

# MUSIC CONNECTION

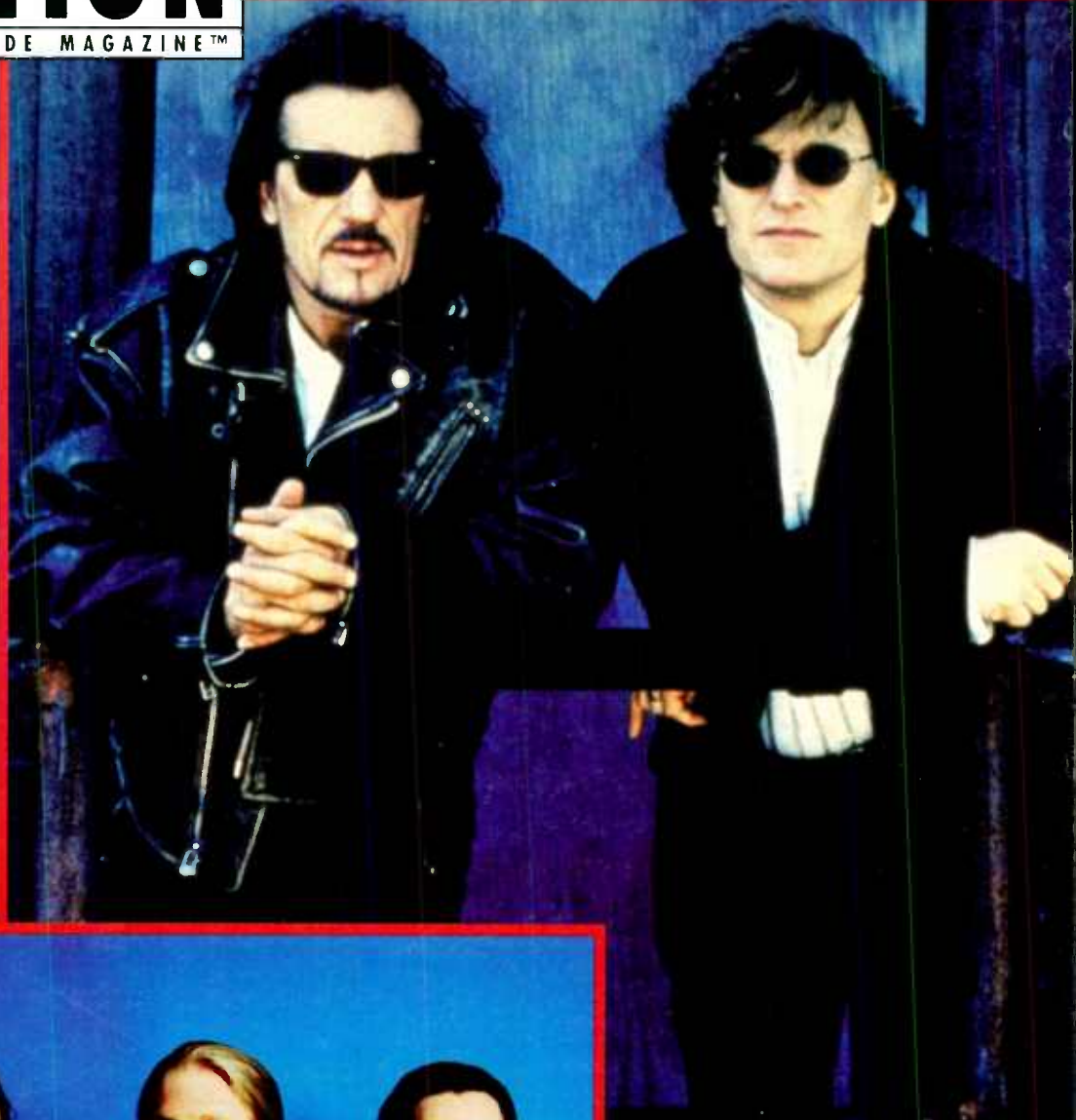
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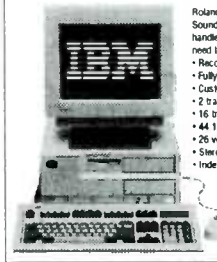
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## FEATURES



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From the Spencer Davis Group to Traffic to Blind Faith to a successful solo career, Steve Winwood has been turning out hit records for almost three decades. Winwood now reunites with original Traffic member Jim Capaldi to bring the eclectic rock group into the Nineties.

By John Lappen



### 26 KEYBOARD MAINTENANCE

If you're a working musician, you'll always need your instrument to be in tip-top shape. MC recently spoke with several keyboard experts who revealed to us the do's and don'ts of maintaining your prized musical possessions.

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Cover photos: Anton Corbijn (Traffic), Lisa Johnson (Offspring)

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**FEEDBACK**

**Heyday's Payday**

Dear MC:  
 Pursuant to your demo review of the band Heyday (Nov. 22—Dec. 5, 1993), I wanted to share with you a follow-up on the band since the review. Their song, entitled "She Rides," has been chosen as one of the songs to be featured in the forthcoming movie called *Pamela Principle 2* being released by Wilshire Film Ventures. I thought this information might be useful to you. This soundtrack was a result of the review in your magazine, and on Heyday's behalf, we want to say thanks! Also, as a manager, I feel it is important that your readers are aware of the fact that things can happen if you persevere and keep at it.

Finally, I hope to read of other bands that have been featured in your magazine, sharing their good news, and getting themselves "musically connected" to something that will boost their career further!

Tony Howard  
 Personal Manager to Heyday  
 Encino, CA

feature us several times on their "Local Licks" and "Best Of..." programs, and worth enough for a major record label to write to us to request additional material following our submission and for a second major label to phone us for additional material as well as information concerning future performances so they could send a representative down to see us. We don't mean to imply that these events validate our material in any way, but rather suggest that "...isn't worth much" is a wholly personal comment and inappropriate for a professional critique.

Regarding the production of our demo: We are not under the delusion that it is a master quality recording. It was recorded on a home 8-track MIDI studio, but it was mixed by an engineer with many major label credits and the final mixes were reviewed by the aforementioned producer, who also has a number of major credits, prior to its release.

Finally, the remark, "...what's with the lead singer's voice?" Again, there was no elucidation concerning this statement. It sound sarcastic and negative in the extreme and there was no critical analysis offered. We can only state that our singer has an exceptional voice and to his credit has been offered a contract by a major independent production company based solely on his vocal ability.

We take issue, not with the message of your critique, but in the way in which you conveyed that message. Our band was looking for feedback on a project that we worked long and hard to complete and would have appreciated some specific assistance, not caustic, flippant generalities.

Thin Ice  
 Burbank, CA

**Crutique Critique**

Dear MC:  
 We would like to thank you for taking the time to review our demo in *Music Connection* (Vol. XVIII, #11). We are taking it for granted that it is your intention to be helpful and provide constructive criticism from which musicians/songwriters may grow and improve. In that spirit, there were a number of ambiguous comments made in the body of your critique that we felt needed to be elaborated on.

Firstly, your comments regarding our songs: "This is a band that can really play, but unfortunately, what they're playing isn't worth much." Your comments seem to dismiss our material outright rather than offering specific, critical analysis and recommendations. It would have been more helpful to comment on what you found lacking in our songs. Were the hooks not strong enough? Were the melodies weak? Was the song structure or arrangement inappropriate for the genre? And while we respect your opinion and obvious disdain for our material, we also feel that it is appropriate to mention that our songs have been "worth enough" for a representative of a major publishing company as well as a respected independent producer to attend rehearsals and express a desire to work with us, and worth enough for KLOS to

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By Trish Connery

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

UCLA Extension has several new summer classes coming up. The first, "The Music Video Industry Today, The Process, The Players, The Opportunities," will be held on Tuesdays, June 28 through August 16, 7:00-10:00 p.m. This eight week course is taught by music video producer Antony Payne, whose Gas! Productions has produced videos for Michael Jackson, Paul McCartney, Diana Ross, Julio Iglesias, Lionel Richie and Barry Manilow. The class will be held at UCLA, 5200 Math Sciences Building and the fee is \$175. For more information, contact UCLA Extension, 310-825-9064.

Next from UCLA Extension is "Live Jazz in L.A.: Known And Unknown," presented by Ken Poston, noted jazz historian, record producer and KLON-FM announcer. The class meets on Thursdays, June 30 through September 15, 7:00-10:00 p.m. at UCLA, 1344 Schoenberg Hall. Program topics include a look at the jazz scene today and in the past in New Orleans, Chicago, New York and Kansas City; be bop; cool jazz; avant garde; the greats of the blues; the swing era; fusion; and funky/hard body. The course concludes with an invitation to attend the Long Beach International Blues Festival. The fee is \$230. Contact UCLA Extension for additional information at 310-825-9064.

Also from UCLA Extension, "Dance For Music Video: From Hip To Post-Modern" takes place Tuesday, June 28 through August 30, 7:00-10:00 p.m. at UCLA, 218 Dance Building. The instruction, Janet Roston, a music video choreographer for A&M, Warner and Capitol Records, trains participants in diverse movement styles—current street/hip-hop, rock jazz, post-modern and retro-dance, with the objective of preparing for work in music videos and television commercials. The fee is \$350. For more information, contact UCLA Extension, 310-825-9064.

Finally, UCLA Extension presents "Bringing The Power Of Music To Film: A Film Scoring Seminar With Charles Bernstein," which meets on Thursdays, July 7 through August 11, 7:00 10:00

p.m. at UCLA's Schoenberg Hall, room 1439. Bernstein, whose credits include The Long Hot Summer, Drug Wars, Sadat, Little Miss Perfect and Nightmare On Elm Street, will lead the class through lectures and discussions with film clips and recordings. The fee is \$225. For more information contact UCLA Extension, 310-825-9064.

The Songwriters Guild has announced Wednesday, June 22, 7:00 p.m., is the date and time for the next Ask-A-Pro/Song Critique. The evening's special industry guest will be Jon Flanagan, Vice President of United Records. Also from SGA, the SuperShop pitch session, featuring Eric Christopher of All Seasons International Records, which takes place on Wednesday, June 29, 7:00 p.m. Supershop sessions are limited to SGA members, so call for your reservation or an application for membership at 213-462-1108.

Jazzopolis, the 7th annual Concerts Under The Stars series, continues at Century City Shopping Center & Marketplace. These free concerts take place every Wednesday evening, 7:00 to 9:00 p.m., through August 31 at the Century City Shopping Center & Marketplace, 10250 Santa Monica Blvd. in West Los Angeles. Some of the featured performers in June and July include boogie-woogie/jump blues artist Rob Rio & the Revolvers (June 22); the jazz/R&B/funk/reggae mixture of the Art of Sax (June 29); and the Gregg Field Big Band (July 6). For more information on the concert series, call the Center's information booth at 310-277-3898.

Recaps

The Singers' Workshop, headed by veteran vocal coach Lis Lewis, is presenting a free introductory class for beginning singers on Sunday, June 26, 2:00 to 4:00 p.m. This event, co-sponsored by the National Academy of Songwriters, is open to musicians, background singers, songwriters and other untrained singers. Topics will include breath control, strength and stamina, range, tone, confidence and tension reduction. Call 818-980-5556 for more information or to reserve your seat.

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CLOSE-UP



By Karen Orsi

For over twenty years, A-1 Audio has been building a reputation as a leader in the field of sound reinforcement. With locations in Las Vegas, Hollywood, Lake Tahoe, Santa Monica, New York and, of course, Branson, MO, the company is a winner for live shows not only because of its cutting edge profile, but because the company seems to have an office wherever the action is.

The company's founder, Al Sinescal, is an industry veteran with an engineering background. He has gained a well-deserved reputation as an innovative sound designer for many theatrical productions such as *Starlight Express*, *Grease*, *Tommy* and Andrew Lloyd Webber's *Joseph*. Sinescal also has extensive tour experience, having worked with everyone from Pope John Paul to Depeche Mode, as well as Sinatra, the Doobie Brothers, Wayne Newton, the Police and many others. Other recent projects for A-1 include sound design for the newly opened House Of Blues, Paul Weller at the Palladium and Fanfest '94.

Las Vegas was a great beginning for A-1. Sinescal's company has installed house systems for most of Las Vegas, Tahoe and Reno, including the Aladdin, Bally's, Caesar's Palace, the Dunes, the Golden Nugget, Las Vegas Hilton, the Sands and the Riviera. A-1's commitment to customer service dictates that they provide 24-hour service in the 24-hour town of Las Vegas. Customer service has always been the name of the game for A-1, and they employ a "no excuses" philosophy in doing business which requires them to hire only the most talented and highly qualified designers, technicians and engineers in the business.

One of the company's aces is the use of the digitally controlled Harwell G2. This 60 stack (180 box) system is one of the industry's largest touring systems, and was debuted early last May at Fanfest '94. The system has toured with the Police, Sting, Motley Crue, Whitesnake, the Who, Ozzy Osbourne, Judas Priest, Def Leppard, Bon Jovi, Deep Purple, ELP, Kiss and others. It is a four-way system divided into individual stacks. These stacks are comprised of three

cabinets, each with a sub bass cabinet and two 15" JBL loudspeakers in a 12-foot folded horn configuration. There is also a horn loaded low mid-range cabinet with two Electro-Voice 12" loudspeakers, a mid/high cabinet with two JBL 2445 drivers on a Harwell horn, plus four JBL 2402/5 tweeters. The system is powered by Crown PSA2's and Crest.

A-1 also uses Yamaha PM 2000 and 3000 mixing consoles, and they also stock Cadac computer assisted mixing consoles (price: \$300,000 each). To make sure that each and every wire is correctly placed, connected and that there are no shorts in the system, A-1 also uses a self-devised automatic multicable checker that allows instantaneous monitoring of 150 circuits for opens, shorts and cross connections in one minute. They also have extensive test and maintenance systems to insure that perfect sound is maintained. They keep a full stock of parts on hand at all times, and gold pin contacts are a must. A-1 utilizes multipin connectors, versatile hardware and modular racks. This utility in design means that fewer hands are required for assembly and lower costs for the customer. A-1 also has invested over \$50,000 in testing equipment to make sure that its wireless microphones are dependable during gigs, an issue that viewers of Madonna's *Truth Or Dare* saw come up during her tour (which was not, incidentally, supplied by A-1). A-1 literally stocks hundreds of wireless microphones. The show *Starlight Express* featured 33 non-interacting wireless microphones that were used under a steel superstructure without any interruption or technological hassle.

Each customer also receives a readout of all gear assigned to the tour that is generated by the company's computerized inventory system. Each piece is noted with its item number, description, case number, serial number, weight, dollar value and size. This readout is designed to expedite and simplify border crossings on international tours.

For more information, call A-1 at 213-465-1101.



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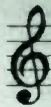
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# Summer Festivals Heat Up SoCal Concert Scene

By Sean Doles

*Music carnivals Lollapalooza and H.O.R.D.E. will feature hot musical acts and hi-tech fare, including virtual reality and interactive exhibits*

LOS ANGELES—Summertime is upon us, and with it come the Lollapalooza and H.O.R.D.E. Festivals—two, massive, all-day events which are sure to heat up the SoCal concert scene with top-name music acts and hi-tech fun.

The H.O.R.D.E. Festival rolls into Irvine Meadows on Saturday, July 30, and features the Allman Brothers Band, Blues Traveler and Big Head Todd & the Monsters. Originally organized two years ago by John Hopper of the road-warrior act Blues Traveler, the eight-week, 35-city tour highlights bands that are known for non-stop touring and marathon jamming. Included on the L.A. bill are the Ugly Americans, Jambay, the Screamin' Cheetah Wheelies, Cycomotogoat and a top-secret special guest.

"They're all very much road-oriented bands, and as it's evolved, it's become geared more toward the jamming-type bands rather than just the guys who come out and do their sets and leave," explains Todd Brodginiski of Levine/Schneider Public Relations. "They get up and play with each other practically every night. John Hopper will get up and play with the Allmans, or somebody will come out and play with Blues Traveler. There's a lot of spontaneity and a lot of excitement because you never know what to expect."

The eight-hour festival will boast two stages and "Psychospace," a revolutionary alternative concourse with virtual reality exhibits and other hi-tech gizmos, in addition to an arts & crafts fair and record & magazine shops.

Designed by Peter Barsotti, this is the latest in his list of concourse creations that have included concourses for W.O.M.A.D., Lollapalooza and Grateful Dead shows. Brodginiski says ticket prices will be kept in the \$20-30 range.

Lollapalooza '94, which is scheduled to visit Cal State-Dominuez Hills on Saturday & Sunday, September 4-5, promises to be the most ambitious undertaking yet

by the four-year-old festival.

The brainchild of former Jane's Addiction leader Perry Farrell, the event has become the nation's premier showcase for alternative music, this year featuring Smashing Pumpkins, the Beastie Boys, George Clinton & the P-Funk All-Stars, the Breeders, A Tribe Called Quest, Nick Cave & the Bad Seeds, L7 and Green Day on the main stage. Second Stage talent will include Shudder To Think, the Boo-Radleys, Pharcyde, Shonen Knife and Stereolab.

Aside from the music, the unofficial buzz words of this year's festival are "interactive" and "technology," both themes proposed by Farrell and funded by this year's festival producer, multi-billionaire Paul Allen, the former co-founder of the Microsoft Corporation.

"One of Perry's ideas and a shared vision among the Lollapalooza organizers was that the theme might be interactivity and multimedia," says American Recordings A&R Rep and festival organizer Marc Geiger. "The future, technologically, is what's exciting to a lot of us right now and it's more relevant, maybe, than any other political or social concerns at the moment. Perry's also very interested in the rain forest, and those two things became our focus for this year's tour.

"The bottom line is, we tried to put together as adventurous a traveling technological circus as we could, and it looks like it's going to be a very interesting show."

Called "The Mindfield," this

year's multimedia concourse will offer "The Chameleon," a virtual-reality exhibit; a Visual Dating Service through which attendees can meet; *Teeth*, the festival's free daily newspaper; the Revival Tent, which will stage spoken word and open-mic performances; and MTV On-Line Video Walls, offering festival updates, video clips too controversial for MTV, spoken word reels, Rain Forest Action Network Videos and more.

In years past, festival-goers have often complained about the stifling heat, but this year's tour will include Rain Rooms, a new misting system that will shade and cool temperatures for those needing a respite from the heat.

Some say ticket and T-shirt prices have been equally stifling in the past, but Geiger says, true to the spirit of the festival, Lollapalooza '94 will be affordable. "We were very fortunate that there was a billionaire [Allen] who we went and pitched to be our sort-of benefactor," Geiger explains.

## Metal Blade, Priority Ink New Distribution Pact

By Sean Doles

*Pioneering metal indie changes distributors from WEA to Priority Records Distribution; first release will be new GWAR album*

LOS ANGELES—Heavy metal pioneer Metal Blade Records has signed a long-term distribution deal with Priority Records Distribution (PRD). The first release under the new agreement is *This Toilet Earth*, the fifth album from cartoon metal monsters GWAR. Future releases include *Dusted* by alternative combo

Skrew, *Inside Out* by metal stalwarts Fates Warning, a Mercyful Fate EP at the end of June and a new record from the band in October.

"When you take a look at Metal Blade and Priority, they come from the street," says Metal Blade President Michael Faley. "Both of us have the same mentality of going

out there and breaking acts from the ground floor up, and the combination of those things—them being on the cutting edge of what they're doing in rap and us being on the cutting edge of what we're doing with metal and alternative acts—we felt that it was going to be a great combination for our artists."

Faley adds that the new pact, which comes as Metal Blade's deal with WEA ends, will, in no way, affect Metal Blade's pre-existing distribution deal with RED (Relativity Entertainment Distribution) because of that company's proven ability to penetrate smaller markets such as "mom-and-pop" record stores and break new acts.

"Once a band hits a certain level, getting up into the 25,000-unit range, they're looking to get to that next level," Faley explains. "Now, RED has had some very successful records, of which they've sold half a million to a million units, but we've always used the major distribution to graduate to, to try to raise a band up to the next level of commitment all the way around."

Founded in 1982 by Brian Slagel, Metal Blade is one of the incontestable pioneers of contemporary heavy metal and alternative music. The label has released albums by GWAR, Voivod, Lizzy Borden, Trouble, Sacred Reich, the Goo Goo Dolls, Skrew and Chemlab.

The label's current roster includes Cannibal Corpse and Thought Industry.

### YES HONOR



**Pioneering progressive rock band Yes was recently inducted into Hollywood's Rock Walk. Pictured during the ceremonies are founding members Chris Squire and Tony Kaye, Trevor Rabin and Alan White and founding member Jon Anderson.**





Alternative act Cracker recently received gold plaques for their sophomore opus, *Kerosene Hat*. Pictured at Virgin's L.A. offices during the presentation are Senior Promotion VP Michael Plen, Vice President of A&R Mark Williams, band members Johnny Hickman and David Lowery, Virgin President/CEO Phil Quartararo, manager Jackson Haring, VP of Sales Joyce Castagnola and Product Manager Jean Rousseau.

# VH-1 To Air Concert Special Live from Shrine

By Keith Bearen

*Video channel will honor select artists for their humanitarian efforts during two-hour event*

LOS ANGELES—Music video cable channel VH-1 will pay tribute to artists who donate time and money to worthwhile causes during "VH-1 Honors," a two-hour, live concert special to be held at Shrine Auditorium on June 26 at 8:00 p.m.

Among the artists who will be saluted during the first annual event are the artist known formerly as Prince, Stevie Wonder, Bonnie Raitt, Garth Brooks, Michael Bolton, Melissa Etheridge, Al Green and Kenny G.

"Rock has a big heart, and we know our viewers will enjoy this chance to see some of their all-time favorite artists," states Juli Davidson, Senior Vice President, Programming, VH-1. "This is the first time all of these incredibly talented performers have been together on one stage. We are excited to present this event to our 50 mil-

lion subscribers."

The artist formerly known as Prince lends his support to the Westside Preparatory School, based in Chicago; country superstar Garth Brooks supports Feed The Children, an international hunger and disaster-relief organization; Michael Bolton created the Michael Bolton Foundation, a nationwide organization assisting women and children in crisis; Melissa Etheridge lends support to L.A. Shanti, a Southern California-based organization which focuses on individuals affected with AIDS; Al Green devotes his time to the United Negro College Fund; Stevie Wonder supports Arts In School, Bonnie Raitt is a founding member and vice chairwoman for the Rhythm & Blues Foundation; and Kenny G contributes to the Cystic Fibrosis Foundation.

## EPIC AWARD



Epic executives recently presented director Jonathan Demme and producer Ed Saxon with gold and platinum plaques for the soundtrack to the movie *Philadelphia*, featuring the Academy Award winning song "Streets Of Philadelphia," by Bruce Springsteen.



By Michael Amicone



Pebo Rodriguez

Pomona-based indie **Thump Records** has named **Pebo Rodriguez** to the post of General Manager. Rodriguez, who was formerly the label's Director of Marketing and Radio Promotions, will continue to perform his duties out of the label's Pomona offices (909-595-2144).

In more Thump news, pop balladeer **Stevie B.** and his protégé, **Korell**, have signed a distribution deal with Thump. Korell and Stevie B., who has scored several Top 40 hits, including the Number One "Because I Love You (The Postman Song)," will record on Stevie B.'s label, the San Jose-based **Emporia**, which will be distributed by Thump.

**Full Sail Center For The Recording Arts** has announced the appointment of **Dr. Harry Clark** to the post of National Director of Academic Relations. Clark's resume includes stints as president of the International Network of Performing & Visual Arts Schools and as principal of the Pittsburgh High School For Creative & Performing Arts. Clark can be reached through Full Sail's home offices (407-679-6333).



Chuck Thompson

**JLCooper Electronics** has appointed **Chuck Thompson** to the post of Vice President and General Manager. Prior to his new appointment, Thompson was the company's Vice President of Sales & Marketing, a position he will continue to hold in addition to his added promotional responsibilities. Thompson can be reached at the company's Los Angeles offices (310-306-4131).

The **Lee Solters Company** has announced the promotion of **Jerry Brown** to Senior Account Executive, Music. Brown was formerly a publicist for Geffen and Capitol Records. Brown will continue to work out of the public relations firm's Beverly Hills offices (213-651-9300).

**Caroline Records** has announced the

formation of a new management team. **Matthew Flott** has been named Chief Financial Officer, **Lyle Preslar** becomes the label's Vice President of Sales & Distribution and **Rick Williams** assumes the post of Vice President of Sales & Distribution. Flott and Preslar can be reached at Caroline's New York offices (212-989-2929), and Rick Williams can be reached at Caroline's Sun Valley offices (818-504-0965).

**Capricorn Records** has announced the appointment of **Rooth Blackman** to the post of National Promotion Coordinator. Blackman will be based at their Nashville headquarters (404-873-4796).



Ceci Kurzman

**Arista Records** has appointed **Ceci Kurzman** to the post of Director, Licensing. Kurzman was recently Manager of International Business Affairs. She can be reached at the label's New York offices (212-830-2126).

**Virgin Records** has announced three new appointments in its promotion department: **Scott Douglas** has been promoted to National Album Promotion Director; **Sue Steiner** has been named Director of National Promotion/Artist Relations; and **Mike Stone** becomes the company's National Promotion Director. All of the above will perform their duties out of the company's New York offices (212-586-7700).

In more Virgin news, **Stax/Volt** great **Isaac Hayes** has signed a worldwide recording pact with **PointBlank**, Virgin Record's blues-based subsidiary. Hayes plans to record his new album under the new pact in Memphis this summer.



Mary Divney

**Zoo Entertainment** has promoted **Mary Divney** to the post of National Director, Alternative Promotion. Divney, who was formerly the label's Associate Director, AOR Promotion, will perform her duties out of the label's New York offices (212-930-4750).



### Tom Lipsky

**Title:** Label Manager/A&R  
**Duties:** Managing Label, Talent Acquisition, International Affairs  
**Years with company:** 3  
**Company:** CMC International  
**Address:** 106 W. Horton, Zebulon, North Carolina 27597  
**Phone:** 919-269-5508  
**FAX:** 919-269-7217



priorities is to find artists that are international—not just for the American or European marketplace. We now have either distribution or licensing arrangements with every primary territory in the world. We're trying to get things that can be successful in multiple territories, not just one.

"We definitely lean toward artists with a history that we feel can continue to have a career. Artists that deserve another chance. This entire business is a cycle. Certain things have their high points and their low points but are always there. We think this is much better business and artistically, we'd rather focus our label on this rather than chasing the next—whatever. You know, acts that come and go at the snap of a finger."

**Int'l Focus:** "Our international labels have a broader focus. For example, we have certain artists that we have on our international label that we don't have here, in America. In Europe, we're also very involved in dance music as well as hard rock music—which we're going to begin later this year in America."

**Stability:** "In our North Carolina office, we have ten full-time employees as well as a 24-track recording studio. In Switzerland, in all the different divisions, we have about 25 employees as well as our own CD and cassette manufacturing plants which we utilize in Europe. The parent company that we formed this company with in Europe has been in business for 35 years. So, yes, we are very financially stable. We've seen a history of indie labels, well-

funded labels, that tried to get too big too fast. So what we decided was to have a smaller nucleus here in North Carolina, which is a good financial set-up for the label and to sub-contract and form partnerships with other companies."

**The Indies:** "The indies have now become a breeding ground for the new as well as a revival ground for established artists. Acts that sell between 200,000-300,000 records are not worth signing to many major labels. You're also seeing acts making comebacks—like Scorpions, Alice Cooper, Kiss—there are people interested in styles of music beyond the Seattle grunge sound. Certain major labels are picking up on that one artist at a time. We're sorta making that the basis of our catalog. Picking up those traditional artists that satisfy the traditional rock market for those who are not cutting edge fans. Our goal is to tap into that market and to keep supplying that kind of music. It won't satisfy everybody but at the same time, a trend doesn't satisfy everybody, either."

**Signing Criteria:** "The first criteria toward a signing is that it must be a group that is still active and will make a commitment and will tour—preferably on both continents. We want artists that are willing to get out there in the trenches and do it all over again. The second criteria is to find artists that have appeal in multiple territories around the world—not just in a single territory. The final criteria is, of course, what is the new product like?"

"In most cases, we're picking up finished albums. There is a real proliferation now of artists who go to Japan, which is a tremendous market for American and European artists. Lots of times they are able to get initial deals there or finance productions and then they go looking for licensing around the rest of the world."

In lots of cases they might have to go to 20 different companies, but with us, they get the U.S., Canada, Europe, Africa, Australia, New Zealand—a good chunk of the world is covered with a one-shot deal with CMC because we already have label deals all around the world! This is the same as signing with a major for a worldwide release. We cover the same territories.

"What rock people don't understand is when they sign with a major for the world, a lot of time they don't get released around the world. Also, it doesn't mean they get promoted around the world. In Europe, each country's division of the major is autonomous. The guy at PolyGram/Holland does not have to release what the guy at PolyGram/Germany releases. And when it's released in America, a certain percentage of that isn't released in Europe at all. And from the other perspective, I think only about five-ten percent of the European releases ever get released in America. So bands may think they're getting worldwide coverage, but in essence, they really aren't. With our structure, we can guarantee a simultaneous release over 80 percent of the world. Because we have a separate affiliation in every territory, we can tell them when to put it out and how to put it out. They don't have the option of making those decisions."

**Coming Trends:** "The major labels have changed. Artists are realizing that to have a career these days you need the whole world and it can start in any part of the world. So you need to have yourself aligned with companies that can actually do something in these territories and not just give the label the whole globe and later find out that only one country released the product."

**Competing:** "Most artists who come to us are looking for a comparable

### Dialogue

**Background:** "The founder of this company, a gentleman named Bill Cain, started the company in 1977 as a management company. His beginning clients were Nantucket, Doc Holiday and Glass Moon. I originally joined the management company here, near Raleigh, North Carolina. This is a very good area for our type of company because there isn't a proliferation of competitors in this neck of the woods, yet, there's a tremendous amount of talent in the Southeast. We formed an international company about three years ago with a group out of Zurich, Switzerland, and then we opened up offices about a year and a half ago in Hamburg and in London."

**Focus:** "The focus of the label in the United States is traditional hard rock. By that I mean we're not after the next fashion trend. We try to focus the label primarily on established artists who can be good, long-term catalog artists—now and 20 years from now. So we're focusing on established artists who are re-doing a career or those coming off another label looking for a change of philosophy and strategy or a select, handful of new artists who we think have long-term potential. And one of our

### TRAUMA CENTER



The braintrust for newly formed Trauma Records takes time out to pose for the cameras and announce their initial release, a single and album from Australian pop band Driver. Shown above are Trauma partners Steven Meyer, label President Paul Palmer and Richard Sherman. Trauma can be reached at 818-382-2515.



**Al Cafaro (left), President of A&M Records, and David Anderle (right), Senior VP/A&R, flank recording artist David Wilcox prior to a performance at Hollywood's famous Troubadour to promote his recent A&M album, *Big Horizon*.**

deal—the same kind they might get with a major label. We are competitive with regard to budgets and advances. I doubt that there are more than two or three independents in the states that can provide the budgets we can provide for a real high caliber artist. On the royalty end, we're more liberal than most companies, and on the recoupment end, we have more liberal things than others have. We do put some perks in there to make it all unusual. But that's how we're able to get certain artists that maybe wouldn't look at an independent otherwise."

**Unsigned Acts:** "We are looking at unsigned bands but it takes us a long time to review their tapes because of the volume of tapes that have come in recently. In the past six months we have really received a volume of new material submitted. We're not the fastest in the world with those tapes because we don't have 30 secretaries to review them before it gets to the next guy. We have a handful of people who are the directors of the company who personally review everything. We're as good about it as we can be but we can only do so much in a day. On our U.S. roster this year, we have right now four new groups—three of which are completely new and the fourth, Blackthorne, is comprised of familiar people in a new group. We also have two groups that we license from Germany—one called Depressive Age and one called Thunderhead—which are completely new and very appropriate for the U.S. market."

**Campaigns:** "Our policy is that we have a certain level of commitment that we make, period—whether the band costs us \$30.00 or \$300,000. We have a certain campaign that we plan for every single artist that we do, and certain elements of that are standard parts of our business. For example: Having Concrete Marketing do a metal radio campaign for the entire length of the album—not just while it's Top 20 on the charts. For us, that's a standard. Doing a retail campaign, for us, is a stan-

dard. Doing a video is a standard. Tour support is a standard. These are certain elements that we're willing to guarantee in writing. There's no sense in taking on a record if you're not going to do these things, so why not put it down in writing? We know what our campaign is going to consist of whether it's a baby band or previous superstars."

**The Future:** "The first plan is for the label to grow—but for it not to get so big that we can't personally stay on top of everything. I see us making a lot more acquisitions of artists and as they become successful, acts such as Kix and Yngwie and Accept will feel secure making their home at an indie label. I also see us, over the next few months, starting a separate logo dance label. We already have several artists signed that have been successful internationally. We see

an act like Ace Of Base and wonder why there isn't more international activity on the part of the major label A&R staffs. So this is another market where we're a little ahead of the pack in picking up some of these people. They should have been signed before we even got into that market, but we're happy they weren't."

## Grapevine

Producer-engineer **Roger Bechirian** (Squeeze, Elvis Costello) and writer-guitarist **Lou Naktin** (Joan Jett, Brian Wilson) are seeking artists for development. All styles of music will be considered. Send your packages to: Cloak & Dagger Productions, c/o Naktin-Bechirian, 21755 Ventura Blvd., Suite 476, Woodland Hills, CA 91364. None of the packages will be returned.

**Poison** lead singer **Bret Michaels** was almost killed when his Ferrari hit a telephone pole head-on going at 80 mph according to police estimates. Michaels was rushed to St. Joseph's Hospital. Needless to say, the band will take a break from recording its sixth album. One of the band members implied that Michaels' personal life had been a bit reckless and out of control recently. Our best wishes for a speedy recovery.

Bug Music artist **Steven Bellamy** is currently auditioning drummers with solid meter and the ability to "get out of control." His new recording, produced by **Tony Berg** and mixed by **Greg Ladanyi**, is very hot, so if you're interested, act now. Call Steven at 310-395-0984.

## Chart Activity

One of the more pleasant surprises of the year is the just-released

**Jon Anderson** album *Deseo* on Windham Hill Records. The lead singer with Yes tries his hand on Latino and Tropical rhythms, singing in both Spanish and English and doing very well, thank you. This is the kind of record that grows on you if you give it a chance.

The new **Roxette** album has been pushed back to a mid-October release.

**Stone Temple Pilots** have released their second album, *Purple*, produced by **Brendan O'Brien**. Initial single to radio is "Vaseline."

## On The Move

Record producer **Howard Benson** has been named A&R Executive/Staff Producer for **Giant Records**. As an indie producer, Benson did records with Motorhead, the Wild Seeds, TSOL, Sanctuary and Bang Tango, among others.

**Nick Terzo**, who joined **Hollywood Records'** A&R department as a Vice President not too long ago, has exited that label.

**Mercury/Nashville** has named producer/artist **Keith Stegall** as their VP/A&R. Additionally, **Carson Chamberlain** has been named Director/A&R for the label.

## Deals

**Russ Freeman** has announced the launching of his new record label, **Peak Records**, distributed by GRP Records through Uni Distribution. The new label, headed up by President **Andi Howard**, can be reached at 818-784-PEAK.

**Rick Rubin & Henry Rollins** have joined forces in the formation of **Infinite Zero**, a boutique record label designed to release personal favorites of both Rubin and Rollins.

## THE COLOR OF PLATINUM



**Epic and Sony 550 Music executives line up with platinum record plaques honoring recording artist Celine Dion and her million-selling LP, *The Colour Of My Love*. Shown above are (L-R) David Glew (Chairman, Epic Records Group); John McL. Doelp (Senior VP/Marketing, Epic Records); recording artist Celine Dion, Polly Anthony (General Manager/Sony 550 Music); Rene Angelil, manager; and Vito Luprano, co-head of A&R for Sony Music/Canada.**



ASCAP CAPTURES THE EAGLES



LESTER COBBIN

At ASCAP's Eleventh Annual Pop Music Awards, the recently reunited songwriting team of Don Henley and Glenn Frey were honored with the Founders Award for Lifetime Achievement. The Eagles' chief songwriters were given the award by longtime friend Jackson Browne, who gave a moving tribute to the two men who were responsible for one of the greatest songwriting legacies of the modern rock era. During their acceptance speech, Henley and Frey spoke of never underestimating the power of collaborations, as Frey noted, "There's no greater feeling in the world than struggling with a song and being able to look up and see Don Henley sitting across from you." Fortunately, the duo also spoke of the future, and if their latest batch of songs, including the blistering surefire hit single "Get Over It," is any indication of things to come, we just may see these two picking up another similar award in the not too distant future. Pictured are Glenn Frey and Don Henley.

POLYGRAM RULES



PolyGram Music Publishing recently signed Mercury recording artists Rob Rule, which features two former members of Mary's Danish. The debut album, which was produced by Don Gehman, is scheduled to be released this month. Pictured (L-R) are: Eddie Anisko, Rob Rule; John Baldi, Polygram Music Publishing; David King, Rob Rule; Robbie Allen, Rob Rule; James Bradley Jr., Rob Rule; Jorge Hinojosa, Rhyme Syndicate Management.

BMI HONORS POST



At the recent BMI Film And Television Awards Dinner, legendary television composer Mike Post received the Lifetime Achievement Award for his unparalleled success over the past quarter of a century. Post's familiar credits include *The Rockford Files* (a Top Ten hit that also earned Post a Grammy), *Hill Street Blues*, *Magnum P.I.*, *The A-Team*, *Hunter*, *L.A. Law*, *Wiseguy*, *Doogie Howser, M.D.*, *Quantum Leap*, *Law And Order*, *The Commish* and *NYPD Blue*. Pictured congratulating the composer backstage are (L-R): Doreen Ringer Ross, Assistant VP, Film/Television Relations, BMI; Dennis Franz, star of *NYPD Blue*; Mike Post; Frances W. Preston, President & CEO, BMI; Stephen J. Cannell, television producer; Rick Riccobono, VP, Writer/Publisher Relations, BMI.

ASCAP & BMI Awards

ASCAP recently held their Eleventh Annual Pop Music Awards dinner at the Beverly Wilshire in Beverly Hills. The star-studded evening culminated with the honoring of two of pop music's greatest songwriting teams—Elton John and Bernie Taupin and the Eagles' Don Henley and Glenn Frey.

John and Taupin were named "Songwriters Of The Year" for writing the greatest number of award-winning songs in '93 ("The One," "Simple Life" and "The Last Song" from John's multi-platinum album *The One*), while Henley and Frey were presented with ASCAP's Founders Award for Lifetime Achievement.

In the category of "Most Performed Song Of The Year," there was a tie between songwriters Marc Beeson and Sonny Lemaire, who wrote "When She Cries," and Tim Rice and Alan Menken, who collaborated on "A Whole New World." Warner/Chappell was named "Publisher Of The Year" with ten of the year's most performed songs to their credit.

BMI held their annual Film & Television Awards dinner, also at the Beverly Wilshire, where television composer Mike Post received the prestigious Richard Kirk Award for Lifetime Achievement, while film composers John Williams (*Jurassic Park* and an Oscar for *Schindler's List*), John Barry (*Indecent Proposal*), Hans Zimmer (*Cool Runnings*), Alan Silvestri (*The Body-*

HAMLISCH IS REALLY FAMOUS



KEITH BROWN

Renown composer/conductor Marvin Hamlisch has signed an exclusive co-publishing agreement with Famous Music, including administration of Hamlisch's Red Bullet Music (ASCAP), which contains an extensive catalog of film, television, theatre and concert music. Hamlisch, who is currently the music director on Barbra Streisand's landmark U.K./U.S. tour, has composed more than 40 film scores and has received three Academy Awards, four Grammys, three Golden Globes and a Tony. Pictured finalizing the deal in Famous' New York offices: Irwin Z. Robinson, Chairman & CEO, Famous Music Publishing, and Marvin Hamlisch.

# CHIP Z'NUFF

**With their fourth album, '1985,' Enuff Z'Nuff may finally attain commercial success**



**S**ince the release of their self-titled debut in 1989, Enuff Z'Nuff has ridden an often rickety roller coaster on the road to fame. As the band rapidly approaches their tenth year together, Z'Nuff and company have released an album of material originally recorded back in 1985, four years prior to the band's recording debut, which featured two songs, "New Thing" and "Fly High Michelle," that MTV ate up in the late Eighties.

Beginning their recording career with Atco (two albums) and Arista (one album), the band secured their release from Arista after a rocky relationship with head honcho Clive Davis and released their latest collection of material on the indie label Big Deal/Caroline Records.

Z'Nuff talked openly about the strange scenario behind *1985*, which has received mega-praise from the serious rock press and has also sold more than 15,000 copies in its first weeks of release.

"Actually this is the first record we ever made," explains the rocker. "We're really proud of it, it's a very innocent record. The reason we called it *1985* is that all the material was written back then, and we wanted to show how it was and how it is now for Enuff Z'Nuff. The only new song on the album is a cover of 'You've Really Got A Hold On Me.'"

Critics have long recognized the simple originality of the band's material, which reflects early Cheap Trick with a groovy-edge that encapsulates all the best elements of the group's many influences. "I'm so sick of bands saying that their influences are Bach and Beethoven," states the personable songwriter in his deep and gravelly voice, "and that they never listened to rock & roll growing up. In fact, a couple of weeks ago I was at the studio, and Billy Corrigan from the Smashing Pumpkins walked in, and I said, 'Hey Billy, we've got a new album out on your old label and I think you might dig it,' and he looks at me really seriously and says, 'Man, I'm through with rock & roll.' I thought, 'You piece of shit, you just sold three million records, your band's on top of the world right now and you're not appreciating it or your fans.' I really don't get that attitude. Some of these guys have got to loosen up and thank their lucky stars. You can't start questioning your own integrity or you'll make the people who bought your record start wondering if they're idiots."

In fact, some of Enuff Z'Nuff's biggest fans are also their biggest influences. "Critics have always been kind to us, and we've got great fans in people like David Letterman and Howard Stern [who wrote the absolutely hilarious liner notes for the new album] and musicians like Steven Tyler and Robert Plant.

Over the years, the two have written for such diverse acts as Rod Stewart, Cheap Trick, Kiss, Robert Palmer, Nelson and Billy Idol. As for his personal opinion on what it is that makes their style unique, Z'Nuff says, "What I'm proud of is that our songs are not like Rock School 101 songs. There's a little thought in our lyrical ideas."

When it comes to the actual composition process, the easy-going songwriter gives a lot of credit to his longtime partner. "The majority of the songs come from me and Donnie hangin' out together. Now, if you were to ask who handles more of the lyrics, I'd say that Donnie's probably the better 'liar' to music than I am [laughs]. I'll come up with some lyrical hooks every now and then, but Donnie's usually the one to put a story around it. Donnie's truly one of the most prolific writers I've ever met, but we make a great team because he's a little more from the Beatles' influence, where I'm more like Cheap Trick or Queen and we get this very melodic, yet aggressive sounding material."

When it comes to the current state of rock & roll, there's no better person to ask than the always engaging Chip Z'Nuff, who simply says, "I don't know who the fuck came up with this term 'alternative.' I mean, what is alternative music? Pearl Jam is just UFO without fuckin' Michael Schenker because none of those guys are a pimple on Schenker's ass. Stone Temple Pilots are just a very good rock band with very good songs, there's nothing 'alternative' there. I don't get all this labeling shit."

As for the band's personal challenges, Z'Nuff replies, "When Enuff Z'Nuff is making records, we're not competing against Guns N' Roses or Nirvana or Blind Melon or Smashing Pumpkins. In our minds we're competing against the Mott the Hooples, the Jethro Tulls and the Alice Coopers. Those bands from the Seventies, who had tons of material and it was all great. I think that's where the success of Enuff Z'Nuff lies—in the fact that the influences that we have are those cats from a long time ago, who were writing great songs that were not biodegradable. It was real."

Contact Big Deal/Caroline Records: 212-989-2929.



Highlights of the recent BMI Pop Awards included the presentation of "Song Of The Year" to Dolly Parton for writing Whitney Houston's smash hit, "I Will Always Love You"; Miguel A. Morejon being named "Songwriter Of The Year"; and Warner/Chappell music being recognized as "Publisher Of The Year." Pictured (L-R) are: songwriter Miguel A. Morejon; Frances W. Preston, President & CEO, BMI; singer/songwriter Dolly Parton; and Les Bider, Chairman & CEO, Warner/Chappell Music.

guard), Dave Grusin (Oscar nominee for *The Firm*), Basil Poledouris (*Free Willy*) and Thomas Newman (*Scent Of A Woman*) were also honored for their work on the top-grossing films of 1993.

David Foster and Linda Thompson, songwriters of "I Have Nothing" from the film *The Bodyguard*, and Alan Menken, who wrote "A Whole New World" for the film *Aladdin*, shared honors for the Most Performed Song From A Film at this year's show. "I Have Nothing" was nominated for an Oscar and two Grammy Awards last year, while "A Whole New World" won three Grammys and a Golden Globe for Best Original Song in 1993.

BMI also recently concluded their 43rd Annual Pop Music Awards in New York with Whitney Houston's recording of the Dolly Parton-penned "I Will Always Love You" being named BMI's "Most Performed Song Of The Year."

Coincidentally, Parton had a Number One country hit with the song in both 1974 and 1983, prior to Houston's immensely popular version of the song on *The Bodyguard* soundtrack.

Miguel A. Morejon, co-writer of five of the most performed songs of the year, was named "Songwriter Of The Year," and Warner Music Group was named "Publisher Of The Year." **MC**

## PLAY THAT FUNKY MUSIC, WHITE BOY!



Local rockers the Gila Monsters were recently surprised when legendary harmonica player Lee Oskar (best known for his work with War) joined them onstage at Luna Park in West Hollywood. This high-energy, groove-infested rock band has been making a big noise of late, and you can catch them with Jefferson Starship at the Ventura Theater on July 1st. Interested parties can contact the band's hotline at 310-821-1669. Pictured (L-R) are: Lee Oskar; lead singer/harp player Paul Perme and saxophonist Richard Hardy.



**SOUND CASTLE STUDIOS:** Producer Richie Zito, mixing tracks for Richie Kotzen's new Geffen release, with engineering expertise supplied by Steve Fontana (on the Neve VRP 72 with Flying Faders), assisted by Dave Jahnsen...Stevie Wonder and fellow soul man Bobby Womack, in Studio II, recording overdubs for Womack's new Continuum release, Elliott Peters manning the console, assisted by Tim Nitz...Also in Studio II, Anthill Mob artists Vybe, recording with engineer Chris Roberts.

**STUDIO MASTERS:** Piano man Bruce Hornsby, recording vocal and guitar tracks for his upcoming RCA album, with Thomas Mahn supplying the sonic expertise...Modern Records act Foghat, recording vocals for a new project with producer/engineer Nick Jameson and assistant Omie Craden.

**PARAMOUNT RECORDING STUDIOS:** Ronnie DeVoe of Bell Biv DeVoe, in Studio C, recording tracks for a new solo opus, with engineer Al Singleton manning the boards...Orange County rockers Sugar Ray, also in Studio C, cutting tracks for their Atlantic Records debut, with producer McG shepherding the sessions and engineer Barry Conley supplying the sonic magic...Also, this recording facility has announced the installation of an SSL 64-input console with Total Recall G Series automation.

**CONWAY RECORDING STUDIOS:**



**Veteran crooner Tony Bennett and various Columbia and MTV heads are pictured backstage following Bennett's recent "Unplugged" taping. Pictured at the Sony Music Studios in New York are MTV Senior VP of Music and Talent John Cannelli, Columbia Vice President of Video Promotion Mark Ghuneim, MTV VP of Music and Talent Rick Krim, Bennett, Columbia President Don Ienner, Columbia Senior VP of A&R David Kahne, Columbia VP of East Coast Marketing Jay Krugman and Columbia VP/GM Fred Ehrlich.**

Anita Baker, in Studio B, working on a new Elektra album, with Tommy LiPuma producing the sessions (with additional input from George Duke) and Erik Zobler mixing (additional engineering by Gerard Smerek), assisted by Marnie Lehmann-Riley...The Black Crowes, in Studio A, working on their new American Recordings release, with lead singer Chris Robinson producing and Jim Mitchell engineering, assisted by Sean O'Dwyer...Tears For Fears, in Studio B, working on guitar and synth

overdubs, with Tim Palmer and Tears For Fears mainman Roland Orzabal producing and Mark O'Donohue engineering, assisted by Marnie Lehmann-Riley...Veteran Atlantic producer Arif Mardin, doing double duty on projects for Manhattan Transfer and Bette Midler, engineered by Jack Joseph Puig and Michael O'Reilly, assisted by Marnie Lehmann-Riley and Sean O'Dwyer. **STUDIO ON WHEELS:** This Glendale-based mobile recording unit was utilized on several high-profile

projects now in release: Van Morrison's live album, *A Night In San Francisco*; two tracks recorded at the Viper Room for Johnny Cash's new *American Recordings* release; and Cracker's *Kerosene Hat*, recorded in a barn at Pioneer Town, with Don Smith producing.

**SOUND CASTLE STUDIOS:** This Silverlake studio has appointed Candace Corn as Traffic/Studio Manager. Candace, who managed Red Zone Studios for several years, can be reached at 213-665-5201.

**SPEECH SESSION**



**Public Enemy's Chuck D and Arrested Development's Speech are pictured during sessions for Arrested Development's sophomore opus, *Zingalamaduni*.**

**AMERICAN SESSION**



**American Recordings act the Jayhawks and producer George Drakoulias are pictured during sessions for the band's new album. Pictured (L-R): Mark Olson, George Drakoulias, Marc Perlman, Gary Louris and engineer Cliff Norrell.**

**Y A M A H A L O U D S P E A K E R F O R U M**

**Cutting-Edge Technology Sets Yamaha WaveForce™ Loudspeakers Apart**

If you're tired of distortion and coloration in your sound, check out the new Yamaha WaveForce™ Series loudspeaker system. Yamaha designed an entirely new spherical wave guide technology and new compression drivers to create these five cutting-edge speakers that offer high output with low distortion.

Conventional speakers have a few weak points, all of which are effectively resolved by Yamaha WaveForce technology. The WaveForce wave guide makes these speakers different because the spherical horn eliminates internal reflections, which cause interference.

In the new WaveForce compression drivers, thin-film titanium is precisely drawn to a very deep radius, resulting in a driver dome that maintains vibrational integrity at very high frequencies. This results in the speakers creating extraordinarily balanced

sound because the wave guide and driver work together to maintain the integrity of the sound from low to higher frequencies.

The WaveForce speakers are visually different, as well. Protrusions and sharp corners, which degrade the sound, have been entirely eliminated from the front of the enclosure.

The unique design also features black trapezoid cabinets finished in a rugged enamel that can easily take additional painting for the cosmetic needs of installations.

The WaveForce series is composed

of five speakers—a small under-balcony, two front of house, a stage monitor and a subwoofer—designed holistically; passive crossover networks and horn diameters were carefully matched and tuned for peak performance.

For more information on the WaveForce™ Series speakers, write Yamaha Corporation of America, Audio, Guitar and Synthesizer Division, P.O. Box 6600, Buena Park, CA 90622-6600, or call (714) 522-9011.

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## GARY G-WIZ

This in-demand producer/remixer has worked with Public Enemy and Run-D.M.C.

By Jonathan Widran

Rap is the one genre often accused of forsaking originality and creativity in the name of computer science. But Gary G-WIZ prides himself on proving that sonic innovation is alive and thriving. Best-known for his work with Public Enemy, Run-D.M.C. and the *Juice* soundtrack, he is constantly struggling with improving on his predecessors' styles. When one considers that he has over 5,000 albums in his collection, it's clear G-WIZ has a lot to draw from.

"The idea in the studio is always to make something interesting, funky and sturdy," the New York-bred and based producer says. "I'm always inspired by ideas from every genre, from soul to rock to jazz, and seem to go by what feels right, what hits a certain nerve. It's a soul funk thing, which I internalize and then enhance rhythmically through modern computer technology."

G-WIZ, whose first musical exposure came from his parents owning a pop-soul nightclub, describes the production process as a merging of creativity on both sides of the glass. "I'm always aiming to put together songs that are sonically strong, something interesting that keeps the listener hopping. The whole thing starts with a song. I play the music for them, and we work on figuring out what sounds work best for the individual track.

"Then we try to build ideas, different musical themes," he adds. "When it comes to the beats, the artist has to feel it the same as I do. Since lyrics are crucial to conveying the outlooks of the specific artist, and I generally let the group handle those. They look to me for good arrangements and new twists based on my experiences."

Though the basic give-and-take groundwork rarely varies from project to project, G-WIZ admits that different artists look to him for specialized expertise. He compares his Public Enemy albums with those by Young Black Teenagers (who he discovered) to make the distinction between working with different levels of talent: "Everyone wants a unique feel, so my job is to find the right techniques. Chuck D with Public Enemy has such a powerful, commanding voice, that you can have the barest track and he'll cut through with force. With others, like YBT, I have to develop a specific sound around them, develop the music from how they sound vocally.

"In neither case am I confined by anything. I'm always dealing with an artist's angle. I range from party-type dance grooves to more rugged sounds. The track has to fit the lyrical topic. If the rap is about murder, the music should sound like it. If it's about fun, the track should be fun."

While diverse in choosing his rap-oriented projects, G-WIZ has expanded his scope even further these past few years by remixing cuts for a diverse array of cross-genre artists, including Janet Jackson ("That's The Way Love Goes"), Bell Biv DeVoe, Peter Gabriel ("Steam"), Lisa Stansfield, Sinead O'Connor and even Beavis and Butthead's favorites, Anthrax.

Though he finds the palette expansion highly creative, G-WIZ admits the creativity stems from another source. "When I do rap, we start from scratch," he explains. "With re-mixes, the content is all there. I set out to build a new framework on the pre-existing lyrics. I can't change things around as much, I more or less fix in on what's already been created."

While music was always part of G-WIZ's life, what gave him the edge he needed to become a successful producer was his early proficiency at computer programming. In his teens, he began developing an ear for music "that wasn't stiff. That could be anything from Otis Redding and Charles Mingus to Steppenwolf," he says.

Using a pair of Technics turntables and a mixer, he deejayed at dance parties and behind a local rap crew called 516. It was while serving as a member of 516, in 1985, that G-WIZ met Chuck D of Public Enemy, who gave the up-and-comer his big shot.

Since then, G-WIZ has forged an amazing career, which is currently expanding into his own production company, Oz Entertainment, committed to discovering and developing new talent.

Excited about his latest venture, G-WIZ says his own success is due not only to rap's unlimited potential, but his own feeling that survival in the genre means changing with the times. "The hit potential of any current group is so based on what's happening now, what's happening on the next wave, that the producer who can't adapt simply won't be as effective. More than any other kind of music, rap demands evolution, in both styles and sounds. To stay on top, you have to attack things differently with each passing year. You have to try new ideas."

G-WIZ can be reached through Pressure Network: 516-623-8558.



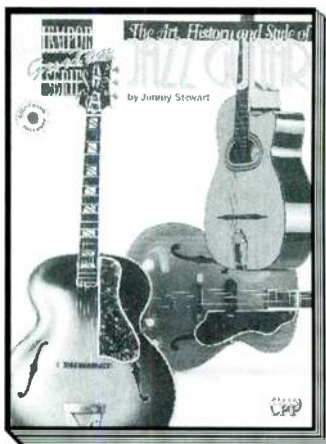
dbx 242 Parametric EQ

The 242 Parametric Equalizer, priced at \$299, is the latest addition to the dbx Project 1 low cost processing line. The 242 is a five-band equalizer comprised of three, overlapping frequency bands of full parametric EQ and two bands of shelving filters. This design is typical of high-end studio models costing over \$3,000. The equalizer is probably the most used device in the recording and production of music next to the mixing console (which usually has EQ).

Each band of the three bands can cut (attenuate) or boost up to 16db at any desired bandwidth from a minimum of .05 octave. This means that by using overlapping frequency bands you can use this equalizer as a notch filter to

precisely remove an unwanted noise or tone without otherwise affecting the spectral content of the music. The shelving filters are switchable between six db or twelve db per octave making them useful for creating effective and pleasing overall tonal shapes.

Another new product specifically for the Project 1 line is the 206 Power Supply. This unit powers up to six Project 1 units thereby eliminated all the "wall wart" power supplies. The unit includes a front panel power switch, fault indicator LED and automatic protection circuitry that shuts down power in the event of a possible damaging glitch. Three AC power outlets are also provided. The 209 sells for \$299 and if you seek more information about either the 242 EQ or the 209 PS, contact dbx a division of AKG Acoustics, Inc., 1525 Alvarado Street, San Leandro, CA 94577. You could call them at 510-351-3500 or FAX 510-351-0500.



The Art and History of Jazz Guitar

"The Art and History of Jazz Guitar", a new book by Jimmy Stewart, is a musical tribute as well as an educational history of leading Jazz guitarists of the last 50 years. Stewart has written 14 songs in the style and sound of important Jazz artists and combined them with notated scores to reveal some of the stylistic secrets of the legendary masters. The 14 songs are included on a CD that has been produced and recorded to retain the original, natural sound of Jazz recordings produced from the 1920's through the 1960's.

Besides this interesting entertainment aspect, the book includes a comprehensive index of many Jazz personalities, record labels, guitars and guitar manufacturers, Jazz clubs, movies and insight to the recording equipment employed.

"The Art and History of the Jazz Guitar" is one of more than 25 books Stewart has written and is available for \$19.95 complete with CD. For more information about the book contact CPP/Baldwin at 15800 N.W. 48th Avenue, Miami, FL 33014. For more information about Jimmy Stewart contact Terri Tilton Management at 7135 Hollywood Blvd., Suite 601, L.A. 90046. Phone then at 213-851-8552 or FAX 213-850-1467.

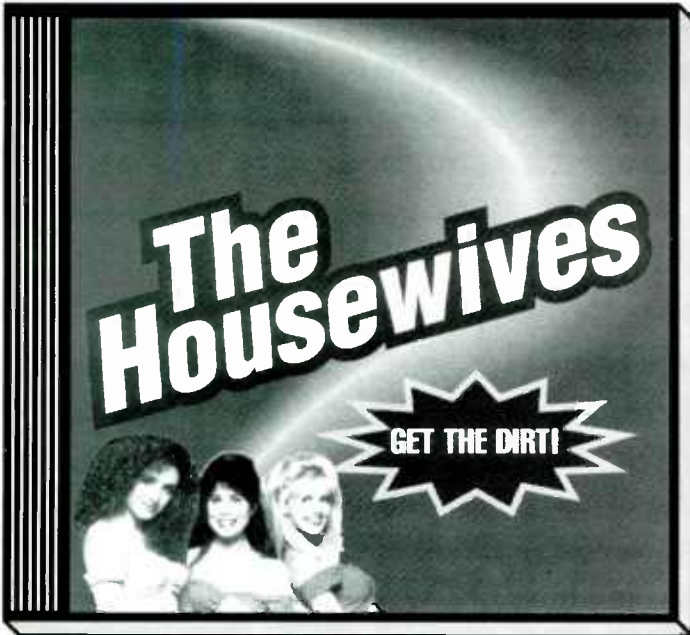


Sonor's Designer Drums

Sonor's Designer Series drums allow the drummer to design his/her kit to exact needs by choosing from different wood types, shell thickness, shell dimensions, finishes and lugs. The new advances at Sonor are a group of improvements that make your individualize kit sound and play better.

A new lug tuning locking system does not require any adjustment by the drummer so that by simply turning the tension rod all tunings are locked. Sonor's tom-tom mounts supports the drum without any internal mount and so offers maximum stability in any position. Sonor also has this system for the bass drum shell that eliminates all mounts and holders inside the drum. AcustiGate is a new fine-tuning system whereby the drummer may adjust the sustain or length of each drum's sound.

The Designer Series also introduces some new hardware. The tripod bases have a freely-adjustable leg to allow the ultimate in set-up flexibility. The base of the hi-hat stand rotates 360 degrees and all the stands feature quick-release levers. For more about these new kits, you can contact Sonor at P.O. box 9167, Richmond, VA 23227. Phone them at 804-550-2700 or FAX them at 804-550-9625.



Do you remember the **Housewives**? Show Biz told you long ago about this trio of real life rock & roll wives who sang humorous songs about the joys of keeping house. When we last heard from group leader **Hope Juber**, she was negotiating a series for herself and bandmates **Maggie Mayall** and **Lisa Harrison**. That was before the **Mommies** stole both their thunder and their concept (the **Mommies** main woman allegedly started her group after seeing the **Housewives** on *The Home Show*). We understand there's a lawsuit brewing here. Things will get messy soon but before they do, Juber and her guitar playing husband, Laurence Juber, decided to focus on what set the **Housewives** apart. This is why **Get The Dirt!**, a collection of **Housewives'** classics such as "Ironing Bored" and "Football Widow" has just been released on **Beachwood Records**. Hear this great vocal group for yourself by ordering from 1-800-668-7420. The CD will also be available at select record chains. Look for

it in the comedy section. The **Jubers'** other project, **Gilligan's Island: The Musical**, is currently playing at the 250-seat Theatre in Old Towne San Diego.

It has been reported that **Whitney Houston** will take the title role in a TV movie of **Rodgers & Hammerstein's Cinderella**. According to *Daily Variety*, Houston will play the fairy tale character in a **CBS** movie for the 1994-95 season. This is only Houston's second acting assignment following her debut in the hit film, **The Bodyguard**.

He sings! He dances! He slices and dices! The talented former host of public access television's **Harrison's Hangout**, **Harrison Held**, has racked up an impressive ten appearances on such shows as **Armchair Critic**, **Behind Bars** (both television pilots) plus **Live in L.A.** and **Mike & Matty** during this past year. Most recently, he snagged an Oscar night gig interviewing **Sally Kirkland** for a segment on the new Euro-Entertainment TV show **World of Entertainment**. Held is keeping



Harrison Held and Sally Kirkland

busy as a man around town while seeking a full-time position in front of the camera. Interested parties call 213-969-8665.

Animation fans must check out the **Name That Toon** gallery at Melrose and La Cienega. Besides having many classic original animation cells, they host some very special events. Recently, they hosted a night dubbed **An Evening With The Women Of Animation**. Among the many talented woman on hand was **June Foray** who provided the voices of Rocky the Flying Squirrel and his nemesis **Natasha** for **Jay Ward's** series of **Bullwinkle** cartoons. A great lady and a happening good time.

The widow of **Nelson Riddle** is claiming in a \$1 million lawsuit that his work was slighted when a new version of "Unforgettable" was released three years ago. The federal court lawsuit claims that **Nat King Cole** used Riddle's arrangement when he released the song in 1963. When the song was recorded again in 1991 merging the original version with the voice of **Natalie Cole**, only **Johnny Mandel** received credit. Mandel went on to receive a Grammy for best arrangement, one of six won by the song in 1992.

The **North Hollywood Trace Band** will headline a special evening of music and spoken word on Friday, June 17, at the **Graffiti Cafe**. On hand will be poet/actor **S.A. Griffin**, writer/actor **Peter Coca** and singer-songwriters **Katey Soljak** and **Merrily Weeber**. Admission is free with performances beginning at 9:00 p.m. The **Graffiti Cafe** is located at 10th and Pico in Santa Monica. For more information, call 310-314-6244.

Collectors of music merchandise will want to make the trek to **Doll City** in Anaheim. After a recent visit to nearby Disneyland, Show Biz stopped in to peruse the merchandise. Right now they're carry-



June Foray

ing a complete line of 10" vinyl Beatles dolls. Each doll comes with a stand engraved with a facsimile of their signature and is priced at \$14.99 per Beatle. A best buy is the **Xuxa** doll. She's the most popular singer in Brazil and Latin America who is known for her children's programming—but recently lost some fans when an old R-rated film of hers surfaced. Each doll comes with flavored lip tint and fourteen Xuxa stickers and at \$6.98 is about half what she costs in the department stores. The three varieties of **Elvis** dolls (**Teen Idol**, '68 **Special** and **Jailhouse Rock**) are discounted from \$59.99 to \$32.99 each. If you hurry, there may also be **Dolly Parton** and **Frank**



Doll City U.S.A.

Beatles set available at Doll City U.S.A.





Raquel Welch

home of the Grand Ole Opry from 1943 to 1974, when construction of a new facility was completed. The 102-year-old red brick auditorium was recently renovated and is now a museum.

**Raquel Welch** is as glamorous and youthful as ever. Show Biz spotted her recently at the annual **Isaac Mizrahi/APLA** fashion show held at **Mann's Chinese Theater**. Also on hand were **Sandra Bernhard**, **Linda Gray**, supermodel **Lauren Hutton** and **Married... With Children's** sexy **Christina Applegate**. Musical entertainment at the private party

J. EDWARD FLEMING

Sinatra dolls left. Doll City is located at 2080 South Harbor Blvd., Anaheim, CA 92802. For information, call 714-750-3585.

MTV has launched a weekly syndicated radio program that will be distributed through **Global Satellite Network**. **MTV's Weekend Revolution** is three hours of alternative music, exclusive artist interviews and MTV News reports. **Lewis Largent**, MTV VJ and host of **120 Minutes**, will emcee.

Some of country's finest including **Clint Black**, **Johnny Cash**, **Vince Gill**, **Alan Jackson**, **Loretta Lynn**, **Reba McEntire** and **Bill Monroe** came to Nashville recently to salute the **Ryman Auditorium**, old home of the **Grand Ole Opry**.

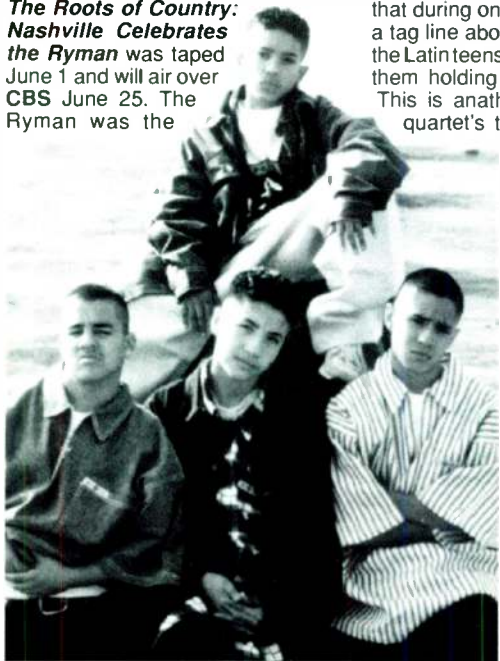
**The Roots of Country: Nashville Celebrates the Ryman** was taped June 1 and will air over CBS June 25. The Ryman was the

was provided by **k.d. lang**.

**Jim Beam Kentucky Straight Bourbon Whiskey** has announced plans for the **Jim Beam Country Caravan**. Proceeds from this tour featuring country music's **Gibson/Miller Band** and **Victoria Shaw** are slated to help the non-profit **Country Music Foundation**. You can help with the tour by joining it. Jim Beam is conducting a national talent search for aspiring amateur country music bands. For more information about the contest, write Jim Beam Country Music Talent Search, P.O. Box 5008, Ronks, PA 17573. Tour dates are yet to be set.

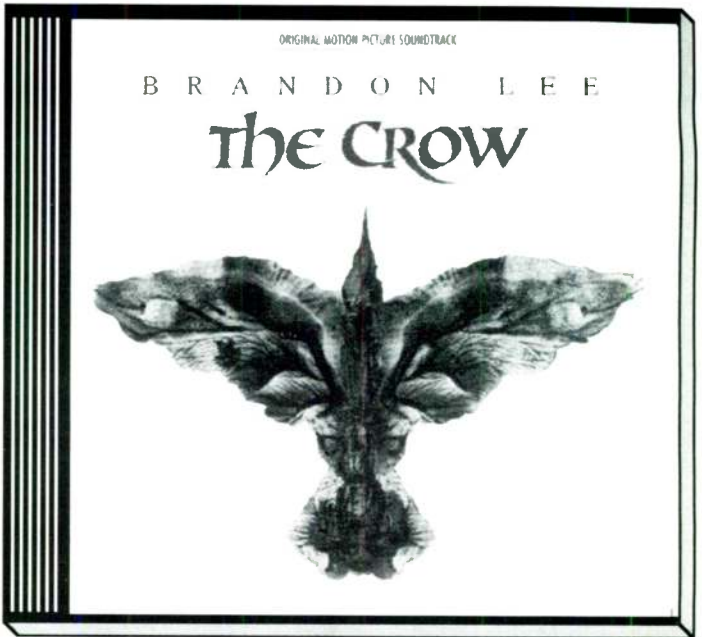
**Thump Records** artists the **Youngbucks** have a bone to pick with the **Tonight Show**. It seems that during one comedy sketch with a tag line about taggers, a photo of the Latin teens was doctored to show them holding cans of spray paint.

This is anathema to the teenage quartet's theme. They are currently headlining a "Project Reward" tour recognizing high school students for good grades and discouraging drop-outs. They also recently performed at the **Lowrider Magazine** "Japan Super Show" in Tokyo as the final stop in the 1993 **Lowrider Unity Tour**. **Tonight Show** producers have offered no apology, apparently hoping the whole thing will blow over. Thump, however, feels the **Youngbucks** have been slandered.



Youngbucks

JENNIFER WARDON



The time frame set by law for a retraction is quickly running out. Expect this one to get messy.

There's not likely to be a sequel to **The Crow** since this well-respected **Miramax** film is not only the best but also the last film **Brandon Lee** ever made (he was accidentally killed during filming). Remember Lee with this soundtrack CD dedicated to his memory. This wonderful collection of some of the strongest names in the alternative market includes cuts by the **Cure**, **Machines of Loving Grace**, **nine inch nails**, **Violent Femmes** and—our favorite—the **Stone Temple Pilots** singing the appropriately titled "Big Empty." The film and soundtrack are both fitting tributes to the late martial arts master.

Last time we told you about **The Lion King** as a film. With the release of this new **Disney** classic, it should come as no surprise that the cross-marketing campaign has begun in earnest. First, let's talk about the soundtrack. **Elton John** and **Tim**

**Rice** have done a remarkable job with the film's songs as we already noted. The soundtrack CD or cassette gives you all five **John/Rice** compositions as featured in the movie, plus versions of three of them (with notably different lyrics and structure) as sung by **Elton** himself. "Can You Feel The Love Tonight (End Title)" feels like the natural single. "Circle Of Life" may also work on the radio, though for our money, the version **Carmen Twillie** sings in the film has it all over the composer's take. The children's market gets a triple punch with read-along, sing-along and play-along versions. The read-along has a 24-page book and word-for-word narration and also the song "I Just Can't Wait To Be King." All five songs appear on the sing-along. The play-along has original cast voices, sound effects and the movie's songs with figurines of two cast characters and a three-dimensional pop-up diorama. Available wherever fine **Disney** products are sold.



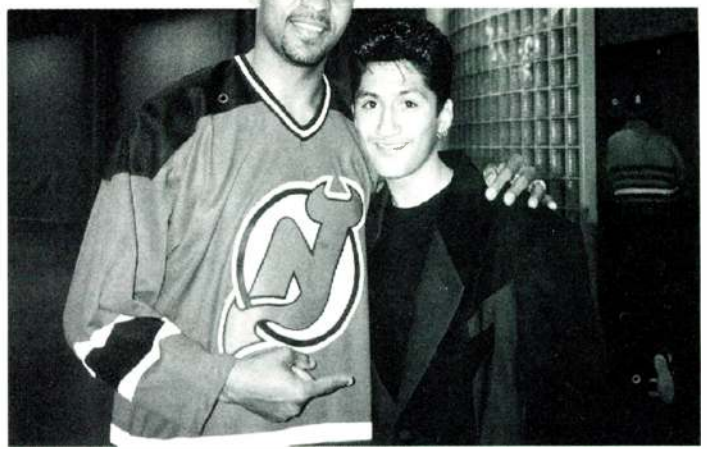
Elton John and Tim Rice

TONY RIZOVIC



THE BEHAVIOR

**FREAKY FUNK:** The Gap Band's Robert Wilson, June of the Pointer Sisters and former Bus Boy/current Black Bart lead singer Brian O'Neal are pictured at Beverly Hills hotspot Tatou during recent festivities heralding the release of compilations profiling Motown funkateers Rick James, Teena Marie and the Mary Jane Girls. The highlight of the party was a phone conversation between his music attorney, Gary Michael Walters, and the super freak himself, Rick James. The absent guest of honor, currently serving a prison term for supplying cocaine to one woman and assault and false imprisonment of another, spoke to the supportive crowd from the California Rehabilitation Center in Norco where he is trying to complete a drug program which could see him released in October.



**SCHOOL JAM:** L.A. Clipper Mark Jackson and New Prodigal Records artist Bobby Ross Avila are pictured during the Clippers Pride/Stay In School Rally, held at the L.A. Sports Arena. Over 14,000 students took part in the event. Avila's current album is entitled *What's Up—Que Pasa* and features a remake of the Al Green classic "Let's Stay Together."



**OH BOY:** Fledgling Cabana Boy Records hosted an eye-popping launching party recently at the Thunder Roadhouse on Sunset Strip. Sprinkled amid the bevy of bountifully buxomed babes were a few industry veterans and a host of rabid party-goers. Michael Sagalowicz is the label's debut artist. Pictured (L-R): Available Management's David Libert, Cabana Boy Records partner David Lipson, Available Management's Alan Oken, Michael Sagalowicz, Cabana Boy partner Brian Porizek, guitarist Jeff "Skunk" Baxter and industry veterans Kim Fowley and Rodney Bingenheimer.



**ORIENTAL BLUES:** Edoya/BMG recording artist/local fave B.B. & the Screaming Buddah Heads and Edoya co-owner Char, dubbed "Japan's Eric Clapton," recently performed for a sold-out audience of blues fans at the Roxy. RCA Records will release a B.B. & the Screaming Buddah Heads album on August 30th. Pictured (L-R): Char, B.B., entertainment attorney David Helfant, Edoya Senior VP Hitoshi Adachi and President/CEO Yoichi Ishida.



Tom Farrell

**ACID HOUSE:** Timothy Leary recently held a fund-raiser at his Benedict Canyon home (a stone's throw away from the Sharon Tate house and Rudolph Valentino's famed Falcon's Lair abode) for Democratic State Assembly candidate Bruce Margolin. On hand for the event were a number of diverse celebs, including ex-porn queen Sharon Mitchell, veteran DJ Jim Ladd and a number of tie-dyed in the wool hippies. The guests were entertained by local band the Delinquents of Love, who were given their moniker by Leary. Pictured (L-R): band member Larry David, Glen Harris, Margolin, Leary and Richard Dover.

—Tom Farrell



ERIC COLEMAN/AL

**BIDER HONOR:** The Neil Bogart Memorial Fund has named Les Bider, Chairman/CEO of Warner/Chappell, as this year's Children's Choice Award honoree. The organization, which is the West Coast division of the T.J. Martell Foundation, will honor Bider during the division's annual fund-raiser, to be held on November 12th at Barker Hangar in Santa Monica, with this year's theme being "Bogart On Broadway." Shown at the recent reception announcing the event are Les and Lynn Bider; Robert Morgado, Chairman/CEO of Warner Music Group and honorary chair of "Bogart On Broadway"; Cheryl and Haim Saban of Saban Entertainment; Paul Schaeffer, Executive VP of Sony Pictures and president of the NBMF board; and Joyce Bogart Trabelus, co-founder of the fund.

**SOMETIMES YOU CAN GET WHAT YOU WANT:** To herald the July 12th release of the Rolling Stones' first album for Virgin Records, *Voodoo Lounge*, and to tie-in with the group's upcoming tour, Virgin is releasing eight classic albums from the Rolling Stones catalog in June, including *Sticky Fingers*, *Exile On Main Street* and *Some Girls*, three of the band's best. Originally released on the band's own Rolling Stones Records, these reissues—*Sticky Fingers* (1971), *Exile On Main Street* (1972), *Goats Head Soup* (1973), *It's Only Rock 'N Roll* (1974), *Black And Blue* (1976), *Some Girls* (1978), *Emotional Rescue* (1980) and *Tattoo You* (1981)—are beautiful, painstakingly crafted mini-replicas of the original LPs, right down to all the inserts, including *Exile On Main Street's* postcards, *Emotional Rescue's* fold-out poster and *Sticky Fingers' Andy Warhol-designed "zipper cover"* (the latter causing packaging trouble when it was discovered that the zipper scratched or cracked the slightly larger than normal plastic outer shell specifically designed to house these reissues; a special inner sheet now protects the outer shell from the zipper). Sporting excellent sound courtesy of mastering engineer Bob Ludwig, great graphics (the original artwork was "misplaced," but mint condition original copies were gathered from collectors and fans worldwide) and a previously unreleased, unedited version of *Tattoo You's* "Slave" (originally edited due to vinyl's time constraints)—these reissues are truly state-of-the-art and an example that other labels (are your listening Apple/Capitol?) would do well to emulate. **Collector's Note:** The irreverent original cover of *Some Girls*, whose inner sleeve photo gallery (which showed through the die-cut cover), in addition to boasting the Stones in drag, included photos of such stars as Lucille Ball, Marilyn Monroe and Raquel Welch, presumably could not be used for the same legal reasons that the band was forced to withdraw the original in 1978; the second issue with the offended stars removed was used.



**NOTEWORTHY PARTY:** St. Mark's in Venice was the site of a recent party in honor of Noteworthy Records and the label's inaugural release, *Save The Children*, the third outing from contemporary jazz saxophonist Michael Paulo. Pictured (L-R): label president Dan Sloan, Michael Paulo (who is also a label VP) and James Ingram.

**I HEAR HIM ROCKING:** Underrated rocker Dave Edmunds will release his first album in four years in July. Edmunds scored his new deal with Pyramid Records through his participation in Ringo Starr's last tour. Joe Walsh, also on the tour and a Pyramid artist, heard the album, on which the veteran rocker handles all the instruments himself, contains great covers of Otis Redding's "I Got The Will" and Al Anderson's "A Better Word For Love" and driving originals such as "I Love Music" (propelled by a Chuck Berry riff lifted from "Memphis") and "Beach Boy Blood."



**THE BOYS ARE BACK ON TOP:** The Beastie Boys recently visited the KROQ studios for a chat with on-air personality Jed The Fish. The Beasties are promoting their new Capitol release, *Ill Communication*, which recently debuted at Number One on the *Billboard* album charts.



**DEJA VU:** Veteran rock trio Crosby, Stills & Nash recently kicked off a year-long celebration saluting their 25th anniversary with a special performance at the House Of Blues. In addition to their current cross-country concert trek and upcoming Glyn Johns-produced album (their first since 1990's lackluster *Live It Up*), the highlight of the celebration will undoubtedly be CSN's appearance at Woodstock '94—25 years after they appeared at the original 1969 gathering. Though the trademark three-part harmony may be a little frayed around the edges, this trio of veterans can still muster up the old fire—as evident by Stephen Stills' impassioned guitar fills and the solid material they previewed from their as-yet-untitled new album. Highlights of the performance, which featured a crack backing band, were scorching versions of "Woodstock" and "Wooden Ships."

## MUSIC CONNECTION Tidbits from our tattered past

**1980—AND THE BAND ACTS ON:** Robbie Robertson has joined ex-Band buddy Levon Helm in the acting profession, and the results are auspicious. A recent premiere screening of *Carny*, which Robertson also co-produced and co-wrote, is compelling. The slice of behind-the-scenes carnival life also features Gary Busey and Jody Foster.

**1983—LET'S DANCE AGAIN:** David Bowie's 1983 jaunt is being called "The Serious Moonlight Tour" and will feature a ten-piece band with horns. At a recent London press conference, Bowie called the show "elaborately simple and tasteful, yet trashy." His latest LP, *Let's Dance*, should be out soon.

**1986—ONE BAND'S POISON:** The debut album from Poison on Enigma Records will be available soon. *Look What The Cat Dragged In* was produced by Michael Wagener (Stryper, Dokken, X and Accept).

# Traffic On The Road Again



Putting their solo careers on hold, Steve Winwood and Jim Capaldi reunite for a new Traffic tour and album, their first in twenty years

By John Lappen

There's an old adage that you never appreciate what you have until it's gone. That may, until recently, sum up the career of England's Traffic, truly one of rock's most unique and influential bands.

What fan of this magical musical outfit doesn't remember the band's final dissolution twenty years ago, coming at a time when Traffic had reached its zenith as far as recorded output and overall popularity.

After ten albums in eight years and a career that had spawned some of the most unforgettable and progressive music ever recorded—the haunting piano and percussive intro to “Low Spark Of High-Heeled Boys,” the dreamy guitar funk of “Pearly Queen” or the loose jazz urgency of “Glad,” just to name a few—Traffic called it quits

for the last time, seemingly for good.

And, as the years rolled by with no hint of a reformation, it began to dawn upon fans, critics and Traffic band members, that the music created during those halcyon years of the late Sixties and early Seventies was a once-in-a-lifetime occurrence, that Traffic had imploded before its time, that the rock wars had claimed another magnificent casualty.

“The break up was just one of those things at the time,” muses lead vocalist/multi-instrumentalist Steve Winwood in a voice tinged with emotion. “But I can now truthfully say that it was very traumatic for me to break off from the band. We did some wonderful things together.”

But leave it to time to heal whatever

wounds that needed to mend.

Winwood and his longtime bandmate, drummer/vocalist Jim Capaldi, have cheered fans and critics alike by once again venturing forth under the Traffic banner, stirring up waves of excitement as one of this year's most talked about musical reunions gears up with both a new record, *Far From Home*, on Virgin Records, and a lengthy tour.

Recorded in the bucolic environs of southern Ireland—a locale similar to the pastoral gentleness of rural Berkshire, England that, in 1968, gave birth to Traffic's landmark debut LP, *Mr. Fantasy*—the *Far From Home* sessions are an attempt to recreate the gentle mystique that initially spawned the Traffic legend, a highly origi-

**“I’m very proud of the music I created as a solo artist. But being in Traffic is a different means of musical expression for me, a means that I’m far more at ease with than I am on my own.”**

**—Steve Winwood**

nal musical stew which mixed elements of folk, rock, psychedelic pop, jazz, blues and R&B.

“I have so many warm memories of those early days at the cottage in Berkshire,” reminisces Capaldi. “The rolling hills, the quiet nights when we would jam away, the pubs that we would frequent in the area. All of those elements were keys in enabling us to establish the type of sound for which Traffic became known.”

“The vibes in Ireland were very much the same as the early days when recording the new album,” adds Winwood. “It was very much a feeling of togetherness, much like it had been in the old days. The stress level was very low.”

And, while the new record doesn’t quite reach the overall artistic heights of its distinguished predecessors, it certainly has its share of sonic delights, not the least of which is Winwood’s chill-inducing vocals and Capaldi’s always inventive percussion. Take the band’s finest elements and it seems as though they haven’t missed a beat since their last release, 1974’s gold-selling *When The Eagle Flies*.

“Jim and myself have never really stopped collaborating over the years,” explains Winwood, “it’s just that we haven’t, until now, released anything as Traffic in twenty years. It’s always felt good writing together: Jim and I complement one another very well. I never did lose my affection for Traffic even though, for a long time, we went our separate ways. I feel much more comfortable as part of a band, certainly more comfortable than I did as a solo act.”

A statement which is sure to surprise, considering that Winwood had by far the most successful career of any in the band as a solo artist. The Eighties alone saw him sell millions of albums worldwide, scoring critical and commercial success with 1981’s *Arc Of A Diver* and 1986’s *Back In The High Life*, as the talents he had fostered as

a teenage singing-songwriting sensation with the original lineup of the Spencer Davis Group, fronting the classic rock staple “Gimme Some Lovin,” erupted into full bloom.

“To be frank, I wasn’t totally surprised by my solo success,” says Winwood. “I don’t mean to sound boastful, but I had trained myself to be a musician from a young age. When Traffic split, I was considered the frontman, so to go solo seemed a natural progression. I’m very proud of the music I created as a solo artist, but being in Traffic is a different means of musical expression for me, a means that I’m far more at ease with than I am on my own.”

Capaldi, the co-writer with Winwood of much of Traffic’s classic catalog, himself embarked upon a solo career, releasing five albums of finely crafted music that showed off his pop, funk and R&B leanings—although he feels that he peaked as a solo artist with the release of his excellent solo debut, *Oh How We Danced*.

Missing from Traffic this time around is incomparable reed man Chris Wood, whose mesmerizing sax and flute touches were staples of the original band’s sound, and guitarist Dave Mason, Wood, who died in 1983, is, according to Winwood, “deeply missed.” Mason, now a member of Fleetwood Mac, on the other hand, wasn’t asked to join the current Traffic.

“The core of the band was always a trio—me, Steve and Chris,” explains Capaldi. “Dave—although a good bloke—was always more into a structured sound, whereas the three of us were more prone to just jamming away.”

“No question,” adds Winwood, “that Dave wanted to follow more of a pop path than we did. The real Traffic was about jamming. But he never was really part of our jams. He usually wrote songs alone. He never seemed interested in writing with us as a unit. Traffic always emphasized teamwork because our songs came out of jamming and writing together. Dave was never really part of that team. He hadn’t really worked with us since the second album anyway, so it didn’t seem logical that he would be part of this reunion. He knows, though, that he’s welcome to come jam with us at any time. It’s just that he’s not a full-fledged band member.”

Both Winwood and Capaldi look forward to a bright future as Traffic beyond the new album. “As long as it feels comfortable writing and playing together, I would think that we’ll continue to make music as Traffic,” says Winwood.

“We’ve felt absolutely no fear coming back as Traffic after a twenty-year absence. The music sounds like the music Traffic would be doing today even if we hadn’t split. We can’t really control, to a certain extent, what the record company will think

or what the business side of it will be like for us, but, then again, that’s not what Traffic was or is all about.”

Capaldi agrees: “Traffic was never about coming together for monetary reasons. We’re back together because we wanted to, because we enjoy making music together. We’re not out to live up to anyone’s expectations. It’s a simple case of having mutual respect for one another as people and musicians and a strong desire to act on that mutual respect. We wouldn’t have gotten back together if that element had been missing.”

It seems as if Traffic has come full circle since recording the first album in that idyllic Berkshire setting 27 years ago. “Yeah, I guess we have,” laughs Capaldi. “We’ve both done and seen a lot since then.”

“Some days it still seems like everything is just starting all over again,” says Winwood, whose impressive resume also includes, following a brief Traffic split in the late Sixties, a highly publicized but short-lived stint as part of supergroup Blind Faith, a unit which also included Eric Clapton. “I still remember coming to America for the first time and being struck as to the vastness of this country. And, even though I knew we possessed talent, it often strikes me as incredible the impact that we were able to make as members of Traffic.”

Capaldi closes with similar thoughts. “I’m thankful that we’ve been able to make an impact, whether large or small, on the pop music scene. It means even more to me knowing that we did it by doing something that is such a labor of love for us. I think if you can look back and not be embarrassed by what you’ve accomplished overall, then it’s all been worth something.”

Capaldi pauses and laughs before continuing. “Of course, having a good pint of Guinness in hand also helps!”

**“The core of the band was always a trio—me, Steve and Chris [Wood]. Dave [Mason]—although a good bloke—was more into a structured sound, whereas the three of us were more prone to just jamming away.”**

**—Jim Capaldi**



# Ron Goudie President

By Oskar Scotti



**W**ere it not for an idle suggestion by Sector 2 Records President Ron Goudie, there's a good chance that Enigma Records, arguably the most successful small indie label of all time, would have never seen the light of day. But Goudie approached Greenworld Vice President Wes Hein with such an idea back in the early Eighties, and the industry hasn't been the same since.

"I was working for a little punk label called Bemisbrain and Greenworld distributed our stuff," says Goudie from Houston, home of Sector 2 Records. "Steve Sinclair, who is involved with me now, and I had started the label and thought Wes and Bill would be into the idea. Wes was, but Bill was pissed about the whole thing at first. Later, he got into it."

Goudie says that, at first, the gig took up about 20 hours a week, "but that began to increase every month until it was more than a full-time gig. I didn't," he continues, "have enough hours in the day to do everything I was supposed to do." And even though the label went on to launch the careers of everyone from Berlin to Motley Crue, the transplanted Californian still looks back fondly on those early "seat of the pants" times. "I did everything there from A&R to promotion to

seeing that all the orders were sent out on Fridays at 5:30 p.m.," he remembers, before heaving a telltale sigh. "Nowadays things are a lot more scientific; a lot more computerized. Things were based a lot more on gut instinct back then, especially in the area of distribution."

Goudie is, however, a realist above all else and is no newcomer to starting labels. Sector 2, he states incredulously, is the seventh label he has started and by this time he should have it down. The reed thin exec recently vacated Restless Records where, in typical Ron Goudie fashion, he did everything from produce acts to empty the wastebaskets.

"It got to the point where my ideas didn't really mesh with what [General Manger] Joe Regis had in mind and I felt it was best to end my relationship with them. It was an amicable departure, but things just came to a head." The versatile Mr. Goudie had no problem finding new quarters as he itched to get back to basics and call the shots himself. In keeping with his string of timely transactions, Sector 2 happened almost by accident.

"I knew a guy named Shawn Baruch who had a little label in Houston, and I went down there a few times to kind of consult with him and help him out. I liked Houston just fine

and decided to join forces with him." At this early point in Sector 2's evolution, Goudie has seven acts signed and a couple of label deals coming down. He's most excited about the Paladins who have a record out that's gaining momentum at AAA radio and, according to Ron, "combine a grind-abilly feel with great songwriting."

"It's produced by Caesar Rojas of Los Lobos and has a great feel," he exclaims proudly. "They have a very eclectic sound and will, if given a chance, really appeal to a wide range of people, not just punkers." Also ready to pop up on the Sector slate is Dead Flyboy out of Milwaukee, who Goudie says "blend a kind of metal hip-hop, Rage Against The Machine-kind of vengeance and really push a heavy attitude. We're starting to develop a real Restless/Enigma kind of vibe around here from a roster standpoint; the stuff I've always done," he adds. "There are three main lines going on here: a roots line, a Texan country line and a harder, more volatile line."

Sector 2 also has dredged up some classic bands to recycle to the public and Goudie believes the Beat Farmers will keep their underground following happy with some new material due out later this year. "I really like hanging with Montana Dick, the drummer and part-time vocalist. "He's very entertaining; he makes me laugh a lot." With the pressure of having to equal his past successes weighing heavily on his shoulders, a little humor wouldn't be a bad thing. As for the cowpokin' side of his sonic repertoire, Goudie

**"I've always liked stuff that other A&R people walked out on."**

**—Ron Goudie**

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calls it "alternative country," which makes sense as virtually everything he's ever gotten his mitts on during his career has been left of center at best.

"It's got kind of a post modern nuclear quality to it," he says searching for a description for his wacky arsenal of sounds. "The country acts we have will stand out from a lot of the other stuff out there in that general vein. We call it acid cowboy music because that seems to describe what Texas country is evolving into these days."

It seems a foregone conclusion that whatever Ron chooses to call the music on his fledgling label, it will be both controversial and dynamic. He has always had a taste for what the ever-expanding contingent of punk weirdos in the U.S. are longing for. At Enigma, Goudie was the first to discover and record Dwight Yoakam, Stryper, Poison and Ratt. He produced three Mojo Nixon albums on his own and realized the potential of GWAR while everyone else on the planet cringed at their sex meets Styrofoam shtick. Virtually nothing that makes noise will ever cause Goudie to recoil, no matter how vile or controversial. He's as outside the norms of pop music convention as Pluto is to Covina.

"I've always liked stuff that most A&R people walked out on," he relates. "When Ovis' music first crossed my desk at Restless, I knew right away what he was trying to do and signed him up sight unseen," says Goudie of the brillo haired artist who is scoring Restless' first mainstream hit. "Ovis is still moving up the *Billboard* chart and he's got a video on MTV that is starting to develop so things are

moving ahead for him."

And things are, of course, moving ahead for Ron Goudie as well. Though he has a celebrated past, Goudie has to be prodded to even talk about yesterday, much less yesterday

ing Lips, 45 Grave and Agent Orange.

He knows punk as well as John Kalodner knows rock, and that's no mean feat. And don't forget about his country acumen as well. For Goudie tried to sign Dwight Yoakam to Enigma when he was a virtual unknown and produced what he believes are the most popular compilations in Restless history: The timely but misunderstood *Town South Of Bakersfield* series that exposed not only Yoakam but Rosie Flores and Jim Lauderdale to the world as well.

"That was a frustrating time for me," he says of the ill-fated endeavor. "The records were great but there was always something out for us at the same time that took priority in the release schedule. A lot of people think that *The Bakersfield* discs were our greatest records. But," he concludes with yet another sigh, "shit happens."

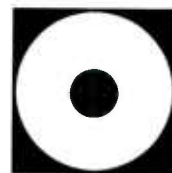
So maybe the cliché should change... maybe the eighth time will be the charm for Sector 2 and Ron Goudie. His bands have gone on to worldwide fame, but the man who often signed, A&R'd and produced them remains somewhat obscure to many in the industry. No matter. For as long as his groups are gaining momentum, Goudie would just as soon stay behind the scenes. "The news is that I'm here," he states in an uncharacteristic display of ego. "We've come a long way but have a long way to go." And Goudie won't be satisfied till he's gone beyond convention. He wouldn't have it any other way.

Sector 2's address is 600 W. Gray, Houston, TX 77019. Phone: 713-527-0620.

**"Things were based a lot more on gut instinct [in the past], especially in the area of distribution."**

**—Ron Goudie**

year. He's far more interested in what he's going to do than what he's done. Nevertheless, Goudie has achieved a quiet fame in punk circles for signing and/or producing Poison, Stryper, Dead Milkmen, TSOL, Flam-



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(800) 310-0800 (CA Only) fax: (818) 904-0267

In continuing our policy of bringing the industry to you in every issue, here is *MC's* Third Annual Directory of SoCal Keyboard and Piano Instructors. We recommend making an appointment with your potential instructor to check him or her out before booking your first lesson.

Compiled by Tom Kidd

❑ **ADAM'S MUSIC**  
10612 W. Pico Blvd.  
Los Angeles, CA 90064  
310-839-3575  
**Basic Rate:** First lesson free, call for info  
**Housecalls:** Yes  
**Clients:** All levels, all styles, all ages  
**Comments/Specialty:** Five in-house instructors, piano and electronic keyboards.

❑ **ALLEGRO PIANO INSTRUCTION**  
5743 E. Monte Vista St.  
Los Angeles, CA 90042  
213-257-3614  
**Basic Rate:** \$27.50/hr  
**Housecalls:** No  
**Clients:** All levels  
**Comments/Specialty:** Classical piano, sight reading, theory, ear training and technique.

❑ **AMAZING KEYBOARD LESSONS**  
Santa Monica, CA  
310-451-2468  
**Basic Rate:** \$25/hr  
**Housecalls:** Yes, call for info  
**Clients:** Beginner to pro  
**Comments/Specialty:** Rock, blues and R&B. Keyboard, MIDI, programming and computer sequencing.

❑ **ROSE BRANT**  
Santa Monica & West Los Angeles  
310-450-2005  
**Basic Rate:** \$25/half hr  
**Housecalls:** Yes  
**Clients:** Beginner to intermediate  
**Comments/Specialty:** Mainly piano, all styles, specializing in blues and boogie.

❑ **PAUL CHIPELLO**  
Northridge, CA  
818-368-5289  
**Basic Rate:** \$35/hr  
**Housecalls:** No  
**Clients:** Intermediate to advanced  
**Comments/Specialty:** Former instructor at Grove School of Music. Pop, jazz and classical.

❑ **COLBURN SCHOOL OF PERFORMING ARTS**  
3131 S. Figueroa  
Los Angeles, CA 90007  
213-743-5252  
**Basic Rate:** Call for info  
**Housecalls:** No  
**Clients:** All levels  
**Comments/Specialty:** Piano all levels, recital opportunities. Private and class instruction, mainly private.

❑ **DOUGLAS DOCKER**  
Burbank, CA  
818-563-4525  
**Basic Rate:** Call for info  
**Housecalls:** Yes, for an additional fee  
**Clients:** Beginners to advanced  
**Comments/Specialty:** Classical to rock. Degree from Conservatory G. Verdi of Torino, Italy.

❑ **EUBANKS CONSERVATORY**  
4928 Crenshaw Blvd.  
Los Angeles, CA 90043  
213-291-7821  
**Basic Rate:** Call for info  
**Housecalls:** No  
**Clients:** All levels, all styles  
**Comments/Specialty:** Teaches all instruments including piano and electronic keyboards. Offers degree in music, foreign student visas. Performance, theory, composition and arranging.

❑ **5 STAR SCHOOL OF MUSIC**  
112 W. California Ave.  
Glendale, CA 91203  
818-240-8403  
**Basic Rate:** Call for info  
**Housecalls:** Yes  
**Clients:** All levels  
**Comments/Specialty:** Instruction in piano, organ, keyboards. Classes in English, Spanish, Armenian, Tagalog (Filipino).

❑ **FAUNT SCHOOL OF CREATIVE MUSIC**  
(Piano/Keyboard Program)  
12725 Ventura Blvd., Suite G  
Studio City, CA 91604  
818-506-6873  
**Basic Rate:** Full rate, \$75/hr; Accelerated Music Mastery Association membership rate, \$52/hr  
**Housecalls:** No  
**Clients:** Students have played with Paul McCartney, Icehouse, James Brown, Michael Jackson, Cher, Rod Stewart, Jeff Lorber, Diana Ross, Little Feat, Richard Marx, Roxy Music, George Harrison, the N. Y. and L. A. Philharmonics, Billy Idol, Natalie Cole, Johnny Mathis, Eric Burdon, Ronnie Laws, Jackson Browne, Linda Ronstadt, Jody Watley, Ray Charles, the Beach Boys, David Byrne and many others.

**Comments/Specialty:** For professionals and aspiring musicians, our unique, flexible schedule, one-on-one programs have been producing rave results for over 18 years. Students really learn to play the music they hear in their head.

❑ **GREG GROSS**  
Reseda, CA  
818-886-9269  
**Basic Rate:** \$50/hr  
**Housecalls:** Call for info  
**Clients:** All levels, all styles  
**Comments/Specialty:** The Contemporary Keyboard Course by John Novello. Piano, electronic keyboards, MIDI, studios.

❑ **LOYD HEBERT**  
720 N. Frederic St.  
Burbank, CA 91505  
818-841-6706  
**Basic Rate:** \$40/hr  
**Housecalls:** No  
**Clients:** Bobby Shew, Chuck Burghoffer. Most clients are intermediate and advanced, but we accept beginners.  
**Comments/Specialty:** Blues, jazz, improvisation speciality. USC Jazz faculty. Also performs.

❑ **CHRIS HO**  
Granada Hills, CA  
818-360-9005  
**Basic Rate:** Call for info  
**Housecalls:** No  
**Clients:** All levels, all styles  
**Comments/Specialty:** I offer both traditional and contemporary approaches to keyboards including reading, improvisation, technique, ear training, composition, MIDI, programming and arranging. The whole experience is fun!

❑ **DENNIS JOHN STUDIO**  
315 N. Ontario St.  
Burbank, CA 91505  
818-986-5766  
**Basic Rate:** Call for info  
**Housecalls:** Yes, call for info  
**Clients:** All levels, all styles  
**Comments/Specialty:** Complete private musical instruction, piano and electronic keyboards.

❑ **JEFF KLEIN**  
11318 Ohio Ave.  
Los Angeles, CA 90025  
310-312-1874  
**Basic Rate:** \$50/hr  
**Housecalls:** \$75/hr

**Clients:** Beginning to intermediate  
**Comments/Specialty:** Piano, electronic keyboards and MIDI. Specializes in rock.

❑ **JULIE LAI**  
Granada Hills, CA  
818-753-3736  
**Basic Rate:** Call for info  
**Housecalls:** Yes  
**Clients:** Beginner to advanced  
**Comments/Specialty:** Classical. Many years teaching experience. Music degree from Piano Performance. First lesson free.

❑ **LARRY LARSON**  
1607 W. Glenoaks Blvd.  
Glendale, CA 91201  
818-244-7608  
**Basic Rate:** \$75/month  
**Housecalls:** No  
**Clients:** All levels, all styles

❑ **DAVID LEWIS**  
Santa Monica, CA  
310-394-3373  
**Basic Rate:** \$30/hr  
**Housecalls:** Yes, for additional fee  
**Clients:** Beginners to advanced  
**Comments/Specialty:** BFA from Cal Arts. Grammy Award winner. I teach contemporary pop and computers, MIDI and electronics.

❑ **SCOTT LIPMAN**  
Hollywood, CA  
213-962-7999  
**Basic Rate:** Call for info  
**Housecalls:** No  
**Clients:** Beginners to professionals  
**Comments/Specialty:** Learn how you can improve your chops, cover more styles, get more gigs, and earn more money. Now you can learn fast, and immediately apply what you learn to your musical situation. Call now for your free brochure, and find out how this unique system of keyboard education can help you get the skills you need to be a pro keyboard player.

❑ **LOS ANGELES MUSIC & ART SCHOOL**  
3630 E. 3rd St.  
Los Angeles, CA 90063  
213-262-7734  
**Basic Rate:** Private instruction, \$10/half hr for children; \$13/half hr for adults  
**Housecalls:** No

**Clients:** Beginners to advanced  
**Comments/Specialty:** Piano only. Eleven instructors. All private lessons.

❑ **DR. MIDI**  
N. Hollywood, CA  
818-753-7627  
**Basic Rate:** \$30/hr  
**Housecalls:** Yes  
**Clients:** All levels, all styles  
**Comments/Specialty:** MIDI and hard disk recording only.

❑ **MUSIC EDUCATION ENTERPRISES**  
Culver City, CA  
310-838-SONG  
**Basic Rate:** \$18/half hr, \$35/hr  
**Housecalls:** No  
**Clients:** All levels, all styles  
**Comments/Specialty:** Teach piano theory, arrangement, composition, harmony.

❑ **MUSICIAN'S INSTITUTE (KIT)**  
1655 McCadden Pl.  
Hollywood, CA 90028  
213-462-1384  
FAX 213-462-6978  
**Basic Rate:** Call for info  
**Housecalls:** Call for info  
**Clients:** Beginner to advanced. All styles, mainly electronic keyboard.  
**Comments/Specialty:** Emphasis on live performance with some sequencing and sampling study. Classroom and private. Guest artist concerts and seminars have included Thomas Dolby, Patrice Rushen and Larry Dunn. T. Lavitz provides regularly-scheduled open counseling.

❑ **JOHN NOVELLO'S CONTEMPORARY KEYBOARDIST COURSE™**  
11726 La Maida St.  
Studio City, CA 91607  
818-506-0236  
FAX: 818-506-5559  
**Basic Rate:** Call for info  
**Housecalls:** Call for info  
**Clients:** All levels, all styles. Has taught many celebrity professional musicians and songwriters.  
**Comments/Specialty:** Piano as well as electronic keyboard, MIDI. A complete program of musicianship for training the contemporary

keyboardist, singer/songwriter, composer and other instrumentalists. Has produced countless top professionals. Critically acclaimed by keyboard, trade and music magazines, as well as industry professionals worldwide.

❑ **ORGAN TOWN**  
Eagle Rock Plaza #113  
27 W. Colorado Blvd.  
Los Angeles, CA 90041  
213-344-8050 & 818-242-0283  
466 The Plaza at West Covina

W. Covina, CA 91790  
818-960-3831  
**Basic Rate:** Call for info  
**Housecalls:** Yes  
**Clients:** All levels  
**Comments/Specialty:** Instruction in piano, organ, keyboards. Classes in English, Spanish, Armenian, Tagalog (Filipino).

❑ **AL PASCUA**  
Valencia, CA  
805-255-5560  
**Basic Rate:** \$30/hr, \$20/half hr for children  
**Housecalls:** Yes, if local  
**Clients:** All levels, all styles  
**Comments/Specialty:** The Contemporary Keyboard Course by John Novello. Mainly piano, but electronic keyboard and MIDI as well.

❑ **PIANO PLAY (YAMAHA MUSIC SCHOOL)**  
13565 Ventura Blvd.  
Sherman Oaks, CA 91423  
818-789-6110  
**Basic Rate:** Call for info  
**Housecalls:** No  
**Clients:** All levels, all styles  
**Comments/Specialty:** Ages two through adults.

❑ **PILLIN MUSIC STUDIO**  
4913 Melrose Ave.  
Hollywood, CA 90029  
213-464-0515 & 213-469-9979  
**Basic Rate:** \$25/hr  
**Housecalls:** Yes  
**Clients:** All levels  
**Comments/Specialty:** Piano and electronic piano.

❑ **ZHANNA PLOTKINA**  
Van Nuys, CA  
818-986-2647  
**Basic Rate:** \$20/hr  
**Housecalls:** \$25/hr  
**Clients:** Classical piano only, all levels



**Comments/Specialty:** 25 years teaching experience. References available.

**DEBORAH POPPINK/POP, INC. PIANO STUDIOS**

P.O. Box 295  
Los Angeles, CA 90272  
310-473-6420  
**Basic Rate:** Call for info  
**Housecalls:** Yes  
**Clients:** All levels  
**Comments/Specialty:** Piano instruction, songwriting. Styles include classical, salsa, pop and ragtime. Great with kids!

**BONNIE ROSS**

213-464-5254  
**Basic Rate:** \$25/45 min.  
**Housecalls:** Yes  
**Clients:** Specializing in beginners  
**Comments/Specialty:** Classical, pop, chords and accompaniment at your home.

**SILVA PIANO STUDIOS**

Playa del Rey, CA  
310-822-6102  
**Basic Rate:** Call for info  
**Housecalls:** No  
**Clients:** All levels, all styles  
**Comments/Specialty:** Piano only. Also teach composition and jazz.

**STU SIMONE**

Santa Ana, CA  
714-957-1246  
**Basic Rate:** Call for info

**SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC**

8711 Sunland Blvd.  
Sun Valley, CA 91352  
818-767-6554  
**Basic Rate:** Fees per quarter (12 weeks): One 45-minute lesson per week, \$315/quarter. One 60-minute lesson per week, \$420/quarter. Lab fees \$65/quarter  
**Housecalls:** No  
**Clients:** Preparatory in piano all the way through full Bachelor of Music degree program.  
**Comments/Specialty:** Special Braille music program for blind students with computer transcribing services. Piano trios for advanced students. Workshops include the Young Musical Theater performance workshop, which has gained immense popularity.

**JON STURDEVANT/PACIFIC SONGWORKS**

2505 S. Robertson  
Los Angeles, CA 90034  
310-558-1740  
**Basic Rate:** \$30/45 minutes, \$25/30 minutes  
**Housecalls:** No  
**Clients:** All levels, all styles  
**Comments/Specialty:** Piano, MIDI programming and synthesizer in a professional recording studio. Instructor is a session player with years of touring experience. Also teaches composition and songwriting.

**"TAKA" TAKAYANAGI**

Sherman Oaks, CA  
213-878-6980  
**Basic Rate:** \$25/hr  
**Housecalls:** Yes, for additional fee  
**Clients:** All levels, all styles  
**Comments/Specialty:** I have a Top 10 hit as a writer and producer and have written songs for Peabo Bryson, Whispers, Nancy Wilson, Angela Bofill. I'll teach something you can't get from school, such as how to have a good ear and how to put emotion in the music. Also production skills.

**TREBAS INSTITUTE**

6464 Sunset Blvd., Penthouse  
Hollywood, CA 90028  
800-388-8732  
**Basic Rate:** Call for info  
**Housecalls:** No  
**Clients:** Beginning to intermediate  
**Comments/Specialty:** Contact Karl Reichman. Sound synthesis and MIDI workstation applications and theory.

**ROBERT VAN**

Thousand Oaks, CA  
805-498-3235  
**Basic Rate:** \$30/hr  
**Housecalls:** Yes, call for info  
**Clients:** All levels, all styles  
**Comments/Specialty:** Specialize in jazz, blues and rock. Piano, electronic keyboards, MIDI sequencing, improvisation, theory. Studied with Charlie Banacos. Also studied two years at Berklee College of Music.

**YAMAHA MUSIC SCHOOL**

15231 La Cruz Dr.  
Pacific Palisades, CA 90272  
310-459-2096  
**Basic Rate:** Call for info  
**Housecalls:** Yes  
**Clients:** All levels  
**Comments/Specialty:** Piano and electronic keyboard; composition and improvisation taught.

**YAMAHA MUSIC SCHOOL**

(Located at Merrill's Music)  
1428 4th St.  
Santa Monica, CA  
310-477-9544  
**Basic Rate:** Call for info  
**Housecalls:** Yes, call for info  
**Clients:** All levels  
**Comments/Specialty:** Piano and electronic keyboard; composition and improvisation.

**YAMAHA MUSIC SCHOOL**

(West Los Angeles)  
10483 Santa Monica Blvd.  
Los Angeles, CA 90025  
310-477-9544  
**Basic Rate:** Call for info  
**Housecalls:** Yes, call for info  
**Clients:** All levels  
**Comments/Specialty:** Piano and electronic keyboard. Early childhood classes available. Also teach improvisation and composition.

**YAMAHA MUSIC SCHOOL FOR CHILDREN**

10483 Santa Monica Blvd.  
West Los Angeles, CA 90025  
310-477-9544  
**Basic Rate:** Call for info  
**Housecalls:** Yes, call for info  
**Clients:** Children  
**Comments/Specialty:** Piano courses designed for children.



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# MAKING YOUR MUSICAL INVESTMENT LAST

*Music Connection* has enlisted the services of several of the area's top music technicians in developing this helpful keyboard maintenance feature designed to help you get the most life out of your investment.

By talking with colleagues and reading up on new equipment, prospective buyers can better understand the needs of a particular instrument and how it meets their own needs, considering such factors as storage, transportation, cleaning, tuning and insurance.

How much use and abuse do I intend to subject my instrument to? Am I in a touring rock band or am I a home-based piano instructor? Do I like to smoke cigarettes and chug beer while I pound away on the keys, or am I more reserved? How much can I afford to spend on a protective case and a quality stand? How much can I afford to spend on repairs? And finally, do I want to invest in insurance in case of an accident?

These are only a few of the questions musicians should ask themselves in determining their needs, but, in fact, they're some of the biggest considerations in determining how much care and repair your instrument will need. The bottom line is, from the moment you walk out the door with your new purchase, your attention to these details will save you money.

Let's start with the piano, an acoustic instrument that has been around for centuries and has been the backbone of modern music. Because of its relatively simple construction, you might think a piano requires relatively little maintenance. However, this depends on how the piano is used.

"The main thing is to find a competent tuner/technician and follow his recommendations as to the maintenance," advises tuner James Bryans. "In a minimal amount of use, where the piano is only used occasionally, it should be tuned twice a year. But if a piano is getting heavy use, if a person is practicing hard on it every day, there's no limit to how often it might need to be tuned. It depends on the customer's pocketbook and how sensitive they are to the condition of the piano."

Santa Monica-based tuner/technician James Kohfeld, who has been working on pianos for more than twenty years, says several simple products will add years to the life of a piano.

"I advise my customers to buy these heaters which draw about fifteen watts," he says. "They're tubes about a yard long, and you put them under the piano or inside. And if it's a grand piano, I like to put a felt cloth on the inside over the harp, especially for people who live near the beach. And that will protect it from moisture, corrosion and rust. You can buy the heater and the cloth for about twenty dollars each. With the cloth inside a grand it'll stay looking new forever."

Regarding piano cleaning, Kohfeld says a damp rag is sufficient to clean the keys. Internal cleaning is minimal and, if necessary, should be handled by a technician.

"Sometimes you'll get a broken string, but the biggest problem is with keys sticking, and that's usually because of tight bushings," he says. "We just go in and loosen them up with



**By Sean Doles**

lubricants or physically loosen them up. Pedals always squeak, but you can fix that by lubricating them regularly, not with oil or WD-40 but with special lubricants made specifically for pianos. Replacing strings is not difficult but it can be time-consuming because strings have a mind of their own."

Electronic keyboards pose a whole new array of problems for buyers because of their more complicated construction and greater mobility. First and foremost, musicians must realize that they are not as sturdy as pianos and their internal circuitry is particularly vulnerable to dust, moisture and rough treatment.

"A lot of piano players tend to treat the keyboards like pianos, and they're not," says Robert Schmidt, manager of Advanced Musical Electronics, one of the city's busiest electronic repair shops. "You can't hit them as hard. They don't have the same response. So if you're a piano player, the first thing I'd say is hold off on the touch."

"I'd say be gentle with them and keep them covered and try to keep them clean," suggests J.L., a technician at North Hollywood's MusikTek, where he says he works six days a week to keep up with the flood of broken equipment coming into the shop. "Don't ever put a drink near your keyboards. We get lots of keyboards in here because people spilled a drink on them. Smoking's also not a good

**Electronic keyboards pose a whole new array of problems for buyers because of their more complicated construction and greater mobility.**

idea when you're using a keyboard because ashes can fall onto the board. And don't ever let the drummer keep his drink on your keyboard."

Another very common problem, says Schmidt, occurs when dust settles between keys and their contacts. He says a simple dust cover for the keyboard would minimize the risk of this happening. "Also, if you have a unit with a lot of sliders and pots on it, once a week just go ahead and slide them all the way through even if you don't use them a lot," he says. "That'll keep them from getting scratchy, dirty and crackly."

All the technicians interviewed for this story agreed that a majority of the problems they encounter are caused by misuse or carelessness. "We see lots of broken keys, especially after the earthquake," says J.L. "But most of the repairs we see are things that people did to the keyboards. Keys wear out and break, so you expect that but when somebody shows up with ten broken keys it's pretty obvious what happened."

Merrill Leeds, owner of Merrill's Music in Santa Monica, says his shop has repaired many instruments damaged by the earthquake in the past six months and points out the importance of a quality stand and road case. "With the earthquake, we've been getting a lot of keyboards with broken keys as a result of things falling on top of them and broken parts as a result of keyboards having been put on inferior quality stands, which topple over," he says.

Despite all your preventive measures, it's inevitable that something will eventually go wrong with your keyboard. "We've found that certain manufacturers, even if you're meticulous in your storing and cleaning of the keyboard, the keys will still eventually wear out," says Leeds. "And we're finding that a lot of the keyboards made in the mid to late-Eighties are suddenly needing what they call the touch strips replaced, but it's a relatively inexpensive procedure and it makes it play like new again."

Leeds also advises that before you take your keyboard in for repair, make sure the problem isn't due to your own error. "A lot of times they can avoid any expense whatsoever if they thoroughly go through their manual, re-initialize their keyboard and/or have a knowledgeable salesperson check their keyboard out prior to having it serviced because a lot of times the problem is simply user error."

Even if nothing ever goes wrong with your keyboard, J.L. of MusikTek says most keyboards require at least one or two software updates in their life, and those may or may not be covered under warranty.

Finally, when you purchase any type of instrument, it's important to understand that your expenses do not end at the cash register. Maintaining your investment requires constant care and some cost, be it large or small. But if you are serious about music and serious about taking care of your instrument, these tips should help minimize those costs and maximize your gain.

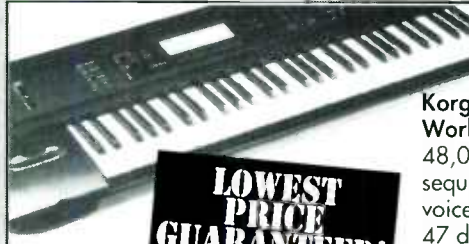
# LOWEST PRICES! ON KEYBOARDS! WEST L.A. MUSIC

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**Korg 01W/FD Music Workstation** 61 keys, 48,000 event, 16-track sequencer with 32 voice polyphony and 47 different digital multi-effects. Std. MIDI.

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## KORG

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## YAMAHA

**Clavinova Electric Keyboards** Beautiful styling, natural piano sound with chorus, strings and other voices. Use with headphones for practice. MIDI interface for use with computers.

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## KURZWEIL

**Kurzweil K-2000 Digital Sampling Workstation** 61 keys, 16 bit sound, 24 note polyphony, digital multi-effects processor, 16-channel record/play Reverb, chorus, delay, flanging and EQ.



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**Roland JD 990 Synthesizer Module**  
18 bit D/A conversion, 44.1 kHz sampling rate, 8 effects at once, translates patches across three platforms plus "the truest most crystal clear sound ever."

Their Price: \$2295  
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## WEST L.A. MUSIC

11345 Santa Monica Blvd. West Los Angeles  
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(310) 477-1945 OR (818) 905-7020



Following is a listing of several prominent Los Angeles-area tuner/technicians. Always remember that in choosing your tuner/technician, check his background and references and whether he is certified by the Piano Tuner's Guild. Also included are several of the top Keyboard Repair Shops in the Los Angeles area. These companies have trained keyboard technicians on staff and are authorized service centers for most of the major keyboard manufacturers. Before taking your equipment in for repair, check to see if your manufacturer's warranty is still effective.

Compiled by Sean Doles

**KEYBOARD TUNING**

▣ **A-440 PIANO SERVICE**

West Los Angeles, CA  
213-733-0430  
**Piano Tuning Rate:** \$60-100  
**Repair Rate:** Negotiable. Piano only.  
**Housecalls:** Yes

▣ **ALBERT GLASSER PIANO TUNING**

West Los Angeles  
472-2786  
**Piano Tuning Rate:** \$60 per tuning  
**Repair Rate:** Negotiable. Piano Only.  
**Housecalls:** Yes

▣ **ALLEGRO PIANO TUNING**

West Los Angeles  
310-390-1999  
**Piano Tuning Rate:** \$60  
**Repair Rate:** Negotiable. Piano Only.  
**Housecalls:** Yes

▣ **AUDIO VIDEO SOLUTIONS**

4942 Vineland Ave., Suite 104  
North Hollywood, CA 91601  
818-980-7249  
FAX 818-766-8355  
**Basic Rate:** \$45/hr plus parts  
**Housecalls:** Yes  
**Comments/Specialty:** Factory authorized repair of Yamaha. Also specializing in Hammond, but capable of handling other brands as well. Preamps, amps and speakers also repaired.

▣ **BALLINGER PIANO SERVICE**

Los Angeles  
213-254-3542  
**Piano Tuning Rate:** \$50 per tuning  
**Repair Rate:** Negotiable.  
**Housecalls:** Yes  
**Specialties:** Studio recording and voicing. Emergency repairs.

▣ **J.R. BERENS PIANO SERVICE**

256 S. Robertson Blvd.  
Beverly Hills, CA 90211  
310-553-9800  
**Piano Tuning Rate:** Commercial & private rates available.  
**Housecalls:** Yes  
**Specialties:** High-end tunings for television specials and concerts. Certified by Piano Technicians' Guild

▣ **JAMES C. BRYANS CUSTOM PIANOS**

310-454-6005  
**Piano Tuning Rate:** \$95 per tuning  
**Repair Rate:** Negotiable. Pianos only.  
**Housecalls:** Yes  
**Specialties:** High-end tunings.

▣ **STEPHEN GRILLET PIANO SERVICE**

Los Angeles, CA  
310-838-5871  
**Piano Tuning Rate:** \$55 per tuning; \$70 per tuning plus pitch raise.  
**Repair Rate:** Negotiable. Piano only.  
**Housecalls:** Yes

▣ **KASIMOFF-BLUTHNER PIANO CO.**

337 N. Larchmont Blvd.  
Los Angeles, CA 90004  
213-466-7707  
**Piano Tuning Rate:** \$85 per tuning  
**Repair Rate:** Negotiable  
**Housecalls:** Yes  
**Specialties:** Antique and German pianos and harpsichords.

▣ **KEYBOARD CONCEPTS**

5600 Van Nuys Blvd.  
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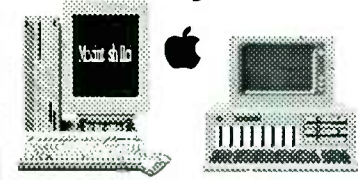
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Pictured (L-R): Dexter Holland, Ron Welty, Greg K. and Noodles

By Tom Farrell

Largely by way of the band's single, "Come Out And Play," Orange County punk band Offspring is entering the arena of mainstream recognition. For most bands of the punk genre, they don't so much enter as they are dragged in kicking and screaming, or sometimes they just want you to think that. But thanks to the sometimes harsh but always honest mentality of bands like Nirvana and Pearl Jam, many "real" bands, including those of the punk genre, are gaining acceptability and being thrust into a spotlight they're not too happy with.

With its own brand of reality and honesty, the punk rock movement spawned in the late Seventies was a product of the social and political angst of British youth, but came to be seen in America as a reaction against dinosaur heavy metal and the nihilism of disco. For many, the cry "Punk's Not Dead" is still the standard, and when Offspring formed over ten years ago in Garden Grove, it was at a time when fellow Orange County punkers such as TSOL, the Adolescents and the Vandals were drifting out of fashion.

Unable to gain entry to a local performance by SoCal punk stalwarts Social Distortion, Dexter Holland and his schoolmates retired to a friend's house where they decided, after a few beers, to form their own band. "None of us knew how to play or anything, but we just decided to do it, and we got guitars and started messing around."

Four years later, the lineup had coalesced into Holland (guitars, vocals), Noodles (guitar), Greg K (bass) and Ron Welty (drums). Following Sid Vicious' snarling credo, "I did it my way," Offspring played their art for art's sake. And ten years later, things are starting to move, and while punk is feeling the re-birth pangs of its movement, Offspring is now making sure they don't get eaten alive by the same elements of hype and mainstream acceptability that drove a stake through punk rock's heart over a decade ago.

Music Connection recently spoke to Holland via telephone following the band's soundcheck in Fresno.

**MC: What has kept Offspring going for all these years?**

**DH:** Well, there's really nothing to pull us apart. We're already friends, so if we weren't doing the band, we'd just be hanging out at each other's houses. There wasn't any real pressure from the band 'cause it was just a hobby and a fun thing.

**MC: What has kept Offspring true to the form of music you started playing over ten years ago and off the bandwagons?**

**DH:** There was something about punk that excited me enough to want to be in a band when I first heard it, and that was the first type of music I had heard that had that effect on me. When things started to change in the music scene, we asked ourselves if this is what we still wanted to be doing. But we just couldn't imagine ourselves playing another form of music. Besides, we weren't doing it for money. We were doing it just for the fun of it. We stuck with it, 'cause we like doing it.

**MC: When did Offspring first release product?**

**DH:** We recorded a 7" in 1987. We pressed a thousand of them and had a hell of a time getting rid of them! We had them for two years! Once in a while I see one up on the wall in a record store. Then we got signed to Nemesis, who were distributed by Cargo. That was in 1989. We did an album for them. It was just a press-and-distribution deal. We paid for the recording ourselves.

**MC: Did you guys approach any of the labels that supported your genre of music, like SST or Frontier?**

**DH:** Yeah, we hit all of them, and none of them would even send us a rejection letter. We tried for about three years until Nemesis picked us up, and we thought, wow, we've been picked up by a label, this is the greatest thing. But they didn't have great distribution or promotion. I think that one only sold a few thousand. We did a four-song EP for Nemesis as well, and then decided to move on. By that time, we were playing out more, places like the Anti-Club. We'd play floating clubs, which were gone a month after opening. We'd play out about once a month. Glam was really big then. This was around 1989.

**MC: What was your next step?**

**DH:** We had become friends with the guys at *Flipside* magazine, and they asked us to be on a compilation. One side was all San Francisco bands, the other side was all L.A. bands. They actually gave us money to record a song at West Beach, the studio that Brett Gurewitz of Bad Religion owned. He engineered the song for us and was interested in us. I sent him some more material, and he decided he didn't want to sign us. We really had a tough time! We decided that we had to find a label no matter who it was, and we did have an offer from Lookout, the Berkeley-based pop punk label. I went down to Tower Records and just looked through the bins to see who was putting out our type of music. So, we sent out to Slash, SST, Touch-and-Go and even to Epitaph again. For some reason, he called back and asked us to send out our new stuff. He heard "Session," the first song on our demo, and called us back that day to sign us.

32 ►

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◀ Epitaph is so nice, all the bands on the label they wholeheartedly take under their wing. We were part of the Epitaph family. The album, *Ignition*, came out October, 1992. Epitaph shipped 10,000 copies. We didn't tour initially and decided that maybe we should. We toured in Europe with NO FX, and the album had sold its initial run by this time. Then we came back and toured the U.S. By this time, the album had sold 13,000 copies. Looking back, it seemed that the album may not have been doing that well, but for us, we were stoked to have 13,000 copies sold, because it was five times better than we did on our last album. And we were doing what we wanted to do.

**MC: Where did you get money for tour support?**

**DH:** From Epitaph. They advanced us plane ticket money. The tour went well. We got back and found that *Ignition* had sold an extra 3,000 copies. We started to do the next record, and album sales for *Ignition* just started to take off. By the time we had finished *Smash* [the group's current album], *Ignition* had sold over 50,000 copies.

**MC: What do you think caused all of this?**

**DH:** With this kind of music, it's not a corporate thing or a hype thing. Our kind of music, and Epitaph's music is a real underground, grass-roots music that people hear about by word-of-mouth. Also, there was a bunch of skateboard and snowboard videos that wanted music. So, we came out on a whole slew of those, and we began to notice that our sales started to increase around Christmas. Then, we toured with Pennywise to support *Smash*.

**MC: Did college radio play a part in your development?**

**DH:** Oh yeah, KXLU used to play us back on our first record. They've supported us for a long time. KXLU is really in tune with what's going on out there. As far as college radio, we would pop on the CMJ chart a little bit. *Ignition* made it into the Top 150, but it was 147 or something like that. Even this record, *Smash* is at 100 or something, so it's not getting a whole lot of college play. But college radio is a whole different genre, really.

**MC: What role did the band play in directing its own career?**

**DH:** From the very beginning, we did everything ourselves—booking, making T-shirts, etc. When we got signed to Epitaph, they were able to take care of the record side of it.

We split up the responsibilities—mail, phones, T-shirts, booking. But things have gotten to be too much for me to handle by myself. We have a booking agent now—Stormy Shepherd from Leave Home Booking and we're managed by Jim Guerinot and Larry Weintraub.

**MC: It seems to be of great importance for bands of your genre to have a large say in everything that goes on.**

**DH:** Well, it's important, I think. It's very easy for bands to lose sight of what's going on around them, and we don't want to do that.

**MC: What kind of problems have you encountered with the music industry as a whole, now that it's become part of your everyday life?**

**DH:** Well, I think we just choose to ignore it. We've been this way for a long time. We're downplaying the whole "single" side of things [the band's single, "Come Out And Play," is

**"None of us knew how to play or anything, but we just decided to do it, and we got guitars and started messing around."**

**-Dexter Holland**

gaining major airplay on stations like KROQ]. As far as the radio play, it's nice, I guess! We still go out and do our shows the way we do our shows. As far as all the record labels, there's hype about that, too, but we're ignoring that. We're not leaving Epitaph Records. They've done a great job for us, and we're happy with them.

**MC: I heard that someone in Offspring said in an interview, "We'll never leave Epitaph Records, ever." Does that ring a bell?**

**DH:** [Pauses, then laughs] No, it doesn't. You should never say never about anything. I mean, there may come a point where we may outgrow the label or the label may outgrow us. For the time being, we're signed to them and we really like what's going on, and we're signed to them for another record and we're really comfortable with that, too.

**MC: There were a lot of major labels at your**

**last L.A. show. How are you handling the offers?**

**DH:** We've basically just been listening. Sometimes they talk to our managers, sometimes they talk to Epitaph, 'cause there's interest in buying their records as well as picking us up for future records. We're not trying to be rude or ignore anybody, but for the time being, we're making it clear what our plans are for the future. We have one more record for Epitaph, and we're going to do that, and do as well as we can on Epitaph. The majors wanted to jump in on this one—they wanted it to be a joint venture and dump tons of money into it in return for an interest, as well as, "Can we buy the first record? Can we buy the third record?"—which hasn't even been made yet. Epitaph has done a good job, so let's let them run with the ball and see what they can do with it.

**MC: Will success spoil Offspring?**

**DH:** We're not getting caught up in the hype. We're playing for the people who like our music, not just the single. We got offered a Stone Temple Pilots tour, but we turned it down 'cause it really didn't seem like the right thing for us—to jump to these huge venues.

**MC: Where would you like to play?**

**DH:** Well, we've played the Whisky. Maybe next time, we'll play the Palace. We've never even headlined our own tour. We've usually just done support slots. So, we're going to go out, the way we've always done it, and go out and headline our own small club tour. That's what we're doing pretty much now, through July or August.

**MC: It sounds like you're a little wary of getting too much, too soon.**

**DH:** Well, I think it's bad for a band. The whole hype thing can be really overrated, and it can be vacuous. We know the type of following we have now, and we're going to try to build that up in a natural way. It's not only being modest, it's trying to be smart about the whole thing.

**MC: After ten years, why is Offspring suddenly starting to happen now?**

**DH:** I think the environment has changed. It started with Nirvana. Something fresh and honest came through and opened the door for the genre.

**MC: As artists, how do you think you have grown?**

**DH:** Well, we've learned to play our instruments! [laughs]

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**Reckless Pace**

↳ Contact: Roy Pace  
310-594-5773  
↳ Seeking: Label deal & musicians  
↳ Type of music: Rock

- ↳ Production ..... 6
- ↳ Songwriting ..... 7
- ↳ Vocals ..... 6
- ↳ Musicianship ..... 6

**Average**

- 1 2 3 4 5 ★ 7 8 9 10

↳ Comments: Mr. Pace wrote and performed all of the songs on this demo and did an admirable job at both. With better than average production and musicianship, Pace seemed to excel at songwriting, displaying a penchant for solid structure and melodies. "Snap To" sounds like it's radio ready out of the box! This is a tape I would call for. It's loaded with potential.



**Michael Haddad**

Contact: Michael Haddad  
310-838-4303  
Seeking: Publishing/Label deal  
Type of music: Pop/MOR

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

**Average**

- 1 2 3 ★ 5 6 7 8 9 10

↳ Comments: Though Michael scored low in the vocal category, it should be taken with a grain of salt as his demo is submitted primarily to showcase his material to publishers. The artist, especially when submitting to publishers, should have included lyric sheets. Overall, the songs were a bit below average. Happy-go-lucky and bouncy, but little else.



**Stephen Payne**

Contact: SOP Music  
310-576-1356  
Seeking: Label/Publishing deal  
Type of music: Acoustic Rock

- Production ..... 7
- Songwriting ..... 6
- Vocals ..... 6
- Musicianship ..... 6

**Average**

- 1 2 3 4 5 ★ 7 8 9 10

Comments: Hailing from Bristol, England, writer-performer Stephen Payne submitted a demo filled with unique lyrical images—especially in the original "Sidewalk Vision." Though it will take a couple of extra listens to appreciate this somewhat unplugged demo, it's worth the wait. Think singer-songwriter, Sixties-style. Artist recently completed a six month Canadian club tour.



**Lyn's Vision**

↳ Contact: Pocket Dynamo Prod.  
818-505-1275  
↳ Seeking: Label deal  
↳ Type of music: Alt. Rock

- ↳ Production ..... 6
- ↳ Songwriting ..... 5
- ↳ Vocals ..... 6
- ↳ Musicianship ..... 7

**Average**

- 1 2 3 4 5 ★ 7 8 9 10

↳ Comments: Lyn's Vision scored relatively well in all categories—especially musicianship. The guys can really play. The production was clear, crisp and professional as were the vocals. With songwriting, though, the band got only average marks. There was a strong chorus or two despite the fact that the first two songs did sound similar. Nice vocal harmonies and attitude highlight this demo.



**The Paquettes**

↳ Contact: Liane Paquette  
818-886-3924  
↳ Seeking: Management  
↳ Type of music: Pop/Rock

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

**Average**

- 1 2 3 4 5 ★ 7 8 9 10

↳ Comments: Though the act sounded a bit outdated, they did submit one very strong tune, "Watch Me", which should have been placed first on their tape. Otherwise, both songwriting (pop-oriented material with nice melodies) and production received above average grades. Stronger tunes and a more contemporary approach would help in career development.



**Chronic**

Contact: Chronic  
402-435-5854  
Seeking: Label deal  
Type of music: Rock

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

**Average**

- 1 2 3 4 ★ 6 7 8 9 10

↳ Comments: This demo tape came in from Lincoln, Nebraska and represents a local rock band called Chronic that plays with a vengeance. Though they take some chances instrumentally, the songs are considerably weak and need lots of work. The production was a tad muddy and the vocals average. The band's asset is that they play together as a professional, tight unit.



**Brian Evans**

Contact: Brian Evans  
818-513-2742  
Seeking: Band Management  
Type of music: Pop/Rock

- Production ..... 7
- Songwriting ..... 5
- Vocals ..... 5
- Musicianship ..... 6

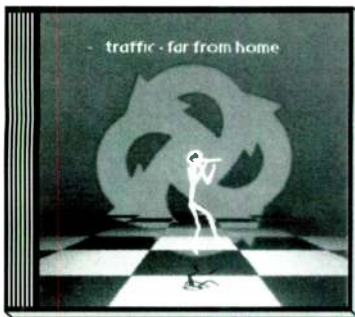
**Average**

- 1 2 3 4 5 ★ 7 8 9 10

Comments: Actor Brian Evans submitted a professionally recorded demo with snatches of melodies here and there. Though there are some strong vocal moments, they are sporadic. Evans did everything right on this tape, but these songs just don't spell out H-I-T yet. I believe a label or publisher will be able to find the right tune to get Evans started.



# DISC REVIEWS



**Traffic**  
*Far From Home*  
Virgin

1 2 3 4 5 6 7 8 9 10

┆ **Producer:** Steve Winwood  
┆ **Top Cuts:** "Nowhere Is Their Freedom," "Here Comes A Man."  
┆ **Summary:** This one's billed as the reunion of a seminal rock ensemble (Winwood and drummer Jim Capaldi), but the nostalgia factor is far less important than the fact that this is one kickin' rock-blues-fusion date. Every tune explodes with solid B-3 organ and other outrageous and artsy production ideas, and the pair go all out to make a statement rather than shoot for mainstream airplay. Winwood's successful solo career has often been criticized for its commercial slickness, but he digs much deeper this time, and his roots sound good—even when the tune hits eight minutes long. —*Nicole DeYoung*



**Cindy Lee Berryhill**  
*Garage Orchestra*  
Cargo

1 2 3 4 5 6 7 8 9 10

┆ **Producer:** Cindy Lee Berryhill, Michael Harris  
┆ **Top Cuts:** "Song For Brian," "UFO Suite."  
┆ **Summary:** Cindy Lee Berryhill lives simply with (her list) a bookcase, desk, boom box and VW bus. Add to that an electric guitar and a phone book filled with the numbers of eclectic musicians. It is simple to bring together viola and voice, but it is hard to make such light instrumentation sound full. Girl-group whoops and other delightfully unexpected touches add to her distinct brand of quirky folk/pop. A simply delicious disc that should be in stores. If not, complain to CLBGO Fan Club, Box 7101, San Diego, CA 92167. —*Tom Kidd*



**Butt Trumpet**  
*Primitive Enema*  
Hell Yeah Records

1 2 3 4 5 6 7 8 9 10

┆ **Producer:** Geza X  
┆ **Top Cuts:** "Shut Up," "I'm Ugly and I Don't Know Why."  
┆ **Summary:** Irreverent rock with humor. Butt Trumpet is the epitome of the new punk movement. They play fast, hard and loud but never get boring and repetitive like many punk bands. A CD with eighteen tracks which make fun of the music industry, generic grunge bands, death metal and, most of all, themselves. *Primitive Enema*, the debut album by Butt Trumpet, is a shining example of not taking oneself too seriously. The production makes you feel like you stood in the middle of the stage with the band—perfect for this style of music. —*Nigel Mitchell*



**Patti Austin**  
*That Secret Place*  
MCAIGRP

1 2 3 4 5 6 7 8 9 10

┆ **Producer:** Lee Ritenour  
┆ **Top Cuts:** "Stars In Your Eyes," "Somebody Make Me Laugh."  
┆ **Summary:** After a few recent hit-and-miss studio projects, the most pristine and emotional voice in that land where soul meets jazz finally surrounds herself with material and production worthy of her magnificence. She goes on various exciting stylistic tangents, from lilting reggae to cool jazz, sassy swing to potent R&B. Austin's forte remains the subtle love ballad, and her two top cuts are perfectly matched to her unique brand of heart-tugging grandeur. Great voices need the right vehicles, and Austin and Rit hit the mark every time here. Bravo and then some! —*Jonathan Widran*



**Various Artists**  
*L.A.'s New Alternative*  
Smart Recordings

1 2 3 4 5 6 7 8 9 10

┆ **Producer:** Joe Berman.  
┆ **Top Cuts:** "Squirrel," "My New Skin."  
┆ **Summary:** Here's a variety of styles played by ten of this city's local bands. Alternative is less a musical style than an attitude. It generally refers to sounds not usually heard on radio. That could change for bands like Careless whose pop anthem "My New Skin" sports quite a powerful hook. Coat's "Squirrel" deserves to be heard just because they have so successfully committed sheer attitude to tape. This is a neat sampler with few weak tracks. That may not be alternative, but it is certainly novel. Get it from Smart Recordings, P.O. Box 48914 #390, Los Angeles, CA 90048. —*Tom Kidd*



**Chainsaw Kittens**  
*Pop Heiress*  
Mammoth

1 2 3 4 5 6 7 8 9 10

┆ **Producer:** John Agnello  
┆ **Top Cuts:** "Sore On The Floor."  
┆ **Summary:** More bash pop punk coughed up by the Oklahoma ruffraff lads. The Kittens smack of the more churlish elements of Sweet or Cheap Trick, but not enough to make you think they really pinched anything. Their tunes are better defined than earlier material like "Flipped Out In Singapore," yet still possess that insolent quality. Agnello's production picks up where Butch Vig's left off on the last disc, keeping the band's brazen air while affording *Pop Heiress* a well-rounded feel. Singer Tyson Todd Meade still flaunts his Deborah Harry cum Robin Zander caterwaul, but like the production, it's more directed. —*Tom Farrell*



**Back to Basic**  
*give all U got*  
Red Bullet

1 2 3 4 5 6 7 8 9 10

**Producer:** Tee, Tj, Vanski  
**Top Cuts:** "Good, Good Time," "Too Late For Sorry."  
**Summary:** Back To Basic is a horn-driven Dutch octet playing the type of blues rock made famous in the Sixties by Blood, Sweat and Tears and kept alive since then by bar bands worldwide. The BS&T comparison is apt: BTB's strongest member, vocalist Theo Braams, growls and shouts his way through this lackluster collection like a young David Clayton Thomas. The rest of the band boogies like old pros. They've apparently spent long years honing their performances before audiences. Live music Andretti, Isolatorweg 36, 1014 AS, Amsterdam, Holland. —*Tom Kidd*



**Heart Throb Mob**  
*Hit List*  
Heart On

1 2 3 4 5 6 7 8 9 10

**Producer:** Heart Throb Mob  
**Top Cuts:** "Good Times."  
**Summary:** Pop ditties with some nice melodies. They flirt with punk attitudes, but aren't convincing. These are good boys playing at being naughty; Herman's Hermits' evil twins dressed up as the New York Dolls minus the heroin. To say Heart Throb Mob is lightweight doesn't do the term justice; they positively effervesce. Mountains of echo/reverb attempt to disguise the lack of a core anchoring the cotton candy that is both the band's theme and execution, but it's a futile gesture. My indifference is rising to a fever pitch, but if they're your cup of lipstick order from the fan club at P.O. Box 3637, Hollywood, CA 90078. —*Tom Kidd*



ROCK



LOU FARRERI

Redd Kross

Industrial cabaret trio **Ethyl Meatplow** has hung up their piercing needles, and from what we hear, they did it in the midst of negotiating a lucrative album deal. Seems they couldn't all just get along. **John Napier** will continue working with his indie label, **Basura**.

**Sykotik Sinfoney** have hung up their tights, moments after putting the finishing touches on their debut disc. Blame internal strife, management problems and personal incompatibility. In typical Sykotik fashion, singer **Zoid Zweetie** claims the band merely disappeared into the Bermuda Triangle, Mephisto's Trapezoid or something like that.

Local hairies the **Bogus Toms** seem to be doing quite well, or so they'd have us believe via a press release which boasts sales of 12,000 units for their indie CD. Also, it seems they've gathered 150 radio adds nationwide, had the #1 most requested song on **KNAC's** local show for five months straight (where they were the second most requested band of 1993), have toured with/opened for **Steelheart**, **Motörhead**, and **Brian May** and were named "Gibson Band of the Year." You can reach them at 818-982-8373. Okay, it was a pretty lofty press release, but to their credit, they didn't once claim to have "label interest."

By the way, let's have a moratorium on anyone saying "I'm so sick of

hearing that the L.A. club scene is dead." Especially in print.

Orange County jazz punkers **Vitamin L** have released **Uno Dos**, a fifteen-song CD on their own label. Call 714-778-8838 for info.

Girl go-getters **Table Talk** have changed their name and are currently called **Swirl**.

**American Recordings** act **Medicine** has released **The Sounds of Medicine Stripped and Reformed Sounds**, which features new songs and remixes of old ones. **Smashing Pumpkins** frontman **Billy Corgan** and **Cocteau Twin Robin Guthrie** guested on the remix helm, while fellow Twin **Elizabeth Fraser** lent her backing vocals to the remix of "Time Baby 3." You can see **Medicine** performing the tune in the smash film **The Crow**.

**Stone Temple Pilots** (fill in your favorite **Pearl Jam** reference) will be doing a couple of area shows in July. On the 16th, they're at **Irvine Meadows**, and on the 19th, they're at the **Greek**. Opening for both shows will be those tireless local faves, **Redd Kross**, and for their third and fourth area shows in as many months, the **Meat Puppets** (Oh, mom, Meat Puppets again?).

**Rajis'** on-again/off-again status is looming toward permanently off, as the club seems to get closer and closer to being red-tagged for good. They're rescheduling a lot of their shows at **Hell's Gate**, located at 6243 Yucca.

**Goldenvoice** will be dragging some pretty strong meat to the Strip in mid June: NYC's **The Voluptuous Horror of Karen Black** bring their much talked about theatrics to the **Whisky** on the 16th; it's **Material Issue** and **RCA's** hometown boys, **El Magnifico**, on the 17th; and **Big Drill Car** hits the **Roxy** on the 23rd.

North Hollywood hangout the **Blue Saloon** has kicked up its P.A. via new main speakers, monitors and mics. Saturday night's **Club Dump** has become so successful that they've expanded to Thursday nights as well. Call Yowzah for Club Dump bookings: 818-506-7375. The **Blue Saloon** is located at 4657 Lankershim Blvd, a block and a half north of the 134 Freeway.

The **Wild Stares** have released a single for **Hell, Ya!** Records called "The Long March"/"Recordia Borgia."

—Tom Farrell

WESTERN BEAT



BILLY BLOCK

Women in Country's Sharon Marie Fisher

As the summer months are upon us, the L.A. country scene is beginning to heat up. The **Ronnie Mack Barndance** 310-398-2806 is enjoying a resurgence in attendance as the caliber of acts performing lately has been very high. **Sharon Marie Fisher** brought her **Women In Country** showcase to the Palomino for an exceptional night of music. New female vocal trio **Three Of Hearts** displayed their fine harmonies and choreography with an impressive set. The lovely and talented **Kathy Talley** celebrated her birthday with an energetic set of country gems. Rockabilly legend **Ray Campi** played songs from his soon-to-be-released CD and had the joint jumpin'. A guest set from Grammy winner **Lucinda Williams** also provided a highlight to recent Barndance festivities. A new band called **Loose Boot** took the stage during the Hillbilly/Rockabilly jam and surprised everyone with their rockin' attitude and radio ready material.

**Jack's Sugar Shack** was the scene for the L.A. appearances of the lost Honky Tonk Hero himself, **Billy Joe Shaver**. Shaver, as they are billed, also includes the virtuoso guitar work of Billy Joe's son **Eddy**.

Jack's was jammed with country aficionados who were familiar with the breadth of Shaver's work that includes the first **Waylon Jennings** record (Shaver wrote most of the material for Jennings) and the critically acclaimed **Tramp On Your Street**. Shaver performed a non-stop, two-hour show that was nothing short of brilliant.

**HILL OF A GOOD TIME:** Hit songwriter **Steve Hill** and his band were the featured performers at the annual **Lilac Festival** in Pine Mountain. Hill is a favored co-writer with **Chris Hillman** and co-wrote many of the **Desert Rose Band's** biggest hits.

At the **Crazy Horse Saloon** in Santa Ana, **Billy Erickson** celebrated the release of his new album, **Waiting In Line**. The project was produced by Erickson and bassist **Norm Sancho** and consists of a well-recorded live performance at their gig at **Knotts Berry Farm**. The show at the Horse was an SRO affair with many of Billy's friends and fans on hand to celebrate.

**BASS NOTES:** Bassist **Jim Hanson** has been busy touring and recording with **Carlene Carter**. Hanson contributed his talents to the recent Carter sessions in Nashville and will hit the road with her for most of the summer. Jim also played on the recent **Ramblin' Dan** sessions at Casa De Rambla due out this summer.

Congrats to **Dave and Julie Hall** on the birth of their daughter, **Brynja**. Dave is the bassist/band leader for **River North/Nashville** recording artist **Steve Kolander** and a member of recording group the **Grooveolaters** that also features **John McDuffy**.

**Zydeco Party Band** bassist **Freebo** can be heard playing tuba on the new **Crosby, Stills and Nash** recording due anytime now. The ZPB will headline a ten-day run at the **Del Mar Fair**, then will tour Japan in August in support of their release, **Dancin' On The Levee**. Freebo can also be heard at songwriter showcases around town performing his own material. —Billy Block



LOU FARRERI

Sykotik Sinfoney



BILLY BLOCK

Three Of Hearts shakin' up the Pal

**JAZZ**



**Danilo Perez**

Some of the most exciting new jazz music being created today is by pianist **Danilo Perez** whose recent **Novus** CD is called *The Journey*. Perez appeared at **Catalina's** recently with his quartet (tenor-saxophonist **Larry Schneider**, bassist **Larry Grenadier** and drummer **Ignacio Berroa**) and his music developed in consistently unpredictable (at least to the audience) ways. It was often like watching a novel unfold, with unexpected but ultimately logical changes of directions, some planned in advance and others requiring big ears and sharp concentration from the musicians. Perez's originals have the danger and risk-taking that the best jazz possesses and I highly recommend that all lovers of creative music see him when he is in town.

**Maynard Ferguson's Big Bop Noveau** (a little big band with four trumpets, one trombone, two reeds and a rhythm section) roared at the **House of Blues**. Ferguson, after a ragged start, showed that he is still one of the kings of the high note trumpet, blasting his way through



**Maynard Ferguson**

"Night In Tunisia," "Caravan" and "Birdland" and good-naturedly singing "He Can't Swing." Most of the music was strictly high energy bop with MF conducting his young sidemen as if he were a high school football coach, shaking their hands after virtually every solo (and sometimes before!) and going out of his way to encourage everyone.

Although she has recorded far too little throughout her half century in jazz, pianist **Dorothy Donegan** remains one of the giants. At the **Jazz Bakery** she kept bassist **Jim DeJulio** and drummer **Ray Mosca** (both excellent players) constantly on their toes with her spontaneous medleys and many changes of direction. Able to switch at a moment's notice from bop to boogie, stride or classical, the virtuosic pianist (whose technique is on the level of an **Art Tatum**) swung very hard on "You Stepped Out Of A Dream," managed to make "Swanee River" fit in "My Funny Valentine" and was absolutely explosive on "Autumn Leaves." Her so-so vocal imitations of Billie Holiday, Eartha Kitt and Rose Murphy were the only hints that she is human after all!

Upcoming: The remarkable Cuban jazz pianist **Gonzalo Rubalcaba** will make his West Coast debut at the **Wadsworth Theater** (310-825-2101) on June 24. **Catalina's** (213-466-2210) presents **Freddie Hubbard** (through June 19), **Tom Harrell** (June 21-26) and **Scott Hamilton** (June 30-July 2). The **Jazz Bakery** (310-271-9039) hosts the great pianist **Joanne Brackeen** (June 17-18) and **Bobby Watson** (June 22-25). **Lunaria's** (310-282-8870) features violinist **Susie Hansen** (June 18) and **Linda Hopkins** (June 25); and the duo of woodwind whiz **Vinny Golia** and percussionist **John Bergamo** will be at the **Philosophical Research Society** on June 18 (213-267-1830).

—**Scott Yanow**

**URBAN**



**Ras-Kass**

**A TRIBAL GATHERING:** Everybody on the streets knew it would be crazed when it happened and it finally came to pass... **A Tribe Called Quest** played **Jamaica House**, with the **Glam Slam** venue packed to capacity and hundreds stuck on the outside wishing they could look in. Inside the joint, **Q-Tip** and **Phife** controlled the mic with expected finesse while **Ali Shaheed** chilled on the tables. Tribe, who is out west supporting their *Midnight Marauders* album, delivered a well-paced show with current and classic cuts. Opening act **Madd Flava** made good on their second **Glam Slam** performance with their extra-ill DJ virtually stealing the show again.

**AROUND TOWN:** **Ahmad's** listening party at **Luna Park** went down like a quaint family gathering, featuring his good-sounding live performance. I first saw this brother rock the mic at the **Good Life** on Crenshaw at Exposition. He seems to have graduated to the big time as a **Giant Records** recording artist without losing his South Central edge... **Oaktown's Raw Fusion** cruised by the **Baka Boyz'** "Friday Night Flavaz" show at **Power 106** in

Burbank... **Coolio** had the best luck with the less-than-desirable sound system at the **Stop the Violence/ Increase The Peace Conference & Concert** downtown at the **Bonaventure**. Other featured artists included **Anotha Level**, **Kokane** and **Eazy E**. I've got to give a shout to **South Central Cartel**, who caught the booty end of the stick and didn't get a chance to rock because the show ran too long.

**ON THE LOOKOUT:** My Most-Played-In-The-Car award for this issue goes to **G Love and Special Sauce**, who wooed me with their bluesy modern rock/hip-hop hybrid "Summertime," and other cuts from their forthcoming set. This act inspired **Epic** to resuscitate the vintage **Okeh** blues label, with promotions that feature a limited edition 10" vinyl cut of the track "Blues Music." The label didn't press it up at 78 rpm, but it's the thought that counts. **G Love and Special Sauce** have some must-check cuts for hip-hop fans who also check for funk-edged alternative rock, i.e., those of you who play your **Tribe**, **Chili Peppers**, **Pharcyde** and **Rage Against the Machine** CDs to death equally.

**COMING UP:** **The House Of Blues** on the Sunset Strip has a slew of hot dates lined up for June. Get set for an evening with rock & roll great **Little Richard** on the 21st, catch **Pato Banton** the 22nd and get lifted with contemporary urban/gospel/greats **Sounds of Blackness** on the 27th... **Phunky Dialects** and other troopers from the **2000 Crowes** clan are set to wreck shop on June 18 at the **Phunky Circle** nightspot. The **2000 Crowes** is a diverse posse of L.A. rap groups like **Race of Spades**, **Total Chaos**, and **M.O.F.A.** To my knowledge, most are unsigned groups and are worth checking for if you're looking for legitimate underground hip hop skills... **Ras-Kass**, a promising local rap artist out of Carson, will be rocking **Unity** later this month. His forthcoming indie release **Soul On Ice** is in progress featuring local producers **Voodoo** and **Bird** at the boards.

—**Juliana "Jai" Bolden**



Pictured at **Power 106** (Clockwise from left): **Raw Fusion's Money-B**, the **Baka Boyz' Nick Vidal**, **Hollywood Records Regional Promo Mgr/L.A. Ben Brooks**, **Raw Fusion's DJ Fuze**, **Hollywood Basic A&R Rep Casual T** and **Eric Lobato of MAD Promotions**.

## PHOTOGRAPHY

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## CLUB REVIEWS

### Varga

The Whisky  
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

┃ Contact: Mike Cubilos, Zoo Entertainment: 213-468-4200

┃ The Players: Joe Varga, bass, lead vocals; Adam Alex, guitar, backing vocals; Sean Williamson, guitar, backing vocals; Dan Fila, drums.

┃ Material: Varga may not be the first band to mix industrial-flavored samples with speed metal. And they may not be the first to mix funk rhythms and hip-hop raps with brutal guitars, either. But they are the first band I have heard to mix all these elements and pull it off, as they do on their debut Zoo Entertainment release, *Prototype*, which offers an encouraging glimpse into the future of metal. This quartet from the grim, dreary Canadian steeltown of Hamilton plows a middle ground where technology and mankind meet in a post-apocalyptic vortex of driving, ominous grooves and unsettling images. "Greed," the band's first single, commands immediate attention with its triphammer guitars and churning beats as vocalist Joe Varga decries the stratification of society along lines of economic inequality. While "Greed" might be the band's most radio friendly song, "Freeze, Don't Move" shows Varga at its experimental best. With brazen guitars, insanely heavy beats, swirling effects and rap-oriented lyrics, it is the best rap-metal song I've heard since Anthrax's duet with Public Enemy on "Bring The Noise." In the end, however, Varga is a metal band first and foremost, and a pretty good one at that.

┃ Musicianship: Crrrrrrrunch!! It seems like it's become popular for a lot of metal bands to sacrifice musicianship in favor of a raw, spontaneous sound, but not for Varga. This is due to the fact that Joe Varga, Alex and Fila have been playing together since 1983 and with Williamson since 1988, which is to say that they are tighter than a water-crab's ass. And they still produce music of such driving force that it could lead an army into combat. Joe Varga can sing and rap competently and, although his bass playing is nothing special, he is an adept frontman. Alex and Williamson are twin towers of sonic intensity, though their twin-axe attack needs a better mix to differenti-



Varga: Industrial/speed/rap/metal!

ate between the two, especially during their muddled solos. Fila, meanwhile, doesn't even need samples to back him up (though they add an interesting texture to the band's sound) because he sounds capable of matching even the most intricate electronic rhythms. Doubters need only check out "Greed" for proof.

┃ Performance: I always wonder what it must feel like to be up on stage playing great music and having about twelve people in the audience to enjoy it. Unfortunately, KNAC hasn't turned many locals onto Varga yet. But it didn't seem to matter to the guys in the band. Their enthusiasm and joy shone through in their wide smiles and spirited playing, which, given their longevity as an unsigned act, proves their priorities are in the right place.

┃ Summary: Keep an ear out for Varga. Though I can't say *Prototype* is flawless, it is well worth buying and should serve as an indication of one of the many directions metal will be traveling in the near future. With more attention to melodies, better solos and perhaps more ambitious use of samples, Varga's next studio work could give them widespread appeal.

—Sean Doles

### Mutha's Day Out

The Whisky  
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Kris Ferraro at ERG: 310-289-6471.

The Players: Mikal Moore, vocals; Brice Stephens, vocals; Chuck Schaaf, guitar; Jeff Morgan, bass; Rodney Moffitt, drums.

Material: Batesville, Arkansas (pop. 9,000) is the kind of place we city folks love to ridicule—where folks



Mutha's Day Out: A rap/rock mix.

wile away the hours whittling toothpicks and slopping hogs, the town council has outlawed MTV, the only record store in town is Wal-Mart, the only radio stations play country or gospel and the nearest big city is Memphis, about four hours away. From these earthy environs you might expect the next Travis Tritt or Mahalia Jackson to emerge, but certainly not a rap-metal-punk-thrash outfit like Mutha's Day Out. File this one under the "Truth Is Stranger Than Fiction" category. Nevertheless, strip away the backstory and what you have is a group of fiercely energetic teenagers (average age is seventeen) who combine crunching riffs and supple melodies with rap and rock lyrics. It may have been pure chance that brought the group to the attention of an EMI A&R rep at a Memphis music showcase, but now that their debut, *My Soul Is Wet*, is on the streets, all that really matters is that their first single, "Locked," rocks balls! Take Faith No More minus Mike Patton's eclecticism and their wimpy keyboards, turn up the guitar, pick up the tempo and infuse the lyrics with bitter passion and you have an idea of what to expect. Keep in mind that lead singer Mikal Moore's pentecostal-minister father kicked him out of the house for his musical pursuits and you've got a real-life *Footloose*, thus lending validity to such compositions as "What U See" and "We All Bleed Red," the band's second single. Even their slower numbers like "Green" work, with Moore's soaring vocal melodies bringing to mind the sorrowful wailing of Skid Row's Sebastian Bach. Though several of the songs are obviously cut from the same mold (and Nirvana's aren't?), this young band possesses the talent to build a strong following.

Musicianship: Moore's powerful pipes are the band's centerpiece. Within his range he can belt or rap with the best of them, while out of his range he can scream with the furor of Glenn Danzig. Vocalist Brice Stephens complements Moore with backing raps and screams but never emerges from his shadow. Because of the nature of the songs, guitarist Chuck Schaaf concentrates on rhythm playing and produces plenty of memorable riffs. His solos are minimal and, with the exception of a brief glimmer on "Green," not very memorable. The rhythm section of Jeff Morgan and Rodney Moffitt keep



**The Blue Bonnets: Excellent vocals.**

the tempo driving despite lacking dynamic subtlety. At this stage in their career, it's clear that power and energy are the backbone of their sound. Skill will develop with time.

**Performance:** Finally, a group that understands what it means to perform. Clad in a straw cowboy hat and shitkickers, the lanky Moore was a livestock auctioneer herding sheep onto the block, the spawn of an experimental coupling between David Lee Roth and Dolly Parton. The guy likes the spotlight and radiates confidence and he has a perfect sidekick in Stephens, who plays Igor to Moore's Dr. Frankenstein. Stephens looked like Stanley's (of LSD) younger brother, lurking in the background, at one point deciding on an impromptu haircut and snipping away at his locks while the rest of the band played. Schaaf was a walking head of hair. And Morgan looked like he was either living out his MTV fantasy or preparing to commit a mass murder.

**Summary:** Though hardly disciples of Thoreau, the guys from Mutha's Day Out are living testimony to the theory that original thought can only be achieved by the deprivation of external stimuli. Though the band is not purely original, they do seem genuine. Without the pretense and calculated image of many city-slicker bands, Mutha's Day Out's powerful music and performance are sure to generate genuine enthusiasm in audiences throughout the world. —Sean Doles

## The Blue Bonnets

*The Troubadour*

West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Band Hotline: 310-285-3773

**The Players:** Kathy Valentine, guitars vocals; Dominique Davalos, bass, vocals; Gigi Worth, drums, vocals.

**Material:** The Blue Bonnets play blues, and pretty ordinary blues to boot. In a smoky blues bar where the band is merely one of the reasons you're there, this would be acceptable, but onstage at the Troubadour where you are the focal point, it becomes obvious when your material is lackluster. Their songs were littered with lyrical references straight out of the Blues Book Of Cliches—you know the stuff... "I woke up this

morning..." etc., etc. Generic.

**Musicianship:** Apart from a few well-covered faux pas, the Blue Bonnets are a good bunch of musicians marked by great voices and excellent playing. Davalos' bass was really laying down a groove, and Worth's drumming had all the moves and beats down. Valentine's guitar playing was also well-executed. They knew how to build their songs with subtle yet effective volume swells and drop offs and I must admit I enjoyed the interplay of these three excellent musicians.

**Performance:** In a casual, confident way, the Blue Bonnets took to the stage fashionably late. Garbed in pin-striped suits, the band shared humor amongst themselves, which endeared them to their friends in the audience. My only problem was the lack of excitement. It all seemed pretty matter of fact—almost like an exercise. Confidence is a good thing onstage, but without passion or excitement, it's a bit boring.

**Summary:** While the Blue Bonnets are excellent musicians, their delivery lacked conviction. In other words, the Blue Bonnets have the chops, they just don't serve them well. When someone means it, the blues take on a life of its own. When, like tonight, it just trotted out for the meagre crowd of fans, it sounded flat. Without real feeling, blues doesn't work. —Nigel Mitchell

## Chainsaw Kittens

*The Roxy*

West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Bobby Gold, Atlantic Records: 310-205-5711



**Chainsaw Kittens: Flamboyant.**

**The Players:** Tyson Meade, vocals; Trent Bell, guitar, vocals; Matt Johnson, bass; Eric Harmon, drums.

**Material:** "We're from Oklahoma. Can't you tell?" joked lead singer Meade during a break in the set. Well, if you believe the stereotype that the only music to come out of Oklahoma is country-western, then you haven't really heard what the Chainsaw Kittens are about. Most of their songs have that now-familiar combination of post-punk din and Sixties psychedelia. Lyrically, the Chainsaw Kittens come across as an underground party band without any of the heavy messages or biting sarcasm found in so many other bands of their ilk.

**Musicianship:** The good news: Meade possesses a vocal range that can go from a Lennon-like howl to a seductive Bowie snarl, while occasionally breaking into a falsetto. The bad news: Too many vocal and musical emulations may lead some to believe the band has a lack of focus in forming its own unforgettable identity. The Chainsaw Kittens did an admirable job of conveying different moods for each song, particularly during well-crafted melodies and Bell's swirling guitar effects. But the singing and playing weren't as striking as they could have been, except when sounding a lot like a punkish version of legendary bands that are often imitated (namely, the Beatles and Pink Floyd).

**Performance:** Flamboyant as ever, Meade pretty much dominated the show (as frontmen tend to do), criss-crossing the stage while emoting, screaming, harmonizing and yelping. Except for the vocals, a good deal of the Chainsaw Kittens' music could pass for Smashing Pumpkins B-sides, so when "surprise guest" James Iha (Smashing Pumpkins guitarist) joined the band onstage, it almost seemed like a missing and welcome ingredient had been added to an otherwise satisfactory mix.

**Summary:** It's one thing to imitate a string of classic artists and dress it up with a modern, oh-so-hip guitar crunch. It's another thing to do it well. The Chainsaw Kittens have their moments of inspiration, but in general, their songs don't have enough extraordinary musical substance to be particularly influential. In other words, to use a Coca-Cola analogy, "Can't beat the real thing." —Carla Hay

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## CLUB REVIEWS

### Cell

The Roxy  
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

□ **Contact:** Dennis Dennehy, DGC:  
212-841-8622

□ **The Players:** Jerry DiRienzo, vocals, guitar; Ian James, guitar, vocals; Dave Motamed, bass; Keith Nealy, drums.

□ **Material:** Look up the word "cell" in the dictionary, and you're likely to find this definition: "A basic unit of an organism capable of independent functioning." Funny, that's pretty much how you could describe Cell's music: basic but with the potential of being so much more. (We may never know if this choice of a band name is just a coincidence.) The musical arrangements at this show were conventional and uncomplicated, stomped out in typical "angry young man" fashion.

□ **Musicianship:** Three-chord guitar-driven action. Ranting choruses. Pounding backbeat. Buzzsaw electric tones. Feedback from hell. All the elements of an indie garage band (that happens to be on a major label) were in place. Now will someone please tell these guys to do something we haven't seen before?

□ **Performance:** The band members should be given credit for playing their hearts out, with DiRienzo having the unenviable task of handling most of the vocals and switching guitars between songs. Attempts to bond with the audience via forgettable (and often unintelligible) comments were fairly weak by anyone's standards. There was plenty of sweat to prove these musicians were working really hard to impress, but it's doubtful that most people went home with Cell music playing over and over in their heads.

□ **Summary:** Watchable but generic. On any given night, people can catch bands like Cell playing local dives for less than half the price it costs to see Cell. Get the picture? Been there, heard that. Next.

—Carla Hay

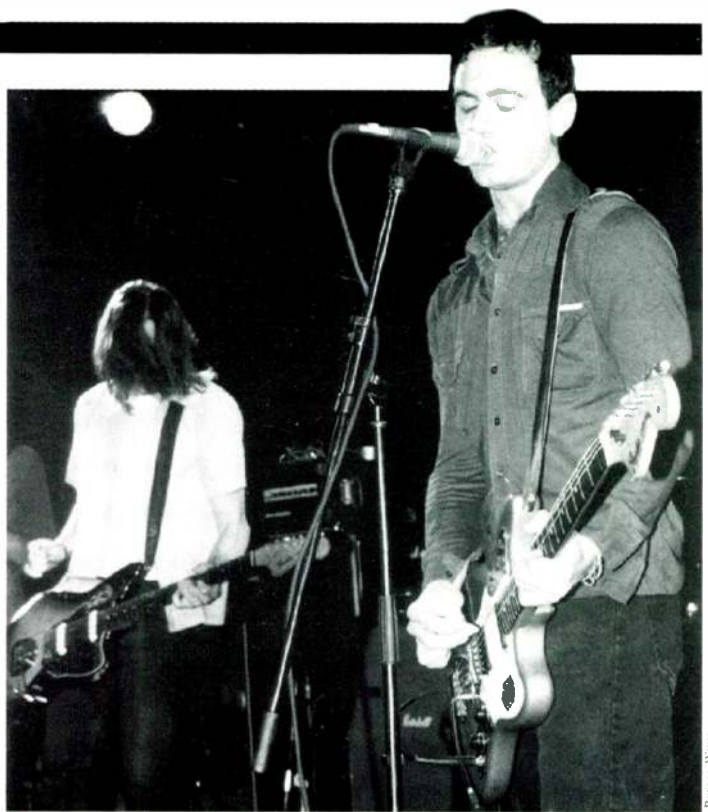
### Meat Puppets

The Roxy  
West Hollywood

1 2 3 4 5 ★ 7 8 9 10



Meat Puppets: A unique presentation.



Cell: Playing their hearts out.

□ **Contact:** Valerie Wong, PLG:  
310-996-7200

□ **The Players:** Curt Kirkwood, vocals, guitar; Cris Kirkwood, bass, vocals; Troy Meiss, guitar; Derrick Bostrom, drums.

□ **Material:** The Meat Puppets' music takes you on a hodgepodge journey, conjuring up images of acid and peyote trips on the most ramshackle backroads and marshes. Their style is not easily confined to the trappings of some purist's idea of what punk vets should sound like, since the Meat Puppets often forage in the realms of swamp boogie rock, country bluegrass and good old-fashioned blues. The music is filled with all kinds of fuzzy, distorted and wailing guitar effects, with the Meat Puppets' trademark drone an ever-present characteristic in the vocals.

□ **Musicianship:** Curt Kirkwood is a proficient enough musician and singer to pull off the assortment of genres found in the Meat Puppets' music, but often the execution resulted in flat, mundane vocals and muddled instrumentations. Cris Kirkwood spent almost as much energy shaking that lovable carrottop

head of his as he did plucking his bass. (Take that for what it's worth.) The addition of guitarist Meiss was an adequate supplement to the group's sound, while the drumming, though not particularly outstanding, wasn't a source of embarrassment, either.

□ **Performance:** The Meat Puppets served up a healthy dose of material from their latest release, *Too High To Die*; highlights included beefed-up renditions of "Flaming Heart" and "Never To Be Found." But plodding along from one song to the next seemed to be the most common way the set transpired. The cowpoke moments toward the end didn't go over too well with the audience, but ironically, this venture into country music provided the most lucid parts of the show. Forget about trying to decipher the lyrics because the Meat Puppets throw diction out the window, which in the name of anarchy, can be a refreshing thing. But the turgid manner in which the songs were frequently delivered far outweighed any spontaneous excitement. That's not to say the band members stood there like bumps on a log. The Meat Puppets had their share of energy, but this show seemed all too routine, as if they were just going through the motions—and it was certainly a long way from inducing total euphoria.

□ **Summary:** Like the Grateful Dead, the Meat Puppets aren't for everyone. Diehard fans may overlook what critics have to point out: The Meat Puppets aren't the best singers and players in the world, but they've got that special subculture appeal that endures despite their most obvious flaws. It's not a professional genius thing. It's not a dazzling performance thing. It's a vibe thing.

—Carla Hay

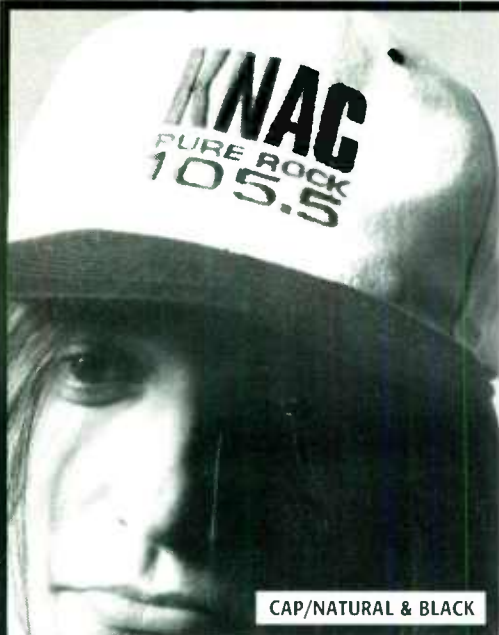


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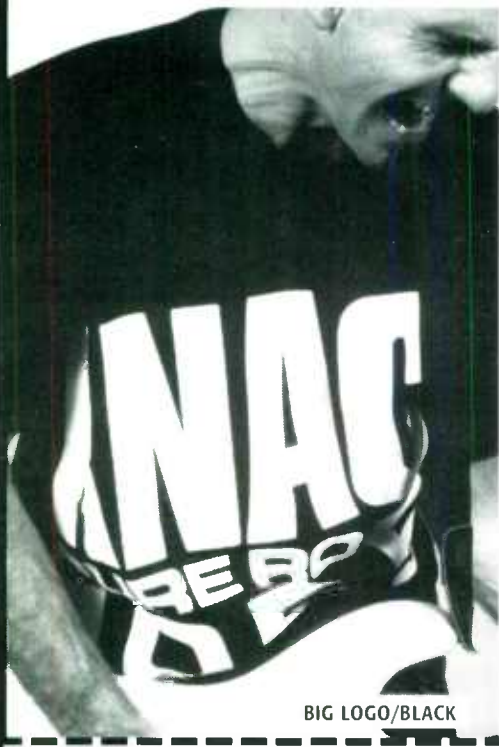
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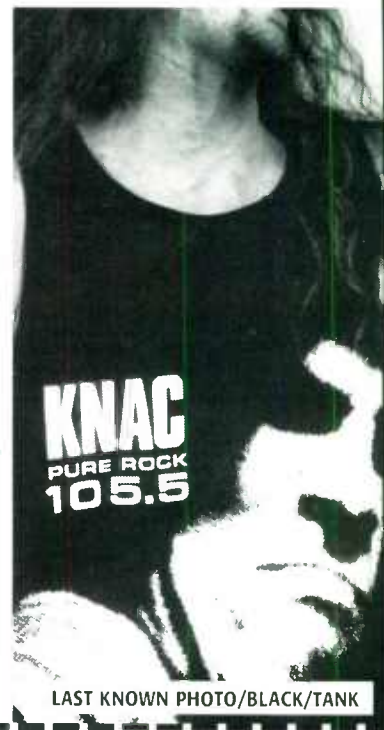
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## Bryan Adams

Greek Theatre  
Los Angeles

The Canadian rocker and balladeer extraordinaire may not get much critical respect, but he knows how to whip the many who do admire him into an awesome frenzy. Much of his catalog might be facile in the lyric department, but when he combines his throbbing, guitar-driven melodies with that marvelously raspy passion, the simplicity and directness work wonders. At least it did in the raucous, two-and-a-half-hour jam at the Greek.

Adams is sort of a clean cut, positive version of Kurt Cobain—boyish, blonde, attempting to be meaningful, crowd-pleasing and inspiring in an upbeat way. His danceable rockers all have a similar cliché-driven, party hearty atmosphere ("Hey Honey, I'm Packing You In," "She's Only Happy When She's Dancing" come to mind), but they are extremely buoyant, infectious and very, very likeable. His popular ballads get lots of flak, but it's hard to deny the eloquent beauty and directness of classic highlights like "Heaven" and "Everything I Do (I Do It For You)." The message is light, but the medium is powerfully resonant.

Above all else, Adams knows how to entertain without a lot of frills. On gems like "Cuts Like A Knife," he kept his throngs enthralled with sing and clap along silliness. He added spirited, improvisational tease to the end of his final encore, "Summer Of '69." And instead of singing "Heaven" by himself, he brought up an eager audience member to fill in the verses. For his lengthy encore set, he and his band ran up to a makeshift stage in the nosebleed seats for a Willie Dixon blues jam and a version of "Wild Thing."

As a singer-songwriter, Adams is solid. But as a live performer, he rises above the critical barbs and awards his audience with one of pop/rock's most memorable live shows. —Jonathan Widran

## Elvis Costello & the Attractions

Universal Amphitheatre  
Universal City

Elvis Costello kept the songs short and sweet but the performance lengthy and interesting as he and the reformed Attractions tore through nearly 30 new and classic tunes during his two hour-plus Amphitheatre set recently.

Initially one of the leading purveyors of the new wave movement when he burst upon the scene with *My Aim Is True*, Costello, nearing 40, has abandoned much of the anger and cynicism that marked his early recordings.

Reuniting with his trio, the Attractions, for the first time since the late Eighties, both on the current tour and on his new Warner Bros. re-



Bryan Adams

lease, *Brutal Youth*, Costello revealed the multifaceted talent that has earned him plaudits as one of this generation's finest singer-songwriters.

While the newest songs from *Brutal Youth* lack the overall uniqueness and originality of his older catalog, Costello makes up for what he's lost in zip and edginess with a more-than-ever defined sense of songwriting craft, particularly as he mines more of a pure pop vein than ever.

It's not that the new music isn't played with aggressiveness and panache, but as Costello and company tore through earlier tunes like "No Action," "Mystery Train" and, of course, "Alison" and "Watching The Detectives," there was just no comparison between his classic, howling, early work and the more generic tone of *Brutal Youth's* songs.

Nonetheless, it was great to see Costello and the Attractions back together. Bruce Thomas on throbbing bass and drummer Pete Thomas' relentless attack, along with ace keyboardist Steve Nieve, continue as perfect foils for Costello, who is also an excellent guitarist. The quartet's playing was tight, intense and for those adoring, dance happy fans twirling in the aisles, imminently visceral.

Costello himself, while not saying much to the sold-out throng, sang in a voice that sounds richer and fuller

than at any time during his long career, particularly during those moments when the band quieted down and he sang alone with only his acoustic guitar as accompaniment.

Costello closed with an ironic "What's So Funny 'Bout Peace, Love And Understanding" and a rousing version of "Pump It Up" that was a fitting end to an ultimately satisfying evening. —John Lappen

## Live

The Roxy  
West Hollywood

At the Roxy, Live—MCA's best bet yet for a blue ribbon in the alternative ring—really shook the rafters and lived up to their hype. The four-piece act hail from York, Pennsylvania, and while the decaying steel city may not exactly be a hotbed for Rock & Roll Hall of Fame entries and Grammy winners, these guys have the goods to put the joint on the musical map.

As is often the case, the lead vocalist was the man to watch and Ed Kowalczyk, Live's mainman, literally stole the show. Though an easily pronounced sir name like Stipe might be a little more conducive to mass appeal, Kowalczyk blows his Athens-based counterpart right out of the Mississippi. With sweat drenched hair plastered to his

temples, the whiskey voiced crooner let it all hang out, and on group favorites from their debut album, *Mental Jewelry*, showed why he is becoming a jewel in his own right. Not to be outdone, backup singer and lead guitar man Chad Taylor let fly a volley of understated yet saucy riffs that propelled the bands material straight into the ozone layer.

There were plenty of scintillating moments during the quartet's hour-long set. One tune that really struck a chord (and a loud one at that) was "Selling The Drama" from the group's new album, *Throwing Copper*. Kowalczyk began the moody piece in the dark, hunkered up against one of the stage monitors—and the lads joined in one by one. Before long the decibels, tempo and drama all increased to the point where pandemonium threatened to overtake the song.

At one point near the final quarter of the set, some bozo in the crowd yelled an expletive or two in the group's direction during one of their more contemplative passages, and Kowalczyk interspersed a timely ad lib that basically expressed to the clown: "If you'd like to come up and lend us a hand, come on up." The geek wisely stayed put, for few pros, much less drunken buffoons, could keep up with the man's uncanny blend of technique and raw fury. He's truly a sight to behold.

—Oskar Scotti



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1028 Wilshire Blvd., Santa Monica, CA
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Type of Music: Rock, alternative, acoustic, jazz, C&W, world beat
Club Capacity: 80
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send package to club: Attn. Anastasia
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CLUB LINGERIE
6507 Sunset Blvd., Hollywood, CA 90028
Contact: 213-466-8557
Type of Music: Rock, alternative, acoustic, jazz, C&W, world beat
Club Capacity: 333
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
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Pay: Negotiable

COFFEE JUNCTION
19221 Ventura Blvd., Tarzana, CA 91356
Contact: Sharon: 818-342-3405
Type of Music: Original, acoustic, new age, jazz, folk, blues
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Piano: Yes
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Lighting: Yes
Piano: No
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Pay: Negotiable

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
PA: Yes
Piano: No
Lighting: Yes
Audition: Call or mail promo.

FAIS DO-DO
5257 West Adam Blvd., Los Angeles, CA 90016
Contact: Steve: 310-842-6171
Type of Music: Blues, hip hop and straight ahead jazz, funk, reggae
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
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Pay: Negotiable

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Contact: Eddie: 310-371-2257
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Lighting: Some
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LA VE LEE RESTAURANT
12514 Ventura Blvd., Studio City, CA 91604
Contact: Vabois: 818-980-8158
Type of Music: Jazz & blues, Tuesday night jam sessions.
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Stage Capacity: 8
PA: Yes, full
Piano: No
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Pay: Negotiable

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Club Capacity: 60
Stage Capacity: 3
PA: No
Piano: No
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PIER 52
52 Pier Ave., Hermosa Beach, CA 90254
Contact: Debbie Wagner: 310-376-1629
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Stage Capacity: 5
PA: No
Piano: No
Lighting: Yes, stage lights
Audition: Mondays and Tuesdays. Contact Debbie Wagner or send package to above address.
Pay: Yes, negotiable

ROXY THEATRE
9009 Sunset Blvd., West Hollywood, CA
Contact: Jan Brooks: 310-278-9457
Type of Music: All styles
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Piano: No
Lighting: Yes
Audition: Call Jan Brooks for further information.
Pay: Negotiable

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1240 3rd St., Santa Monica, CA 90401
Contact: John Stapleton: 310-395-7012
Type of Music: Acoustic acts, blues, unplugged rock acts
Club Capacity: 150
Stage Capacity: 4
PA: Yes
Lighting: Yes

Piano: No
Audition: Send promo package to above address. Attn: John Stapleton.
Pay: Negotiable

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Stage Capacity: 12-15
PA: Yes
Piano: No
Lighting: Yes
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Pay: Negotiable

JEZEBEL'S
125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz: 714-522-8256
Type of Music: R&R, metal, original rock
Club Capacity: 368
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
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1308 Los Angeles Ave., Simi, CA 93065
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Lighting: Yes
Piano: No
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EXCELLENT INVESTMENT opportunity. Hi-level, short-term. Entertainment TV show, celebrity host. Footage shot. (818) 779-0294.

OUR PRO PLAYERS GET CALLS! SEE NEXT PAGE

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>TOM ALEXANDER - Producer</b> State of the art 24 track automated 56 input Neotek top of line outboard gear, impeccably quiet, MIDI with huge sample and sound library.	310-203-6399*						Orchestration credits on Grammy winning album, platinum and gold records, orchestrator, arranger, producer. *Phone number listed is a pager number.	Enjoy working with artists, transforming your musical imagination into a musical reality, anything & everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>KOFI BAKER - Drummer</b> Ludwig and Zildjian endorse all pro equipment. ***Contact: Angela***	310-859-2231*	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years experience internationally. Some chart reading. Quick study. Recording experience in all styles. Credits include Steve Marriott and Jack Bruce. Promo package available.	Versatile, world-class drummer. All pro. Extremely quick study. Ginger Baker's son. Just relocated to LA.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>FRANCIS BENITEZ - Female Vocalist</b> I can do lead or background vocals for your productions in Spanish, or with a Latin flavor. Spice it up!	310-392-1355	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Over 15 years of experience in the Hispanic Market, both live and studio performances. Numerous album credits. Background vocals for Placido Domingo, Julio Iglesias and Raphael among others.	Music is my passion, great personality, easy to work with, very professional and very fast. Resume and demo available. Experience as a contractor.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>FUNKY JIMMY BLUE - Producer</b> MIDI 16 trk studio, Mac Performer 3.61, Roland R-8 and-106, Yamaha SY-22 and-99, Roland JD-800, Fender bass and guitar.	213-936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper. Additional phone # 213-525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>CLIFF G. BRODSKY - PRODUCER/KEYS</b> E-16, ADAT, K-2000 with sampler, Sound canvas, RM-50, D4, Proteus, DX-7s, RD-300, Juno-60 with midi.	213-469-4981	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Worked with artists from Warner Bros., Polygram, Motown. 5 Year degree from Berklee in Synthesis/Music production & engineering. 20 years playing keyboards professionally.	Good vibe producer. Expert player, arranger, programmer, engineer. Always great results.					
<b>DAVID C. - Drummer/Percussionist</b> Broad array of drums, cymbals, gongs. All Ludwig, paiste. Bells & percussion, hand & classical. Proteus module. Brushes & bowed effects.	818-965-5017	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Studied formally with name teachers. Road work with shows, groups, and revues. Recording, original & corporate. Vinyls, C.D.'s, soundtrack percussion for films, T.V., and documentaries. Production experience in film. Camera and lights.	Hard hitter w/ sense of dynamics. Some reading. Sound scapes for your visual project. Will and can get the feeling, mood for your music.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>BOBBY CARLOS - Slide Guitar</b> 1930 National Tri-cone, 1931 Martin Hawaiian, 1934 Rick Fryng Pan lap steel, 1961 Les Paul Special, 1962 Strat, 1963 Vox AC30, 1988 Honda	310-452-2868	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recordings with Julia Fordham, Moon Martin, Smitty Smith and John Keane.	Solo and fill specialist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>ROBERT COPELAND - Producer/Arr.</b> 16 - 48 track, Mac Performer, Vision, Cubase, Finale, Linn programming, K-2000, Ensoniq, Sound Canvas, Proteus, M-1, Roland JV-80, R-8, EFX.	213-217-8469	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits include: Danny James, Billy Preston, Dean Estus, Jonathan Moffitt, Larry Seymour (Billy Idol), HBO. 20 years experience. Musician, producer, arranger, composer, programmer. Laid back, yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MICHAEL EWING - Studio builder</b> Humanly engineered patch bay design with legible labeling. Clean wiring for reduced noise, better sound and increased flexibility.	310-573-3550	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Built numerous music recording studios. Music recording engineer for 20+ years. Built/owned/operated 24 track studio in New York City 10+ years. Radio Network Engineer for NBC and ABC.	Reasonable hourly rates. No markup on parts. Consult with a pro before you buy...avoid costly mistakes. Get the MOST out of your studio.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LISA FRANCO - Medieval Strings</b> Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>PETER G. - Drummer</b> DW drums, some percussion and vocals.	818-761-9081	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Seasoned pro, over 12 years experience in studios, clubs and road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs and click tracks no problem.	Consistently smooth and solid. My personality and musicianship can and will unquestionably enhance any artist's performance, live or studio.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MAURICE GAINEN - Producer</b> Fostex 16-trk, 40 ch mtr w/MIDI muting, DAT, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach, Korg M-1, elx, etc. Acoustic piano. Atari comp.	213-662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>JOE GOFF - Drums/Percussion</b> Yamaha drums, Zildjian cymbals, percussion.	310-577-0004	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	11 years experience. Extensive touring and recording. Read music well. P.I.T. Honors graduate. Studied with the best. Specializing in session and demo work at reasonable rates, casuals, club work, touring and substituting.	Versatile player, multi-purpose image. Demo and resume available. Very strong in variety of styles.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>CARLOS HAYEM - Percussion/Drums</b> Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.	213-874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravisimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>BOB LUNA - Pianist/Kybd/L. Voc</b> Kurzweil K-2000, Apple Macintosh IIcx, Roland S50 and various other keyboards	213-250-3858	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Arranger-composer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>KEITH LYNCH - GUITARIST - VOCALIST</b> Strat guitars, Yamaha Acoustic. Boogie, Marshall, Fender, Music Man amps. Big or small rack. Eventide H3000SE, Many Ft's. Home studio.	310-397-2212	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	20 years professional, much studio, road, club experience. Read music. Guitarist for Bill Ward (Black Sabbath drummer). Did video with Ozzy Osbourne, played for president Clinton, study with Ted Greene. Play many styles fluently. Arrange vocal harmonies. Available for lessons.	I am up beat and professional, very easy to work with and get a great sound. Quick learner, punctual, ambitious.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>LESTER MCFARLAND - Bassist</b> Electric fretted/fretless bass guitars, 4, 5 and 6 string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.	310-392-2107	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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 and arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" and "Bass Player." Aka "The Funkmaster."	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>PAUL MURPHY - GUITARIST</b> Tom Anderson Strat, Martin 6 string, Yamaha APX-6N classical, Daquito custom jazz guitar, loaded rack, Peavey Classic 50 etc.	310-396-2123	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Established pro guitarist, Berklee grad., excellent reader, good ears, very versatile. Performances with Latoya Jackson, Merv Griffin, Toni Childs, Jerry Vale, The Drifters etc Assistant to Jamie Glaser's (musician career super charger system). Pager # 310-585-0311.	Great attitude and equipment, all styles, career oriented, lessons available. TV/Move sessions experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>MARK NORTHAM - Pianist/Kybd.</b> Pianist, keyboardist and arranger/producer. Complete digital MIDI studio with samplers, synths, DAT.	310-476-5285	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Film, TV, album credits - over 15 years experience. Play and read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/charts, jingles/ad music and albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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

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

Available for:  Sessions  Touring  Club work  Production  TV/Movies

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

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

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



**PRO PLAYERS**  
EXPERT TALENT FOR HIRE

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TOURING  
CLUB WORK  
PRODUCTION  
T/VIDEOS

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**NEXT DEADLINE**  
Wednesday, June 22  
12 noon

**MUSIC STYLES**  
ROCK  
POP  
R&B  
JAZZ  
COUNTRY

NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	T/VIDEOS	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>CRAIG OWENS - Producer/Arranger</b>	310-559-8403	✓	✓	✓	✓	✓	Countless studio sessions. Clients have gotten deals from my productions! Skills solicited for staff writing positions. Work includes albums, jingles, live performance, musical theatre etc. Access to excellent studio musicians.	Into new music/alternative revolution. My tracks sound live, not synthesized. You don't need a band! Also hop/house/jack. Full master production.	✓	✓	✓	✓	✓
<b>WILL RAY - Country Producer/Picker</b>	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32 trk master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Heilecasters. 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.	✓	✓	✓	✓	✓
<b>EDDIE ROGERS - Drums/Drum prog.</b>	818-965-8078	✓	✓	✓	✓	✓	Degree in Drums & Engineering (Berklee College of Music). Demo's for: Steve Vai, Mark Wood (BMG Records). Session work for: Roger Powell (Utopia) & Rob Arbiter (Stevie Wonder), Jon E. Love (Love/Hate). Drummer for Sick Puppies (Independent CD) blah blah etc...		✓	✓	✓	✓	✓
<b>SEGANTI</b>	818-244-0502	✓	✓	✓	✓	✓	Bachelor of Music degree. Can learn charts quick and/or write them for you with brass arrangements. Also improvise.	Quality professional work from classical to hip hop to rock. Dependable, good attitude. Available for lessons.	✓	✓	✓	✓	✓
<b>BILL SPOKE - Drummer/Drum prog.</b>	213-874-7118	✓	✓	✓	✓	✓	Performing and recording credits include: Ecstasy, Centaurus, Broken Dreams, Gail Sonders & Hot Ice, Studio Cats, The Pastels N.Y.S., Daddy Joe, Monty Mann, Big City, J.J. Jackson, The Tubes, Harpeggio, Wayne Perry, Toungue Dance, Richie Owens & Big Sky, Lawnmower, Toss that Doll, Avant Dump.	20 yrs experience, 2 years Berklee College of Music, excellent live playing, recording, or programming.	✓	✓	✓	✓	✓
<b>RICK STEEL - Drums</b>	310-392-7499	✓	✓	✓	✓	✓	Fully endorsed. TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath). Music minor. Very visual, insane performer.	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓	✓	✓	✓	✓
<b>"STRAITJACKET" - Violinist</b>	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo's available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
<b>"TAKA" TAKAYANAGI - Kybds/Prod.</b>	213-878-6980	✓	✓	✓	✓	✓	Writer/producer songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓
<b>DEBRA TAYLOR - Vocalist/Arranger</b>	818-905-3271	✓	✓	✓	✓	✓	Excellent ear. Quick study. Lead or backup vocals and vocal arranging. Accomplished session vocalist and powerful live performer. 10 years studio recording experience. Live shows with west coast bands.	Professional, reliable. Special rates for NARAS and LASS members.	✓	✓	✓	✓	✓
<b>TOM TORRE - Violin, Fiddle Guitar</b>	818-340-6548	✓	✓	✓	✓	✓	Many years experience Sessions and Clubs. Schooled but not stiff. Demo available on request.	Quick ear and quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓	✓	✓	✓	✓
<b>WARREN WHITE - Drums/Drum prog.</b>	818-420-3311	✓	✓	✓	✓	✓	16 years professional experience. Int'l tours, BM North Texas State, Graduate studies University of Miami. Recordings/jingles-NBC Sports, American Airlines, Mary Kaye, etc. Various name artists. Recently relocated to LA from Dallas, Texas. Entiendo Espanol. References, resume, demo available upon request.	Excellent time feel, reading, click tracks, authentic groove playing in acoustic and MIDI formats. Thorough knowledge of rhythm section styles. Southern gentleman.	✓	✓	✓	✓	✓
<b>SUSANNE WIGFORSS - Lyricist</b>	310-826-1022	✓	✓	✓	✓	✓	Awarded lyricist with over 35 songs published or recorded in Europe. Have written on commission for artists on stage, and for film/TV.	Writes the "hard way", i.e. from the music. Looking for new collaborators, composers with great sense for melody and rhythm.	✓	✓	✓	✓	✓



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**TO PLACE FREE ADS**

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

**2. PA'S AND AMPS**

- \*Ampex V0502, \$400. Jackson 4x12 cab, \$250. Call eve: 213-874-5622
- \*Fulidono X88 3 chnl pre amp, clean rhythm & ld, \$1300. Craig, 805-251-0498
- \*Gallen Kruger 800 RB bs blamp systm, in rck w/comprsr, wireless, w/Mesa Boogie cabs, 2-15 & 2-12, \$1200. Ron, 818-506-8774

- \*Kenwood basic MI amp, 105 wts per chnl into 8 Ohms, 4 outputs, \$80. Brian, 310-390-4348
- \*Legend sprk cab, natural oak wood finish, 12' Celestion sprk, \$100 obo. Darryl, 213-874-4501
- \*Marshall 69 super kd 100 wtt all tube amp hd w/leather cover, completely orig, \$1300 obo. Steve, 818-763-4450
- \*Marshall GCM900 MKIII, model 2100, 100W brain w/ model 1960 4x12 Celestians slant cab, \$1150. Will sell cab only, \$550. 310-833-4553

- \*Marshall JCM 800, 100 wtt chnl switching hd w/4x12 slant cab w/Celestians, very gd cond, foot switch included, \$1000. David, 818-543-1634
- \*Mesa Boogie 4x12 stereo slant cab w/2 EVs & 2 Celestians sprks, casters & slip cover, xint cond, \$400 firm. 818-385-1307
- \*Mesa Boogie Mark III hd w/both kd & rhythm pedals, xint cond, must sell, \$670 obo. Call 818-559-6539; 818-843-3316
- \*Mesa Boogie studio pre amp, \$500 obo, 310-396-2123
- \*Polytone Mini Brute III bs amp w/1-15" spkr, \$250. 818-990-2328
- \*Rocktron Prog Amp II midi amp avail, \$275 obo, Joey, 310-372-4457

- \*Music software for Mac, never used, grt price. 818-563-6450
- \*Pacific EV 12" cab, \$150 obo. KK Audio EV 12" cab, \$150 obo. Paul, 310-396-2123
- \*Sprk, mic & guitar cable, 1' through 50', \$5-35. Switch Craft adapters & connectors, \$5 ea. Rhythmtch half moon tambourine, \$15. 310-474-2296
- \*Yamaha RX9 digital drn machine, 2 RAM cards & manual included, like new, in box, \$275. Matt, 213-460-4249

**5. GUITARS**

- \*1991 Les Paul studio, white w/HSC, \$500 obo. Frank, 818-564-8056
- \*Acous 12 string guit, grt shape w/HSC, \$140 or trade acous/elec. George, 818-980-6167
- \*Cello, old German made, \$425 obo. Brian, 310-390-4348
- \*Elec bs (3) from \$250-400. 818-990-2328
- \*Epiphone coronet, late 60's model, dbl cutaway, solid body, single P90 p/u, 6 on a side tuners, \$650 obo. Darryl, 213-874-4501
- \*Fender Gibson telly, mint cond, \$475. Les Paul custom, black w/gold hdnr, \$825 w/cases. 310-833-4553
- \*Gibson ES335TD semi solid guit, beautiful burgundy w/DiMaggio p/u's, grt cond, \$700. David, 818-543-1634
- \*Guild sngblnd, serial #429, slim cutaway acous/elec w/ case, \$600 obo. Steve, 818-763-4450
- \*Ibanez bs sound gr series, model SR800LE, metallic grey, active electrnics, xint cond w/HSC, \$400. Matt, 213-460-4249

**3. TAPE RECORDERS**

- \*Tascam 244 cassette 4 trk rcdtr w/light case, punch-in pedal & manuals, \$450. Jeff, 805-251-0498

**4. MUSIC ACCESSORIES**

- \*ADA MP1 guit pre amp w/midi foot contrlr, cables & manual. Also Rocktron Hush II BX, both xint cond, \$500 & \$200. David, 818-543-1634
- \*ART SGE multi fx unit, every fx known to man, like new, \$300. Greg, 818-385-1232
- \*Boss HMII hvy metal pedal, \$40. 213-660-5848
- \*Ibanez TS9, all orig, \$350 obo. Steve, 818-763-4450
- \*Korg SDD1200 dual dig delay w/sampler, \$120. MXR dig delay, \$120. Brian, 310-390-4348

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 •Kramer Vanguard white offset V guit, gold hrdwr, F. Rose, rosewood neck, hrd & SSC included, plys grt, \$450. Sid, 818-761-1635  
 •Roland GR77B bs synth, floor module & bs w/case, xint cond, lists \$3300, sacrifice \$775. 310-837-5973  
 •Status Series II 5 string bs, neck thru w/7 pc exotic hrdwood body, graphite neck, 24 fret, anvil case, cost \$3300, asking \$2700. 310-840-4526

## 6. KEYBOARDS

•Yamaha DX9 midi synth in xint cond, \$650. 310-474-1286

## 8. PERCUSSION

•16 pc Tama Imperial Star drm set, complete w/cymbals & hrdwr, \$1500 obo. 310-474-3373  
 •Boss trigger pad w/interval percussion sounds, xint for sampling & live, plying surface & trigger outs. \$50. 818-753-0987

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 •Musser marimba, beautiful rosewood, like new, \$3500, Betty, 714-373-0492  
 •Remo dbl bs practice pad set, grt cond, includes all hrdwr, \$150 obo. Carlos, 310-835-9600; msg, 310-718-1804  
 •REMO Encore drm kit, 7pc, black, pwr toms, extra hrdwr, very clean, hardly used, \$900 obo. 818-705-3383  
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## 9. GUITARISTS AVAILABLE

•#1 pro guit, 27, fully equip'd, pro image/att, nat'l touring studio exp, HR/HM, Pro sit only, Ron, 818-380-1230  
 •2 Id guits, sngwrtrs sk signed maj label melcd HR band. Jackson guit, SIT string endorsed. Avail for sngwrting, albums, shows's & nat'l/world tours. 508-441-2118  
 •Ambitious guit, voc sks studio wrk & pro band. Uniq style, very verstl, 90's sound, xint equip, pay neg. Pro only pls. Keith, 310-397-2212  
 •Bat & guit rd HR blues slammn' groove drmr & voc to complete band. We rock hrd. Can you keep up? No idiots. Joe, 818-763-7496  
 •CIRCUS OF POWER guit, sngwrtr sks new collab w/voc or band. Lv msg, 213-312-6898  
 •Creatv guit, keybrst avail. Must be in atmosphere, groove, passion, ambiance. Infl Eno, NIN, Cure, Sonic

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 •Estab pro guit, grt ears, very verstl, all styles, avail for sessions, club wk, shows's, etc. Paul, 310-396-2123  
 •Estab R&R raw guit, voc, sngwrtr to tour, join/form band w/organic roots. Ld, slide, tunings. Vintage gr. 310-376-2081  
 •Exp pro avail for rock, cntry & reggae gigs. Dependbl plyr for paid sits. 818-382-4522  
 •Extremely dedictd fem guit sks killer 2 guit band. Have xint image, equip & bckng vocs. Lv msg, 818-841-4761  
 •Extremely raw, soufl id rhythm guit, vintage equip, Marshall sound, avail to join/form hvy sounding band w/ direction & soul. Infl Sabbath, southern rock, SRV, Kevin, 213-467-3040  
 •Fem guit plyr, vintage gr & sound, sks blues retro sounding band. 818-761-4062  
 •Fem Id guit still lkg for the killer proj. Jenny T, 714-636-1197  
 •Fem Id guit, voc, sngwrtr, exp, pro equip, thin, blonde, sks paying rock metal sit. Young Aero, Metallica, Rhodes, Cobain, road ready. 910-392-8158  
 •Guit, infl Page, Ronson, J.Marr, J. Stevenson, Edge, D. Garcia, sks intelligent, provocative, rock band. 805-966-0730  
 •Guit, 24, sks to join/form orig rock band a la Queen, old VH, Extreme. Have pro gr, pro att & trnspo. Srs inquiries only. Joe, 818-284-9074  
 •Guit avail for pro HR/HM band. Aggrsv sound. Infl GNR, Ramones, Pantera, Cody, 213-526-7036  
 •Guit avail for 4 pc band. Infl Hendrix, Kravitz, Peppers, Rage/Machine. Rayphan, 818-343-7150

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•Guit avail to join estab, aggrsv band. Infl Suicidal Tendencies, Zombi, S'Garden. No drugies, no devil worshippers, no flakes. Joe, 818-988-3450  
 •Guit avail, Infl Allman Brothers, SRV, N. Nugent, Gd equip & trnspo, 27 y/o, improv plyr. Brian, 310-375-2603  
 •Guit into Stones, Crowes & Primal Scream sks musicians or band in same vein. Xint equip & exp. Johnny, 310-456-3982  
 •Guit, Id, acous/elec, all styles, prefer blues, folk, rock. Album & touring credits, chops, cooperative, reads, sings, xint gr. Pro only. Randy Chance, 310-455-3669  
 •Guit plyr, keybrst intrsd in collab w/other musicians to form a Yes type grp. Writing abil prefer. John, 818-985-8140  
 •Guit, ready to form band, open minded, plys w/att, team plyr, innovative, will take risks, motivated, hvy groove, psychdc acid rock. 310-842-6403  
 •Guit, singr nds like minded musicians for very big 4 pc. 213-669-8675  
 •Guit sks band or musicians to collab w/own sng ideas. Infl Dream Theater, Fates, Rush, 818-385-1307  
 •Guit, sngwrtr w/12 string sound sks to join/form band. Infl Petty to Mary Chapin Carpenter. Brian, 818-249-4406  
 •Guit, sngwrtr w/vocs lkg to join/form melcd, hvy rock band. New in area from E.Coast. Infl Yngwie, Sykes, Howie. 818-766-0402  
 •Guit, voc, 23, lkg to form orig trio. Infl Hendrix, Cream. 310-652-6450  
 •Guit w/orig & recrdng time sks srs HR/HM band or musicians. Infl Blackmore, Schenker, Beck, Long Beach area. Kimo, 310-495-0147  
 •If there is a band or musicians that still understand gd R&R, call. Otherwise, get lost. 818-752-4208  
 •Ld guit avail. Very gd, very verstl. lkg for the right band. Brad, 818-992-3079  
 •Ld guit nnd for orig, soufl, altrntv, Squeeze mts the blues w/an edge. Vox a plus. Bruce, 310-378-1377  
 •Ld guit plyr lkg for hvy cats to join/form band. Infl Lynch, Pantera, STP, Tommy, 213-874-1034  
 •Ld guit sks hvy edged, sng orientd band. Emphasis on musicianship, creativity, direction. Have extensive studio/live exp. Pro sits only. No grunge, thrash. 818-783-9666  
 •Ld guit, sngwrtr sks to join/form band w/blues, boogie foundations building onto rock, pop, soul, etc. Jeff, 818-248-6671  
 •Lng hr, loud, ld rhythm. Les Paul, Marshall, Maiden, Skid, Scorpions, Metallica, skg band w/mgmt or label intrst. 818-784-2869  
 •Melcd guit avail for musicl expression of substance. Prefer 1 guit sit & male vocs. Sings or bands pls call. Doug, 213-851-1717

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- Pro rock** gut plyr, 10 yrs touring & recrdng exp as maj label artist in Euro, pro gr, xint lks. Pros only Nard, 213 653-3034
- R&B** gut avall for complete band Very pwrlf, lots of feel, lots of blues in Perry, Slash vein. Absolutely ready Jack, 213 368 6427
- Reggae**, soca, jazz, rock gut 35 ex Ras Michael, Sapidilla, Dominators, upstream Specs Bmika, etc Album, tour credits Iraq, passport Dale Hauskins, 310 696-7120
- Rhythm** gut plyr, also plyr keybrds B3 & piano Former keybrdtw in Sassa Jordan & Peter Wolf. avall for pros only Greg, 909 353-9507
- Soull R&B** gut plyr lkg for prj w real snrgs, real soul Michael, 818-366-0914
- Star** quality ld voc ndd to join ld gut for ong HR, blues style prj. All other musicians nd not apply. Pros only Pete, 818 762-5438
- Tall, skinny** lng hr gut w 24 hr Hillywd rehrl avall. No drug, women or personal problems pls. Infil Slash, Love Bone, Rage 213-962 8981
- Texas born** gut plyr, slide, lap steel vocs world class credits & endorsements, sks touring & or recrdng w signed act, 213 461-1018
- Verseit**, expressive rock gut w/snrgs, vocs, stage chops, contemporary lks, sks enterprsing w/ pr gtrplys Michael, 818-377 5189
- Versit** gut infil by Extreme, Beatles, Queen Aero & Zep sks musicians who ply hrd, soft, funky & w feel Mano, 310 694-3531

**9. GUITARISTS WANTED**

- #1** ld gut wtd by GLASS SHADOW for loud, HR band Must have pro equip, pro act & lng hr image. Enc, 714 960-3799
- 2** ld guits ndd for new super grp forming. Must be able to ply ld together & solo Srs only. Bill, 818-956-8114
- All** orig alttrntv band w/strong melcld matrl sks srs ld orig for shows & recrdng, Rabbt, 818-377 9541
- Alttrntv band** infil Ministry, Jane's, Zep, nds rhythm ld gut to complete band & perfmr pending show's image importnt Dave, 818-551-1820
- Alttrntv** fem voc sks collab for coffee shop, etc, perfmrnces. Lacey, 213-934-4698
- Alttrntv** pop band sks grt gut w/image, 18-30. Band has maj demo deal & upcoming shows, Call 213 851-1680
- Alttrntv** pop band in early-mid 20's a la Jellyfish, Posses, Greys You must have vocs, 818-503 2824
- Band** on indie label lkg for gut. Sounds like Failure and Dig. Recrdng album immed, Chris, 213-228 9389
- Band sks** gut w/taste & imagination Infil Soul Asylum, Who, Kravitz, Hendrx, 818-344-7615
- Beatlw** wtd, Permanent job open for a George Harrison in estab sound lk alike tribute band. Must sing & have lk Paving ggs, Joe, 310-822-5460
- C, Trick, V.H,** hooks, vocs, punch, Grt lks, awesome gr, sound, 5 night rehrls, organized, drug free, right here, right now, 818-241-4569
- Christian** gut wtd for PARADE. Drive, songwrting & singing importnt, Infil VH, motown, Bugs Bunny Mark, 818-894-0711
- Cntry** rock gut a la Mary Chapin Carpenter, Pretenders, for ong band w/fem vocs, 818-607 0934
- ENGINE'S** OF AGGRESSION former bst sks visionary gut to create atmospheric chaos w/a newly forming band, Infil Jane's, NIN, Hendrx, Bulldog, 213 850-7215
- Fem** gut wtd yesterday by fem bst, sngr, songwrtr for recrdng & ggs, That Dog, Liz Phair, Breeders, Shangnia's, Vocs a plus, Ella, 213-653-1933
- Fem/male** pop rock gut for recrdng, perfmrng grp w/ named prodr, XInt opportunity. Must be committed, Michael, 310-288-8091
- Fem** rthym gut w/strong vox wtd for alttrntv band. Are you different? Joanne, 818-556-3783
- Fem** voc lkg for gut to join/form soull hrd edge band. Must have image, male pros only, Infil Zep, Hendrx, Aero, GNR, Chioce, 310-398-0522

- Groove** gut, team plyr, ndd to complete hvy, aggrsv, alttrntv funk, punk, thrash band, Mike, 909-466-0757
- Grt** snrgs, grt band, grt vocs grt image, awesome gr, awesome sound Pro lockout, hvy rehrls, substance free, It's all right here 213 624 1998
- Guit** ndd for melcld, alttrntv band w/dge a la Pumpkins, Katherine Wheel, STP, Liv msg, 818 385-1616
- Guit** ndd to join band Infil Sly, Hendrx, Sabbath Shawn, 805-522 4829
- Guit** roady, rhythm gut sought for new band of very exp pros w maj trk records, Middle Eastern jazz, R&R 818-763-5763
- Guit** sought by dark, eclectic, pop rock band, Infil Concrete Blonde, U2, Zep, Floyd Have CD James 213 466 8087, Kiko, 213 465 7395
- Guit** team & bs plyr for complete HR band, 818 346 5720
- Guit**, voc wtd by ong alttrntv band, No unemploeyeds, rehrls in Burbank Infil U2, REM KROQ music Craig, 818-843 4344
- Guit** w vocs wtd by songwrtr for recrdngs Stax, Sly, James Brown, Meters, Refined plyrs only, Chuck, 310-698-8969
- Guit** wizard wtd by prw voc to form obnoxious HR/HRM band Infil new Megadeth Dream Theater, A, Cooper 213-850 5848
- Guit** wtd by 11 y o drmr to form band Infil classic rock artists Srs inquires only, 18 or younger, Cale, 310 549-0514
- Guit** wtd for hvy sounding band w/punk, industrial bckgrnd, Have mgmt deal & label int'l. Motivated by hatred of this society. Call JUSTIFIABLE HOMICIDE, 213-380 8884
- Guit** wtd for melcld, unq, alttrntv band Infil Sundays, Pumpkins, Cure, Chameleons Judy, 805-522-6447
- Guit** wtd for alttrntv rock band w/recently completed indie CD Strong bckup vocs prefer Warren, 818-798-1556
- Guit** wtd, infil in rock, jazz & 70's funk R&B for rock band w org music. No notheads. If intrsd, pls call Chris, 213-666-7369
- Guit** wtd to form progressive metal band in Atlanta Vie mts Crmson? Must read! Spandex gets a bram! Jeh, before 7pm, 404-636-1147
- Guit** wtd to form ong roots rock band Eagles, Springfield, Dire Straits Sense of humor a plus 818-763-2908
- Guit** wtd to form theatrical, operatic, spooky, hooky, kooky, cinematic, pop/rock band w/big harmonies, huge productions Infil Boingo, Queen, Rob, 818-752-7555
- Hey** girl, Strong fem voc, lyrncst srching for brave fem gut

- Plyr** for collab you can count on, Raatt, Cheryl Crow Ronnie, 213 656 2230
- Indie** HR band sks ld gut for immed recrdng & touring Infil VH Zep, KISS 909-595 8203
- Intense** gut ndd to complete prw groove thrash prj Infil Pantera, Sepultura, Must have extreme dedictn, prj gr, pro mentality 818-769-8920
- Inventive** gut wtd by fem sngr, songwrtr, bst for recrdng & ggs Breder, Velvet Underground, Liz Phair, Bettie, 310 246-9875
- JETTISON EDDY** sks gut/plyr, bckup voc Above average matrl, nd above average plyr HR, not metal Infil many, not a one flavor band 213-856 7130
- Late** 70's & early 80's disco infil gut plyr wtd. Come out of the closet & call Leah, 818-973-3133
- Ld** gut & drmr ndd for R&B, pop, rock fem solo prj Srs plyrs only, Jeremy, 213 225 6422
- Ld** gut ndd for ong band Infil Fleetwood Mac, N. Young Able to build walls of inversions beyond maj & minor chords Timothy, 714-645 5408
- Ld** gut ndd for ong pop rock band Team plyr, ggs, CD, bckng, Call 818 752-0989
- Ld** gut wtd by soul rock band, Xint orig for live ggs & label deal Diverse infil, provocative real music Call to discuss 310 641-6511
- Ld** rhythm gut ndd for alttrntv HR band w/90's att, 23 29 A, Chains, Rush, S Garden, Derek, 213-930-1835
- Ld** voc sks blues gut plyr Slide abil a plus No Aero or Crowes clones Must have real blues, chops & abil Nathan, 213 666 9542
- Male** ld, rhythm gut wtd by fem gut to form band Must have xint wrting skills, vocs, lng hr, thin, Cry/Love mts Metallica, 818 841-4761
- Pedal** or lap steel plyr wtd for hot cntry act Pro fem voc, grt snrgs, y, Nadine Aury, 310-858 0849
- Pls** no egomaniacs, just artists of sort, Artist, voc, songwrtr lkg for gut, songwrtr & drmr Infil Hendrx, Smiths, Dillan, 818 505-3158
- Rhythm** gut wtd by ong alttrntv pop band Must sing harmony & bckups, KROO type music, Dave, 818-708-

**10. BASSISTS AVAILABLE**

- Aggrsv** bs plyr, wntv avall for melcld rock band. Have xint matrl & equip, nd voc w/extremely h range Infil Rush, Journey, real music Joe, Liv msg, 818-597-9029
- Alttrntv** bs plyr avall to join band w strummy, jangly gut sound Will sit in for ggs & shows s Infil U2, Smiths, Brand New Heavies Louie 310-768 8223
- Blues**, jazz, funk bst, also dark, acous sounding fretless for folk, alttrntv ggs Hot musicians only Music first, image last 818-344-8306
- Bs** plyr avall into jazz, Latin, blues, lkg for wrking stt Dominique, 818-766-0906
- Bs** plyr, exp, reggae, Latin, jazz, new age, pop, etc, lkg for wrking stt Hubie, 818-366-0777
- Bs** plyr sks acous blues band 818-355-9554
- Bs** plyr, studio, touring, clubs, elec fretted, fretless or upright Exp pro, read, listen, solid support, groove, blues, jazz, R&B, etc, Hank, 310-358-5922
- Bs** w/vocs, Berkeley College of Music grad, sks wrk, i.e. weddings, club dates, recrdng sessions, etc Chris, 213 258-3650
- Bst** avall, 28, John Paul Jones style & lk, sks band into

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Zep, Beatles, Sly, Grl sngs, classic gr only, signed or mngd prefer. 213-653-7480  
 \*Bat avail for recrdng & perfmrng. All styles, fretted/fretless, jazz, ltnl, blues, sight reading, etc. Pros only. 818-377-9832  
 \*Bat, ld voc, avail for wrkng T40, cover or csl bands only. Must be wrkng. Styles classic rock, R&B, funk, some cntry, oldies & T40. Mark, 818-759-1418  
 \*Bat, voc, sngwrtr in srch of So. Bay/Hilywd altmvt band w/uniq, marketable sound. I like Nirvana, Beatles, Pumpkins, anything that's gd. Phil, 310-798-5461  
 \*Bat, voc wtd for rock, altmvt, adult contemp band w/ college radio airpl. Pro plyrs, promo & other intrnts, some pay. Willing to wrk hard. 818-341-8423  
 \*Jazz bs plyr avail for band. Srs only. Antonio, 818-403-5903  
 \*Pro bat avail for modern rock band. Infl Midnight Oil, Blossoms, Cracker, REM. Pls pros only. Have toured w/ island recrdng artist. 310-371-3870  
 \*Pro rock, metal bst avail for session & showscng wrk. Maj recrdng credits & tall, young, lng hr image. Srs pros only pls. 818-382-2805  
 \*Seasoned pro bat for hire. Studio & club wrk. Pop, jazz, blues, cntry & R&B. Always in the pocket & grooving. 310-205-0857  
 \*World class bst, grt gr, strong vocs, image, sks signed bands, paid sts. Killer groove, creatv, responsible team plyr, extnsive credits. Tad, 310-391-0726  
 \*World class pro bst, int'l album & toumg credits, strong vocs & image, sks signed band or paid sts. Grl att, grt gr. Steve, 310-543-5093

**10. BASSISTS WANTED**

\*#1 bat wtd for cmrl HR grp w/3 maj albums. 1 gold. Must have killer chops & grt vox. Pls pls pros only. Bill, 310-375-8468  
 \*#A1 groove'n R&B bluesy bs plyr ndd w/former members

of Sassa Jordan, Peter Wolf. Greg, 909-353-9507  
 \*A Job, adventure. Versatl bst w/hi energy rock & funk chops nrd for eclectic cover band a la Paul Shaffer, Power Station, Michael. 818-377-5189  
 \*A#1 HM proj sks bst to rock, roll, record & tour. This is orig & hvy. Call 213-851-0483  
 \*Ace #1 bst wtd for HR grp w/3 maj albums, 1 gold. We have killer studio, killer recrdng room. Lkg for bst w/grt vox. Pls pls pros only. Joe, 210-375-4209  
 \*Aggrv bat wtd for hrdcore band, RUINED. Infl Ministry, Sabbath, Slayer. Harlan, 818-981-5105  
 \*Aggrv pro bs plyr required immed for gigs & showscng. Infl Beatles, Pistols, Green Day. No time wasters pls. Dave, 213-874-2035  
 \*Aggrvly skg bs plyr for gigs. Contempary blues a la R. Cray, J. Winter, SRV. Tony, 310-949-5510  
 \*All org altmvt band w/strong melcd matr sks deditd bst for shows & recrdng. Contact 818-377-9541  
 \*Altmvt to altmvt, melcd HR band w/grt sngs, label intrst, sks BVA bst w/strong bck vocs. Boston, Badlands, Aero. Dave, 818-764-1462  
 \*BAND THE MIND sks bs plyr. Must be confident & creatv, no egos. Infl Damned, Suzie, Doors, Dead Kennedys. Call 213-728-4751  
 \*Black hr bs plyr wtd immed for soull' pop. Jellyfish, Kravitz, C. Trick, Prince. 818-980-8704  
 \*Bs plyr for hrd, melcd rock band. Main infl a Jewish carpenter. Must sing bckup vocs. Daryl, 310-422-2129  
 \*Bs plyr, hvy groove, psychcd acid rock, plys watt, creatv, solid, motivated, team plyr, willing to take risk. Must have tape. 310-842-6403  
 \*Bs plyr ndd for band that mixes rock & soul a la Sly rms Zep w/bkng vocs. Equip & trnspo a must. Gigs & mgmt. 213-876-8087  
 \*Bs plyr ndd for band for upcoming gigs & recrdng. Infl Nirvana, Pietols, Pumpkins, Lanie, 310-370-5281  
 \*Bs plyr ndd for complete hvy rock band. 818-346-5720  
 \*Bs plyr willing to go the distance & start from scratch ndd. Groove rock orientd, some Latin based. Michael, 818-915-4447  
 \*Bs plyr wtd to complete HR band. Must groove, have vocs, deditd, team plyr, pro. Infl Badlands, J.P.J. Steven, 213-969-9036  
 \*Bs plyr wtd to complete band into aggrv, melcd, sng orientd, altmvt music. Simeon, 310-820-9837  
 \*Bs plyr wtd for HM/HR band. Infl Metallica, Priest, Q'Ryche. We have rehrl studio & 4 trk recdr. Maurice, 310-531-0339  
 \*Bs plyr wtd for funk fusion band. Must have pro gr & att for the So. Bay. Call 310-374-3281  
 \*Bs plyr wtd for unbelievable VH tribute band. Paid gigs, lots of fun. Call 818-355-2932

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\*Bs wizard to complete obnoxious HR/HM proj. Infl new Megadeath, Racer X. 213-850-5848  
 \*Bat ndd by NAKED P/CASSOS. Upcoming gigs & recrdng. Tim, 818-752-6985  
 \*Bat ndd for new jazz trio. Srs only, no egos pls. Peter, 213-462-5630  
 \*Bat ndd for forming of new super grp. Srs only. Bill, 818-956-8114  
 \*Bat ndd to complete estab aggrv, progressive metal band w/mgmt. Trnspo, pro equip, pro att & total deditd a must. Kragen, 310-915-9915  
 \*Bat sought by sonic drm, gutt visionaries. The music is all that matters. We believe in Jmi, Zappa, Santana, Fishbone, Janes's. Be positive. Matty, 213-666-6744  
 \*Bat, voc wtd to complete 3 prc. Killing Joke, Warrior Soul, Taxi Driver, Clock Work Orange. Gary, 213-962-3155  
 \*Bat wtd by dark & hvy rock band w/mgmt, financ lckng, nationwide fan base. 213-587-5564  
 \*Bat wtd by dark & hvy rock band w/mgmt, financ lckng, nationwide fan base. 310-889-2101  
 \*Bat wtd by estab & very different HM band. Must have exp, deditd & desire to succeed. Call 310-376-7934  
 \*Bat wtd by hvy, altmvt, groove orientd, psych'd band w/ odd times, jamming abil a must. Gigs, label intrst, mgmt, grt sngs, showcvs's. 310-859-2231  
 \*Bat wtd by sngwrtr, guit plyr, bst. Infl Porno, Afgan Wigs. Lv msp, 310-395-6839  
 \*Bat wtd by HR/HM band, 20-30, lng hr image. Johnny, 310-927-6644  
 \*Bat wtd by soul rock band. Xint orig for live gigs & label deal. Diverse infl, provocative real music. Call to discuss. 310-641-6511  
 \*Bat wtd by guit, sngwr, writr to start altmvt pop band. No grunge. Infl 60's Beatles, 70's America, 80/90's REM, Crowes, Reubin, 818-752-1628  
 \*Bat wtd by drmr & guit to form band. Vocs a plus, 19-24. Jason, 818-840-2768  
 \*Bat wtd for jazzy, funky, reggae, psych'd rock sit. Very unig style, nd permanent member, team plyr, someone creatv. 213-882-6044  
 \*Bat wtd for noisy pop band. Ambition, equip a must. Sngwrtr a plus. Rachel, 213-368-6599  
 \*Bat wtd for altmvt, atmospheric, jangly, gutt orientd band. Infl Echo, Cure, Floyd, Joe, 213-887-0090  
 \*Bat wtd for aggrv metal band. Pro att & trnspo a must. Mark, 818-980-3394  
 \*Bat wtd for band. Skid, Maiden, Scorpions infl. No thrash, no grunge, no drugs. Scott, 818-762-9980  
 \*Bat wtd for metal proj. Dark, aggrv, melcd, technical. Immed label intrst. John, 818-705-4376  
 \*Bat wtd for band. Skid, Maiden, Scorpions infl. No thrash, no grunge, no drugs. Scott, 818-762-9980  
 \*Bat wtd for metal proj. Dark, aggrv, melcd, technical. Immed label intrst. John, 818-705-4376  
 \*Bat wtd to form aggrv, diverse band. Suicidal Tendencies, Zombie, Fishbone. Pat or Joe, 818-988-3450  
 \*Bat wtd to form theatrical, operatic, spooky, kooky,

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cooky, cinematic, pop/rock band w/bg harmonies, huge productions. Infl Boingo, Queen. Rob, 818-752-7555  
 \*Bat wtd. Abil to imrove. Blues, funk, soul, jazz, classic, psych'd rock. Orig ps plus covers incl Hendrix, Castles, Beatles, Walrus, Stones, Ramblor. Matt, 213-957-9036  
 \*Bat wtd. Psychotropic, dark, aggrv, tribal, abrasive. Fx orientd, distortion base, atypical lines. Lawyer & label intrst. 818-569-4579  
 \*Bat wtd. Simplicity at it's finest. I have the rust. Let's play. Today deditd w/minimal hangups, srs musicians w/orig. Dave, 818-980-5443  
 \*Christian bs plyr who does not wnt to form a Christian band or be in one. Very funky, groove orientd rock band. Intrst, pls call. Shiro, 818-330-0676  
 \*Christian bat wtd for PARADE. Drive, sngwrtrg & singing important. Infl HV, motown. Scorpions. Mark, 818-894-0711  
 \*Christian HR/HM musician, recrdng artist sk bst for recrdng proj & toumg. Org & deditd a must. Steve, 310-676-5371  
 \*Cntry plyr. Cntry music is where it's at. Pro lem voc nds your pro bs skills for hot cntry act. Nadine Autry, 310-859-0849  
 \*Creatv melcd bst wtd by rock guit & altmvt voc to complete modern rock band. Infl INXS, U2. Have mgmt, atty. Daniel, 818-881-7217  
 \*DAISYFACE sks groovy, moody, thrashy bs plyr for psych'd punk rock band. Clint, after 6pm, 213-953-1928  
 \*Eclectic pop rock band ndsbst. No metal, no grunge, sng orientd. Bckup vocs a plus. Steely, Police, Rush, Toad, Beatles. Mark, 909-823-0386  
 \*Extreme funk rock band sks bst. Must have funk based groove, must rock. Vocs big plus. Considering deal. Kings X, Spin Doctors, 310-836-0322  
 \*Fem bat wtd to form 3 member band. Infl Rage/Machine, Beastie Boys, Peppers. Hole. 213-871-5855  
 \*Guit sks bs plyr for paying gig. Steve, 213-650-5535  
 \*HARBINGER, grt plyrs & lk, lkg for bst. Infl Journey, Zep, Montrose, Isley Brothers. Gd groove plyr. J.P.J. Randy Jackson, McCartney. 310-930-0003  
 \*Hidcore, aggrv band w/mny opportunities sks bst. Hrdors to hip hop feel a la Tool, Helmet, PE, Beastie Boys. 818-340-4917  
 \*Hvy edge bs plyr wtd. Vocs a plus, writing a must. Recrdng & rehrl access, mgm connex. Be srs or don't call. 818-957-3826  
 \*Hvy melcd org outftr ndg bs plyr. Gigs, rehrl, demo. Infl Megadeath, S'Garden, Pantera. 818-331-1578  
 \*Ld guit, sngwrtr, voc, sks bst into KISS, C. Trick, Joan Jett for band. Mark, 818-858-8896  
 \*Male bat wtd by tem guit to form band. Must have xint sngwrtrng skills & vocs. lng hr & thin. Cry/Love mt. CD. Lv mg, 818-841-4761  
 \*Modern rock band lkg for bs plyr, very gd level. Metal, label intrst. 310-208-3772  
 \*Modern rock band w/mgmt, album & radio airpl sks tntd pro bst, bckng voc pre'd. Jamie, 310-993-7913  
 \*Nationwide tnt srch. HR/HM guit sks srs minded be plyr for all orig proj. Brad, 310-672-4544  
 \*SG lkg for bs plyr for all fem band. For studio, shows, possible to Japan/Indonesia. Pls call 310-289-4734  
 \*Sngwr, sngwrtr w/mgmt sks creatv, dynamic, versatl bst for melcd rock band. Xint wrk ethic a must, vox a plus. Call 818-752-2570  
 \*Stunng fem vocs sk to form jazzy, soull' bend a la Sade. Call 213-463-9487

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•**THROUGH THE WOODS** nds an upright bst w/bcking vocs. Gigs waiting. Tom Walts ms Ray Davies. Stuart, 213-876-1466.

•**Totally orig** sngwrtr. guit sks bs plyr. bckup vocs to form new band. Have mgr. atty. prodr. Jessie. 310-866-4876

•**Totally pro** bst wtd for rock, jazz. instrmnt proj w/maj legitimate connx. Must be dedictd w/maj chops a la Satnani, Morse, Di Meola. 818-506-6423

•**Voc, lyrical** & rhythm guit forming focused, dedictd, hvy, melcd band. Tint. presence, unstoppabale drve. Leopard, Boston, Aero, ELO, Hearit. Srs only. 310-470-5069

•**Vox** nds smooth groove bs plyr. Infl Alice's Quicksand ms Jane's Tool. 24 hr lockout, shows pending. mgmt. record deal. No drugs, pro only. 818-386-8369

•**We** nd bs plyr for modern rock band. very gd level. dedictd. CD. label intrst. Brian, 818-919-5967

•**We're gonna** save from making excuses for why you're here. Pro hvy groove, dark image bands gonna get your engine running. 25+. 213-883-9578

11. KEYBOARDISTS AVAILABLE

•**Creativ keybrdrst** avail for band or recrdng. Must be in atmosp here, groove, spec. passin. Infl Eric, Deep Forest, NIN, Aphex Twin, Cure, Hugen. 818-352-9728

•**Former keybrdrst** w/Sass Jordan & Peter Wolf, Hammond B3, dbi on rhythm guit, avail for pro sits Greg. 909-353-9507

•**Keybrds, dequencing, progmmng, demo, studio, no gigs.** Cubase, Korg M1, R8M. Eric, 310-208-3772

•**Keybrdrst avail.** New kid on the block skg T40 act or soon to be signed acts. Brian, 805-297-6097

•**Keybrdrst, gult** w/voc abil & rock image sks rock band w/ melcd melody, diversity & texture. Prefer existing grp w/ mgmt &/or album. 310-540-8334

•**Keybrdrst w/strong** training & techniq. bkng vocs, all styles. avail for toung. recrdng or pro proj. Pierre, 310-820-4936

•**Pro accompanist** formerly w/Sarah Vaughan & Joe Williams avail for singsr proj. Herb Mckman, 818-990-2328

•**Total Hammond monster** w/Hammond C3 & Leslie. Fully equip, verstl, can ply all styles. Allman Brothers, Doors, Deep Purple. Srs recrdng proj only. 818-386-9984

•**World class keybrdrst,** sngwrtr lkg for pro sits only. Have grt chops. equip, image, sngs & studio. Also arrange & progrm all styles. 909-396-9908

11. KEYBOARDISTS WANTED

•**A Grateful Dead** tribute band, nd a pippen Keith, Brent or Vince to w/ry. Barely time to wait. Alan, 310-546-5996

•**A textural** plyr wtd. Infl Echo reverb, Floyd, etc. Call to hear samples on machine. 818-786-4287

•**B3 w/rtippny** synth sounds wtd for UNCLE MAX'S COSMIC BAND. 213-462-0750

•**Band on indie** label lkg for keybrdrst. Sounds like Failure and Dig. Recrdng album immed. Chns. 213-228-9389

•**Black keybrdrst,** writr wtd for mult-cultural, funk, jazz, rock band. Singng, horns a plus. We have mgmt. Shelly, 310-828-4900; Nika, 213-738-0146

•**Blues piano** plyr wtd. Pine top Perkins style for blues band in Simi Valley. John, 805-520-6032

•**CATFISH** sks honky tonk piano, Hammond B3 style, keybrd plyr. Solid, must have trnsps. Lkg for a team plyr. Dwight, 213-962-6720

•**Christian keybrdrst** wtd for PARADE. Drve, ambition.

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•**Crtry keybrd** plyr. 'Honky tonkin', key breakin', piano stompin' plyr for not crtry act. Pro fem voc, killer sngs & you. Nadine Autry, 310-858-0849

•**Doors style** 4 pc band skg keybrd plyr, 90's industrial sound, grt groove & equip a must. Tape avail, shows pending. 213-782-0390

•**Hey girl.** Strong fem voc, lyncst srchg for brave fem keybrd plyr for collab you can count on. Raitt, Cheryl Crow, Ronnie, 213-656-2230

•**Keybrd plyr** ndd for a jazz trio. Srs only, no egos pls. Peter, 213-462-5530

•**Keybrdrst, classica** jazz bckgrnd prefer. to complete orig pop/rock band. Gigs. CD. bckng. Team plyr. Pls call 817-752-0989

•**Keybrdrst ndd** for formation on uniq ensemble 6 string elec violinist, bs, drms, vocs. Dark, mystical music, rock onend. Sheet music provided. Xint musician, must ply all styles, sight read. Must be pro & reliable. Betty, 818-882-7647

•**Keybrdrst** wtd by voc to start clever, stylish, fun pop grp. Boys or girls. Infl Book/Love, Erasur, Saint Etienne, Bananarama, Jason, 213-654-0840

•**Late 70's** & early 80's disco keybrd plyr wtd. Come out of the closet & call. Leah, 818-973-3133

•**Male voc frontm** wtd by ong altmvt pop band. Infl REM, U2, KROO music. Rehrs in Burbank. Dave, 818-708-9171

•**Modern** rock band w/mgmt. album & radio airply sks ltrd pro keybrdrst w/bcking vocs. Jamie, 310-393-7913

•**Orig** band sks keybrd plyr who's very creatv & confidnt w/himself. No egos. male/fem. Infl Damned, Suzie, Doors, Dead Kennedys & Bowie. Call 213-728-4751

•**Pro keybrdrst** wtd w/lys & some jump blues or up ld vocs for eclectic music mixture w/exp guit, drms & bst. Maj trk records. Rob, 818-762-5763

•**Stunning** fem vocs skt to form jazzy. soufl band a la Sadio. Call 213-463-9487

•**Synth artist** wtd by 23 y/o male voc to form electro pop grp. Infl Pet Shop Boys, DePeche, Duran, Will, 213-882-8665

•**THROUGH THE WOODS** nds keybrds. guit. Tom Walts ms Ray Davies. Stuart, 213-876-1466

•**Totally pro keybrdrst** wtd for rock, jazz, instrmnt proj w/ maj legitimate connx. Must be dedictd w/maj chops a la Satnani, Morse, Di Meola. 818-506-6423

12. VOCALISTS AVAILABLE

•**2 famous** porn stars, fem ld vocs w/new record deal, skg R&R band w/orig matrl for recrdng & toung partnership. 310-289-3129

•**2nd tenor** open for studio recrdng. Pro. Jessie Turner, 213-991-8895

•**33 y/o** voc, guit archng for R&R band. Infl Bad Company, CCR, U2, Tony, 818-998-7168

•**A showman,** 30 y/o, blues singer, J. Gails style, Muddy, James Brown, Nd band or musicians, no grunge. Let's ply. 213-388-5527

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•**#1 agrvrs,** emotional singer, also can drm. sks band or other musicians to form band. Infl Gabriel, Jane's, Hendrix, Rush, 805-298-1287

•**Alttrvnt** fem voc sks collabor for coffee shop, etc. perfrmcs. Prefer guit, keybrd, Lacey. 213-934-4688

•**Attractive** fem voc, 26, lkg for wrk. Demos, recrdng, album proj. \$75/sng bckup. \$100/sng ld. Pop, R&B, gospel, soul, jazz, funk. Taraword, 213-756-8416

•**Bluesy HR** voc sks band, plyrs a la GNR, Zep, Skyndr. Wild GNR types, prn production ready, pros only. Bane, 818-843-3711

•**Classy** pro fem voc avail for pop band, session wrk or any paying engagements. Grt lks, positive att & 4 oct range. Lv msg, 805-252-1383

•**Fem** unpersonator/s avail for shows, benefits, charities, etc. God Chanty Program, 310-842-7545

•**EurAsian** singer, sngwrtr now forming soul rock band. Infl Lannox, Billy, Turner. All plyrs call to discuss. 310-641-6511

•**Exp fem** singer lkg for HR band a la S'Garden, Kings X, new Crue. Send a tape to PO Box 70313, Pasadena, CA. 91117

•**Fem** singer, dancer skg prodr w/studio access. Maj record label intrstd. Funky dance style. 310-281-7174

•**Fem** singer lkg for exp plyrs to join/form band into new Crue. S'Garden, Kings X, Lisa. 805-257-7997

•**Fem** singer sks wrking band or musicians into 70's disco, old R&R, early funk. Lv msg, 818-973-3133

•**Fem** voc avail for sessions, demo wrk, shows's & T40. Lds & bckgrnds. tape avail. Jennifer, 818-769-7198

•**Fem** voc lkg to join/form soufl hrd edge band w/image. Males pros only. Infl Zep, Hendrix, Aero, GNR, Chloie, 310-398-0522

•**Fem** voc skg ovg band. Rock, blues orientd, strong vocs. 805-527-9616

•**Fem** voc sks estab band w/label intrst, mgmt. accous/elec. Grt vox, gd lks. No drugs. egos. 310-545-3062

•**Fem** voc w/pw/rfl, melcd voc, Heart sisters type, sks session wrk or paying live performance gigs. Prefer cover tins. 310-534-8006

•**Gult,** singer nds like minded musicians for very big 4 pc. 213-669-8675

•**Industrial** junkie w/sngs lkg for midl god to collab & record. Infl Ministry, Puppy, Chaos, Robin, 213-464-1976

•**Infl** born, world class singer. Swing to easy rock, pop & ballads. Most unq & bankable vox. Record & travel. Derek P. Finan. 213-877-1937 x373

•**Jazzy** voc lkg for jazzy swingin' thing. Latin jazz, R&B ok too. Got gr, w/rte words, ply congas. Absolutely srs pls. David, 213-268-9275

•**Ld** fem voc w/strong gospel & R&B chops sks band presently perfrmng. Also sks studio session wrk. Debbie, before 9pm, 818-564-0818

•**Male** pop singer avail for demos, jngles & session wrk.

Exp. trntd, most styles covered. When you nd a real singer, call me. Steven, 213-876-3703

•**Male** voc avail for recrdng proj, demos & session wrk. Ld &/or bckgrnd. Bio & tape avail upon request. 818-543-1776

•**Male** voc, pop/R&B. is avail to join band for recrdngs or gigs in LA area. John, 213-755-2543

•**Male** voc, pro, w/strong gospel, R&B & pop infl. Much exp. avail for demos, sessions & jngles. Chuck, 310-675-5349

•**Male** voc w/grt range sks funk, melcd rock band. Infl Chaka Kahn, Tina Turner. Dale, 213-874-5342

•**Male** xntfl voc, sngwrtr intrstd in bckgrnd, ld or grp vocs. R&B, pop, soul. Pro lks, grt range. Tim. 213-845-9946

•**Pro** jazz, pop voc, flutist now avail for wrking band sessions. Call 818-893-9391

•**Pro** voc, sngwrtr, lyrncst lkg for estab orig cmrcl rock band. Perfrmng & recrdng exp. Infl Jani, McCartney, Collins, Perry, Anderson. 714-937-5424

12. VOCALISTS WANTED

•**#0** voc wtd by veteran guit, sngwrtr, bckgrnd voc to form K/A, bckv to basics R&R band. Pro only. Ken, 818-785-5955

•**#1** hl energy voc ndd to form new sound of the 90's. Call 818-347-4624

•**2 fem** bckgrnd vocs ndd for ong funk proj. Gary, 805-287-3561

•**2nd** ld singer to join altmvt rock band. Disharmony helpfl, muscle appreciated. ABBA to Ramones infl. No former T40 lounge singers pls. 818-995-6009

•**3 male** vocs ndd for voc portion of new super grp forming. Must be able to harmonize & sing solo. Srs only. Bill, 818-956-8114

•**A1** frontm voc wtd to complete groove orientd HR/HM band w/endorsements, image, maj industry connx & tint. Srs pro only. Rick, 310-596-1846

•**A1** pw/rfl, emotional male to complete melcd, diverse,

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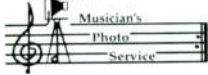
blues infir rock band. Hwy to acous, gd range & creatv. Infi Zep, Floyd. 310-837-2533  
 •Altrmv HR band wrngm, S'Garden, U2, sks melc frontm w/pwrfl improv pipes. Pitch, passionate, performer. Focused pros, no posers. lntced hr boys. 213-969-4093  
 •Altrmv pop band sks male bckups singers. 18-30. Band has maj demo deal & upcoming shows. Call 213-851-1680  
 •Are you funky? Do you have intelligence, lyrics, creativity & soul? Maybe ply a hom? We're uniq & slammin'. 18-24 prefer. Nick. 818-506-6385  
 •Blues Brother, soulman voc who can also rock & is verst wid by ld gut, angwrtr to join/form band. Jeff. 818-348-6671  
 •Bet & guit sk drmr & singer, male/fem. Infi Pumpkins, Concrete Blonde. Open minded & dedicatd. vev srs. Frank.

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  - Fem voc w/R&B, gospel, blues style wrd. Orig matr, have mgmt, studio time, demo avail. Polished pros only. Dennis. 310-985-3168
  - FOURVER AFTER from Canada sks strong, dynamic ld voc to complete band. Bruce. 213-222-3764
  - Grt new band! Orig sound, grt image, fast, crazy, pop band sks frontm, voc. Alex. 310-358-6025
  - Guit aka voc a la John Bush, A/Chains, to form band. Tommie. 213-874-1034
  - Hot gut, sngrwrtr sks young voc to form band. Must have lnt. Infi Lynch, Blue Murder, TNT. No grunge. Rich. 310-421-0814
  - Hvy, aggrv, groovy R&B band sks orig, verstl singer to complete lineup. Must have equip & dedicin. Dave. 213-421-9208
  - Idealistic political humorous singer, lyricst ndd for clean gut based pop band. Smiths, Ocean Blue, etc. Must have distinctive, cheerful voc. Call 805-963-6582
  - If you have soul, but don't write lyrics, pls call 818-761-5150
  - If you're as gd as you think you are, we want to know. Groove, rock, slammin' blues guit & bst nd you. No idiots. Joe. 818-763-7496
  - Inspired male voc sought for soul, rock band. Motown
  - rocks, 90's style. Marvin Gaye, T. Darby, Kravitz, M. Priest. 818-501-0118; 310-278-0618
  - Ld guit, voc, angwrtr, sks rhythm guit, voc a la Stanley Zander for bend into KISS, C. Trick, Joan Jett, Mark. 818-858-8896
  - Ld voc wrd to English pwr pop grp. New lk & sound. Infi Beatles, Babes, C. Trick, Davy Jones. 909-399-1816
  - Maj label act sks voc a la Brian Johnson, Axel Rose, Steven Tyler, Robert Plant. Must be a legendary, exp singer. Lis are very importnt. Call 213-243-0507
  - Male, fem vocs ndd by keybrdst, arrangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Aaron. 213-883-1766
  - Male ld voc ndd to complete melco, HR metal proj. Image, positive att a must. Rehrs in Long Beach. No speed or grunge. Patrick. 310-943-3622
  - Male ld voc wrd for rock altrmv adult contemporary band w/EP, pro phyls. Infi Beatles, Crowded House, F. Mac, Pearl Jam. Dedicid & diverse, many contacts. 618-341-8423
  - Male voc, lyricst wrd by guit to form band. Infi Stones, Mellencamp, Petty, etc. Srs & pro att a must. Mike. 213-939-7761
  - Male voc w/Trit, Ketchum, Elvis style wrd by keybrdst, guit, sngrwrtr to form entry/rock band. 28-34, no smoking or frugs. Call 818-557-8383
  - Nationwide lnt scr. HR/HM/htl sks srs minded voc for all orig pro. Brad, 310-672-4544
  - No 90's leftovers. Band sks passionate, soufl & aggrv singer. Infi Floyd to Tommy. Brian. 818-752-0266
  - No wonder LA's dead. Raw, in your face voc ndd by hvy groove, showmanship, image band. Dyed hr, thin, etc. No sleeper, dopers or kids. 213-883-9578
  - Poet sought by sonic drm, guit visionaries. The music is all that matters. We believe in Jimi, Zeppa, Santana, Fishbone, Jane's, Be positives, Mitty. 213-668-6744
  - Psychdic metal band, former maj label phyls, style Zep, Sabbath, Hendrix, AIC, Crue. 70's sks voc. Young, aggrv, hi range, lng hr image. 213-368-4783
  - R&B band lkg for fem voc who's hot & lkg for a grp that she can get into. Pts call 310-761-5122
  - Singer, bs ply wrd for altrmv modern folk band. Big ego & MTV hopefuls nd not apply. Bob. 714-992-6930
  - Singers ndd for HEAVEN BOUND SOUND, a gospel choir, for concerts & recrdngs. Alan. 818-765-1487

- TON rde aggrv voc. Infi by Live, S'Garden, Jane's, or any other tragically hip band. Ideas & enthusiasm a must. Eric. 310-372-3933
- Voc frontm wrd by orig altrmv band. No unemployeds, rehrs in Burbank. Infi U2, REM, KROQ music. Craig. 818-843-4344
- Voc, lyricst wrd to complete 4 pc band. Infi Rage/Machine, Jane's, funkadeik. Exp & srs pls. 213-957-2399
- Voc, angwrtr into hvy grooving, psychdic acid rock, team plyr, willing to take risk, passionate, aggrv, visionary. Must have tape. 310-842-6403
- Voc wrd by guit & drmr, both 25, for exotic HR band. Must sing exotic scales like Spanish/Arabian, harmonic minor. Ricardo. 818-760-3427

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- A1 real HR drmr who Bonham feel lkg for band. 23-28. Dedicid & att a must. 213-854-2825
- All pro in the pocket drmr, all styles, grt gr, gd att, avail to join or fill-in w/rking grp. Paid sits only. Mike Graves. 818-990-5940
- Awesome drmr, 18 yr veteren, record credits, image. 18 pc custom kit, sks complete hvy groove band w/maj mgmt or deal only. Pete. 213-464-2677
- Best drmr in LA sks paid sit. All styles, mid-20's, quick learner, grt for fill-in gigs, last minute recrdng. Beat plyr, no hassles. 818-985-5657
- Cntry & blues drmr, current & classic, 25 yrs exp. Yokam, Gill, King. No drugs or alcohol, exp pros only. Sandy. 310-826-1573
- Dmr avail for blues. T40, csl or classic rock wrk. 16 yrs exp, quick study. Phil. 310-925-3448
- Dmr avail for hvy, melc, dynamic, guit driven, altrmv band. No HM pls. Andy. 818-796-0803
- Dmr avail, pro/HR/HM drmr, lkg for 2nd band or musicians to jam w/to or form band. Lkg to have fun, not wrk. Richie. 213-876-9647
- Dmr avail, R&B, new jack swing, T40, blues, funk, reggae, etc. Grt att, solid pocket, have tempo. Cheron Moore. 213-957-0442
- Dmr avail w/hrs room to form jazz trio or quartet to do real book sngs, jazz standards, etc. 213-848-7025
- Dmr avail, Infi Steve Smith, Boizi, Castorovo. Top of the line equip, att & drive. Orig wking bands only. Eric Stoskopf. 818-782-9557
- Dmr avail. Lkg for orig band w/bluesy, sexy 90's edge. Emphasis on sngrwrtr, quality vocs a must. Pro plyr. 213-467-6798
- Dmr lkg for complete estab band. Infi aggrv, ugly, rhythmic sound. Sabbath, Helmet, Michael. 818-752-7308
- Dmr, pwrfl, spiritual, emotional, dynamics, bump/jumping, orig, creatv. Signed bands only. Zep, Chains & Candles. Ply tape on voicmatr, 213-368-8094
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- Pro drmr avail for recrdng, progmng, demos, jingles, showcs & tours, 25 yrs exp. Isaac, 310 657 8646
- Pro drmr, dbl bs, 15 yrs exp, loid, hvy & solid. Have timing, kks, drug free, no ego, signed or touring pro bands only, nothing else Chuck, 806-453-1096
- Pro drmr, ex Berkeley, rock, blues, jazz soul, pop, lkg for live or studio performance. List of credits Doug, pager, 310-556-6152
- Pro drmr, percussnst avail for studio, club wrk & possible touring. Exp in all styles John, 818-760 4569
- Pro F T sks wrking cntry, blues, jazz, rock, cst or T40 band, 25 yrs exp, reliable, permanent snt, grt soul. Lenny, 310-549-0514
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drmr. Must be solid, imaginative & hungry, 310-837-5973  
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 \*Hrd htg drmr wtd. Skid, Maiden, Scorpions infl. No thrash, no grunge, no drugs. Scott, 818-762-9980  
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 \*Ld gulf ply lkg for hrd htg drmr to form band. Into A/ Chains, Pantera, Anthrax, STP. Must have trsps, willing to take it somewhere. Tommy, 213-874-1034  
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 \*Lkg for drmr. Industrial, tribal, xperimtl, crazy & loud. 213-851-0662  
 \*Male drmr wtd by fem musicians for dark blues based hvy rock trio. Sabbath, Danzig, Metallica, Misfits, Zombie. Srs only. 818-752-8016  
 \*Male or fem percussn ndd to complete grp. Latin, African style rhythms. Pete, 213-665-2072  
 \*Matt Cameron, lots of downbeats, grooving, creatv, mid-early 20's prefer. Tom, 310-393-3359  
 \*Nationwide tht arch. HR/HM gulf sks srs minded drmr for all orig proj. Brad, 310-672-4544  
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\*Percussn ndd for acous guit, flute duo. Ron or Pat, 818-762-1274  
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 \*Pro band skg drmr. Grf vocs, guit, gd lk. Orig music. Infl Zep, Journey, Haggar. Pros only. Hi energy, easy going. 310-930-0003; 818-951-6039  
 \*Pro black drmr ndd for ong funk, metal proj. Infl James Brown, Metallica, Rufus, Chaka Kahn. 213-935-7761  
 \*Progressive pwr metal band w/groove sks pro dbl kick drmr. Solid meter & creativity, extreme dedicn a must. Brian, 310-731-1588  
 \*Reactor sks drmr. Infl Dokkin, Skid, early Crue, O'Ryche, White Snake. Equip, trsps, bckng vocs, grt image required. Long term commitment. Greg, 818-980-6669  
 \*Semi-Christ & eclectic eccentric band sks drmr w/jazz hd, agrvrs feel & intense groove. Upcoming gigs, mgmt, lookout. Taylor, 213-466-9079  
 \*Signed Avastin band w/natl dist & mgmt sks drmr. Must be agrvrs, groove orientd & have bckgmd voc abil. 512-462-9608; 512-264-1382  
 \*Single guit, bluesy HR band. Hilywd area. Motor Head, Skid, Rollins, GNR. Lng hr image. 310-358-6982  
 \*Sngtr, 23, guit, 24, sk dedictd drmr who wrts to create moving, soufl music. Be into Brad, Screaming Trees, S'Garden. Image isn't anything. Tucker, 310-207-7167  
 \*Sngtr, angwtrr, guit forming coffee house band w/ humorous sngs skg percussn. Rehrln in Studio City. Infl orig KROCK rock. George, 818-990-6187  
 \*Sngtr, angwtrr w/mgmt sks creatv, dynamic, versl dmr for mldk rock band. Xnti wrk ethic a must, vox a plus. Call 818-752-2570  
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**CLOSE-UP** (MC Vol. XV, No. 5 Mar 4-Mar. 17, 1991)

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