greg 213-850-5634
- *Roger Giffin custom elec gut, donated, signed by Roland of TFF, by non profit schi sensible offers only Lynn 213 876-3106
- *Roland GR77D bass synth floor unit bass w case \$525 310 724-1198
- *Warwick 5-string thumb bass w/eng pckups, mint, new \$2 800, sacrifice \$2 000 w pro custom road case incl \$800 only Mike 310-645-2096
- *Yamaha elec bass, blk liteweight body, plys great, \$325 818-990-2328

6. KEYBOARDS

- *Roland S50 digital sampling keybrd, \$400 805-290-0250

8. PERCUSSION

- *6-pc GMS drum kit w/ht w/brass hrdware & RIMS mounts, 1 Sonar series 2000 blk snare, 1 Pearl dbl bass drum rack, w/org inequre Rick 818-332-0393
- *Non profit org neds equip to expand music dept, rebuilding inner city. Tax credits for donatn 213-207-2750, x11, x13
- *Paiste 16" sig crash, new, \$120 Paiste 20" 3000 no-vo china, \$125 Pearl 6 1/2" free-floating brass snare, \$225 213-883 9578
- *Pearl cage drum rack w/9 multi clamps great cond, \$200 obo Pearl piccolo snare, \$100 obo 818-901-1927

9. GUITARISTS AVAILABLE

- *A 1 soulful pro gut w/Pauls, Strats, Marshalls, slide, voc, chops cool look, may credits sks pro rock band Full bands only Doug 310 370-0360
- *A 1 gut sks working st/studio Prodrctn, writer credits avail Tons of gear, funk, rock, blues Exp is best teacher 213 668-2608
- *All gut/voc, sngrtwr avail for pro studio tour sngrtwrs Intl class, punk, alt Prog 310-239 8994
- *Ax master general of the entire funk, groove world sks collab co-conspirators Infall 12 lones + variations Fenson 213-739-4824
- *Blues based rock gut sks to jonzform blues based R&R or rockably band Mod yet vintage style Tom 818-244-4231
- *Blues gut avail for wkend band killer style Clapton Hendrix to TBone 714-648-2296
- *Cheryl, Melissa, Joanne, Bonnie Intl gut avail for recdrds tours Jackson 818-786-4468
- *Creativ, soulful gut w tons recdrng touring exp skt growing band into Dead, Dave Matthews Good songs inspiring jams Pro only Patty 714-377 9096
- *Diverse lead rthm avail, good gear transpo Jukebo, F up Navaro Sepadho 818-727-1801
- *Elec/acous gut avail for org blues/pro Pro equip/Int OC, L Beach areas Blaine 714 871-9006
- *Exp dedicatd rthm gut opened to harmoni challenges Baritone/voc range Open to all oppor Stevie 818-769-1854



- Guit, red hair, big ears, buck teeth, just off tour in Alaska, Madagascar, Pocomoes. Sks band w/no talent. 818-899-7958.
- Guit avail, all styles, hvy all preferred. Rehrst space avail. Let's talk. 213-627-5752
- Guit, 35 skng jazz, fusion, R&B style gig. Pros only pls. Kirk 818-366-5105.
- Guit sks bass plyr, drmr for orig R&R sit. Phil 818-506-7909.
- Guit w/so me voc skng aggrsv all pissed-off pop punk band. Have gear, transpo. 818-816-5332
- Guit/voc/ sngwrtr sks pro bass & drmr for recrdng. Voc a + Inl Hendrix, Wheezer, Sugar, Oasis. Dean 310-823-1286.
- Guit, 36 sks to form/join casuals/class rock cover band for fun, profit. No full time. Pgr 818-801-3510.
- Guit lknng to join/form creatv proj, Into jazz, some folk rock, mainly acous, Metheny, Sting, J/Mitchell, Colvin. Robert 310-842-9412.
- Guit sks complete hvy edged rockin band Focused, motiva'd muscians only. No grunge/thrash. Ability a must. 818-783-3953.
- Guit avail for studio work. Commercls, TV, sndtracks. 20 yrs exp. acous/elec, killer chops/feel. Patrick 310-374-3281.
- Guit avail for darkest pro indust goth proj 818-754-4751.
- Guit w/strong resume, guit rack tech, avail for studio proj in exchange for same Nds drum, bass, voc. Bob, after 10pm, 818-716-6939
- HR rthm guit, hvy groove, strait forward, Sabbath to Prong, to join/form, Gibson, Marshall. 310-305-1009.
- HR is not dead HR guit avail for HR proj. Styles of Skdrow, Motley, HardLine, Neal Shawn, Lynch Mob, etc. Jeff 213-650-5589.
- Hvy guit & bass w/songs, solid foundation avail to form band. Wall 213-878-2579
- Hvy groove gnt plyr sks to join/form band. Inl Korn, Pyramid, NIN, Deftones. Top xint equip, dedicatn, talent. KC 818-955-8240

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818-755-0103

- Lead guit, 31, sks hvy rock/metal band for touring/recrdng. Good equip, transpo, lots of exp. Mike 818-783-6721.
- Lead guit, bckng voc, sks HR, hvy metal band. Inl Deo, Ozzie, Sabbath, Dokken, M/Angelo, D/Chastian, Brady 310-784-0466.
- Lknng for very creatv people for feeling of London core rave to Cobain. 15 yr guit vet. Key structure, no prob, pro sit. Scott 310-902-0632
- Melod pro guit, elec/acous avail for sign'd artists only. JR 310-281-6551.
- Non 80s alt tuning diverse, dedicatd, honest, dynamic, elec/acous, eclec, cool guy, writing style STP, Alice, Sndgarden, 818-780-6424.
- Only call if you nd 2nd guit for longhard rock band that doesn't suck. No alt, punk, losers, LA wannabes. 818-754-2449.
- Pro studio plyr, very soulful, plys funk, cntry, R&B, rock, hipnop, 818-380-1582.
- Pro lead, slide, acous gnt/writer sks working/recrdng groups only. 818-761-9354.
- Pro R&B guit, wicked blues plyr. Any style on the spot Studio/travel exp. Funky Chops productions 818-380-1582.
- Recently relocated to Dallas/FtWorth from LA. Label int, attention, avail for studio/tourng, pros, believers, seers. Toby 817-735-1712.
- Surf guit lknng for instrumnt surf band. Inl old instrumnt surf music, early 60s. Inl Chantaise, Dick Dale. FLA area. Randy 407-871-6337.
- Versatile expressv guit w/songs sks burnng hvy energy groov rock band ala Peppers, Extreme, Living Color. Michael 818-993-7002.
- World class lead guit/lead voc avail for pro paid sit. Pro gear, transpo etc. Credentials on request. 818-771-9585.

9. GUITARISTS WANTED

- 2nd guit for energetic instr surf/world. Must lead sing, rockabilly, jump-blues, Hawaiian exotica w/style. Keys a +, all full-time pros. 818-763-5763.
- 2nd lead guit wntd by pro rock act, Inl Scorpions, Dokken. Must have pro gear, transpo, sing bckup. Gigs/recrdng now pending. 310-425-6061.
- 2nd guit for hvy aggrsv band w/new school vibe. Must be tight, textural, have fat rhythms, good gear. Ultra low groove a must. Jason 818-246-9809
- 90s R&B band, Inl Spacehog, Oasis, sks rthm guit. Have label int, connex, atly in place. Dan 310-375-4640.
- Accomplsh'd sng'r/sngwrtr sks lead guit for orig all pop band. Beatles, VelvetU, Oasis, Radiohead, U2, Blossoms. Robert 213-954-3295.
- Ace guit w/lead voc wntd. Melod, rthm, tight, intense style. Talent, exp, gd att, dedicatn essential. Mainstream progres rock/funk/pop tunes. JV 310-455-4304.
- Acous/rthm guit plyr ndd for cntry rock cover band. 818-767-1415.
- Acous, elec guit plyr wntd for wrknng orig rock band. 818-842-5119.
- Alanis style sng'r/sngwrtr skng ace alt rock guit to create with. Devoted, have some concn, talent more import than exp. June 800-957-5120.
- Anybody lknng to jam. This intermed lvl bass plyr is sending out invite. Serious but fun, blues, cntry, rock. 818-763-2908.
- Bass, lead voc/sngwrtr, 2B, sks guit, voc/sngwrtr to form power trio. Inl Janes, STP, Nirvana. Have songs, pro gear, exp. 805-527-2429.
- Blues rock guit plyr wntd by fem fronted blues rock band. Have atly, label int. 818-342-5343.
- BOOTNEY FARNSWORTH nds rthm guit, soul, funk & disco rooted. If you can't hum it, can't move to it, it ain't right. Rick 213-738-7167.
- CHIHUAHUA lknng for guit, bckng voc a must. Laws, Motown, old Stones, Lush, 60s, 70s, Eng alt sound. Label int. Jeff 213-525-1613.
- Dark electronic undergrnd, funk, indust. Sampler, drum machine sks distortion, FX. Chris 213-664-5464
- Drmr w/mgmt sks lead guit w/voc, strong writing abil. LA Guns meets YNT. Steven 310-358-5153.
- Drmr skng lead guit, voc lookalike for TNugent cover

- act. Must know dbl live Gonzo album. Ted 310-204-6283.
- Elec/acous plyr wntd for contemp all folk rock group. Must play leads, fem a + but not nec. Monica 310-915-5534.
- Fem voc/guit & male drmr w/mgmt/gigs sks pro guit to complete all orig contemp proj. Great sngwrng skills req. Inl Garbage, Radiohead, Pumpkins 310-530-8877.
- Fem Keith Moon nds guit. Townsend style for Who n'at! act band. Franz 310-798-8294.
- Fem Joplin style voc w/mgmt, ent atly, maj label int, sks bluesy, alt band members for video, signing. Christine 818-971-3143.
- Fem voc/lyricist sks motiva'd guit w/strong sngwrng cap for collab to recrd/form band. Strong 101.9 feel. Serious/pro only. Mgsy 818-754-243C.
- Fem solo artist skng 2nd guit to complete lineup. Nd strong rthm plyr, also plys acous, tape a must. Tony 714-227-8930.
- Fem voc/drmr lknng for groovy guit to estab solid 70s lunk proj w/90s flavor. 310-396-4438.
- Feminnine guit/sng'r/sngwrtr sks soulful male guit/sng'r/sngwrtr for pro duo. Inl blues, soul, funk, raggae. R&B. Serious only. Nesta 213-384-0514.
- Funky guit wntd for retro R&B Shaker Machine. 213-461-5901.
- Funky funky guit wntd for all orig funky, hip-hop, alt rock band. Eggman 310-204-1218
- Gay sng'r from South Amer sks guit for gay rock group, pay. 818-766-4680.
- Guit ndd by voc/lyricist, 24, forming melod, aggrsv, HR band. Nd orig music w/dpeth, emotion self inl. Scott 213-851-4156.
- Guit wntd for velvet, pop, punk band to form wall sound. Dawn 310-281-6072.
- Guit plyr wntd for 70s style pop band w/mgmt, prodcr, studio. Inl Trck, JellyFish, Radiohead. Must sing, lk great. 213-959-1164.
- Guit wntd to form band, 23-26 only, no alt problems pls. Inl Stones, PearlJam, STP, Beatles. Have rehrst space. Jack 310-649-5271.
- Guit wntd by hvy alt band w/pro mgmt to showcase immed. Paid rehrstls, pro only Inl AIC, Filter, etc. Mgs for info 818-771-5918.
- Guit/artist wntd by sng'r to form band, under 30, strong image. Cure, Bowie, Beatles, Nirvana, B52s, all eccentric. George 818-985-8376.
- Guit wntd, serious, dedicatd, for pro band sit. Inl Pumpkins, Janes, Greenday, early Police, Eric 310-827-4896.
- Guit wntd for Spanish rock band w/10 song CD. Must be willing to wrk 100%. Jose 213-562-1821
- Guit wntd to collab, pop, lite indust, alt. Eno, NIN, Stabbing Westward. Have lockout, tapes, video. 310-288-6152, 213-668-1451.
- Guit wntd for orig sthrn rock style. Must be exp, male/fem. 805-581-4861.
- Guit who plys keybrds wntd for band w/shows coming up. Must be top pro, star guit, w/gear, image. Inl Floyd, Queen, Zep, Beatles, Kravitz. 310-289-0280
- Guit wntd, Hootie meets Police. Bckng voc helpul Developmnt deal. Lv msg, John 818-713-1569.
- Guit/sngwrtr for fem vox/lyrics. Nd driven, crafty, kind

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partnr/guide for melod, meangful music, Janes, Maniacs, Alanis, Drake, Zep, 213-662-6967.

- Guit wntd for Randy Beckett's REBEL TRAIN. Rockabilly, blues, hillbilly, cntry who can play/look part. Easy going personality. + 310-450-1896
- Guit wntd for covers/orig blues proj, SRV, Albert King, RJohnson, Hendrix, etc. 310-671-9194.
- Guit wntd by estab OC band. Hvy, hardcore groove, Korn, Deftones, Rage/Machine. 714-840-2599
- HONEY BONE nds exp blues guit w/hvy aggressv style. Must have pro gear, att. We nd you, ready to gig? 213-661-2971.
- Hvy aggressv guit nnd, infl Ministry, Wht Zombie, Nirvana Dusty 213-874-3069.
- It shouldn't be this difficult, Singr, guit plyr sks rythm guitplyr, infl Stones, Petty, Mellencamp All orig material. Mike 213-933-3131.
- Lead guit voc wntd for upcoming gigs. Must be versatile, confident, easygoing, 3-4 pt harmonies. Infl ELO, Queen, Phish, etc. 310-669-6019.
- Lead singng bass sks guit to form 2-guit 90s, blues, rock band. Sngarden meets old ZZTop. Very orig style. 213-526-2979.
- Lead guit wntd for demo proj. Modern rock to pop ballads Jeff 818-781-3237.
- Lead/rythm guit wntd for hvy groovn 3-pc w/street sound. Hllywd location. All orig. Infl G&R, Zep, Motley, Aerosmith, Motorhead. No alt. serious only. 213-368-4656
- Lead/rythm guit nnd ASAP for dual guit rock band w/ fem voc. Demos, lockout, future gigs Curr working in studio w/prod. 213-427-8211.
- Maj label recrdng artist w/hvy airplay KROQ sks pro/ exp guit plyr for upcoming world tour. 310-370-3553.
- Melodic plyr for pop, alt, pop, band. Infl Bossoms, Delamint, etc. Pros only. Recrdng studio at hand. Joe 213-694-1788.
- Nd lead guit for writing, recrdng, showcasing for orig R&R band Infl Stones, AC/DC, CCR If you wnt recrd deal, call 818-980-4896.
- Pop voc group skng rythm acous guit/voc w/tenor range. Gd ear for harmony a must. Lots of voc. Jeanie 818-786-5537.
- Rapper lkg to form live funk band. Music to elevate, hiphop, improv, jazz. Must have funk in you. Dave 818-901-7475.
- Rehrs space avail, PA lockout, clean, poss live in. \$200-\$500 mo. Burbank. 818-557-7706.
- Rock band w/mgmt sks guit for upcoming showcases. Must have mktbl image, Brian Adams, Journey. No unmd pay. 818-329-4792.
- Steve Earl meets Supersuckers, no pros, cowboys, bikrs, mechanics, pls. Joseph 310-535-9350.
- Talentd R&B voc sks acous guit plyr for alt R&B collab. Charles Rushing 310-581-9725
- Voc, bass, sngwrng team sks cutting edge guit 70s to 90s infl, but prefer you be yourself. must have integrity. 818-789-1042
- Alt, bright, warm, caring, green, yellow prod. Airplay, TV, loud, edgy, mellow, melod, rythm, sing harmony, alt unique sound/exp. 818-281-7574.
- We nd serious muscn. Guit plyr, voc wnt your rythm guit. Infl Mellencamp, Sunbolt, Crowes. All orig material. Ken 213-845-9490.
- ZZ Top guit nnd for tribute band. Must sngn/play parts of Billy Givens. 310-859-5898.

- Fem singr/sngwrtr sks guit. Infl Doors, Surf music, to form/join band. Kerry 310-452-5520.
- SIPPING INSANITY lkg for crunchn guit plyr Infl Pantera to Primus. 818-762-6939.

10. BASSISTS AVAILABLE

- #1 bass R&B, funk to dance to hiphop ready for paid/ soon to be paid proj ASAP Pgr 310-403-0610.
- 14 yrs exp bass/lead voc plys all styles, likes rock, blues, cntry rock, pop, cntry, slthr rock etc. Sks wrking band w/mgmt. \$ sit only. Joseph 909-247-1963.
- 5 string bass sks funk rock, groove orient band. Top gear, bckgrnd voc. A thru Z, open minded, travel, team plyr, signd/estab only. 310-837-5973
- Accomplshd pick style, odd meter spec, sks weird, strange, bizare proj. 818-788-4084.
- Acous, upright, elec, fretless/fretted bass into jazz, recrdng, rehrs, showcases. Joseph 818-763-8078
- Bass avail for funk, alt, groove driven proj. Xint sound, creativity. J/Brown, Police, Dead, Zappa, Crimson. Pros w/gigs only Chris 818-516-7168.
- Bass, 25. Primus meets Mr Bungle Dynamic, psycho-funk, pro gear, alt Tons, of exp, orig pro wrking proj w/ xint muscnshp only. Jeff 800-425-3724.
- Bass avail for recrdng/performng. All styles, fretted, fretless, elec/uprite acous, jazz, funk, R&B, site recrdng, etc. Pros only 818-909-4952.
- Bass lkg for proj w/directn, integrity. Pro, music 1st sit a must. Fretted, fretless, Geddy, Jocko, Levin. Lv msg 818-771-7489.
- Bass, lead voc/sngwrtr, 28, sks guit, voc/sngwrtr to form power trio Infl Janes, STP, Nirvana. Have songs, pro gear, exp 805-527-2429.
- Bass plyr avail for pro, orig cntry band, Robbie 818-224-4329.
- Bass avail, pro gear, team plyr, cool image, reliable, longhair. Billy 714-993-3887.
- Bass soloist sks band, recrdng, live sessns, all styles, 1 nites, reading cap, travel ok, dbl on keys. 818-342-2942.
- Bass avail w/access to great voc skng 1-of-kind guit plyr who believes in himself, not just infl. Believes he has something to say/play. 818-508-0174.
- Bass lkg for progress rock/fusion band. Have equip, chops, transpo Pros only pls. Fred 714-960-4049.
- Blues bass avail, Peter 818-894-4505, 310-608-6821
- Intermed lvl bass plyr lkg to jam Serious but fun, blues, cntry, rock 818-763-2908
- Pro bass sks blues, raggae, R&B, funk. 10 yrs exp, pro gear, att. Travel ok. Wrking proj only, 3-5 nites wk. Jeff 310-328-4337.
- Solid, orig, dependable, 4/5 string elec. Soul, R&B, modern jazz intl Bobbie, pgr 818-819-4340.
- Ultra hvy, drop tunin, pickn, left hander lkg to join/

form ultra hvy band to punish period. Have dedicatn, gear, transpo Rick 213-845-9751.

- World class bass, strong bckng voc, great gear, sks signd band, paid sit. Tour groove, very creaty, responsbl team plyr, extnsv credits. Tad 310-381-1704.
- You nd more than the sound, you nd the songs or don't bother Indust/hvy sound preferd. 213-851-6325

10. BASSISTS WANTED

- 1, dedicatd bass nnd to form orig band. Infl Jimmy, Ozzy, A/Chains. Serious only. 818-409-8985.
- 19-25 bass plyr nnd to join orig metal band. Focus on tech, muscnshp, directn I got material, serious only. W/Side pref, no drugs. Andre 310-576-2053.
- A bass plyr nnd to complete orig HR band. Infl from Hendrix to Aerosmith, Sngarden etc. Kurt 310-306-0821
- Accomplshd singr/sngwrtr sks bass for orig alt pop band. Beates, VelvetU, Oasis, Radiohead, U2, Blossoms. Robert 213-954-8295.
- Ace bass w/voc wntd. Melod, rythm, tight, intense style. Talent, exp, gd att, dedicatd essential Mainstream progress rock/funk/pop tunes. JV 310-455-4304.
- Aggrsv creatv bass for orig alt rock band All kinds of infl, able to groove. Mark 310-695-1890, Hector 310-945-3736.
- Alt bass plyr wntd for alt pop w/edge. Recrdng proj, sngwrng, voc a + Dean 310-823-1286.
- Alt/new new wave is lkg for bass plyr. Grooving, very good level. U2/Electrification 310-208-3772.
- Ambitious plyr wntd for orig rock band w/moves, roots. Have great songs Infl Aerosmith, Muddy Waters etc 818-980-5236
- Angry singr, slubborn, obstinate guit w/CD & video sks aggressv bass. Infl Dead People, everyone else is pillowtiter. SKX 310-784-5732.
- Bass wntd for giggering band, hvy Brit blues sound. Vntg equip pref. No mercenaries, wannabes. 213-656-3878.
- Bass plyr wntd by popular local band. Style Greys, Crowded House, Jellyfish. Must be versatile, high register bckup voc a must. 213-972-0937.
- Bass plyr wntd for punk band Infl Blk Flag, Circle Jerks, Clash. Patrick 818-752-4932, 818-980-6718.

- Bass nnd for happening band. Infl Beates, Nirvana, Big Vivian, Timmy 213-874-6768
- Bass wntd for band w/hw CD Infl Pavement, Bikini Kill, Rehrs in Anaheim, 25 mi covr of dntwn LA. Abel 310-837-7760
- Bass plyr nnd for TNugent cover act. Bckng voc, dbl live Gonzo album know a must. Ted 310-204-6263.
- Bass wntd for garage/cntry rock band Infl Neil Young, CCR, Dylan, Uncle Tupelo, Graham Parsons, Distortion, Harmonies a +, no pay. Neal 213-874-7596
- Bass wntd, male 23-29 for orig hrd blues based pschdelic band. Infl Bruce, Jones, Peter Green. WstSide, pro att reliability, essential. 310-301-0961.
- Bass wntd, Hootie meets Police. Bckng voc helpful, developmnt deal. Lv msg, John 818-713-1569.
- Bass plyr wntd by otherwise complete band w/fem voc. Gigs, upcoming recrdng, unique alt pop w/hy energy drk melody. 818-379-9963
- Bass wntd, 18-30 yrs old, groove orient for rock act Directn, Crowes, Petty, Kravitz 818-340-9865.
- Bass plyr wntd, Bruce Thomas from E/Costello meets McCartney, Guts, good taste, emph on songs. Bob 818-342-8581.
- Bass plyr wntd for alt band w/studio. Infl Doors, U2, Jeff 213-848-7740.
- Bass nnd to join amazing rock proj. Mind blowing songs, top notch muscnshp, freedom, integrity, vision, Matty 213-666-6744.
- Bass plyr wntd for intense alt band w/groove. Have songs, studio, practice space, all we nd is you. 310-827-1796, 310-274-1413.
- Bass plyr wntd for Randy Beckett's REBEL TRAIN. Uprite bass who can play/look part. Easy going personality + Randy 310-458-1896.
- Bass wntd for pop medium rock demo proj. Jeff 818-781-3237.
- Bass wntd for world music band for studio/live work. Artie 310-559-5052.
- Bass w/bckup voc, age 17-19, nnd badly for HR punk band Infl Bad Religion, Elvis, Faith No More, Beates. Brian 213-654-5280
- Bass plyr wntd w/pro alt & gear for rock/funk band. Infl Satrini, Hendrx. 310-374-3281.

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- Bass/drums wntd for versatile contemp proj. Have recrd deal, no hvy metal, no drugs. 818-990-3055
- Bass plyr nnd for band. Infl Beatles, Stooges, Kravitz. Darnn 818-774-8460, pgr.
- Bass plyr wntd to complete orig HR band. Age/image not as import as ability. 310-397-3316
- BILLION \$ BABIES, estab A/Cooper tribute band nds lnghaired groovin bass plyr who knows early Alice. Team plyr, pro att essantl. Dates 213-268-9275
- Blk bass wntd for blues, R&B trio. Gigs, recrdng immed. Athletic, no drugs, 20-40 yrs old. Unique oppor. George 310-392-8408.
- Brit band sks bass. Elastica, Radiohead, S/Pistols. Gd plyr, under 25. Real label int. Prev callers call again, lost your #s. 310-473-2566.
- DEAF BREAD, power trio, sks ghoulish bass Infl Wasp, Pistols. Lockout TKs studio, 8 track, gigs etc. Delthy 310-477-5168.
- Drmr w/mgmt sks bass plyr w/voc abil, strong writing skills. Lena Ford meets YNT Steven 310-358-5153.
- ELECTROLUXE sks bass plyr, male/fem, into Beatles, Radiohead, Flaming Lips. Bobbie 213-720-9510.
- Estab band, PROTOTYPE, sks bass. Must have exp, musicianship, dedicatn, equip. Progresv, thrash infl. Kragein 310-915-0423.
- Estab workng band lkg for exp bass. lead & bckgrnd voc. Into funk, R&B, jazz, pop, etc. Serious only, Mike 818-508-1374.
- Fem voc/guit & male drmr w/mgmt/gigs sks pro bass to complete all orig contemp proj. Infl Garbage, Radiohead, Pumpkins. Great sngwrng req. 310-530-8877.

IMPORTANT NOTICE:

Effective April 29, the NEW 24-hr Free Classified Hotline number will be

818-755-0103

- Fem bass plyr wntd for contemp alt folk rock group. Monica 310-915-5534
- Fem singr/angwrtr sks bass, Infl Doors, surf music, to form/join band. Kerry 310-452-5520.
- Fem fronted rock band sks bass for paid/indus showcase gigs. Must have pro equip, dedicatn, on target chops, congenial att, no flakes. 213-829-4080.
- Fem Joplin style voc w/mgmt, ent atty, maj label int, sks bluesy, all band members for video, signing. Christine 818-971-3143.
- Fem/male bass plyr w/strong voc harmony wntd, lkg for Flea meets McCartney & D'Arcy. Indep CD soon to be released. 818-990-3116.
- Funky bass wntd for retro R&B Shaker Machine 213-461-5901.
- Guit plyr sks bass, drmr for orig R&B band. 213-496-3443.
- Hard core band nds new bass plyr, have many oppor, into Rage/Machine, Deal Tones, Beasties, Korn. 805-379-7736.
- Hvy alt, A&M deal. STP. Bush. Shorthair image, rehrl, gigs, must be pro. Paul 213-655-4346.
- Innovatv Azain guit/sngwrtr sks dedicatd bass for new progresv HR band proj. Infl O'Ryche All Europe HR. Pros only. Howie 213-481-1359.
- It shouldn't be this difficult. Singr, guit plyr sks bass plyr. Infl Stones, Petty, Mellencamp. All orig material. Mike 213-933-3131.
- Maby, McCartney, Mesaros, Mills, Mouljing, Thomas. Enuf said. 310-391-3555

- Non 80s guit, dedicatd, elec/acous, dynamic, huge sound, drop tuning, honest, cool guy. Pilots, Chains, Sndgardner. 818-780-6424.
- Rapper lkg for form live funk band, music to elevate. Hip-hop, improv, jazz. Must have funk in you Dave 818-901-7475.
- Recrdng artist w/great songs sks dedicatd bass plyr to complete orig rock band w/psycdelic feel. 310-471-4629.
- Signed band nds bass plyr w/much groove, gear, transpo, passport nnd Auditions held 5/18. Infl Beatles, RATM, hip-hop John 818-985-6720.
- Singr/angwrtr < drmt lkg for talent for showcase at House/Blues. Future pending. Greg 805-495-3456.
- Skng bass plyr to collab w/guit, writing, music w/souful groove. Joe 818-598-3956.
- Solid bass plyr nnd for gigng orig rock band w/demo. Must have gear, chops, good att. Dave 310-792-0302.
- Thraash metal or hardcore bass wntd for dark xtrem metal band Infl 80s hardcore & 90s xtrem metal. Quinn 310-390-9434
- Uprite bass plyr wntd to form rockabilly, early Elvis trio. Bobbie 310-645-5476.
- Versatile bass wntd for hr energy instrum proj. Prev on Shrapnel & J&R recrds. Must have great chops, slap, hvy groove. 818-985-8601.
- Versatile bass avail for pop, R&B band. Richard 714-528-7079.
- Voc sngwrtr sks versatile bass for orig proj. Loggins, Delamitr style. Christopher 818-953-9283
- We nd serious musicn. Guit plyr, voc wnt your bass. Infl Mellencamp, Sunbolt, Crowes. All orig material. Ken 213-845-9490
- We are the most orig/creatv rock band in town. We nd bass w/passion, creatvty, drive, determinatn. soul 213-960-7925
- We are a gut, harp, keybrd, percussn orig acous pop proj. You are a standup acous bass into unusual songs. Peggy 818-895-3030

- Exp keybrdst sks estab R&B, blues, jazz band. Must have music demo avail. Jerry 213-750-7436.
- Keybrd plyr/programr avail for studio, demo, arrange. Sequence, drums loop, keybrd parts. Atari Cubase, M1/R&M/5220/U220, extnsv exp. Eric 310-208-3772.
- Keybrdst/programr/angwrtr avail for studio/sessn work. Demos, arrangements, midi sequencing. Sleeve 310-838-7711
- Keybrdst lkg to join/form creatv proj. Into jazz, some folk rock, mainly acous. Cotran, Metheny, Sting, Joni Mitchell, Colvin. Robert 310-842-9412
- Keybrdst lkg for R&B, top 40 band. Lots exp. 818-609-0183.
- Keybrdst w/pro gear avail for 1 niters, recrdng sessns, have recding cap, pro sit only. 818-342-2942.
- Pro keybrdst, funky, melod, precise. Top gear, chops, att, image. Many yrs pro exp. for paid proj, studio, tour. 310-358-8795.
- Pro accompanyst formerly w/Sarah Vaughn, Joe Williams avail for singrs proj. Herb 818-990-2328.
- Smokin boards for hire, R&B, funk, rock, blues & alt. Write/prodnce, pro gear, voc, image, live or studio. Alan 310-836-2136.

11. KEYBOARDISTS WANTED

- Ace keybrdst w/voc wntd. Melod, rhythmic, tight, intense style. Talent, exp, gd att, dedicatd essential. Mainstream progresv rock/funk/pop tunes. JV 310-455-4304
- Aggrsv but tuneful voc wntd for dark xtrem metal band. Infl 80s hardcore, 90s xtrem metal. Quinn 310-390-9434.
- Artist signed to indie label lkg for keybrd plyr. Infl Waites, Waters, Beatles, D/Lynch, C/Bukowski, LenCohen, P/JHarvey Atto 310-859-2921
- Blues rock keybrdst wntd for band w/paid gigs, recrdng, Derek/Dominos, Small Faces, Blind Faith. 213-656-3878.
- Boothey Farnsworth sks keybrdst. If you can't hum it or move to it, it ain't right. Soul, funk, disco rooted. Rick 213-738-7167.
- Estab working band skng exp fem keybrdst w/lead & bckgrnd voc into funk, rock, R&B, dance, pop, jazz etc. Serious only. Mike 818-508-1374
- Fem singr/angwrtr sks keybrdst. Infl Doors, surf music, to form/join band. Kerry 310-452-5520.
- Funky keybrdst wntd for retro R&B Shaker Machine 213-461-5901.
- Groovin, versatile modrn keybrdst wntd for orig pop rock band w/label connex. Seal, Tears, Gabriel. Level 42. Derek 213-389-6619.
- If you can play Bowe's Life on Mars, then call JC, solo artist from UK w/complete band. 310-289-0280
- Imaginative tech wntd by singr to form band, under 30. Infl Blowz, Beatles, Cure, Devo, B52s. George 818-985-8378.
- Keybrd plyr wntd for orig band Blues, funk, ballads Gary 310-314-9607
- Keybrd plyr wntd for versatile contemp proj. Have recrd deal, no hvy metal, no drugs. 818-990-3055.
- Keybrds wntd for orig progresv proj. Pro gear, att, a must. Infl Moore, Sherrinan Lavitz. Rick 818-332-0393
- Keybrdst who knows Deep House ala Little Louis & Paradise Garage style wntd to collab w/xtrem for demo/ future album. Giacomo 818-986-7951.
- Keybrdst wntd for all orig progrsv metal band. Purple

11. KEYBOARDISTS AVAILABLE

- Alt plyr w/top gear to join/form band. Dark, mystical, exotic, unique, ethereal sound. Zep meets NIN, goes to

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 ***Keybrdst wntd for live & recrdng proj** Conway 310-690-8028
 ***Keybrdst/lead voc wntd for overseas gigs** Latin/salsa/pop. Must have sequencer. Sometimes 6 mo contracts Bryan 702-649-6890.
 ***Keybrdst wntd for orig strthn rock band.** Must be exp. male/fem 805-581-4861
 ***Latin keybrdst wntd for cover/orig band** Forget Miami S/Machine, LA rules Music, S. culture Ricardo 818-760-3427.
 ***R&B fem singr lkn for keybrd accomp for demo/live work.** Must read music. Denyce 213-883-9537
 ***Rock band w/mgmt sks keybrdst for upcoming showcases.** Must have marketable image. Brian Adams, Journey. No immed pay. 818-329-4792
 ***Shows coming up, skng proficnt keybrd/guit.** Must be virtuoso, have top gear. Infil Floyd, Queen, Zep, Beatles, Kravitz. 310-289-0280.

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*19 yr old voc skng 2 male singrs/dancers to add to grp. Music done on CD. Serious only. Prefer Latino, not nec if singng/dancing. 800-583-2469
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 ***Aggress, hvy metal voc/sngwr avail for pro band w/mgmt.** Label int only 213-850-6043
 ***Attn members of Blind Melon, Coolest singr in LA** avail. Call Jimmy, 213-860-8756.
 ***Attractv fem voc lkn for work** Demos, recrdngs, album proj etc. Pop, R&B, top 40, gospel. \$140 per sessn or song, negotiable. Tara 213-756-8416
 ***Bckgrnd voc, male, bckgrnd spec, can't figure out/do all parts, live/studio.** Super exp. pro. Ellis 818-909-9237.
 ***Creatv & motivated lead singr/sngwr w/great songs** sks muscns to form band, alt, Eurotrash sound Serious/creatv only. Peri 213-223-8528.
 ***Exp voc wnts to form tno, early rah rock, early Elvis.** Lkn for uprite bass plyr, drums, guit. 800-655-7664.
 ***Fem singr/dancer/sngwr sks prodr w/studio access,** maj recrd label int. latin/hiphop style. 310-281-7174.
 ***Fem voc/lyricist, pwrfl, melod, moderate exp.** Infil Zep, Who, Lazy Susan, Janes, Alanis, REM, Sks kind, unpretentious, band/sngwr w/latent. 213-662-6967.

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 ***Incredible singr avail, 29 film credits, studio, pro gear.** Infil 10'Toernal, Pearl Necklace Jam, drugs, alcohol Matt 818-507-6554
 ***Male lead voc, 1st tenor, trained, sks orig proj ala Journey, Sting, Henley, Toy Matinee.** Consider top 40, class rock, vry pro, references Jay 818-765-8660
 ***Male pop singr avail for demos, jingles, sessn work.** Exp, talented, most styles covered. When you need a real singr, call me Steven 213-876-3703.
 ***Male singr lkn for bckup for bands, demo work, 3 1/2 octave vox, lots of power/range.** Kirk 310-824-9752
 ***Male tenor voc, pro exp, most styles, avail for lead/bckup, sessns, demos, gpr.** JR 818-884-2146.
 ***Mezzo voc/sngwr in Scandinavia, 29, sks pro Calif band.** Infil Megadeath, Nirvana Rasmus, free phone AT&T 800-762-0045, #1, await opertr, 31591561
 ***Powerful, aggress, fem singr lkn for groove orient funk, rock band w/great songs.** Extensv studio/stage exp, video, tape, demos. 213-661-2971
 ***Powerful unique voc lkn for full sounding band w/hvy edged groove.** Very serious, exp, pro, open-minded style. Eric 310-949-2717.
 ***Pro fem voc avail for pro payng sit only.** Sessn, live, Bckgrnd, lead, spec is R&B, pop, soul, blues, top 40. Great range, credits. Susan 818-784-1643.
 ***Pro fem singr for paid proj, R&B, pop, dance, jazz, alt, hiphop.** Soundtracks, voiceovers, singles, has tape. 310-687-8840.
 ***R&R singr w/band nds R&R dmr w/punk edge, age 21-30.** Infil Stones, Kravitz, Iggy Pop. Ian 213-957-5184
 ***Singer avail, Infil Beach Boys, John/lan Anderson, CSNY.** Lkn for band w/3-pt harmony, orig material, SBay area. Ken pgr 310-521-2328.
 ***Singr specializing in gospel, also do positive music.** Andre 909-680-7724.
 ***Singr, 27, many infl, just want to play.** No pros but serious only. Devin 310-450-4857.

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***Singr/sngwr, maj label credits, int'l touring, guitar ability, frontman quality, sks song oriented 90s act w/alt, credible mgmt/label.** Relocate, starve, whatever. 908-830-1497.
 ***Singr sks ult cover band.** Infil Bush, Jovi, OVH, STP, Zep, Sndgarden, etc. Estab only nd call Bobbie 818-580-1188.
 ***Singr/sngwr + dmr lkn for talent for showcase at House/Blues.** Future pending. Greg 805-495-3456
 ***Smooth, focused fem voc/sngwr w/connex sks to front jazz/pop ensemble ala Seal, Sade.** 310-826-6180
 ***South Amer gay singr sks muscns for gay rock group.** Any age lme. will pay 818-766-4680.
 ***Strong voc w/sngwrng partner/bass sks guit to start something that intrigues us, intrigue other people.** Be 90s minded. 70s to 90s infl. 818-508-0174.
 ***Talented, versatile attrcv fem R&B singr avail for demo, bckgrnd work, sessns, live perf.** Denyce 213-883-9537
 ***Talented R&B voc w/great demo lkn for group to join, other proj, open to suggests.** Charles 310-581-9725.
 ***Top fem voc avail for sessn work, tours, special proj.** Call for credentials, demo, pix. 310-236-0344
 ***Top of the line pro voc avail for top of the line pro band.** Hvy, angry, aggress, R&R, Tony West 213-532-5787.
 ***Voc & dmr team nd working sit or proj w/label int.** R&B to alt. Bill or Tyler 213-651-1954.
 ***Voc avail, ex-There Goes Bill, for alt pop.** Infil Beautiful South, Aztec Camera, Cure, XTC, Dolby, Duran. David 213-931-9667.
 ***Voc/lyricist, 24, forming melod, aggress, HRband Ndong music w/dpht, smoton.** Sell infl. Scott 213-851-4156.
 ***Voc sks recrdng proj, lead/bckup.** HR, pop, blues, pay negotiable. JJ 714-444-0374
 ***World class male voc sks blues, blues rock band.** Infil Greg Allman, Ray Charles, Jack Puce. 818-243-2696.
 ***Rock voc wntd for HR proj.** Must be powerful, melod, gutsy, raspy. Styles of S/Bach, John Carobi, HardLine, Wht Snake, TNT. Jeff 213-650-5589

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12. VOCALISTS WANTED

***#1 world class frontman voc xtrordinar ala Plant, Roth,** wntd by band w/awson sngs, great Inghar image, rhrsl space, pro equip, label int. 213-650-0974.
 ***A 1 estab band w/label int/prodr lkn for pro singr w/guls.** Must have melod sense, Zep meets Sndgarden. Ken 818-785-5095.
 ***Ace voc wntd, plyrs instrum, for eleccl pop.** Infil Fleetwood, Eagles, Diamond Rio, J/Brown, ManTransfer WstSide rhrsl. 310-288-6610.
 ***Adventurous funky alt tno w/label int & mgmt sks front person to sing our complex songs.** We have songs, you sing them 818-980-2091
 ***All types of singrs nddb by Billboard creditd sngwrtr,** serious only. Michael 310-572-4173
 ***Are you the next Selena, Estefan? Want to make \$ and ply live?** Music, S. culture Ricardo 818-760-3427
 ***Are you R&B, contemp Christian singr doing album?** Nd orig mat NOW? BMI composr Larry, 667 W. Sierra Madre Bl, Sierra Madre, 91024
 ***Artlst aligned to indie label lkn for bckup, lead fem singr.** Infil Waites, Waters, Beatles, D/Lynch, C/Bukowski, P/JHarvey. Atto 310-859-2921.
 ***Asian fem voc wntd by pro dmr w/mgmt for new rock group.** EasyO meets Lena Ford Steven 310-358-5153
 ***Bckup voc wntd ala Paula Cole, Kate Bush, Oleta Adams for all org pop rock band.** Infil Gabriel, Seal, Tears. Henry 310-396-4884.
 ***Blk lyric, melodly wnter sks attractive fem singr.** Filipina or Asian w/long hair, 15 yrs or older. Style, dance, R&B, pop. Gary 619-246-4542.

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•**BOOTNEY FARNSWORTH** lking for their personal Otis Redding/AI Green Rick 213- 738-7167
 •**Christian** voc w/intense abil/range. Infl Sndgarden, A/Chains, Sabbath to DO, Metallica. Att a must, pros only. Jm 310-807-4286.
 •**CLOWNHEAD HAMMER** skng voc, lyricist, open-minded, eclectic, experimental 818- 499-5288.
 •**Creatv** voc wntd by bass/guit w/songs, solid foundatn to complete hvy rock band. Wait 213-878-2579.
 •**Estab hard groove alt rock band** sks pro minded voc Intensity, range, image, att, will, dedicatn. No 80s screamer. Vincent 310-402-7794
 •**Exp, bad-o wht male jvsn sngtr/rapper** for acid funk tribal hip hop proj. 310-358-6497.
 •**Fem** voc wntd for sequence, pop, dance duo. Madonna, Mariah, Whitney styles for poss niteclub, bookings, travel Tony 818-845-6411.
 •**Fem** voc for bckup, possible leads, for grntly funk, hip hop, spoken word/collab. Into cale funk/feel, pro only 213-920-3420
 •**Fem** voc wntd by guit, sngwrtr Infl Merchant, J/Osborne Serious only. 818-577-5931
 •**Fem bckup** voc wntd for casin/club frontman. Serious only. Doug 818-796-8573
 •**Fem** voc wntd for estab band Steady work, good pay, lead & bckgrnd voc. Into dance, rock, funk, rap, R&B etc Mike 818-508-1374.
 •**Fem** voc wntd, young blond, glam rocker to front hot 40/orig band. Infl Benetar, Madonna, Lauper, Blondie Video/paying gigs in works. Ernie 805-964-3035
 •**Feminine** guit/sngtr/sngwrtr skng soulful male guit/sngtr/sngwrtr for pro duo. Infl blues, soul, funk, raggae, R&B. Serious only. Nesta 213-384-0514.
 •**Glam punk** voc wntd Budweiser fueled, 2 1/2 min songs thing. No chickens/cowards 213-962-8981
 •**Guit, 31, sks** male voc to form working cover band Soulful, bluesy, rockin, funky, sweet groove, Music not trends. Gary 310-391-7364.

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•**Guit, 31 sks** male voc to form paid band. Soulful, bluesy, rockin, funky, sweet groovn sound. Music not trends. Gary 310-391-7364.
 •**Hi energy rock band, ESSENCE**, auditing replace lead voc. Req: abil, stage pres, compat, dedicatn. Sound like Lynn Hughes, Snake, N/Ranger. Doc 818-980-4685.
 •**Innovatv Asain** guit/sngwrtr sks great sngtr Image a must, new progressv HR band proj. Infl Q'RYche. All Europe HR, pros only. Howie 213-481-1359.
 •**Lead sngtr/lyricist** wntd to complete blues based, hrd rock band. Must be orig. We have songs, lockout, PA Infl P/Jam. STP, Zep. Steven 213-851-1193.
 •**Lead voc wntd** for exp aggress, progressv, power crunch art pop band. Have gigs, demo. Jeff 310-399-0709, Todd 818-846-2252.
 •**Lennon-sounding** sngtr, no accent, for demo. Paid. Rob 213-667-3003.
 •**Lking** for attractv latina/blk fem voc, sngs R&B, pop, etc. Possible recrd deal 310-289-7232.
 •**Male/fem** voc wntd for world music band, helpfl if you speak other lang, if not, ok. 310-559-5052
 •**Male** voc sought by KROQ band. Infl early Cult, Lords of New Church to shop for deal. Paul 818-440-9686.
 •**Male** voc familiar w/raggae, Marley, wntd for raggae band, gigs avail. Hubie 818-366-0777
 •**Malla** Ent. sks voc for top prodcd recrdng band, style alt rock w/punk edge. Tape/photo POBox 461616, LA 90046. Jay 714-523-2900 x309

•**Perry Farrell** & Alanis have twins named Morrison. Joplin who grow up to form NIN Top drawer pro sks true talent. Rick 213-469-6748.
 •**R&B male/fem** voc wntd for album proj. Great opp. Recrdng studio provided. Chris 310-473-5687
 •**Rehrls** space avail, PA, lockout, clean, poss live in \$200-\$500 mo Burbank 818-557-7706
 •**Signed** class funk rock band sks amazing poetic funk voc. Infl Jans, P/Funk, Zep, Hendrix, Cobain, Vedder, Marley, Gaye 213-930-2799.
 •**Sngtrs, prodr** w/writer studio, sks talent into R&B, dance, class soul for recrd deals. Budget req to package artists. 310-687-8840
 •**Singer** wntd for alt band. Must write lyrics. Infl Live, Springsteen, Cure, Neil Young Recrdng, performing sng 818-244-4231
 •**Sking** male/fem R&B, hip hop/sngtr. After 7pm, Valentina 310-398-3806.
 •**Sngwrtr/prodr** w/recrdng studio, contax sks Etheridge type voc for recrdng proj. Tape to 11490 Burbank Bl, #6, NoHo, CA 91601.
 •**Trippy** textures ala Floyd, Trower. Must sng w/pwr & heart. Call machine, hear songs. 818-343-5508.
 •**Voc** wntd for all org progressv metal band. Must have powerful melodic vox & stage presence. Gigs & recrd deal. 818-563-3740, 805-494-8325
 •**Voc** wntd for all org funky, hip hop, alt rock band. Eggman 310-204-1218
 •**Voc** wntd for pro HR band, serious only 714-826-1074
 •**Voc** wntd by NY based group. Former members of Rainbow, Cream, Americanid. Style/looks Jovi, Coverdale. Jerard 718-531-0644
 •**Voc** frontman wntd for hvy groovin 3-pc w/street snd Hillyrd loc, all org. Infl G&R, Zep, Motley, Aerosmith, Motorhead. No alt, serious only 213-368-4656

•**Wntd, fem** voc, group w/rap style ala TLC, Jade 13659 Victory #456, Van Nuys, CA 91401.
 •**Young** frontman ndd to join R&R band. Must have gd presence, range w/mgmt, serious a must. Infl Plant, Jagger, Tyler. 213-467-7886

13. DRUMMERS AVAILABLE

•**#1** pro in from road, avail for immed pro sit. Sessn work, touring, showcasng, top 40. Versatile plyr w/hrd hitting style ala Bonham, Wackerman 619-295-5372
 •**A** versatile drmr, very solid, exp avail for live/studio gigs, Gretch endorsee Infl Bonham, Bruford, Gad, Paid sits only. Paul 818-985-3700.
 •**Avail** for demo, gigs, projs, recrdng, various sit. Exp reader, composr, recrdng, touring Infl funk, jazz, latin, fusion, class. 310-839-2702
 •**Blk** drmr avail into hip hop, R&B, funk, newjack swing, for tour/studio, serious gigs only. Have elec trngers MBW 310-352-8092
 •**Chameleon** pro drmr avail for casuals, recrdng sessns, paid sit only. Very pro, friendly. Bobbie 818-584-0192
 •**Dbi** bass dinosaur still kucin, avail for orig, hvy rock band. Pros only, no punk, thrash, Bob 818-760-4425.
 •**Drmr** avail for band w/great org material that loves to gig in LA area. Conrad 213-467-3834
 •**Drmr**, lead voc, 1st tenor, avail for orig proj ala Journey, Henley, Sting, Or steady top 40, class rock. Very pro, references. Jay 818-765-8660
 •**Drmr** sks muscins for form hvy HR band. Dark, angry, evil 714-991-6536
 •**Drmr** w/voc, 24 yrs exp sks blues rock band/plyrs. Songs w/grooves, dynamics. SoBay area, pros only. Russ 310-329-8492
 •**Drmr** avail for studio/live, recrdng, any styles 818-789-8342
 •**Drmr**, lead voc, 1st tenor, avail for orig proj ala Journey, Henley, Sting, Or steady top 40, class rock. Very pro, references. Jay 818-765-8660
 •**Drmr** sks muscins for form hvy HR band. Dark, angry, evil 714-991-6536
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 •**Drmr** avail for studio or live. Any style 818-789-8342
 •**Drmr** sks alt pop band. Infl Blossoms, Plimsouls, Smithereens. Lockout in SanGab Valley Gil 818-571-0865, pgr 818-453-1509.
 •**Drmr** sks muscins into jazz, funk, latin to get together & jam/form rehearsal band. Eric 818-753-9634
 •**Drmr** lking for cover band/form band w/5-10yrs exp. Infl Pearl Jam, Nirvana, Chili Peppers. Patrick 310-973-4567.
 •**Drmr**, pro tour exp, pro concert, dbl kick set, Roland PDE 7K11 elec drums 20 yrs pro tour exp sks wrking band w/mgmt. Steve 818-981-0545
 •**Exp** drmr sks powerful org sounding psychedelic infl HR band, interesting songs, dynamics, music/lyncal depth, exp only. Greg 310-306-0931

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 •Funky funky funky. I play drums, percussn, sing. Lknng for paid/sta ala Brand New Heavies. Jonathan 310-281-1778
 •Groove drmr avail. tour, gig, studio. Odd meters, Alexis triggers, serious only 213-920-3420.
 •Lknng for full band only. Lknng to do other people's material, covers, copy music, top 40, hvy metal, HR, tribute bands ok. Bill 818-352-2365.
 •Pro drmr, exp rock, blues, jazz, soul, pop, avail for live/studio. Doug 310-556-6152.
 •Pro drmr, 25, world class image, click track friendly Beatles educated, serious only 213-920-3420. Leader, not follower. Brent 818-819-2335.
 •Quality drmr, 30s, solid as rock, sks pop rock, commercial group. Elec/acous drums, live in Wcovina area. 909-595-9737
 •Recent WCoast arrival Solid funky drmr lknng for slammin band w/soul. Tour/studio, anywhere/anytime Weg 805-963-3970
 •Seasoned vet rock drmr sks gig, pros only. Russell 310-329-8492.
 •Seasons vet rock drmr sks gig. Russell 310-329-8492.
 •Voc & drmr team lknng for band/proj w/backing or label int Ala Sndgarden, Chains, Bill or Tyler 213-651-1954
 •Wall Woodward III drums, voc, formerly w/Scream, Dick Dale Lknng for wrkng, pro sit, Touring, recrdng, etc. 818-447-4044.
 •World class drmr, int'l recrdng, touring, TV, video, platinum credits, avail for pro sit only. 818-223-9006.

13. DRUMMERS WANTED
 •1 dedicated drmr nnd to form org band. Infl Jimmy, Ozzie, A/Chains Serious only 818-409-8985
 •#0 drmr wntd, hvy alt, A&M deal STP, U2 Shrtahr image, pros only. Paul 213-655-4346.
 •18-30 yr old drmr wntd for R&R band Directn Crowes, Kravitz, Petty. 818-340-9865
 •90s R&R band, infl Spacehog, Oasis. Have atty in place, connex & label int. Dan 310-375-4640.
 •90s blues, rock band sks 1st drmr to complete band Sndgarden meets old ZZTop. No pay. Have free rehrls space, pro gear. 213-526-2979.

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•A drmr wntd, open minded, easygoing, gd att, for org proj. Infl STP, Doors, Sndgarden. Stewart 818-761-3710
 •Accomplshd singr/sngwr/sk drmr for org alt pop band. Beatles, VelvetU, Oasis, Radiohead, U2, Blossoms. Robert 213-954-8295.
 •Adventurous rhythc alt tr w/label int & mgmt sks groove orientd drmr. No bashers, whores, overplrs, minimal cymbals. 818-762-2946.
 •Aggressv experiment band nds drmr w/dbl kick. Have songs, demo, label int. Serious talent only. Pgr 213-470-7087.
 •Aggressv, energetic drmr for mod, power pop, punk band. Pro alt, abil, under 30, absolutely no time wasters Recrdng, showcases now. Dave 213-654-1766.
 •Aggressv, melod, mod, gothic, PJHarvey, NIN, Nazzy Star, Voc rythm guit, bass sk drmr. Moe 213-935-2007.
 •Alt rock band sks drmr. Serious only. Have CD, gigs, etc. Infl Toad, Sting, Jayhawks. Jeff 818-249-8853.
 •All rock band sks pro drmr w/bckgrnd in jazz. Infl Chameleons, Beatles, XTC Brian 909-869-0964.
 •Alt drmr wntd for alt pop w/edge recrdng proj. Sngwrntng, voc a +, pros. Dean 310-823-1286.
 •Angry singr, stubborn, obstinate guit w/CD & video sks aggressv drmr. Infl Dead People, everyone else is pillowbiter. SKX 310-784-5732.
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 •Clock nnd by song orient, diverse HR band. Funk, metal, progressv, jazz, alt, pop. We have songs, talent, atty. Kevin 213-465-4615.
 •Do you own a drum set, we want to meet you. Nd hvy hitter. have mgmt/recrdng/gigs. Infl Janes, Nirvana, Bowie. Mark 818-769-7940
 •Dmr nnd, label int, curr recrdng debut album. Infl Floyd, Bowie, NIN, Lloyd 818-980-3698.
 •Dmr nnd, KROO sound, pro att, exp, good meter a must. 213-464-7807.
 •Dmr wntd for cover proj, make S. STP, FooFighters, Nirvana, Oasis, KROO. Pro att, reliability, essential 310-301-0961.
 •Dmr wntd for Randy Beckett's REBEL TRAIN who can play/look part. Easy going personality + Randy 310-458-1896.
 •Dmr w/backng voc wntd to complete new alt rock trn. Infl Pixies, Merman, Cocktail Twins. Sue 818-769-2794.
 •Dmr wntd to form band w/guit for hvy rock/metal proj. Dedicatn a must. Mike 818-783-6721.
 •Dmr wntd by hvy alt band w/pro mgmt to showcase immed. Paid rehrls, pro only. Infl AIC, Filter, etc. Msg for info 818-407-7909.
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 •Dmr wntd, Hootie meets Police. Developmnt deal. LV msg, John 818-713-1569.
 •Dmr wntd for org southern rock type group in Simi

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- Drmr wntd for alt band w/studio. Infl Doors, U2, Jeff 213-848-7740.
- Drmr wntd by blues based group. Infl Crowes, Vaughn, BB King. Pgr 818-316-4230.
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- Estab band, PROTOTYPE, sks drmr. Must have exp. musicianship, dedicatn, equip. Progress, thrashint. Kragen 310-915-0423.
- Estab orig rock band skng song oriented drmr. Real feel, good timing a must. Shredng nt required. Slow groov to hvly rock tunes. 818-704-5434.
- Fem drmr for alt/punk band. Have mgmt. Label int, rehrs studio. Infl Hole, S/Pistols, Liz Faire, Breeders. Michael 213-937-0615.
- Fem/male drmr, punk bckgrnd helpful, creatv patterns, tro. Walter 818-982-3181.
- Funky, hiphop drmr wntd for all org funky, hiphop, alt rock band Eggman 310-204-1218.
- Garage rock band, infl Monster Magnet, Fumanchu, Sugar Tooth, St. Vitus. Pat 714-963-8775.
- Gay singer from South Amer sks drmr for gay rock group, pay. 818-766-4680.
- Glam punk drmr wntd for Budweiser fueled, 2 1/2 min song thing. No chickens/cowards. 213-962-8981.
- Guit, bass, fem singer, org 90s mainstream rock skng versatile drmr, any race, to commit to serious proj. No drugs. 310-316-1359.
- Hard hitting drmr, under 25, to join upcoming HR band w/mgmt, no attachmnts, for long haul Infl Bonville 213-467-7886.
- Hardcore thrash drmr wntd for dark xtrem metal band.
- Infl 80s Amer hardcore, 90s thrash, Quinn 310-390-9434.
- HR band w/great tunes sks Bonham style drmr. Infl Zep, Sndgarden, Queen, Mike 310-540-0468.
- Hvy, powerful, tribal groove monster wntd ASAP. Must have chops, dedicatn Infl Tool, Melvins, Helms. Have CD, lockout, pros only 213-464-2927.
- Hvy alt, A&M deal STP, Bush, Shorhair image, rehrs, gigs, must be pro Paul 213-655-4346.
- Infl everything & nothing, commitment. 310-392-5621, 310-477-0403.
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- It shouldn't be this difficult. Singr, guit plyr sk drmr Infl Stones, Petty, Mellencamp. All orig material, Mike 213-933-3131.
- Killer OC bass plyr sks killer OC drmr to form killer alt rthm sec. Have exp, songs, knowhow, will get others later. Windsor 714-810-9406.
- LIFE ON MARS nds stammn drmr Infl A/Chains, Pumpkins Janes, Sndgarden. Have gigs, 24 track CD 1/2 finished, mgmt/video, Shane 818-752-8144.
- Nd drmr for writing, recrdng, showcasing for alt R&R band. Infl Stones, AC/DC, CCR If you want recrd deal, call 818-980-4896.
- Non 80s alt tuning, diverse, dedicatd, honest, dynamic, elec/acous, eclectic, cool guy STP, Alice, Sndgarden 818-780-6424.
- Orig gigging band. Rock, punk, metal sks drmr, have studio in Paramount 310-864-2313.
- Progress hrd edged band, all org songs Infl Rush, Sabbath, Zep, James Brown, Zombie, Police, Stan 818-343-8045.

- Progress hard edge band, all orig material, sks great drmr. Infl Rush, Sabbath, Zep, James Brown, Zombie Stan 818-343-8045.
- Punk drmr wntd by band w/7" for up/coming in/out town shows, Gifford 310-985-0597.
- Punk band lng for drmr Infl Clash, Circle Jerks, Black Flag, Patrick 818-752-4932, Josh 818-980-6718.
- R&R drmr w/punk edge for full R&R band, age 21-30 Infl Stones, Kravitz, Iggy Pop, Eitan 213-851-8185.
- Rapper lng to form live funk band Music to elevate, hiphop, improv, jazz. Feel the funk in you Dave 818-901-7475.
- Rock band w/mgmt sks drmr for upcoming showcases Brian Adams, Journey No immed pay, must have mkttable image, 818-329-4792.
- Signed band nds drmr w/much groove, Gear, transpo, passport nnd, Auditions 5/18, Infl Beasties, RATM, hiphop, John 818-985-6720.
- Solid drmr wntd by bass/guit w/songs, solid foundatn to complete hvly rock band. Wait 213-878-2579.
- Steve Earl meets Supersuckers, no pros, cowboys, bikrs, mechanics pls. Joseph 310-535-9350.
- THE FANCY LADS sks solid drmr immed. Shows, credits, all org, Infl must incl Gene Krupa, Kenny Jones, Paul Cook, Chrs 213-650-8204.
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- Wanted hvly metal/HR drmr. Must be versatile w/xt genres, George 310-837-4364, 213-954-1719.
- We nd serious musicn. Guit plyr, voc wnt your rthm section Infl Mellencamp, Sunbolt, Crowes, All orig material, Ken 213-845-9490.
- Working blues band sks drmr, must have exp in swing No freelancers pls Nathan 818-243-2696.
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 •Blk lyric/melody wrtr sks very attractive fem singer. Filipina or Asian w/long hair, 15 yrs or older. Style, dance, R&B, pop. Gary 619-246-4542.
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Time to change your strings?

New Sabine NitroStasis™ Premium Strings: fresh & corrosion-free when you open them.

Some strings sound dead on arrival, or die before their time. Why? Because they weren't really new when you bought them. Strings begin to age and corrode as soon as they are made, forming tiny pits that hold dirt and making your strings hard to tune. They lose their "edge" or only sound good for a few days.

The only sure way to get truly new strings is to buy a set with unlimited shelf life. That's what you get with new **NitroStasis™ Premium Strings*** from Sabine — they're vacuum-packed in nitrogen and hermetically sealed in a metalized bag, which stops the aging and corrosion process. They sound as clear and look as bright as the day they were made. They're the only strings that are truly fresh and corrosion-free when you open them.

Everybody loves the feeling of a new set of strings. Now get the ultimate "new string" feeling with **NitroStasis™ Premium Strings** from Sabine.



NitroStasis™ Strings use less packaging because they are packed together in a single bag. And the string ends are each dipped in **SafeCoat Colors™** to identify them and help protect your fingers.



 **Sabine**®
In Tune With The Future

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Available for most acoustic & electric instruments.
*Patent Pending. Made in USA.

No guitars were harmed during the creation of this photograph. Guitar courtesy Pro Frets, Gainesville, Florida.