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# MUSIC CONNECTION

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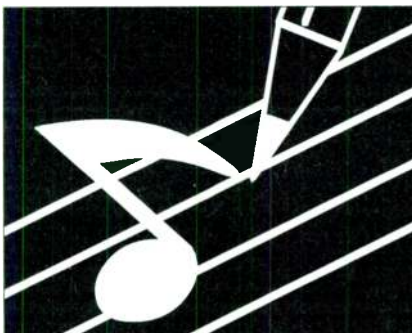
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By Michael Amicone



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## FEEDBACK

### Another Look At

### "Rape"

Dear MC:

Regarding the recent feedback letter "Offended" by Loe Lawrance (Vol. XIV, No. 21), obviously Miss Lawrance of Steamboat Springs has more than a few chips on her guitar-playing shoulder. Mr. Wheeler's use of the word rape was not only correct but obviously appropriate to anyone who has witnessed first hand the incredible agility and ease with which Jeff Healey commands his instrument. He literally "takes control" of his musical prey and it in turn "kneels" to his submission. The term "rape" adequately describes the heated passion often felt when an artist makes music. If a talented writer like Mr. Wheeler feels a controversial simile is needed to explain Mr. Healey's phenomenal technique, then so be it. I'm not gonna lose any sleep over it.

Shawn West  
Sunset Beach, CA

### Censorship Is Real

Dear MC:

I am beginning to wonder if perhaps a bit of revolution wouldn't be such a bad idea after all. Indeed, if desperate times call for desperate measures, then I am forced to recommend, support and condone any and all reasonable measures aimed at putting a stop to this spreading cancer of music censorship which is infecting our country. The idea of

any governing body in America seriously considering striking at our First Amendment rights is disturbing. That consideration pales in the light of reality which starkly shows actual state laws banning the sale and/or distribution of certain records. Real people are actually in jail because of the content of their performances. Real people are actually in jail because they sold a record deemed socially unacceptable by state officials whom we, the people, actually elected.

The ultimate responsibility for these outrageous laws lies with us, because we either helped put these lawmakers in power or we failed to prevent their election. In either case, it is now up to us to remove these provincial politicians from office. Any form of music censorship is blatantly unconstitutional and it is the first step toward the demise of the Bill of Rights. Awareness of the situation is critical to the resolution of this issue. We all must remember that censorship is out of the realm of the hypothetical and into the reality of today.

Danny Langfield  
Glendale, CA

### In Jest

Dear MC:

Tom Farrell's joking about the ugliness of Black Cherry's lead singer (Club Review, Issue #21) is sorta like Faith No More criticizing the Simpsons for over exposure.

Valerie Valerio  
Hollywood, CA

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# CALENDAR

By Trish Connery

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

Calendar, C/O Music Connection,  
6640 Sunset Blvd.  
Hollywood, CA 90028.

□ On Sunday, November 4th, 10:00 a.m. to 4:30 p.m., Guitar Center will present "The Music Business in the '90's," (or "Everything you ever wanted to know about the Music Business but were too busy to find out!"). This one-day seminar, held at the Roxy, features 25-year music business veteran, Mickey Shapiro, who has worked as business attorney, manager, publisher and video producer. Shapiro has been associated with some big time industry heavies, including Fleetwood Mac, Eric Clapton, Kinks, Eurythmics and many more. This particular workshop will focus on topics such as forming a group, record and publishing contracts, ASCAP and BMI, agents and managers. Enrollment in advance is \$125.00; \$150.00 on the day of the seminar. For additional information or to reserve your spot, call (213) 274-5027.

□ The Songwriters Guild of America has two new workshops coming up in November. "Ask-a-Pro" with international performing artist and highly esteemed vocal coach, Gloria Rusch, is on November 13th; and "Supershop" with Tory Gullet takes place on November 20th. The workshop presents an opportunity for you to ask an actual professional in the industry questions which may (or may not) have plagued you. In other words, ask a pro. "Supershop," on the other hand, has guest Tory Gullet actually looking for suitable R&B songs a la Luther Vandross and Sweet Sensation. She is also screening new acts for possible development. For further information, contact the Songwriters Guild at (213) 462-1108.

□ If all you had to do for a record deal was attend a workshop or two, every class and seminar would be packed. The fact is it takes much more than that, but even the most promising rock god must start somewhere. In keeping with this theory, artist consultant and independent producer/publisher Paul Dewitt will give a one-day seminar on how to develop a well focused business plan for yourself or your band entitled "What It Takes To Get A Record Deal." This particular workshop, offered through the Information Exchange, is scheduled for November 10th and will cover such topics as raising capital and attracting investors, establishing contacts, the importance of the press and self-promotion to create an industry buzz, planning for an independent release and how to focus your image and create an effective demo package. There are two different ways you can get more information, including a time and location (those might be important). You may call Paul Dewitt himself at (213) 463-5365; or you may write to Lena Michals Entertainment, 3575 Cahuenga Blvd, #239, Los Angeles, CA.

□ Dionne Warwick will be honored this year at the fourth annual Big Sisters of Los

Angeles gala fundraiser on November 17th at the Bonaventure Hotel. Award winning playwright Neil Simon will also be honored and will be presented with the first annual "Man of the Year" award for his support of both Big and Little Sisters. To top it off, musical entertainment will be provided by the fantastic Pointer Sisters and Clint Holmes. Honorary co-chairs of the event are record company Prez Clive Davis of Arista Records, producer Sherry Lansing and actress Diahann Carroll. For ticket information, contact the Big Sisters Guild at (213) 933-5749.

□ Events from West Hollywood are up next. The West Hollywood Homeless Organization (WHHO) will sponsor two special benefit performances of "Homeless: A Street Opera" by Michael Kearns and Darien Martus. The two act opera is scheduled for November 2nd and 3rd, 8:00 p.m. at Plummer Park, 7377 Santa Monica Blvd. in West Hollywood. At first glance this may sound like a totally depressing production, but according to author Kearns, "There are elements of burlesque, vaudeville, musical comedy and good old fashioned rock & roll." All proceeds from the two performances go to fund WHHO's programs at their newly established shelter. For ticket information, contact Theatix, (213) 466-1767. And here's something else to give you pause. If you've ever been in the West Hollywood area around Halloween, you know it can be a pretty exciting and interesting place. On Halloween (that's Wednesday, October 31st), the City of West Hollywood will be closing off traffic to three streets in the Santa Monica-Robertson-San Vicente area to accommodate larger pedestrian crowds. Approximately ten to fifteen thousand people will be attending Halloween festivities in the area, many who will be parading their costumes in the Annual Impromptu Costume Parade, beginning at 9:00 p.m. at the intersection of San Vicente and Santa Monica Blvd. The parade will be followed by a costume contest, winner to be announced at midnight and crowned as King or Queen of Santa Monica Blvd. So, for a really fun time that may just pop your eyes out of your sockets, check out the West Hollywood scene.

□ Just one item from UCLA Extension this issue. From November 3rd through December 8th, that's every Saturday from 1:00 - 4:00 p.m., UCLA Extension will offer a singers workshop entitled "Finding Your Vocal Identity as a Singer." This six-week course is taught by Rosemary Butler, singer, songwriter and recording artist who is currently touring and recording with Linda Ronstadt. Singers will be guided in finding their own identity through a fundamental knowledge of basic singing techniques, methods for avoiding vocal trouble, developing a stage presence and choosing material best suited to your style. The fee for this workshop is \$250.00, and the class does carry two music extension units. Want more information? Call UCLA Extension at 9213) 825-9064.

□ Just a reminder that the 1990 Songwriters Expo is this weekend (October 27th and 28th). This is an annual event, co-sponsored by BMI and the Los Angeles Songwriters Showcase (LASS). For more complete information, contact LASS at (213) 654-1665.

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# Ozzy Osbourne Accused Of Causing Teen Suicides With Song

By Scott Schalin

MACON—With all the overtones of a Salem witch-hunt, another veteran hard rock artist is being accused of driving two teenagers to their suicidal deaths. Similar to what befell hard rock/heavy metal forefathers Judas Priest, who were eventually acquitted of charges that a subliminal message mixed into their *Stained Class* LP spurred two Nevada youths to commit suicide, the new lawsuit charges hard rock/heavy metal artist Ozzy Osbourne with inserting subliminal messages into "Suicide Solution," a song written eleven years ago, which allegedly drove two teenagers to their suicidal deaths in separate incidents. The product-liability suit, which also names co-writers Bob Daisley and the late Randy Rhodes, CBS Records, Jet Records and publishing company Essex Music International, was filed in Macon, Georgia, with parents of each child filing separate claims seeking nearly \$9 million apiece in punitive damages.

The deposition taken the first week of October asserts that sixteen-year-old Michael Waller shot himself in 1986 as a result of listening to "Suicide Solution," from 1980's *Blizzard Of Oz* LP, while seventeen-year-old Harold Hamilton took his own life in 1988 after purportedly listening to a version of the song which appears on Osbourne's live *Tribute* LP.

Attorney Ben Mills, who is handling the cases for both sets of parents, insists that the song contains subliminal messages that urge the listener to "get a gun and do it." To prove that, the prosecution has hired sound analyst Victoria Evans, who also testified against Judas Priest.

Although the content of the song is open to interpretation, Osbourne contends that the opening lines "wine is fine but whisky's quicker/suicide is slow with liquor" prove that "Suicide Solution" is a song about the evils of alcohol abuse.

The barely audible passage in question, which says "why try, why try/get the gun and do it," underscores the self-destructiveness of alcohol, a problem that has embittered Osbourne and led to the untimely demise of original AC/DC vocalist Bon Scott, about whom the song was written.

"Well, that's a cute way to interpret [the song] and give it a very artistic interpretation," argues Mills, "but sixteen-year-olds don't necessarily have that ability. If it was an anti-drinking song, why didn't Osbourne just come out and say, 'Don't drink?'"

Osbourne's attorney, David Bass, feels confident that the case will never go to trial. "I do not see their case as having any merit whatsoever. They can't find subliminal messages, nor do any exist."

Mills is quick to point out that his clients are not solely after monetary gain, but also hope to expose Osbourne as an irresponsible artist, and in so doing, deliver a broader message regarding the degeneracy of hard rock music. "The people I saw last year at one of these concerts in Albany, Georgia, were just pathetic young people. They're high as a kite and [the music] is anti-establishment, glorifying drugs and sex. This music does not in any form contribute positively to the intellectual or developmental lev-



Attorney Ben Mills

els of a child, and we hope parents will begin to listen to this trash and make judgements about whether or not they want [their children] exposed to it."

"Mills' argument to the court," stresses defense attorney Bass, "is an attempt to censor rock music because he disagrees with the people who listen to it. That is contrary to the First Amendment."

With the lawsuit focusing on such an easy target/scapegoat as hard rock music, several other pertinent issues may remain unaddressed, such as proper parental guidance, the psychological makeup of the youths and teen suicide in general, the nation's second leading cause of death among youths age 15-24. MC

## ROCK WALK HONORS CASH



N. Millie/Azzara

Legendary country artist Johnny Cash was recently inducted into Hollywood's Rock Walk, a sidewalk gallery honoring those who have made significant contributions to music. Cash is pictured leaving his handprints in cement.

## Weekly Showcase Provides Valuable Exposure For Singers

By Sue Gold

HOLLYWOOD—Billed as a "workout for professional singers," L.A. Singer's (sic) is a weekly showcase providing session singers or songwriters with a valuable outlet to perform their own material in front of an audience. The show features twenty vocalists, each performing one song in a two-and-a-half hour show, and is held every Friday night at the Arena Club in Hollywood.

"The performers and backup singers change every week, although the same person can perform more than once," Promotion Director Roger Burnley said. "Our singers have written for or performed with such artists as Anita Baker, James Ingram, Fleetwood Mac, Bob Dylan and Stephanie Mills, so it's really a high quality show."

Owner Sean Hollingsworth added, "We provide a house band, and they can perform any type of

music. These singers and songwriters are just really coming to try new stuff out and to get a chance to sing for an audience. It's like comedians who go to the Comedy Store to work their stuff out."

Hollingsworth believes that L. A. Singer's is giving the industry a rare chance. "It's a great opportunity for industry people to come and look at new talent," he said. "There's nothing else like this happening in town. We have managers and record company executives coming in and out all the time. It's a great place for networking."

So far, L. A. Singer's has gotten most of its audience and performers by word of mouth. "Our singers go back to the studios and tell those people what's going on—so we've got a good stable of people," Burnley explained. "It's the only place a

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# Marvin Gaye Collection Released

By Steven P. Wheeler



Marvin Gaye

LOS ANGELES—Legendary Motown artist Marvin Gaye is just beginning to receive the accolades and attention befitting the Father of Contemporary Soul. On August 27, Gaye was granted a star on the Hollywood Walk of Fame, and now his former label, Motown, has released a boxed set spanning the late artist's influential 25-year career.

The *Marvin Gaye Collection* features 81 songs, almost half of which are previously unreleased (including solo recordings, duets and live performances) on four CDs or tapes, along with a comprehensive 32-page booklet written by David Ritz, Marvin Gaye biographer and co-writer of Gaye's hit "Sexual Healing."

"It's like discovering a new play by William Shakespeare," enthuses Ritz, "or a new painting by Michaelangelo. The alternate takes

are great, as are the newly discovered songs."

The man in charge of unearthing these treasures from the Motown vaults was George Solomon. Solomon found more than 70 unreleased tracks, 34 of which he included on the project (Solomon states that others may find their way onto future compilations).

Solomon assembled Marvin Gaye's musical legacy into four theme discs/tapes: "20 Top 20's," containing all of Gaye's Top 20 hits, from "Stubborn Kind Of Fellow" to "Sexual Healing"; "The Duets," featuring the hits Gaye recorded with Tammi Terrell, Diana Ross, Mary Wells and Kim Weston, as well as many unreleased duets with Wells, Weston and Orna Page; "Rare, Live and Unreleased," containing Gaye's cover versions of "My Girl" and "It's Not Unusual"; and "The Balladeer," showcasing Gay's skills as a traditional ballad singer.

Solomon says the versions of the early hits found on "20 Top 20's" sound different than those found on previous Marvin Gaye compilations. "When these songs were issued in various collections, the stereo versions were always used. Technically, the stereo versions don't really sound like the hit singles. They just don't have the full sound that the 45s did, which was the Motown sound."

By far, the best of the unreleased songs are the ones culled from the

*Vulnerable* album and spotlighted on the disc "The Balladeer." "It was an album that Marvin fought to have released for years," explains Solomon. "He recorded those songs originally in 1967, but he didn't like the way he sounded on them. He went back in the studio in the early Seventies and re-did the vocals, and then he went back in during the late-Seventies and re-did them again. Unfortunately, Motown wanted something more commercial because it was the disco era." (The set's liner notes imply that it was Gaye, not Motown, who was afraid to release the album, not knowing how his fans would react. Also, three of the seven *Vulnerable* tracks were posthumously released in 1984 by CBS on the album *Romantically Yours*, but the 1967 vocals were used, not the late Seventies vocals which Gaye preferred.)

Solomon also says this disc represents the type of performer that Marvin Gaye truly wished to be. "Putting together that disc was es-

pecially exciting, because a balladeer is what Marvin always wanted to be known as. When he first came to Motown, he never intended to be a soul-shouter, he wanted to be the next Nat King Cole or the black Frank Sinatra. But he just couldn't get an audience of that kind. When people listen to these tracks, I think he might finally get the recognition that he always wanted as a singer."

Motown is going to release a new Marvin Gaye single from *Vulnerable*, "I Love You Secretly (a.k.a. 'My Last Chance')." "The song was never really finished by Marvin," says Solomon. "He would be singing, and then he would stop and talk to the engineer. But it had a very pretty melody—so we pieced it together."

According to Solomon, this collection sets the tone for future Motown compilations. Plans for a five-CD boxed set featuring all of Motown's Number One records is slated for release as early as next year. MC

## Motown Celebrates 30th Anniversary With New Book

By Wayne Edwards

LOS ANGELES—Motown Records is celebrating its thirtieth anniversary with the release of a new book, *The Motown Album*. The 252-page book, written by veteran rock writer Ben Fong-Torres with a foreword by Motown founder Berry Gordy, traces the history of Motown Records from its early days as an upstart label in Detroit to its Sixties hit-factory heyday to its present-day legendary status high atop

Hollywood's Sunset Strip.

Although the many articles make for interesting reading, it's the pictures which make *The Motown Album* such a stunning piece of work. It's the photos, in fact, that inspired Berry Gordy to get involved with the project. According to Harry Anger, Motown's Chief Operating Officer, "Berry was not going to participate, because he's actually

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### ◀ 6 Singers Showcase

session singer can really perform unless they go on the road."

Performers are selected by Hollingsworth. "People have to be invited to perform. This isn't a showcase. I either get a reference from someone, or if I hear a tape and like it, I'll invite that person to sing," Hollingsworth said.

In addition to interest from record companies, L.A. Singer's has also gotten the attention of television. "[Representatives from] Natalie Cole's show, *Big Break*, tape the show every week. In fact, one of our singers has already been picked up to be on the show," Hollingsworth said.

Kenny Parker, Jr., who has sung

backup for Stephanie Mills, has performed as a singer and backup vocalist for the show. "It's a great opportunity. I got chosen to perform on *Big Break* directly as a result of this," Parker said.

Hollingsworth started L.A. Singer's after working with Singer's in London, which has been going for two years. Six months ago he decided to start one in Los Angeles. Admission is \$10.00 at the door, which includes a free buffet. There is also a VIP room and full service restaurant on the upper level.

To submit a tape to L.A. Singer's, send it to: Sean Hollingsworth, 1221 N. Orange, #217, Hollywood, CA 90029. No bands are considered, only vocalists. MC



The Temptin' Temptations, circa 1967, from *The Motown Album*. S. Melvin/Motown



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By Michael Amicone



**Steve Levesque**

Veteran public relations firm Solters/Roskin/Friedman has appointed Steve Levesque to the post of Senior Account Executive. Levesque, formerly Director of Publicity for Enigma Records, will be based at the company's Los Angeles office.

Atlantic Records has announced the following appointments: Jeff Appleton and Lea Pisacane have been advanced to the posts of National Album Promotion and Associate Director of National Album Promotion, respectively. Appleton and Pisacane will both be based at the company's New York headquarters.

Columbia Records has promoted Lisa Wolfe to the post of Associate Director, Field Promotion. In additional Columbia news, Kevin Kertes becomes the label's Promotion Manager, Secondary Markets.



**Barbara Shelley**

The Chameleon Music Group has announced the promotion of Barbara Shelley to the post of Vice President, Media and Artists Relations. Formerly the label's Director of National Publicity, Shelley is a fifteen-year industry veteran who has worked with such artists as Aretha Franklin, Narada Michael Walden, Whitney Houston, Barry Manilow, the Kinks and the Grateful Dead.

Capitol Records has appointed Carin Thomas to the position of Manager of National Secondary and Dance Promotion. Thomas was previously West Coast Promotions Coordinator for Columbia Records.

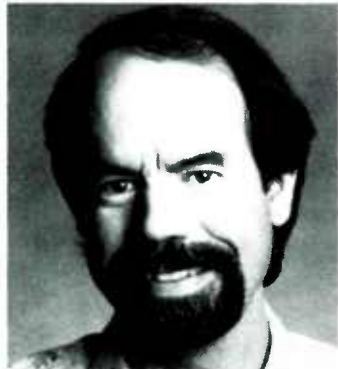
Geffen Records has promoted Sofie Barron to Art Production Manager. Her duties include the scheduling of artwork, plus the coordination of contracts with illustrators and photographers. Also, Michael Hacker has assumed the newly created position of National Dance Promotion Director.

Elektra Records has announced the appointment of Faith Henschel to the post of Director, Alternative Marketing. Henschel was formerly with Capitol Records.

Virgin Records has promoted Aggie

Baghaei to the post of National Promotion Coordinator. Baghaei, formerly Promotion Assistant for Virgin, will perform his new duties out of the company's Los Angeles headquarters.

International Talent Group has announced the addition of Randi Blattberg to the post of Director of Operations.



**Dave Zimmer**


MCA Records has made several changes in its employee roster: David Fleischman has been appointed Vice President, Album Promotion; John Waller has been named National Director, Publicity, Black Music Division; Kelly Haley has been made East Coast Director, Publicity, Black Music Division; and Dave Zimmer, formerly the Los Angeles Editor for *BAM* magazine, has been appointed Staff Writer, Publicity.

In additional MCA news, Bernard Brenner has been appointed Dance Music Promotion Manager. Prior to his new appointment, Brenner was a member of the Direct Hit Entertainment record pool, where he worked as retail chart coordinator.

Sisapa Records has announced a plethora of employee changes: Frank Alfano becomes the label's Promotion Marketing Manager, based in Houston, Texas; Kelly Christy has been made Promotion Marketing Manager, based in Tempe, Arizona; Scott Christy has been named Promotion Marketing Manager, based in Detroit; and Jeff Coupland becomes Promotion Marketing Manager, based in Columbus, Ohio.



**Kip Winger**

The Charvel/Jackson Guitar Company, a division of IMC, has announced an artists endorsement deal with bassist Kip Winger of Atlantic recording act Winger. Winger is pictured with a Jackson bass (dubbed the Kip Winger signature model) which he helped design with the company. 

## Borg Creates First National Concert Phone Hotline

By Sue Gold

LOS ANGELES—The Zodiac USA Concert Hotline, a nationwide telephone hotline which provides concert, venue and artist information on more than 300 artists, has been created by 24-year-old Kyle Borg, Vice President of Development at Toby Berlin & Associates.

The taped telephone recording (1-900-2-CONCERT) gives the caller up-to-date information on who is playing at specific venues, when an artist will appear in a certain area, entire concert itineraries, fan club information, music trivia questions and industry information such as labels and agents.

According to Borg, the system provides step-by-step instructions for callers. There are eight options to choose from, and the menu allows the caller to go back and forth between options as often as he likes.


Borg, who used to work in concert management and promotion, uses his contacts to constantly update the phone lines. "With my contacts and the company's relationship with *Pollstar* [a magazine detailing concert activity], we're pretty much on top of things," he confides. "We signed an exclusive licensing deal with *Pollstar* to have access to

their entire database. We are the only 900 line that has this information."

While artist information is rarely changed once it's on the line, tour information is constantly being changed and updated. "It's all based on area codes," he explained. "You enter you own area code and find out when an artist will be in your state or close to you. If an artist isn't in that area, the caller has the option of hitting another area code close to them or listening to the entire message and all the tour dates."

Borg set up the system so that anyone can call and request information on any artist. "If someone leaves a message for me, I'll get back to them within a week or two with some information about a tour or a studio project."

Borg is projecting that the new service will receive some 2,000 calls a day. "I foresee the line lasting a long time because I think it's a valuable service."

The new line was started on Sept. 17th, with half of the first week's net proceeds going to Conservation International. The cost of a call is \$1.50 for the first minute and \$ .95 for each additional minute. 

### < 8 Motown Book


working on a book of his own, and that's where he was putting all his energy." But when he saw the pictures that have been unearthed from the Motown files, Gordy changed his mind. Not only did he help in the final selection of the photos," explains Anger, "he also wrote the foreword, which sets up the rest of the book perfectly."

*The Motown Album*, published by St. Martin's Press, contains over 350 vintage photos covering all of the legendary Motown figures—Diana Ross and the Supremes, the Temptations, Smokey Robinson and the Miracles, Marvin Gaye, the Four Tops and the Jackson Five—including over 100 never-before-published photos.

According to Anger, the book was released this time of year to tie in with the holiday season. "We all agreed that this is the type of book that would make a wonderful gift. With all the clas-



A very young Michael Jackson does his best Frank Sinatra on the 1971 Diana Ross television special *Diana*, from *The Motown Album*.

sic photos, it's a coffee table conversation piece as well. It's a wonderful chronicle of Motown Records." 

# MUSIC SEMINAR COUNTDOWN

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Topics to be discussed include: Forming a group, what are record and publishing contracts, ASCAP and BMI, agents, managers, and how to begin and sustain your career, money: how to earn it and keep it, videos, music business inside tips and how to break in, question and answer period, etc.

#### **SPECIAL GUEST SPEAKERS INCLUDE:**

**TERRY GLADSTONE**, Manager of A&R, WTC/CBS Records, speaking on what a record company looks for in signing a new act and A&R duties, etc.

**RICK SHOEMAKER**, Senior Vice President, Creative, Warner/Chappell Music group, discussing the publisher's role in breaking a new artist; writers and publishers, how they interact, etc.

**JEFF “SKUNK” BAXTER**, Musician, Composer, Producer (Steely Dan, Doobie Brothers, etc.), explaining what is involved in going from musician to composer to producer, and being in a group, etc.

**JOHN HUIE**, ICM Agency, represents Stryper, Richard Marx, Alannah Myles, Steel Pulse, etc., speaking on the role of an agent, what an agent looks for in a new group, etc.

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Lester Cohen

**Stevo Glendinning**

**Company:** I.R.S. Records  
**Title:** Senior Director/A&R  
**Duties:** Talent acquisition and development  
**Years with company:** Two months

**Dialogue**

**Background:** "I spent the last three years working in the Los Angeles offices of Miles Copeland's management company. But what first intrigued me about getting into A&R was the new structure at I.R.S., meaning that I think our time has finally come to get into the big time here. I think we're gonna be the next force to be reckoned with in the industry. With the switch to Cema distribution and the input from EMI, it's given us what we've needed to make things happen. We're already starting to see results with Concrete Blonde having a Top 40 hit and another band called Candy that could have a big commercial hit as well."

**Hands-On:** "When it comes to A&R and the process of making records, I'm very hands-on. To me, there's just no point in signing a band and waiting for them to send you their finished masters. I want to be involved every step of the way. Part of my job in A&R is to get the record company excited about every record. But I can't do that unless I'm involved in the recording of each record so I know what's going on. Then, when it's done, I'll hopefully be able to transfer my excitement to the rest of the people at the label."

**The Mainstream:** "If we're going to

make a move, this is an area we've got to get into. We've got the Concrete Blonde record in the Top 40 and this Canadian band, Candy, is also a mainstream act. Now I'm not saying that we'll be out there signing pop music every hour of the day, but it is an area we've gotta get into. I really want to broaden our base so that when the promotion men go to Top 40 radio, they do it on a regular basis and not just once a year."

**Down Side:** "The biggest down side of the A&R job is to have this vision for a band you've signed, and it just

doesn't happen. I wish we could have success with everyone we sign, but it just doesn't happen that way."

**The L.A. Scene:** "Right now, I'd have to say the scene is not very good. There are too many bands out there with the same kind of long hair playing the same kind of generic rock. On any night we can go out and see some fifty bands that are all the same. The scene is not very good right now."

**Signable:** "The first things I look for are the songs, the image and how the band plays together. What is it that puts this particular band above the twenty other bands I've seen this month? The two most important things for me are the songs and the image."

**Unsolicited Tapes:** "I do accept unsolicited tapes, and I listen to all of them. Just send them in to me at my office at I.R.S."

**Advice:** "The most important thing, if you're going out to play live, is to have your act together. A lot of bands just do some songs and then go out and play. If they go out too early, they run the risk of becoming a staple on the scene and nobody cares about them. You should really take the time and hone your act before you go out and do anything. Because anywhere you play in Los Angeles, it's high visibility. Just because of the nature of the business and the fact that this is L.A., there are going to be A&R people at some of the shows."

**Mistakes:** "Another mistake bands make is that they seem to cater to the industry and not to themselves and their own music. That's why I said earlier that the scene is somewhat generic. Because the bands, instead of doing what they want to do

and should do, they go out and do what they think people want to hear. And it's up to people like me to speak up and tell them to play what comes from their hearts. The minute you compromise and start catering to someone else's tastes, you're not a band anymore."

**Early Signings:** "Far too many bands are getting signed too early in their careers. And now, with all of the new record companies gearing up, even more bands are getting a deal before they're ready. Some are even signing to labels that don't even have a staff in order. And why is this happening? It's because the lawyers and the managers are getting these huge advances, and they're sticking the money into their pockets. The next year, the band is dropped and they're back selling records at Tower. The manager and lawyer are okay because they got their cut, and they're already onto the next act. People do this all the time even though it's morally wrong. The kids don't know any better. If someone tells them they can get \$400,000 for them to do a record, naturally they'll say it's okay! They just don't see the big picture."

**Summary:** "If I had to summarize what it is I'd like to bring to this company, it's quality and not quantity. I'd much prefer to sign two bands rather than twelve. As a company, we're known for sticking with our bands. When we sign an act to I.R.S. we're talking about sticking with an artist for the long haul; if the first two albums don't happen, that's okay. With most other labels, they sign acts for huge advances and spend \$400,000-\$500,000 on the album, and it has to be a hit the first time out of the box or there might not be a second album. That puts a lot of pressure on a band going into the



Atlantic recording group INXS is shown above proudly waving their quadruple platinum awards for their Kick album. The album, the group's sixth, garnered them five MTV Video Music Awards and a Grammy nomination. Their new LP, X, and single, "Suicide Blonde" are both soaring up the charts. In the above photo, group members and Atlantic staffers join in the celebration.



**Dana Strum** (third from right) takes some time off from his bass chores with **Slaughter** to check out a **Kik Tracee** rehearsal. Strum is in the process of producing **Tracee's** debut album for **RCA**. Shown left to right are **Kik Tracee** members **Mike Marquis**, **Johnny Douglas**, **Stephen Shareaux**, **Dana Strum** and band members **Rod Grad** and **Hex**.

studio for the first time. I think that A&R people often forget that. This is not a can of beans, you're dealing with people's lives here. So when I sign an act I look them in the eye and tell them we're gonna go for it. If it turns out that it doesn't work, I can still look them in the eye and tell them we tried our best and it just didn't happen this time out."

## Grapevine

"After The Rain" will be the second single culled from the gold debut album by DGC artists **Nelson**. Their first single, "(Can't Live Without Your) Love And Affection," went all the way to the Number One slot out of the box.

Will someone please sign **Killer Mockingbird**? Also hot: **Mozart**, **Kyle Vincent** and **Swingin' Thing**.

Songstress **Helen Reddy** is the latest to start her own record label, to be called **Helen Reddy, Inc.** During her heyday as an active recording artist, Reddy earned some twelve gold record awards.

**Armored Saint** is back performing live again after the death of founding member and guitarist **Dave Pritchard**. Joining the band this time out are guitarists **Phil Sandoval** and **Jeff Duncan**. Expect a new AS album on **Metal Blade** early next year.

**Y&T** break up? **D'Molls** break up with **Desi Rexx** joining **David Lee Roth's** band as rhythm guitarist? Original members of **Procol Harum** reunite? We'll keep ya posted on these rumors.

Beginning in November, **B'jarco** will be hosting a Tuesday night program at the newly renovated **Wong's West** (now being called **Wong's 2900 West**). If you're interested in jamming, call **Allen** or **Lisa** at the club.

**Slaughter** is releasing **Stick It Live** as a tide-you-over EP until new product arrives late next year.

Two local club staples, **Jailhouse** and the **Zeros**, have been signed to the **Enigma** family during the last month.

Be on the lookout for a **Bee Gees** boxed set due before the end of this year. Do not overlook this one. Also before the end of the year, expect boxes from **John Lennon**, **Elton John**, **Led Zeppelin** and **Frank Sinatra**.

## Chart Activity

**M.C. Hammer's** album, **Please Hammer Don't Hurt 'Em**, is now the most successful rap album in history, having sold in excess of six million units. LP has topped the charts for some five months.

**Iron Maiden** and **Megadeth** made two strong debuts on the charts — both jumping into the Top 50 their first week on. This is **Maiden's** first album for **Epic** and **Megadeth's** first with their new lineup.

Future hits: Look for **George Michael's** "Freedom '90" and **Donny Osmond's** "My Love Is A Fire" to explode on the singles charts in the weeks to come.

Notice any similarity between **Vanilla Ice's** hit "Ice Ice Baby," and the 1982 record "Under Pressure" by **David Bowie** and **Queen**? We do.

## On The Move

**Dave Resnik** has been named Manager of A&R for **Chameleon Records**.

**EMI** has announced the promotion of **Julia Eisenthal** to the position of Manager, East Coast A&R.

**Kate Hyman** recently resigned her A&R post at **Chrysalis Records** in Los Angeles.

**Kenny Ortiz** has been named Senior Director of A&R/Black Music for **RCA Records**.

**Linda Pina** has been promoted to the position of Associate Manager/A&R Administration for **Atlantic Records**. Pina will work out of the label's New York offices.

**Kathy Cantwell** is the new Manager/A&R Administration for **Atlantic Records** and will work out of the company's east coast offices. **MC**



## Black Cherry

Contact: Scott Lipps  
(818) 784-8757

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ☆ ⑩

If you're not already familiar with the music of **Black Cherry**, you're really missing out on something special. Hampered by a lack of professional management and no demo tapes, this band has floundered on the local scene for far too long. They are ready to be signed to a major label deal and have all the goods to prove it—just ask **Steven Tyler**. Lead singer **Paul Black** (who wrote a good portion of material for **L.A. Guns**), is the perfect showman, and if A&R reps are uncertain about his vocals, they really oughta rethink their stance. This band can rock you ("The Devil In You") or tear out your heart ("Don't Let Tomorrow Pass You By") with a mid-tempo tune. They've got hooks, bridges, transitions, solos ... you name it and they're ready. All they're missing is for someone to have them sign on the dotted line. It's time for **Black Cherry** to happen.



## Emyna

Contact: Larry Bryant  
(213) 965-1578

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

**Emyna** honed her craft by performing at various lounges, clubs, concerts and hotels. And although her bio suggests that she is also a songwriter, her demo tape does not indicate who the actual songwriter is. "Runaway," the opening tune, is a generic pop/rock track with a catchy chorus but no real depth. It'll sound good on the radio, but it just doesn't have legs to last. There's no denying that this performer has a crystal clear singing voice and a real knack for doing radio-ready material. "When The Real Thing Comes Along" is a truly catchy rocker with lots of Top Forty appeal. This track grows on you and, with the proper production, could just click. The closer is a track called "Know You In The Dark," and it's kind of shallow although there's a strong message to be told. In short, **Emyna** is well worth the effort of an A&R rep or publisher. Take a listen.



## James Stewart

Contact: Lena Michals  
(213) 874-4002

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Having studied professionally at the University of Delaware and at the prestigious **Berklee School of Music** in Boston, **Stewart** has put together an eclectic mix of new age, jazz-styled tunes in an effort to attract label interest. The problem I have with this "WAVE" material is that it seems to go on endlessly with no real beginning and no real end. Sure, the instrumentation and playing is precise, but you can't sing one of these tunes in the shower tomorrow morning! Each song ("Think About This," "Tough Times," "Wonder What She's Thinking," "The Fury Rages On") combines a plethora of musical instruments into a tapestry of sound. Though a lot of the material sounds like **Vangelis**, there is an incredible market for this musical genre and **James Stewart** fits neatly within that framework.

To submit product for analysis, send your packages (including photo & contact #) to: **Music Connection Demo Critique**, 6640 Sunset Blvd., Hollywood, CA 90028. All packages become the property of **Music Connection** magazine.

## Activities

Geffen Music staff writer **Sharon Robinson**, who has had cuts with Patty LaBelle and Carl Anderson, among many others, has the current single "Everybody Knows" from the hit movie *Pump Up The Volume*. She also has a cut, "All American," on the current Brenda Russell LP, which she co-wrote with Russell. Robinson, you may recall, was a background singer with songwriter/artist **Leonard Cohen**.

**Los Angeles Songwriter Showcase (LASS)** will be holding their 14th Annual Songwriters Expo at the Pasadena Convention Center October 27-28. Keynote speaker will be **Jay Boberg**, President I.R.S. Records. Over 100 music industry professionals will be conducting classes and panels on all aspects of the craft and business of songwriting, critiquing your songs and screening your songs for major recording artists. Some of the confirmed guests are: **Michael Leshay (Famous Music)**, **Barry Kolsky (A&M Music)**, **Chris Muldaur (BMG Music)**, **Mark Mazzetti (A&M Records)**, **Eddie Singleton (Warner Bros. Records)** and **Guy Eckstine (CBS Records)**. For the first time, Songwriter Expo will host the presentation of the 10th Annual Music City Song Festival award winners. Songwriter Expo is an annual extension of the **BMI** sponsored Los Angeles Songwriter's Showcase, which is held weekly. For info call LASS (213) 654-1665.

**Matthew Wilder**, who is a staff writer with **Geffen Music**, wrote and produced the Howard Hewitt Top Ten song "If I Could Only Have That Day Back."

## New Signings

**Geffen Music** signed a co-publishing deal with **David Pack**.

**Lyndie White** recently joined the songwriting staff at **PolyGram/Island Music**.

**Ganstarr** signed an exclusive writing/co-publishing deal with **Almo/Irving/Rondor Music**.

R&B group, the **Gamme**, have signed with **PolyGram/Island Music**. The band is taking its musical direction from **Stickk**, also a staff writer with the publisher.

**Bug Music** is now administering **Roy Marinell's** catalog. Roy co-wrote "Werewolves Of London" and "Excitable Boy" with **Warren Zevon**.

**Bug Music** has also signed administration deals with **Meatpie Music**, **Anthony Tomblin**, **Jim Ryan**, **David Plenn**, **Nan O'Byrne**, **Jesse Sublet**, **R. David Egan**, **Nancye Ferguson**, **Greg James** and **Robert Crenshaw**.

**PolyGram/Island Music** have signed a development deal with all-female group **Velvet Hammer**, who reside in Houston, Texas.

## PolyGram/Island Music Songwriter News

**Stephen Bray** just finished up a writer-producer project for the Party on Hollywood Records. He will be writing and producing for **Barry Manilow's** upcoming album. He is also writing with **Madonna** and **Kylie Minogue**.

**Barry Reynold** is writing with **Marianne Faithfull** for her next LP.

**Tony Haynes** has co-written seven songs with **Karyn White** for her upcoming album.

**Jeff Paris'** "Lucky This Time" was cut by **Fiona**. **Tony Terry** also recorded a number of his songs. Paris is currently working with **Atco** act **Outlaw Blood**.

**Darryl Ross** wrote the **Jellybeans'** single "What's Up."

**Zane Giles** is working with **Tony**

**Haynes and Cornelius Mims** as writer-producers for the new **Freddie Jackson** and **Gladys Knight** LPs.

Writer-artist **Eric Carmen** has completed his upcoming album for **Arista**.

**Jon Bon Jovi** has co-written a song with **Darryl Hall** called "So Close," which will be included on the next **Hall & Oates** LP on **Arista**.

## The Business Side

**Deborah Dill** has been named Senior Director, Creative Affairs with **BMG Music**.

**Gary Helsinger** has been hired as A&R Talent Acquisition for **Chrysalis Music**. **Denise Rendal** has been promoted to Film & Soundtrack Manager, **Chrysalis**.

**BMG Music** has acquired the

catalog of writer/artist **Barry Manilow**. Simultaneously, **Manilow** has signed a long-term co-publishing agreement with the publishing firm. Among **Manilow's** current projects is his forthcoming Christmas album, *Because It's Christmas*, featuring new **Manilow** songs. In addition, **Barry Manilow Presents Copacabana**, a live stage production produced and directed by **Manilow** based on his hit song, opened in September at **Caesars Atlantic City**.

**David Connolly** has been named to the position of Assistant to the President at **MCA Music**.

**Ross Elliot** has been named Director of Talent Acquisition for the newly-formed international publishing company, **NEM Entertainment, Inc.**

MC

## Of Special Interest



Brendan Okrent



Jonathan Love

**ASCAP** will be holding their annual Pop Songwriter Workshops on both the East and West Coasts within the next several weeks. These workshops are designed to bring talented songwriters to the attention of the music industry, thus creating an environment that will further their careers in the songwriting marketplace. If you missed out this year, **ASCAP** will be accepting submissions for next year's workshops in September of 1991. Since the workshops are quite different from one coast to the other, **Brendan Okrent**, **ASCAP's** West Coast Director of Repertoire and **Jonathan Love**, **ASCAP's** Assistant Director of Membership Relations, East Coast, took a few moments out of their busy schedules to explain the differences:

"The West Coast Workshop will begin the first week in November and meet twice a week for four weeks," says **Brendan Okrent**. "Out of the one hundred tapes that we received, we chose fifteen songwriters to participate in the workshop. We try to provide a way for the writers who are chosen, which by the way can be writers who have no affiliation with **ASCAP** or **BMI**, to learn about the industry. The writers don't have to have any credits, but they must show promise in the material that we receive from them. Our

sessions vary from year to year. For example, we may assign them a co-writer the first night and they will come up with either a completed song or a song-in-progress the last night; we'll bring in an established writer and publisher to talk about the writer/publisher relationship; we'll bring in songwriters and they will hear stories from the trenches. In the past, we've brought in people from film and TV, who talk about opportunities in these areas. Then we sometimes bring in producers who talk about choosing songs for artists."

"On the East Coast," explains **Love**, "we have many different workshops including pop, jazz, urban and metal. The pop workshop will be held at the **Cat Club** in **New York**. We received three hundred tapes and we chose the eighteen that we felt were the best. We don't do a series of weeks like the **West Coast**, but instead, we do it in one day. We set up a panel of industry professionals (a producer, an A&R person, songwriter and publisher) who critique the demos. The songs are played to these panelists and by hearing their different viewpoints, it really gives the songwriter a full view of what the industry wants from them. And also, if they happen to like the song, which happens, they will pick it up for further consideration." MC



Writer-producer **Marc Tanner** signed a worldwide co-publishing agreement with **Emerald Forest Entertainment**. **Tanner** co-wrote and co-produced **Nelson's** debut single "(Can't Live Without Your) Love And Affection" and their album, *After The Rain* on **DGC**. **Tanner** also produced the **Choirboys'** forthcoming LP on **WTG**. Pictured (L-R): **Marla McNally**, **Emerald Forest**; **Tanner**; and **Linda Blum-Huntington**, **Emerald Forest**.

# SONGWRITER PROFILE

Paul Cox



## Martin Stephenson

**H**ailing from Dunham, in the North-east of England, songwriter-artist Martin Stephenson and his band, the Daintees, have gained a reputation over the past eight years as the "best buskers in the Northeast."

Taking some time out from his busy touring schedule (he was the opening act on the recent Melissa Etheridge tour), Martin sat in the bustling Capitol Records tower and talked about his favorite subject matter, songwriting, as well as his recently released third LP, *Salutation Road*, which moves through a rich collection of songs ranging from jazz to folk to soft rap while his voice weaves visions of wishing and empathy.

Inspired by the reckless abandon of the Seventies punk bands, including the Damned, the Buzzcocks and the Sex Pistols, Martin decided that it was high time he became a musician, too. "When punk happened," explains the soft-spoken songwriter, "it gave a lot of people the confidence that they needed to get into music. It was like, if Sid Vicious can play the bass, well then so can I! That was really what started me off trying to play a guitar and of course, later-on the guitar became a platform for my songwriting.

"I got a job in a new wave-type band, and we just played around a lot. I bought myself a little flanger, and I used it all the time, but the fellows in the band got a bit annoyed, so I got the axe. That really frustrated me, and that's when I wrote my first song to try and tell them how angry I was. It was very childish, but then again, I was very young at the time. That's actually the main reason that I started writing songs."

After his first and last experience as a member in someone else's band, Martin formed his own bands. "We'd go around playing on street corners," he recalls. And in 1982, he got his first taste of recording. "There was a fellow who used to manage a little record shop in Newcastle, and he heard us and invited us to play in his shop while people were buying records. It probably annoyed them, you know, so we played in the corner. We were so naive then that we actually believed that you made records underneath the record shop. Anyway, this fellow said that he had just made a little bit of money promoting a band called New Order—they must've just formed then, and it was certainly before they got really popular—and he wanted to start his own independent record label called Kitchenware. He told us he had one band at the moment, but he had a spare few hundred quid and he had booked a small recording studio in London. He said if there was any spare time, he would like us to have a go at recording two songs. So we jumped in a van and took a risk. We hung around the studio all day, and then he finally said, 'You're on, you've got twenty minutes.' We just went straight in and recorded primitively with acoustic guitar and cut the two tracks."

Even though Martin has gone on to record numerous albums under far better conditions, he still feels the material itself has not changed all that much over the years. "My first two albums were still recorded fairly primitively and orchestration-wise had no sense of direction," he confesses. "The songs on this new album, however, have been recorded a little bit more sophisticated. But these songs still deal with all types of different topics and issues. I certainly didn't write them with 'how many units the album will sell' on my mind. I can't get into that train of thought. Some people have an analytical mind, and they craft songs, and that's a talent in itself, but I can't do it. If I try and do it, it falls flat.

"You see, I believe that there shouldn't be any rules to a song. We're different individuals, and we write different things. If the feeling tells you that you just want a human voice, then give it what it wants. You see, it's a spirit and feeling that is coming through your head. If you place limitations on yourself, that's when problems will arise. You have to try and recognize when your analytical mind is being negative, you know. Well, that's the way that I work, anyhow. Sometimes I don't even know what I'm saying. That's the point of not using the analytical mind—the craft and thinking too much about things—but instead trusting the inner voice, because the inner voice could be coming from anywhere. And it can give wisdom.

"For example, there's a song called 'Left Us To Burn' on this new LP, and the images are lines like: 'The big black god is under siege,' which represents Thatcher's attack on the mining industry in England. There's another line, 'See her dancing in her middle aged heels/See her feet on the blood red ground,' that represents the labor movement. I wrote that song about all the things that she crushed. I was very angry when I wrote it. It was originally recorded very urbanly with someone just clanking on a fire extinguisher and just a voice and a saxophone in the background. That was the song's true colors—very insular, angry, urban. But I realized that the song wouldn't travel very far with those clothes on. It won't get into the parties—it won't get past the British isles. So I decided to come to Los Angeles and give my songs—just like children—give them clothes. Like everyone who has a child, you want the best for the child, so I just try to give the songs the best colors and clothes. But organically, the songs are very to the core." MC

# ANATOMY OF A HIT

By David "Cat" Cohen

## "Cherry Pie"

WRITER: Jani Lane  
PRODUCER: Beau Hill

## Warrant

Columbia

October is usually the month associated with the harvest season, but this month's crop of hot singles on the charts is lukewarm at best. Both new groups such as After 7 and Alias as well as veterans like INXS have released undistinguished products. Standing out from this motley pack is a high energy single from a newcomer on Columbia Records, Warrant. Not that "Cherry Pie" seems to be destined for a multi-year stint on the airwaves, but at least this recording gives the listener some basic, honest, playfully raunchy, metal-flavored rock. What the song itself may lack in intelligence is partially made up by the well crafted guitar work and overall arrangement. The melodic hook is well spotlighted and certainly repeated enough so that listeners of almost any IQ can "get it" on the first hearing.

**Lyric:** Not a heavy message song, by any means, "Cherry Pie" has lyrics with a sexual double meaning, yet basically childlike and innocent. Many of the lines are reminiscent of traditional American folk party songs from an era when the barnyard and back porch had the same function as a rock club today, a center for dancing, drinking and having fun.

*She's my cherry pie  
Cool drink of water, such a sweet surprise  
Tastes so good, makes a grown man cry  
Sweet cherry pie*

*Swing it on the front porch, swing it on the lawn  
Swing it where we want 'cause there ain't nobody home  
Swing it to the left, swing it to the right  
Make about face, we'll swing it all night.....*

*I scream, you scream, we all scream for her  
Don't even try 'cause you can't ignore her*

**Groove:** A hard driving moderate 8th note rock groove with relentless overlaid 16ths especially in the drums and vocals.

**Scale:** The melody is written entirely within the blues scale, another traditional element. However, the scale is often transposed in other song sections, e.g. the pre-hook is played in a blues scale based on the IV chord.

**Melody:** One could hardly call this melody melodic. It is really only a riff that repeats often without contrast or development. In fact, the same riff is used in the verse as in the chorus.

**Harmony:** There is no real use of harmony, as chords are implied rather than stated. Instead, we have a series of riffs over a bass line. The sense of harmonic change results from the scale modulation to the IV and V keys.

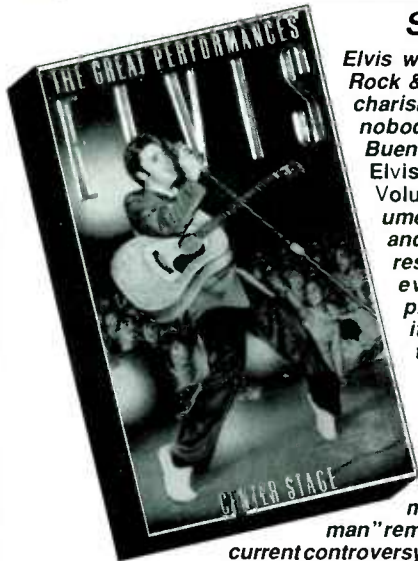
**Form:** A variant of commercial form, yet easy to follow. Chorus Riff Verse Riff Verse Pre-hook Chorus Chorus Riff Verse Riff Verse Pre-Hook Chorus Chorus Solo Verse Chorus Chorus Tag.

**Performance:** The performance is perhaps the most appealing part of "Cherry Pie." Both the vocals and the guitar work are live, high energy and compelling. The group has given their all to this one with no holding back or self-consciousness.

**Production:** The production is nothing fancy, but everything is very clear and well balanced. Who could ask for anything better, especially in a quasi-metal style where clarity is often missing.

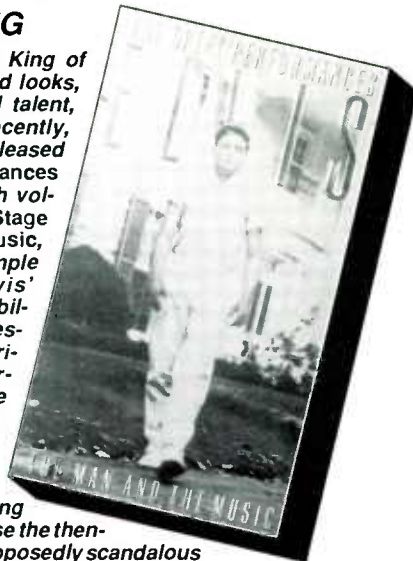
**Influences:** Influences are numerous from the Fifties nonsense songs of Bo Diddley to the Seventies country rock style (half-time groove) of the Band to current metal guitar, bass and drum styling.

**Summary:** Whether one is a fan or not of high energy rock like this release, one has to commend Warrant on their spontaneity, musicianship and craft. "Cherry Pie" is traditional American fun. MC



**STILL THE KING**

Elvis was—and still is—the King of Rock & Roll. In classic good looks, charisma and raw musical talent, nobody comes close. Recently, Buena Vista Home Video released *Elvis: The Great Performances Volume One & Two*. Both volumes, subtitled *Center Stage* and *The Man And His Music*, respectively, contain ample evidence of Elvis' phenomenal singing ability and his sometimes-teasing-always-electrifying stage mannerisms. Some clips are familiar—the Ed Sullivan Show appearance in which Sullivan made his “decent young



man” remarks, helping to defuse the then-current controversy raging over Elvis' supposedly scandalous music—and other clips have not been seen since they were first aired—a great

performance of “Heartbreak Hotel” and “Blue Suede Shoes” from the thought-to-be-lost April 3, 1956 Milton Berle Show (during which Elvis breaks a guitar string). Of special note: Elvis' Jackie Wilson-like performance on “Return To Sender” (from the 1962 movie *Girls! Girls! Girls!*); his inspired vocal on “If I Can Dream” (from Elvis' great '68 comeback special); his performance of “I Want You, I Need You, I Love You” from the Steve Allen Show; and his guitar playing on those early clips, mixed upfront, demonstrating his often-overlooked skill as a rhythm guitarist. Also included in Volume Two: *The Man And His Music* is the recently unearthed acetate of the song “My Happiness” (played against a background of early clips) which Elvis recorded at Sun Studios for his mother, Gladys (also to be found on RCA Records' recent CD compilation, *The Great Performances*).

**ECHO SOUND RECORDING:** Producer-engineer Quincy Jones III was recently in Studio B completing remixes of the title track from father Quincy Jones' LP, *Back On The Block*...Mixing chores were also performed on white rapper Everlast (“I Got The Knack”) for Warner Records, Tiarrie B (“Murder She Wrote,” “Swing With T.” and “Let The Beat Rock”) for Comptown/MCA Records...Other recent productions include a Warner Bros. West Coast dance-rap compilation with Kenyatta, Poet Society, 213, Jazzie D, SEV-W and Mike Stone...Upcoming productions include hip-hop soundtracks for the new NBC televi-

sion series *Fresh Prince Of Bel Air*, rapper JAH-C's debut album and more QD III Stockholm-based hip-hop/rap artists record production operations.

**DODGE CITY SOUND:** Geffen recording artist John Kilzer, in working on new tracks; Pat Moran engineering and producing...Virgin recording artist James Reyne, in completing his upcoming album, Jim Scott engineering and producing...Two more Virgin acts, the Railsplitters and Medicine Man, were also in working on their projects, producer Aaron Jacoves shepherding both projects; Scott McPherson and Jo Borgia engineering, respec-

tively...Producer Jesse Frederick, in mixing for the television show *Family Man*, for Stiletto Music.

**SCREAM STUDIOS:** Matt Wallace visited this Studio City recording facility, mixing the new Faith No More live album...Wallace could also be found performing mixing duties for MCA artists Goodbye Mr. MacKenzie...Michael Wagener was in mixing Janet Jackson's “Black Cat” and Skid Row's “Big Guns.”

**SKIP SAYLOR RECORDING:** Producer Rhett Lawrence, engineer Paul Lani and assistant Chris Puram, in mixing Philip Bailey's (Earth, Wind & Fire) new song, “Every Heart Has A Vision”...Profile Records' D.J.

Quik, in laying down tracks and mixing with Joe Shay...Producer Norman Whitfield, Jr. and assistant Liz Sroka, in with recording artist Monica Calhoun.

**STUDIO MASTERS:** Paula Abdul is in working on her new Virgin album with producers Peter Lord and Jeff Smith; engineer Greg Rainy and assistant Wolfgang Aichholz providing the sonic expertise.

**CONWAY RECORDING STUDIOS:** Bob Seger and producer Don Was were in Conway's recording vocal overdubs for Seger's new LP-in-the-making; Don Smith and Ed Churny manning the board...RCA recording artist Rick Astley, in tracking for a new album with producer Gary Stevenson and engineer Henrick Nilsson...Hispanic superstar Julio Iglesias, in Studio A mixing tracks for his latest opus; Albert Hammond handling the production chores and engineering duties shared by Daren Klein and Mick Guzauski...Hall & Oates were recently in this Hollywood recording facility mixing a track for his just-released Arista album, engineer Kevin Doyle and assistant Marnie Riley on the boards...Sultry Scottish singer Sheena Easton, in laying down vocal tracks with producer Denny Diante and engineer Steve Harrison...Capitol artist Joe Cocker, in Studio B mixing with engineer Mick Guzauski and assistant Craig Porteils.

**AKAI PROFESSIONAL:** Akai Professional has just announced a price reduction on their entire line of samplers, including the S950, S1000 (hard drive), S1000PB (play back) and S1000KB (keyboard). The lower prices represent a 25 percent average reduction in the suggested retail price. New prices are: S950 (\$1,899.95), S1000 (\$4,599.95), S1000HD (\$5,399.95), S1000PB (\$2,699.95), S1000KB (\$4,899.95). For more information, write: Akai Professional, P.O. Box 2344, Fort Worth, TX 76113-2344; or phone: (817) 336-5114. **MC**

**IN THE STUDIO**



Country rock young gun Dwight Yoakam is shown taking a break from sessions for his new Reprise album, *If There Was A Way*. Yoakam is pictured with producer and longtime collaborator Pete Anderson at Capitol Records studio.

**ON THE SET**



Ratt takes time out during their recent video shoot for “Lovin’ You’s A Dirty Job,” a song that will be used in the 1990 R.A.D.D. (Rockers Against Drunk Drivers) fall holiday campaign. (L-R; standing): director Irv Goodnoff, Ratt’s Robbin Crosby, R.A.D.D. Executive Director Mort Weinstein, Ratt’s Juan Croucier, Ratt manager Tommy Manzi, (sitting) Bobby Blotzer, Stephen Percy and Warren DeMartini of Ratt.



# SESSION PLAYER CROSSTALK



Pat Lewis

# D.J. BONEBRAKE

By Pat Lewis

For more than a decade, drummer D.J. Bonebrake was the rhythmic force behind X, one of the most influential punk bands to come out of the L.A. underground scene during the late-Seventies. Because early songs like "Los Angeles" and "Johnny Hit And Run Paulene," were so anti-disco, anti-establishment and for that matter, anti-everything else that the kids didn't like that week, X was responsible for helping to create a lively and healthy club scene in Los Angeles. A scene, by the way, that has never been as healthy or lively since. But in 1988, the band decided to call it quits. And while fellow X bandmates Exene Cervenka and John Doe were busy finding new lovers, making babies and recording solo albums, drummer Bonebrake was carving out his own niche as a session player and road musician. Although John and Exene opted for comfortable lifestyles and solo albums to match, Bonebrake has immersed himself in a wide array of unusual projects, helping to explore new musical boundaries—much like X did in the early Eighties.

After recording seven albums with X including 1980's *Los Angeles*, 1981's *Wild Gift* and their last collaborative studio endeavor released in 1987, *See How We Are*, Bonebrake has gone on to record numerous albums, soundtracks, television and radio commercials and has toured with some rather well-respected musicians including Michael Penn, Syd Straw, Victoria Williams, among others. Currently, he is in the studio with Phranc working on her upcoming album.

D.J. may not be overly nostalgic about the days when entire dance floors were crammed far beyond capacity with bloodied skin-heads furiously slam-dancing and pit diving, however, he does miss the charm and magic of those early X record-

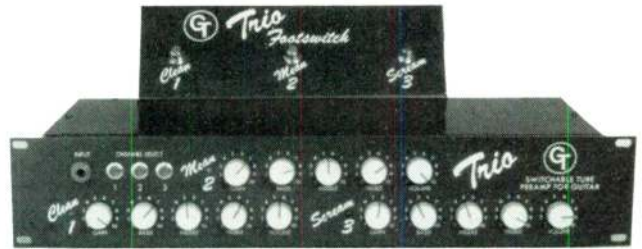
ings, recordings that attempted to capture that live experience. "Ray Manzarek [who produced their first four albums] went for more of that live sound," says D.J. "Generally, we would all play together live—not the vocals, but the basic tracks—bass, guitar and drums. Exene would also sing to give us a reference vocal. We would do maybe ten takes and choose the one that sounded the best. The take may not have been perfect, but when you listened back to it, it grooved and had some special quality to it."

It comes as no surprise that recording studios have become much more sophisticated over the years, but Bonebrake has also noticed a few changes attitude-wise as well. "It seems like things go in cycles in terms of sound," he says. "For example, engineers used to give me the hardest time about my live tom sounds. I would like a real open sound and they always wanted to put tape all over the drums. They seem to accept that open sound more now. Also, when I would do sessions with bands other than X, I used a really tight, high snare and they wouldn't accept that either. They would always ask me to lower the pitch. Now piccolo snares have become a real fad, so, they finally let me tighten my snare."

But even with all this technology at ye of' fingertips, some things never change. Take the use of click tracks, for example. A common complaint many drummers have is that often they can't hear the darn thing. "It's usually pretty easy when the studio has more than one mix," suggests Bonebrake, "but that's the exception rather than the rule. A lot of times, the click track is in the same range as the guitars and the guitars can just wash the whole thing out. But if you have a mix with only the bass and a little bit of drums, it's pretty easy to stay with it. Also, if it's really loud rock & roll, sometimes you'll be following the click and if you get off, you have to try to maintain your own beat until it happens to get back on. So you hear this thing—it sounds like a Steve Wright piece—where there is all this rhythmic phasing. I've actually had experiences where I've had to fake my way through an entire song."

While Bonebrake was still with X, he and his bandmates recorded a radio spot for Budweiser beer. It was an important gig for the active drummer as it has led to other commercials including Nike and Holiday Health Spa commercials for television. D.J. explains a typical session: "They give you a chart, which isn't really complicated. With the Nike commercial for instance, there were a lot of odd time measures because they alter the music to fit the actual thirty second spot. And they even change the parts as you go along. They would say—this cymbal crash has to come maybe a beat later because it's right when Bo Jackson is dunking the basketball or whatever. You're following the action, so, you have your pencil there and you're altering things constantly. The amazing thing about TV commercials is that they get the sound so quickly. I almost wish they'd do records that way—the old style. That way, there's no time to get bogged down in all the sounds." **MC**

## NEW TOYS—BARRY RUDOLPH



GT Electronics Trio Tube Preamp

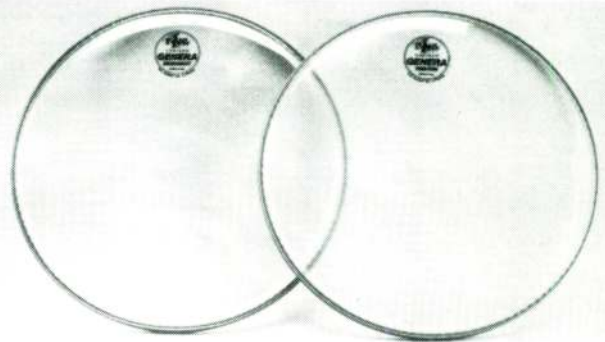
The Trio is a three-channel tube guitar preamp with each channel utilizing completely different circuit designs and different components. You will have, therefore, a totally different feel and sound from each channel.

The three channels can be switched by either the footswitch supplied or if you order it as an option, via MIDI Program Change commands. There is also a rack footswitch jack if you elect to integrate this preamp into your own custom footswitch system and rack. GT even provides three front panel pushbuttons to manually change channels without any external switches.

The three channels are labeled "Clean,"

"Mean" and "Scream." These "voicings" are engineered to optimize the tone and sound for these styles. Of course, each channel has a separate gain, bass, middle, treble and volume control to get it exactly right when you switch between channels. A master level control is on the rear panel—what? This control is next to the preamp's output and normally once set you can forget about it since it really is for basically matching the preamp to the power amp or the rest of your system.

The GT Trio sells for \$1,000 retail, with MIDI the price goes to \$1,300. For more about it call GT Electronics at (818) 361-4500.



EQ-2 Bass Drum and Tom-Tom Heads from Evans

Evans Drumheads has a new pair of drumheads to add to their Genera Drumhead line. First, the EQ-2 Bass Drum head is made from two plies of clear drumhead film that are vented and mounted in a computer-aided design hoop. With the built-in E-Ring and using the Evans Resonant head, you'll get a deep, round open sound without excessive boominess. If you like an open sound with a good punchy attack and the added

resistance of a double-ply batter head, then this is the setup.

The Genera Tom-Tom batter has the new hazy 1000 gauge film that is a single ply head but gives maximum durability. The sound is brighter with an enhanced attack but still provides a full tone even when tuned lower.

The combination of the single ply batter and the slightly heavier resonant heads is the secret here for both great tom-tom sounds and the best bass drum tones.

Both the Genera Tom-Tom batter heads and resonant heads are available in six to twenty-inch diameters. The EQ-2 bass drum batters and fronts come in 18 to 24 inch sizes.

For more about it call: Evans at (316) 255-1308. The address is P.O. Box 58, Dodge City, KS. 67801



Fender's New M-80 Chorus Amp

The M-80 Chorus is the latest addition to the M-80 Series of Fender guitar amps. The Chorus has two twelve-inch speakers and is rated at 65 watts stereo (that's 2 X 65 watts).

The famous Fender clean sound is augmented with the A/B (clean/overdrive) channel which can be processed further with the extensive tone control circuits. There are

the standard treble, mid, bass and presence controls and also a contour knob which is a midrange notch filter or switches into a treble attenuator.

The stereo chorus has both rate and depth controls and a stereo effects loop. Finally, the M-80 Chorus amp is covered in durable grey carpet and comes with reinforced corners. Suggested retail price is \$649.99. For more information, contact Fender Musical Instruments Corp., 1130 Columbia Street, Brea, CA. 92621. (714) 990-0909 FAX it to (714) 990-3986. **MC**

**RADIO PIX**

SUNDAY, OCTOBER 28

7:00 p.m. KXLU FM 88.9—**Brain Cookies:** Two-and-a-half hours with nothing but **Death & Taxes** (the band, that is.)

8:00 p.m. KLSX FM 97.1—**Dr. Demento:** This sounds like a repeat, but it's recommended none the less. It's Dr. Demento's All Request Show.

WEDNESDAY, OCTOBER 31



Michael Penn

11:00 p.m. KROQ FM 106.7—**In Concert: New Rock:** Two treats on Halloween: It's the **Beatle**-inspired tones of **Michael Penn** and the equally wonderful, but not quite so **Beatle**-ish, **Del Amitri**. 90 minutes.

FRIDAY, NOVEMBER 2

7:00 a.m. KCLA FM 99—**Club Versatile:** Great performances from **China Blue**, **Loud & Clear**, **Gronmax** and **Machine**. Also **Donna Sheperk's Industrial Report**.

11:00 p.m. KWNK AM 670—**Bootleg Radio:** A way nifty show with **Talisman**, **Memory Age**, **Hungry Heart** and **Torreon Drive**. **REPEATS:** Nov. 3 at 11:00 p.m. on **KFOX FM 93.5**.

SUNDAY, NOVEMBER 4

8:00 a.m. KMGX FM 94.3—**Countdown America:** There's no better way to get the hits of the day than by listening to everyone's favorite hit man, **Dick Clark**.

7:00 p.m. KXLU FM 88.9—**Brain Cookies:** Artist **Raymond Pettibone** (he did all that neat hardcore cover art for SST Records) and his Super Session join host **Splat Winger**. With all Pettibone's famous friends, no telling who will drop by to entertain.

FRIDAY, NOVEMBER 9

7:00 a.m. KCLA FM 99—**Club Versatile:** **Cutthroat**, **Dirty World**, **Mirror** and **Lynzee** headline a show featuring **Arthur** the talking parrot.

11:00 p.m. KWNK AM 670—**Bootleg Radio:** The best place to turn for your hard rock needs presents **No Spokes**, **Unilsted**, **Metal** of the **Road** and **Tyner**. **REPEATS:** Nov. 10 at 11:00 p.m. on **KFOX FM 93.5**.



DJ Jazzy Jeff & the Fresh Prince

**Will Smith**, better known as the **Fresh Prince** (as in **DJ Jazzy Jeff** and the...), as you all know stars this fall in NBC's **Fresh Prince Of Bel Air**. Even though Smith is a novice to the world of acting, that hasn't kept network brass from giving him a big thumbs up. They have been known to describe him as similar to a big, friendly dog who comes into the living room and starts knocking things off the tables with his wagging tail. Smith doesn't particularly like that comparison, but he does agree with it. "It's like I have a big playground now. They steer me around inside the playground, but everything is open for me, and I'm having a lot of fun," he says. "What really makes me happy about this show is there are black people on television that aren't pimps and whores. Kids will watch, and I just want to be something positive for them." More power to him!

Unfortunately, in *Forbes* magazine's new list of the 40 richest entertainers, **Michael Jackson** is no longer #1. That position now belongs to **Bill Cosby**, who the mag reported earned \$115 million in estimated gross earnings for 1989 and 1990 (\$60 million of that was from last year). Jackson, who hasn't released an album or gone on tour this year, fell to second place after holding the top spot for two years. He had two-year earnings of a paltry \$100 million, \$35 million of which he earned in 1990. The *Rolling*

*Stones* rose to third place with \$88 million, which *Show Biz* reminds you had to be split five ways. Movie producer-director **Steven Spielberg** made \$87 million to slip to fourth place from second.

There is (almost) no truth to the rumor that **Michael Jackson** is planning to release a duet with **Bart Simpson** called "Do The Bartman." That's the word from Simpson's creator, **Matt Groening**, who is perturbed that the rumor leaked out. The *Gloved One* has

been approached to sing with the *Animated One* on an upcoming LP entitled *The Simpsons Sing The Blues*, but when the rumor surfaced, no ink was on paper. Groening is afraid that all the publicity will send the obsessively media-shy Jackson scurrying from negotiations. What is known is that series stars **Julie Kavner** (**Marge**), **Dan Castellaneta** (**Homer**), **Yeardley Smith** (**Lisa**) and **Nancy Cartwright** (**Bart**) have been working on the album for about a month, though only two rough cuts are in the can. Songs waiting in the wings include **Chuck Berry's** "School Days," sung by **Bart**, **Booker T. Jones's** "Born Under A Bad Sign," sung by **Homer**, and the aforementioned "Do The Bartman," which was written by Michael Jackson's buddy, **Bryan Loren**.

Here's an interesting tidbit that no one else seems to have mentioned: Director **Spike Lee's** father, **Bill Lee**, is the composer for his new "joint," *Mo Better Blues*. Not only that, but the senior Lee has also written the scores for all three of his son's other films, *She's Got To Have It*, *School Daze* and *Do The Right Thing*. This very talented jazz bassist has also arranged eight folk-jazz operas. Between flicks, **Bill Lee** works with several units, including **Jacob's Ladder** (a string quartet) and **Noah's Ark**, a

musical/theatrical act which features his wife **Susan Kaplan-Lee** and their four-year-old son, **Arnold**. Among the musical performers featured on the soundtrack from this story of an immensely talented and intensely self-centered jazz trumpeter (**Denzel Washington**) are **Branford Marsalis**, **Terence Blanchard** and **Kenny Kirkland**. Also in the cast are musician/actor **Ruben Blades**, newcomer **Cynda Williams** and Spike's sister, **Joie Lee**. So what's *Blues* all about? Commitment to your art, for one thing. "It all goes back to a slogan Spike uses that he got from **Malcolm X**," says **Denzel Washington**. "And that is 'by any means necessary.' In this case, obsession is 9/10 of the horn. This whole experience has made me appreciate the trumpet and listen to jazz in a whole new way."

Just in case you missed it, **Spike Lee** is also the guest editor of the October issue of *Spin* magazine. "I told [editor **Bob Guccione, Jr.**] it would be the blackest issue they've ever had," says **Lee** in his introduction, and that it is, with features on **2 Live Crew**, the **Bad Brains** and (big surprise) sister



Denzel Washington and Joie Lee

**Joie Lee**. While this is certainly a commendable action on **Guccione's** part, *Show Biz* can't help thinking that they've opened up a can of worms in terms of minority coverage. Can't wait for the mag's Latino, feminist or gay issues to hit the stands.

In related news, **Ruben Blades** has reportedly set his sights on becoming an auteur filmmaker who'll present "a truly Latin American point of view." **Blades** plans to have two projects before the cameras beginning in 1991. The first is about a baptism, and the other is a mystery thriller about the murder of a priest. The Panamanian-born Grammy-winning singer/songwriter/actor says he wants to write, produce and direct films like *Mo' Better Blues* because "that's the way to go in order to have control." **Blades** makes his first appearance as a leading man opposite **Carol Kane** in *The Lemon Sisters*, which is currently in release.

Let's talk about feminists for a moment. No, never mind. Let's just talk about girls. A big nod of appreciation to local promoter **Sally Schaub**



Sirens Of Satire

# SHOW BIZ—Tom Kidd

who frequently presents a show called the *Sirens Of Satire*. This is usually more comedic than musical, but when somebody does sing, it's always doubly hilarious. Schaub, who usually coproduces the shows, has done voice-over work for KBIG, Nabisco, Burger King, Ford Trucks and Denny's. For more information about upcoming appearances, call (213) 654-7491.

*Show Biz* must note for posterity that **Carly Simon** provides the songs for the immensely popular big-screen flick *Postcards From The Edge*, and **Danny Elfman** has the score to the equally popular new television series *The Flash*.

**Geoff Muldaur** (remember the **Jug Band**? Remember his ex-wife **Maria Muldaur**?), **Roy Rogers** (no, not the one who stuffed **Trigger!**) and **Scott Mathews** have formed a new Bay-area production company called MMR (Multi-Media Recording). For those of you needing background, Rogers produced the Grammy award-winning cut "I'm In The Mood," with **Bonnie Raitt** and **John Lee Hooker**, and has just completed soundtrack work for the feature film *Hot Spot*, which is di-

rected by **Dennis Hopper** and stars **Don Johnson**. Muldaur has composed TV spots for the National Education Association and the Institute on Drug Abuse for cable and PBS. Anybody wanting to get up close and tight with a film star should check out a band called **Name of the Bullet**. Bassist **Dean Cameron** has been seen in the flicks *Summer School* and the current release *Men At Work*. He also co-stars with **Stuart Fratkin** in a new series, *They Came From Outer Space*, which airs locally after *Star Trek: The Next Generation* at 8 p.m. on Channel 13. Those of you without televisions might remember drummer **Steve Kloug** from the **Wilson Phillips** tour, or seen guitarist/vocalists **Andy Zee** and **Dave Aronson** with their previous incarnation **Art of Vision**. Even if you can't get near the stage at one of their gigs, you can still contact the boys by calling (818) 760-7625. Call them and get a copy of their nifty new tape and maybe you will be able to tell your friends that you talked with a real celebrity.

**Pat Metheny** plans to file suit

against Florida Governor **Bob Martinez** for using part of one of his songs as the backdrop to a TV campaign spot without obtaining permission. "A governor who I believe does not support the rights of the people to fully and freely express themselves, to think for themselves or make their own decisions, is not the sort of politician to whom I would lend my music for any amount of money," said the angry artist. Metheny plans to donate any judgement fees to the **Censorship Is Un-American** campaign.

Evidently **Paul Sorvino** was ready to scrap his acting career to concentrate on singing before his life was forever changed by a stroke of good luck—including the independent release *Life In The Food Chain*, which began shooting this month. "I'm still preparing for an operatic career, and I was going to drop out of acting," says the man who portrays the dour don in **Martin Scorsese's** new *GoodFellas* flick. "But then I did *Dick Tracy* and *GoodFellas* and that put me back."

As the new fall season settles into whatever pattern may develop, *Show Biz* would just like to remind you of **Katey Sagal's** past. You may or may not know that the star of *Married...With Children* started her professional career as one of **Beite Midler's Harlettes**. The readership may not recall all of that group's members (which included **Melissa Manchester** during an early period) but Sagal has not forgotten her roots. She occasionally pops up on the local circuit as she did during this photo opportunity not so long ago at the Palomino. The gent pictured with her is **Jimmy Wood**.

**Andrew Lloyd Webber** and his estranged wife, **Sarah Brightman**, have announced plans to re-team professionally. Brightman is joining the Broadway cast of Lloyd Webber's



**Katey Sagal and Jimmy Wood**

Heather Harris

*Aspects Of Love*. The two announced in July that their six-year marriage was at an end. This proclamation was soon followed by the postponement of filming *Phantom of the Opera* in which Brightman was to star.

Now showing in theaters is a new Paramount Films release called *Welcome Home Roxy Carmichael*. The flick stars **Winona Ryder** as **Dinky Bossetti**, a teenager determined to find and follow in the footsteps of the legendary Carmichael, who left home as a teenager to seek fame and fortune. Also awaiting her return are **Denton Webb** (**Jeff Bridges**), who fathered a child with Roxy before getting married and starting a family of his own, and her former best friend, **Evelyn** (**Dinah Manoff**). The score is by **Thomas Newman**, whose previous work included *Men Don't Leave*, *Cookie*, *Less Than Zero*, *Jumpin' Jack Flash*, *Desperately Seeking Susan* and *Girls Just Want To Have Fun*.

In a final note, we won't have **Roseanne Barr** to kick around any more. She and her husband **Tom Arnold** are planning to leave the bright lights, the glamour and the tabloid photographers of Los Angeles. They plan to move the production of *Roseanne* to **Prince's Paisley Park Studios** in the Minneapolis-St. Paul area as early as next season. No word on what their co-stars and crew think about the move. Or didn't anybody ask?

MC



**Name Of The Bullet**

Russell Moore

## TELEVISION PIX

MONDAY, OCTOBER 29

11:30 p.m. **THE DISNEY CHANNEL**—*John and Yoko's Imagine*: Filmed in 1971, this personal film features songs from Lennon's *Imagine* LP along with scenes shot in Tokyo, New York and Lennon's London home.

WEDNESDAY, OCTOBER 31

5:00 p.m. **THE NASHVILLE NETWORK**—**Barbara Mandrell and the Mandrell Sisters: T.G. Sheppard, Gladys Knight and the Pips** and a whole assortment of equally scary creatures join the Mandrells for this Halloween special.

8:00 p.m. **KCET**—**Don Giovanni: A** preview to Lincoln Center's Mozart Bicentennial featuring the **Metro-politan Opera**. **James Levine** conducts.

FRIDAY, NOVEMBER 2

1:00 p.m. **VH-1**—**VH-1 to One**: The daily half-hour program spotlighting all your favorite artists. This week it's **Robert Cray**.

7:00 p.m. **BRAVO**—**The Pat Metheny Special #2**.

SATURDAY, NOVEMBER 3



**Minnie Pearl**

5:00 p.m. **THE NASHVILLE NETWORK**—**Grand Ole Opry/Salute to Minnie Pearl**: A live music special with one of the queens of country music. Live from the Grand Ole Opry.

8:00 p.m. **BRAVO**—**Big World Cafe: Tina Turner** is the musical guest.

TUESDAY, NOVEMBER 6

5:00 p.m. **THE NASHVILLE NETWORK**—**Songs of the Big Valley: George Strait and k.d. lang** are among the artists slated to perform at this outdoor music festival telecast from Canada.

THURSDAY, NOVEMBER 8

4:00 p.m. **VH-1**—**Rock and Roll: The Early Years**: Actor **John Heard** leads us through rock & roll from the early Fifties through the Sixties. Performance footage includes **Buddy Holly** hiccupping his way through "Peggy Sue" on the *Sullivan Show*.

**NOTE: All times PST. Check your local listings for exact air dates and times in your area.**

# Local Notes

By Michael Amicone

**THEY CALL HIM THE RAPPER:** "Don't call this a comeback, I've been around for years," raps L.L. Cool J on the title track from his new Columbia album, *Mama Said Knock You Out*. Though he's quick to shrug off the notion that he felt any pressure during the making of this record, many people feel—in light of M.C. Hammer's phenomenal success and the mid-dling platinum performance of L.L.'s last album, *Walking With A Panther*, an album in which L.L.'s patented braggadocio slipped into self-parody—that he has a lot to prove this time out. "I don't feel any pressure at all. It's a business. I can't worry about what McDonald's is doing if I'm Wendy's or Burger King. I just do what I do." As for the potshots he takes at rap's oldguard on the song "To Da Break Of Dawn," L.L. attempts to defuse the situation. "There's no feud...it's cool. I'm not mad at anybody. What about rap's reigning kingpin, M.C. Hammer? "Yo, man, I have respect for him. He does his thing." And what about the censorship controversy raging over the unexpurgated rap of 2 Live Crew? "All I know is they said it was the land of the free and the home of the brave." Sage words from someone who helped to make rap the commercial force it is today.



Donna Santisi

**A GATHERING OF THE ALTERNATIVES:** On October 7th, the Pacific Amphitheatre played host to "A Gathering Of The Tribes," advertised as a "celebration of music, unity, consciousness and communication."

The eclectic bill was an alternative music fan's dream come true, with such stalwarts as the Cramps, Iggy Pop, Michelle Shocked, Indigo Girls and the Mission lending their musical support to the event. Shown performing in various stages of undress are (clockwise, from top left): ex-Sex Pistol Steve Jones and Ian Astbury of the Cult; Lux Interior of the Cramps; Sinead O'Connor (who put in a surprise appearance but did not perform) and Queen Latifah; and Iggy Pop.



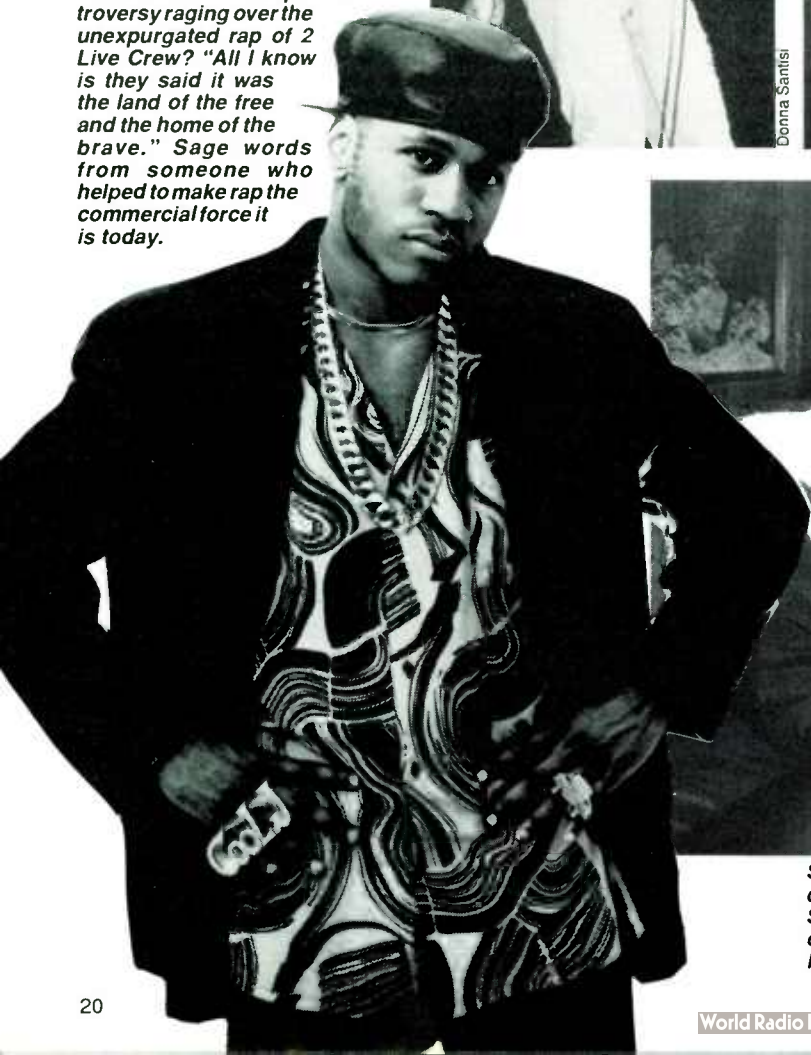
Donna Santisi



Donna Santisi



Donna Santisi



Allen Olivo

**SOUL MATES:** Arsenio Hall, Sly Stone and Eddie Murphy recently dropped by the China Club to partake in a little late night club hopping. Sly Stone, looking fit and sporting a new hairdo, is reportedly working on a new record. No guess as to when—or whether—it will ever see the light of day.

**TWO BEATLES FOR THE PRICE OF ONE:** On October 11th, at a posh bar in West Hollywood, Rykodisc Records threw a private party to herald the release of Ringo Starr and His All-Starr Band, a live album documenting the ex-Beatle's 1989 tour. On hand to help Ringo celebrate the release of his first album in over five years—and also to hopnob with a Beatle (a chance few would pass up)—were various press hounds and celebrity hangers-ons. In addition, several musical legends turned out for the party, including Beach Boy Brian Wilson, Doors drummer John Densmore, Traveling Wilbury Jeff Lynne, All-Starr Band members Jim Keltner, Billy Preston, Clarence Clemons and Joe Walsh (the album's co-producer with Jim Nipar) and super special surprise guest, fellow Beatle George Harrison. Pictured (right): Ringo; (top right) Harrison and Ringo, (far right) Brian Wilson, Dr. Eugene Landy and Ringo.



Helmut Werb



Helmut Werb



Helmut Werb



Harold Sherrick

**MOTOWN TURNS OUT TO HONOR A LEGEND:** Motown founder Berry Gordy (top) and Motown VP/singer-songwriter Smokey Robinson (below) are pictured at the recent Hollywood Star ceremony honoring the late Marvin Gaye, one of Motown's greatest talents.



Harold Sherrick



Allan Olivo

**SIXTIES GOLD:** In more China Club action, one half of the Righteous Brothers, Bobby Hatfield, recently stopped by to perform "Unchained Melody"—the old Righteous Brothers classic which is currently enjoying a second chart life courtesy of the hit movie Ghost—at the club's "China Gold" night, produced in association with KODJ, Tower Records and Rhino Records and held every Wednesday. Other vintage performers dusting themselves off for the occasion included ex-Byrd singer Gene Clark, Tommy Roe, Sixties relic Spencer Davis and whoever's calling themselves the Strawberry Alarm Clock these days.

**ALBUM OF LIFE:** The East Media Group and several leading artists have banded together to aid the nation's growing hunger problem. On October 29, Lionel Richie, Rick James and Lisa Lisa and Full Force are pledged to participate in the recording of an LP and video to be called *Album Of Life*, the proceeds of which will benefit L.I.F.E. (Love Is Feeding Everyone). The LP, due in January, will feature the song "Raise The World," written by Mel Carter and Alex Gerber and set to be produced by Gene Page and Hal Davis.

## MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

**SPREADING THE LOVE:** Mike Love recently formed a new feature film production company in conjunction with his "Love Foundation" in Santa Barbara. The company, Meleco, is headed by Clint Lee. "We are mainly interested in projects with redeeming social value," Love said. "In other words, we are looking for material with content and meaning."

**MOTELS LIVE:** The Motels played unannounced at Club 88 on May 6th, and there are strong hints that there's more to come before the official live debut of their second album, *Careful*, at the Whisky. The band was in top form, playing for an ecstatic full house, and drummer Brian Glascock provided one of the evening's finest moments when he drummed his way, sans power, through the evening's second blown fuse. Singer Martha Davis said later the new album's music reflects the entire band more than the first, which showcased her songwriting.

By Michael Amicone

**T**ime changes everything. If you had asked me three months ago, I might have said that we were a thing of the past, that we were defunct. But the record's out now, and our heads are getting a little clearer."

So states Paul Westerberg, the creative force behind the Replacements, whose new album, *All Shook Down*, could just as easily have reached record stores as a Paul Westerberg solo project.

"It was supposed to be; that was the way that I envisioned it," explains Westerberg. "If the band had said, 'Wonderful idea, Paul, go do it, good luck,' I would've. But not everyone in the band said that."

For the Replacements, a Minneapolis-bred rock band that is just beginning to realize its potential, a lot is riding on *All Shook Down*. Their last album, *Don't Tell A Soul* (on the strength of its catchy, almost-hit, "I'll Be You"), sold in excess of 300,000 units. That puts some pressure on Westerberg and company to at least equal, if not surpass, their previous outing, since, according to Westerberg, each of their major label records—they signed with Sire Records in the mid-Eighties after releasing three albums on local label Twin/Tone—has improved on the sales performance of its predecessor. It's a long career process that has Westerberg observing, "At this rate, we'll go platinum in 1995."

That is, if the band stays together that long. Judging from the candid remarks he made during our interview, there's a widening gulf between Westerberg and bassist Tommy Stinson, drummer Chris Mars and guitarist Slim Dunlap that only a strong chart showing (the record's bulleting up the charts as we go to press) may be able to cure. Sure, time heals all wounds, but a resounding vote by the public in the form of record sales may be the only thing that can temporarily squelch Westerberg's desire to stretch out beyond the creative confines of Replacement land.

"It's been eleven years, and I'm tired of the band," confesses Westerberg, who, during that time, has seen the Mats mature from a rowdy group of rock & roll misfits into one of America's finest bands. "I guess I've gotten tired of being known as the leader of the Replacements—which is probably something that everyone deals with who is in a band for this long. You have no identity as Paul Westerberg or as Michael Stipe [R.E.M.'s lead singer]. What you are is the leader of the band, and if you do anything else, it's always compared to that."

For the new album, Westerberg recruited an interesting cross-section of guest musicians to augment and sometimes replace the Replacements, and he makes no attempt to hide his enjoyment for that fresh musical interplay. "It's hard to learn from



guys that you've played with for eleven years—and I'm sure the band thinks the same way. They would probably love to back a singer who could put on a show and who has a tremendous voice."

Billed as "musicians who played on this recorded thing," guests include Velvet Underground co-founder John Cale, contributing a mood-perfect string part to "Sadly Beautiful," Concrete Blonde's Johnette Napolitano, who duets with Westerberg on "My Little Problem," and Los Lobos saxman Steve Berlin, who plays a haunting wind instrument part on the title track.

"The Replacements have just reached the point where we all need to stretch out a bit," explains Westerberg. "Hopefully, we can do that and regroup in time to go out on the road."

Whatever the band's fate, Westerberg's future seems brighter than ever with the release of *All Shook Down*, an excellent album which is really a Westerberg solo project in disguise. It's also one in which he further distances himself from what older Replacements fans have come to expect from the band, with Westerberg even adding some production polish to the proceedings. In fact, *All Shook Down* represents another chapter in the mellowing of Westerberg that began with 1989's *Don't Tell A Soul*. It's something that may have longtime fans screaming "sellout," but something that, in the long run, may win Westerberg a wider, more mainstream audience.

"What irritates me slightly in recent reviews is when people say, 'Here comes Paul with his sensitive act again,'" says Westerberg. "From where I sit, I see the early rockers as more of an act. Right now, I'm closer to these quieter songs. This is the real me. I can still rock & roll, but I don't have to pretend to sing a ballad like 'Sadly Beautiful' (one of the highlights of

*All Shook Down*]."

Not only does Westerberg like to sing an occasional ballad or two, but he also proudly acknowledges his affinity for more traditional middle-of-the-road pop song forms, something that he flirts with on *All Shook Down*'s closing track, "The Last." "That's another one of my directions—it's almost like show tunes. I like those kinds of chord structures. To me, 'The Last' sounds something like Laura Nyro or even Barbra Streisand. I have no qualms about admitting that I like that kind of stuff. In fact, I would like to be able to write those kinds of songs.

"I love a good pop song, no matter what the configuration," continues Westerberg. "A good melody and a catchy hook are fine with me. Not that someone like Paula Abdul is gonna change anybody's life or inspire anyone to do anything other than change their hairstyle—but it's fine. It's entertainment, and it's fun."

Westerberg definitely has something more serious on his mind than changing a nation's fashion sense on *All Shook Down*. "Sadly Beautiful," with its plaintive melody and delicate guitar accompaniment, and the spooky title track, a song that he says has something to do with his dissatisfaction with the movie industry (a song which sounds like it didn't progress much beyond the demo stage), are prime examples of Westerberg's desire to push past the limits of what his fans, his record company, his producers and the other Replacements expect from him.

"To me, 'All Shook Down' is a good track," says Westerberg, "because I've heard that it's some people's favorite, and some people can't stand it—and that seems to me the mark of something great."

The song's eerie soundscape and stream-of-consciousness lyrics were fashioned during a strange

early morning recording session. "If you listen closely, you can hear pages rustling, because I was laying on the floor reading from a notebook. I'd written three or four pages of prose that meant absolutely nothing, and I was just reading lyrics from a page as the music was going by and spontaneously trying to make sense of it."

The song, one of the best on the album, almost didn't make the final cut. Scott Litt, Westerberg's co-producer on the album, who has also worked with R.E.M., didn't want it on the record, only one example of the creative tug of war that helped spawn *All Shook Down's* unigue controlled rawness. "Scott's a producer who comes from an engineering background, and I'm an artist who comes from a garage background," explains Westerberg. "And anytime a song got in the middle, he would try to pull it closer toward hitsville, and I would try to take it back to the gutter."

For that very reason—to make sure that Westerberg didn't roll a gutter ball—the record company insisted that he have a production partner on *All Shook Down*, just as he had for *Don't Tell A Soul*. "The record company thought that I needed a more seasoned professional alongside—and, to their credit, they were right," says Westerberg. "It's a tough job, to do it by yourself. Had it been up to me, I certainly wouldn't have got it done on time, and I might have been satisfied with things that I should've taken an extra day with, and that's where the patience of an outside person does help."

Whether or not the title track is a harbinger of things to come is uncertain. "I wouldn't say that the song is a new direction, but it's definitely a step away from the usual hard-rocking Mats. It makes me happy that I can do something like 'All Shook Down' and keep people on their toes, so they won't think that I'm just the screaming fool of Bastards Of Young."

The aforementioned song, which is as close to a Replacements signature song as you're likely to find, helped to make *Tim*, the band's auspicious major-label debut, one of 1985's finest. "It's amazing. That song is only five years old, and when we play the thing, it feels like we're hitting the chords to 'Brown Sugar'—like it's been twenty years."

Well, it hasn't been that long, but it has been many years and several changes later. Gone are original manager Peter Jespersen and original lead guitarist Bob Stinson—both fired by Westerberg—and gone is the balls-out Westerberg rocker of yore, replaced by the more reflective songwriter of *All Shook Down*. "I was younger," explains Westerberg. "I thought people had expectations of me to be a loud, obnoxious rock singer. Now, if I raise my voice, I raise it for a reason, rather than simply because it is the syle of the day."

"We were right in the middle of the hard-core thing [The Replacements served their apprenticeship playing the early Eighties post-punk Minneapolis scene, quickly earning themselves a reputation for hard rocking and hard living]. It was a desperate attempt—at least on my part—to get into that club circuit. Had I been singing 'Skyway' [a mid-tempo ballad from 1987's excellent *Pleased To Meet Me LP*] we wouldn't have had a place to play. To make a living, we had to adapt."

Over the years, in addition to adapting, Westerberg and his fellow Mats have also been taking a perverse pleasure in confounding their audience, especially in concert. Their shows, fueled by a rebellious, anything-goes attitude—and a bottomless drinking capacity—are legendary.



Tommy Stinson Paul Westerberg Slim Dunlap Chris Mars

"We've run the spectrum there. We went through a serious phase where we almost approached performance art, where we simply refused to give people what they wanted. If it was a crowd that wanted us to fall down and create mayhem, we would sit down on stools and play as quietly as possible."

"We were definitely influenced by the whole punk movement at the time—and it's left us with a big bag of tricks. But with a lot of them, the joke has grown tired and old. And I'm not about to trot out ten-year-old tricks for someone who has never seen us. I think it's something that has gotten in the way over the last few years, where it simply became a circus. We would go up there and literally do anything to go over. A lot of it was based on fear and insecurities—and, of course, the alcohol never helped."

Maybe it's eleven years playing in the same band, or maybe it's the emotional aftermath of making a new record, but Westerberg sounds road weary and studio weary. Given the band's uncertain state of affairs, it would be interesting to see what would happen if the chart gods did smile on them, and they found themselves playing the role of rock stars.

"I don't think that we would ever make very credible rock stars," remarks Westerberg. "Speaking for myself, I know in my heart, it's not where I'm at. I'm a musician, and I'm a writer, and that's what I'm concentrating on."

Concentrating on Westerberg's take on his singing ability, that's something the Replacements may never have to deal with. "No matter how commercial we get, my voice is gonna keep us from being

mainstream," observes Westerberg candidly. "And I guess I've gotta live with that, and I guess that gives us a certain edge."

"I'm a good vocalist," elaborates Westerberg, "but as a purely technical singer, I'm definitely not a force to be reckoned with. Our limited popularity is due to the fact that I don't have a major league voice—but neither did Bob Dylan, or Lou Reed, or countless others."

Though Westerberg's raspy, weathered vocals serve the material well on *All Shook Down* (the vocal on "Sadly Beautiful" is a prime example of his ability to handle a good melody), he definitely favors performance over pitch. On the bridge of "Nobody"—another highlight of the album, which Westerberg describes as his "I knew the bride when she used to rock & roll" song—Westerberg strains painfully to reach a high note that he doesn't come close to hitting.

"That was left in purposely," explains Westerberg. "Because the way that I'm looking at it is: If I can't hit it, then I can't hit it. We could have easily slowed the tape down, and I could have spent ten minutes and hit it. But, to me, it fit the spirit of the song. And anyone who's seen me live, knows that my voice cracks, and I hit bad notes. I'm not gonna paint some sort of glossy picture on record and then go out and play, and people are gonna wonder what happened to Golden Throat."

For over a decade, the Replacements have been making great rock records and racking up the critical notices. Let's hope that with *All Shook Down*, they can breakthrough the malaise currently gripping the charts and win the commercial success they so richly deserve. **MC**

# Getting A Record Deal Through Your Publisher

**F**or most of the young, unsigned bands searching from the Sunset Strip to the back alleys of London for a record deal, the road to that deal will more than likely be a frustrating and ultimately fruitless one. Dreams are shattered daily by the grim reality of just how difficult it is to get an A&R rep to listen to more than ten seconds of a demo or show up at a gig, let alone actually sign a band.

So, after exhausting all of their options, not to mention their pocket books and spirits, many dissoluted musicians simply pack it in. Well, there's one more option that many of these bands are not aware of and should be. These days, most publishers are signing what are termed "development" deals with unsigned bands, and then using their clout within the industry to help secure record deals for the bands.

A development deal is tailor-made to the specific needs of the band and may encompass a wide variety of options. It can include

By Pat Lewis

funds for expenses such as equipment upgrades or 24-track demos with a professional producer. Or it can be as simple as a specified amount of money given to the band at regular intervals to keep them alive until they get a record deal. Publishers also can set up showcases, book rehearsal halls or even act like managers by offering input on a creative level. They can function as publicists and get their bands press or do promotion. And because they are so keenly aware of the importance of well-constructed songs, they can bring in outside songwriters to collaborate with the band if the band isn't quite up to snuff in the songwriting department. Additionally, publishers can put the bands in touch with top-notch, proven professionals such as managers, agents and music attorneys.

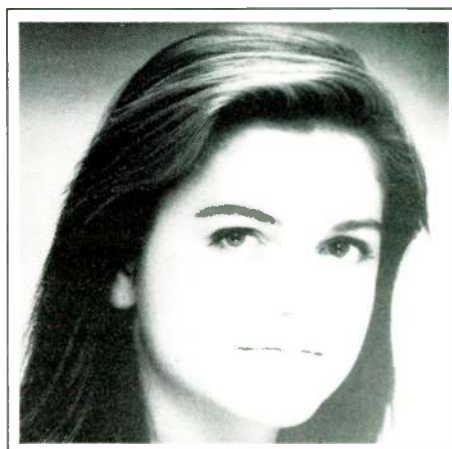
All of these functions fall under the umbrella of a development deal, but may or may not be written into the actual contract. When they are not written into the contract, the publisher will usually pick up those additional costs on top of the money that they have already given the band. Ultimately, the publisher will give the unsigned band any and all of the tools necessary to get a record deal, and most publishers will personally shop the record deal as well. But, until the band actually releases a record that generates sales, the publisher will not recoup any of the money that has been invested in the band.

Because these development deals involve publishers, part of the deal will center around the money that will be generated by the copyrights. The band usually will sign a typical songwriter agreement which entitles the publisher to a fifty percent split of the "publisher share." (The songwriter retains 100% of the "writer share" and 50% of the publisher share.) "So if there's one songwriter in the band, and he generates a dollar," says Michael Sandoval, Vice President, Creative, for Warner/Chappell Music, "fifty cents of that is the writer share and fifty cents is the publisher share. So we're getting a quarter on the dollar." Keep in mind, regardless of whether or not the band has a record deal, they will usually sign the exact same publishing agreement.

"A lot of bands are afraid of development deals," says Nanci M. Walker, former Director of Talent Acquisition for BMG Songs, "because they think that they're selling themselves down the river too early to a



Michael Sandoval  
VP, Creative, Warner/Chappell Music



Nanci M. Walker, former  
Director, Talent Acquisition, BMG Songs

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**Susan Collins**  
Director, A&R, Virgin Music

publisher. But nine times out of ten, they will get the exact same deal as if they had already made a record. It's just we don't give them all of the money up-front. For example, we might give you \$25,000 upon signing the development deal and put you in the studio, and then go out and get the record deal for you. The minute you sign the record deal, you get an installment of money, and the minute you release the record, you get another installment of money."

One of the major reasons publishers have gotten involved with development deals in the first place is the over-inflated amounts of money they had begun paying debut recording artists when their records were released. In the past, some rather intense bidding wars have taken place. "I don't think [a bidding war] is very healthy for the artist or the industry," states Walker, "because it puts undo pressure on the young band to sell too many copies of their first record. So publishers have begun developing artists and nurturing them—letting them take the time to get that first record right."

Publishers spend a great deal of time scouting the clubs in and out of Los Angeles as well as listening to dozens of demos. "We don't accept unsolicited tapes," says Susan Collins, Director of A&R for Virgin Music, "but then again, it's very broad as to what the difference is between solicited and unsolicited. I'm not hard to find, and I'm not



**Betsy Anthony**  
Director, Creative Services, MCA Music

hard to reach, and anyone connected with the music industry will be able to send me a tape."

What each publisher looks for in a band is unique to that individual publisher's tastes. "I generally look for passion and believability," says Betsy Anthony, Director Creative Services for MCA Music, "as well as other elements that I think are important, such as originality, commitment and musicianship. Of course, songwriting is very important, and you also want to know that the band is primarily self-contained."


How do the record company A&R reps feel about the bands being brought to them by publishers? "We have relationships with virtually all of the publishers," answers Ron Oberman, Vice President of A&R, West Coast for Columbia Records. "And we are certainly interested in hearing anything that a publisher has put money and effort into."

"The publishing community acts like an additional A&R network for record companies to hear quality demos of a greater number of artists," says Tim Devine, Director of A&R for Capitol Records. "Good publishers should have well qualified ears and an awareness of the marketplace, which makes them an important source for evaluating new bands. And often, if an artist isn't ready to make a record, a publishing deal will allow them to continue writing songs and demoing material until they have enough material to warrant an album deal."

At a time when bands are being dropped by the labels at an alarming rate, these development deals just may be what this industry needs to help increase the number of successful debut albums. A development deal may not be for every musician, but a one-way ticket back home to Idaho doesn't have to be one's last option either. **MC**

Pat Lewis

Pat Lewis



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# PUBLISHER FORUM The Art Of Songwriting

By Pat Lewis

When a songwriter signs an agreement with a publisher, in many ways, it's like getting married. And for the most part, how much each participant is willing to give to the relationship is directly proportionate to how successful, fulfilling and long-lasting that relationship will be. A common complaint that I've heard from songwriters is that "publishers are nothing more than banks." And in many instances, this is a valid complaint. However, for a good percentage of copyright owners, a publisher who simply collects their money for them suits them just fine. The following quotes were taken from conversations that I recently had with eight publishers, who discussed the importance of building and maintaining strong, personal relationships with their songwriters, among many other such related topics. I sincerely believe that you won't find a bank teller among them!



**Ronny Vance**  
President  
Geffen Music

**MC:** What qualities do you look for in a songwriter when you are considering him or her for a position as a staff writer?

**RV:** I've always said that if you want to sign someone, it means that, aside from the fact that they have one or maybe two great songs on their tape, there is a quality in the person—somebody that you could live with, somebody you felt you could rely on, somebody who is bigger than the tape itself. There have been many opportunities over the years where we've actually had very big hits with songs that were single song purchases, and for many different reasons, we decided—and maybe not from just our point of view, but even from the point of view of the writer—that maybe they didn't want to marry me, and I didn't want to marry them.

**MC:** Would this person have to be a proven songwriter before they would be considered for a staff writing position?

**RV:** No, not at all. For example, we took a chance with Darrell Brown, and he has a song on one of the biggest albums of the year, which is the record by Wilson Phillips. He wasn't really a proven songwriter. I think he had a Dolly Parton record before he came to us. But since he's been with us, he's gotten songs on the new Michael McDonald album, among others, and we just secured a record deal for him with Geffen Records. This is a person that we have a lot of faith in. Taking chances is what Geffen Music is all about.



**Stacy Leib**  
Director of Repertoire  
Virgin Music, Inc.

**MC:** Have you noticed any particular trends in the types of lyrics that artists want to sing these days?

**SL:** I think in each particular genre of music, there is a different answer for that particular question. I will say that more and more pop artists want to have something to say with their songs. I think there is a trend toward more conscious lyrics—whether it is socially, politically or even in a relationship. I think it is very specific, and the emotions are very specific as well.

**MC:** How personal or political can a song get before you have a problem pitching it to a pop artist?

**SL:** It can get difficult because everybody has his own perception and his own experiences. And because experiences are so personal, there is a very fine line. A good writer, however, can cross that fine line by communicating the emotions poetically for an artist. I think with political lyrics, there can be more potential for problems because you don't want to get too preachy. And sometimes too political of a message might not be the right image for the artist. There are fine lines all the way around, and I think the most important point that I want to make is that familiarity with the project delineates those fine lines and how far you can go.

**MC:** When you're dealing with an artist who wants to express a political opinion, it seems that the most ideal situation would be to

bring one of your songwriters into the project to collaborate with the artist.

**SL:** Exactly. Sometimes a collaboration can work very well where you may have a very artistic kind of an artist who isn't necessarily writing singles-oriented songs for commercial radio, and therefore, combining the two talents and coming up with just the right formula. The artist's integrity is intact, and you've got a tightly structured song.



**Kathy Spanberger**  
Vice-President  
Peer-Southern Music

**MC:** Why is it so important for songwriters to be multifaceted, such as songwriter/artists or songwriter/producers?

**KS:** It affords us the opportunity to work their product in more areas. The fact of the matter is, there are very few songs recorded these days that are not written or at least co-written by the artist along with the producer. So, what we're trying to do by working with those multifaceted writers is to increase their odds for success.

**MC:** Does Peer Music ever hire songwriters who are neither artists nor producers?

**KS:** To be honest, we've worked with writers that were not necessarily producers, but because of the opportunities that we have given them in terms of working in our studio and demo budgets, they've perfected that craft, if you will. And once they've gotten to a certain level in their production talent, we've then launched them into working in a production capacity. We have a songwriter, Jud Friedman,

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**Deborah Dill**  
Senior Director  
Creative Affairs  
BMG Music Publishing

**MC:** How involved do you get with a song as it's developing?

**DD:** Well, I guess that depends on the writer. A developing writer will generally come in and play you an idea. At this point, most of the writers here seem to be a bit beyond that, however, there still are a couple who are developing. But yes, I love to work very closely with them on the songs. If there's a suggestion that I have for a lyric, or if the chorus isn't strong enough, or if the verses need to be re-written—that happens.

**MC:** So the songwriters are pretty open to your suggestions?

**DD:** That depends on the relationship that you have with the writer. I try to have a relationship with each one of the writers. I mean, they're all different, and their songs are very personal; it's like their child. So it's hard sometimes. If they come in and really believe in something, and you don't hear it, then generally speaking, you have to let them win out because it's their creation. I think that if

they grow to trust you, and that relationship develops, then if you have a suggestion, they're more open to it. I tend to work very closely with them. I tend to get very maternal.



**John Baldi**  
Creative Director  
PolyGram/Island  
Music Publishing

**MC:** What is the advantage of setting up collaborations between staff writers and recording artists?

**JB:** In my opinion, publishing is becoming more of a collaborative effort than ever before. Bands and artists are much more receptive to the idea of working with outside writers. I think the advantage of the collaboration is that the band or the artist's integrity remains intact because they are involved in the creative process. You know, they can stop a song idea in the development stages and say, "My band wouldn't sing that line" or "the song should say this," and they can convey the same message that they would have had they actually written the song entirely by themselves.

**MC:** How do you determine which of your staff writers would be best suited to collaborate with a particular band or solo artist?

**JB:** Well, it depends on the band. If it was a rock band, I would have to look at the writers whose strong points are in the rock area. What I have to do is play the A&R guy or the band or the manager some material [written

by the staff writer] and give a little bit of history on this particular writer and why they should write with him. And then the writer himself has to be into what the band's doing; he has to feel connected. And it all comes down to personalities as well. In certain situations, if the chemistry is right, a publisher can parlay a songwriting collaboration into a production opportunity for the songwriter, which is really important, too. A writer will come into a project and co-write a song with the artist and then produce that particular track, and now you've added a new dimension to your songwriter's career and hopefully created new opportunities for that writer.



**Jim Vellutato**  
Senior Creative Director  
Famous Music Publishing

**MC:** Do you feel that collaboration makes for a better end result?

**JV:** In some instances, yes. However, in other instances, there are writers that sometimes feel intimidated about collaborating—so their best work comes out when they write alone. I think that it is dependent on the writer. For example, I have a writer, Ovis, and when he collaborates, I would say that the songs come out good, but when he writes alone, the songs come out outstanding. I think he's able to get into his own little world without any interruptions and write exactly what he feels, rather

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# GUIDE TO SOUTHERN CALIFORNIA PUBLISHERS

*The following is a comprehensive list of Southern California-based publishing companies. Keep in mind that some operate out of their homes on shoestring budgets, while others are the largest music publishers in the world. This year we have tried to eliminate those publishing companies that make it a policy to screen calls with answering machines. We strongly suggest, however, that you do your homework before sending out your demos—call the publisher and ask a lot of questions, ask fellow songwriters for referrals and do as much research and checking beforehand as possible. Also, if you are affiliated with a performance rights organization (ASCAP or BMI), it is advisable to give your representative a call and ask them their recommendations as well. And when you take a meeting with any publisher, bring legal representation! We'd like to thank all of the fine publishers and their assistants who took the time to provide this vital information. We also want to apologize to those publishers we may have inadvertently overlooked.*

Compiled by Pat Lewis

## A&M Music

1416 North La Brea  
Hollywood, CA 90028  
(213) 469-2411

**Contact:** Barry Kolsky  
**Style:** Everything except country.

## Almo/Irving/Rondor Music Group

1358 North La Brea  
Hollywood, CA 90028  
(213) 856-2699

**Contact:** Lance Freed, Lenny Sims.  
**Style:** All  
**Staff Writers:** Greg Sutton, Darryl Duncan, John Dexter.

## Alshire International, Inc.

1015 Isabel St.  
Burbank, CA 91510  
(213) 849-4671

**Contact:** Al Sherman  
**Style:** Pop/concert music, not rock.

## All Nations Music of the World

8857 W. Olympic Blvd  
Beverly Hills, CA 90211  
(213) 657-9814

**Contact:** Billy Meschel, Chris Mancini, Alison Witlin-O'Donnell.  
**Style:** All

## Amiron Music

20531 Plummer St.  
Chatsworth, CA 91311  
(818) 998-0443

**Contact:** A. Sullivan  
**Style:** Rock, Top 40.

## ATV Music Group

6363 Sunset Blvd., Suite 711  
Los Angeles, CA 90028  
(213) 463-4440

**Contact:** Dale Kawashima, James Leach, Noelle Swan.  
**Style:** R&B, rock and pop.

## Barefoot Lady Music

740 N. L Brea Ave.  
Hollywood, CA 90038  
(213) 464-1713

**Contact:** Harold E. Smith  
**Style:** Mostly country, gospel and bluegrass.

## BMG Music Publishing

8370 Wilshire Blvd.  
Beverly Hills, CA 90211  
(213) 655-9222

**Contact:** Danny Strick, Deborah Dill.

**Style:** R&B, rock, pop.

**Staff writers:** John Hiatt, Rhett Lawrence, Clyde Lieberman.

## Bourne Company

P.O. Box 975  
North Hollywood, CA 91603  
(818) 788-6438

**Contact:** George Perl  
**Style:** Everything  
Accepts unsolicited material.

## Bug Music

6777 Hollywood Blvd., 9th Floor  
Hollywood, CA 90028  
(213) 466-4352

**Contact:** Fred or Dan Bourgoise.  
**Style:** Everything  
Accepts tapes mostly through referrals.

## Chameleon Music

3355 El Segundo Blvd.  
Hawthorne, CA 90250

**Contact:** Stephen Power  
(213) 978-8282  
**Style:** Everything

## Candy Castle Music/ Rhapsodies And Melodies

9200 Sunset Blvd., Suite 915  
Los Angeles, CA 90069  
(213) 550-8181

**Contact:** Tyre Patterson

## Cheddar Cheese Muis/Le Grande Fromage Music, Inc.

8739 Sunset Blvd.  
Los Angeles, CA 90069  
(213) 659-9820

**Contact:** Jan Rhees, Macey Lipman.  
**Styles:** All  
**Staff writers:** Kurt Farguhan, Chris Bordman, Steve Lane.

## Chrysalis Music

9255 Sunset Blvd.  
Los Angeles, CA 90069  
(213) 550-0171

**Contact:** Tom Sturges, Gary Helsinger, Denise Rendal.  
**Staff writers:** Billy Burnette, Jim Jacobson, Antonina Armato.  
Accepts unsolicited material if you call first.

## Creative Entertainment Music/Pushy Publishing

6290 Sunset Blvd., Suite 700

Hollywood, CA 90028  
(213) 463-9780

**Contact:** Donna Ross  
**Style:** Everything but folk.

## Criterion Music Corp

6124 Selma Avenue  
Hollywood, CA 90028  
(213) 469-2296

**Contact:** Bo Goldsen  
**Style:** All  
**Staff writers:** Lyle Lovett, Hugh Moffatt, Rodney Crowell.

## Morris I. Diamond

9560 Wilshire Blvd. Penthouse Suite  
Beverly Hills, CA 90212  
(213) 859-7786

**Contact:** Morris I. Diamond  
**Style:** Film and TV.

## Walt Disney Music Company/ Wonderland Music, Inc.

350 South Buena Vista St.  
Burbank, CA 91521  
(818) 567-5307

**Contact:** Susan Borgeson  
**Style:** Movie soundtracks and scores and children's music.

## Dudes Goldentouch Music

3855 Lankershim Blvd.  
No. Hollywood, CA 91605  
(818) 766-6252

**Contact:** Dude McLean  
**Style:** R&B, dance and country.  
Accepts unsolicited material.

## Emerald Forest

345 N. Maple Drive  
Beverly Hills, CA 90210  
(213) 285-9660

**Contact:** Linda Blum-Huntington, Marla McNally.  
**Style:** Everything  
**Staff writers:** Marc Tanner, Michael Dan Ehmig.

## EMI Music

58730 Sunset Blvd.  
Los Angeles, CA 90069  
(213) 652-8078

**Contact:** Jodi Gerson  
**Staff writers:** Desmond Child, Holly Knight, Scott Cutler.

## Famous Music Corp

3500 W. Olive, Tenth floor  
Burbank, CA 91510

# GUIDE TO SOUTHERN CALIFORNIA PUBLISHERS

(818) 566-7000

**Contact:** Robert Fead, Jim Vellutato, Michael Leshay.

**Style:** Pop, R&B, rock, dance, ballads.

**Staff writers:** Paul Chiten, Michael Jay, Tena Clark.

## Len Freedman Music

8730 Sunset Blvd., Suite 20

Los Angeles, CA 90069

(213) 652-8222

**Contact:** Alicia Winfield

**Style:** All

## Fricon Music Co., Inc.

1048 Ogden Dr.

Los Angeles, CA 90019

(213) 931-7323

**Contact:** David Sibley

**Style:** All, especially film and TV.

## Geffen Music

9130 Sunset Blvd.

Los Angeles, CA 90069

(213) 278-9010

**Contact:** Ronnie Vance, Lisa Wells.

**Staff writers:** Darrell Brown, Jesse Harms, Brenda Russell.

## Gold Hill Music Inc./

### International Music Network

5032 Lankershim Blvd., Suite 2

No. Hollywood, CA 91601

(818) 766-7142

**Contact:** Michael Schnieder, Shelley Weiss.

**Style:** All

**Staff writers:** Stephen Stills

## Golden West Melodies

5858 Sunset Blvd.

Hollywood, CA 90028

(213) 460-6616

**Contact:** Cliffie Stone

**Style:** AOR

## JAC Music Co., Inc.

5253 Lankershim Blvd.

No. Hollywood, CA 91601

(818) 762-0588

**Contact:** Sherri

**Style:** Wide range

## Jobete Music Co., Inc./

### Stone Diamond Music Corp.

6255 Sunset Blvd., 18th Floor

Hollywood, CA 90028

(213) 461-9954

**Contact:** Lester Sill

**Style:** Pop, rock, Pop/R&B.

## Largo Music Co., Inc.

606 N. Larchmont Blvd.

Los Angeles, CA 90004

(213) 464-8321

**Contact:** John Murro

**Style:** Hard rock & roll, street R&B.

Accepts unsolicited tapes, but call New York office first (212) 371-9400 ext. 338.

## Lippman Entertainment

8265 Sunset Blvd.

Los Angeles, CA 90046

(213) 657-1776

**Contact:** Ron Handler

**Style:** R&B, rock, pop, alternative.

**Staff writers:** Monty Byrom, Steve Mullen, Scott Hutchison.

## MCA Music

70 Universal City Plaza, Suite 425

Universal City, CA 91608

(818) 777-4550

**Style:** Everything

**Staff writers:** Glen Ballard, Mark Mueller,

Brock Walsh.

## NEM Entertainment

8730 Sunset Blvd., Suite 400

Los Angeles, CA 90069

(213) 652-8320

**Contact:** Ira Jaffe, Ross Elliot.

**Style:** Everything

## O'Lyric Music

1837 11th Street, Suite 1

Santa Monica, CA 90404

(213) 452-0815

**Contact:** Jim O'Loughlin, Kathryn Haddock.

**Style:** Everthing from rock to rap. Mostly seeking R&B, dance and ballads.

Accepts unsolicited material, but will not return tapes. Please do not call.

## Peer-Southern Organization

8159 Hollywood Blvd.

Hollywood, CA 90069

(213) 656-0364

**Contact:** Kathy Spanberger, Steven Rosen.

**Staff writers:** Jud Friedman, Donovan, Marvin Etzioni.

## PolyGram/Island Music

3500 West Olive Avenue, Suite 200

Burbank, CA 91505

(818) 843-4046

**Contact:** Lionel Conway, Victoria Claire, John Baldi.

**Style:** Pop, easy listening, film.

**Staff writers:** Zane Giles, Jeff Paris, Tony Haynes.

## Primat Music Group

6532 Sunset Blvd.

Hollywood, CA 90028

(213) 957-4455

**Contact:** Brooks Arthur, Tami Lester.

**Style:** All

**Staff writers:** Dennis Lambert, Grant Geissman.

## Scotti Bros. Entertainment Industries

2114 Pico Blvd.

Santa Monica, CA 90405

(213) 450-3193

**Contact:** Tony Papa

**Style:** All

## Sebanine Music

1925 Century Park East, Suite 1260

Los Angeles, CA 90067

(213) 556-1956

**Contact:** Michael Perlstein

**Style:** Rock & roll

Accepts unsolicited material.

## Sin-Drome Music

11114 Cumpston St.

North Hollywood, CA 91601

(213) 650-7579

**Contact:** Henry Marx

**Style:** Pop, R&B, jazz.

## Snow Music

270 N. Canon Dr., Suite 2005

Beverly Hills, CA 90210

(213) 654-0755

**Contact:** Tina Snow

**Staff writers:** Tom Snow

## Special Rider Music

270 N. Canon Dr., Suite 2005

Beverly Hills, CA 90210

(213) 288-0131

**Contact:** Tina Snow

**Staff writers:** Bob Dylan

## Sweet Glenn Music

P.O. Box 1067

Santa Monica, CA 90406

(213) 452-0116

**Contact:** Zelina Munoz

**Style:** Hip-hop, R&B, dance.

## Dale Tedesco Music/Tedesco Tunes

16020 Lahey Street

Granada Hills, CA 91344

(213) 360-7329

**Contact:** Dale or Betty Tedesco

**Style:** Everything

Accepts unsolicited material.

## Virgin Music

827 Hilldale

W. Hollywood, CA 90069

(213) 858-8727

**Contact:** Kaz Utsunomiya, Donna Young, Stacy Leib.

**Style:** Everything, including film, TV.

**Staff writers:** Elliot Wolff, Oliver Leiber, Franne Golde.

## Warner/Chappell Music

8436 West 3rd Street

Los Angeles, CA 90048

(213) 655-5575

**Contact:** Les Bider, Rick Shoemaker, Michael Sandoval.

**Style:** Everything

## Windswept Pacific Entertainment

4450 Lakeside Drive, Suite 200

Burbank, CA 91505

(818) 567-0001

**Contact:** Chuck Kaye, Jonathan Stone, John Anderson.

**Style:** Standard hits, everything.

## Zomba Publishing/

### Jive Silvertone Records

6777 Hollywood Blvd., Sixth Floor

Hollywood, CA 90028

(213) 464-7144

**Contact:** Joyce Lapinsky, Lisa Johnson.

**Style:** Everything

# WRITING RAP

By Wayne Edwards

**R**ap music. The very words conjure up images of angry young men—mostly from America's inner cities—whose rhymes serve as a new type of street poetry set to a beat. That image, which developed courtesy of many pioneer rappers—Kurtis Blow, Melle Mel, Grandmaster Flash & the Furious Five—began to change when second generation rappers such as Run D.M.C., L.L. Cool J and the Fat Boys came out with their more mainstream crossover raps. At that point, rap really came of age, becoming something of a cultural phenomenon with the harder hitting political statements of New York's Public Enemy and L.A.'s N.W.A. Rap, the masses finally conceded, was here to stay, and it had something to say.

With that recognition came the undeniable but often overlooked fact that rappers did have different styles and different means of expression. People, other than the core audience, really began listening and understanding the different schools of rap. Yes, there was a distinct difference between the writing approach of a Kool Moe Dee and an M.C. Hammer, between a Heavy D. and an Ice-T or between a Big Daddy Kane and a Mellow Man Ace. Those in the know recently stepped forward to tell *Music Connection* how they write their material.

**D**ef Jef (Delicious Vinyl Records) has scored big with his "Black To the Future" and "Droppin' Rhymes On Drums." He also participated in the much heralded "We're All In The Same Gang" project. Def Jef says, "I basically try to power pack a verse with some def rhymes. I don't really think about hooks. They're not that important in hip-hop, be-



Salomon

cause the main thing you want to do is make sure they get to the hook. The key is be original. I know I need hooks to sell records, but the important thing is, are my rhymes in the verses kicking? As far as subject matter is concerned—whatever rocks the house, that's what I want."

Newcomer Granddaddy I.U. (Cold Chillin' Records) says he writes in bits and pieces. "You know, ideas come, and I kind of write them down as I go along. Usually, I'll come up with the beats first, because that's what's more important. Nobody wants to hear your rhymes if they can't get next to your beats."

Granddaddy I.U.'s debut album features such titles as "Nobody Move," "Dominoes" and "Something New," suggesting that he has no particular slant or statement when he writes. "That's true," he agrees. "I write about everything. I've got some hard-core rhymes, some happy rhymes, you know, all kinds of rhymes. It really depends on what the track inspires me to do. Choruses, hooks and all that stuff...hey man, whatever comes out, comes out, and when I put all the different pieces together, I've got my tune. Once I'm happy with it, that's it."

Shock G., whose Digital Underground (Tommy Boy Records) hit big with "Humpty Dance" has what many would consider a more standard approach. "I write two ways," he says. "The first way is to come up with a concept and hook first. That's how we handled 'Freaks Of The Industry.' And a lot of how it comes together depends on the cadence and meter of the track. You know, a kicking track might stimulate us to flow in another direction that maybe we weren't thinking of."

"The second way is kind of how we approached 'Humpty Dance.' With 'Humpty,' we had basically the entire rhyme

put together first, then we built the music around the rhyme and gave it the kind of energy we thought made sense for the lyric. We don't really prefer to do it one way or the other but, either way, the music generally comes last, based on the feel and direction of the rhyme."

**T**he general consensus? The conventional is the unconventional when it comes to rap composing. While lyricists in other genres labor over the verse, hook, bridge and vamp, rappers for the most part are not particularly concerned with the structure. Their credo: "Hey, if it feels good, do it." **MC**

## SHOCK



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George DuBose

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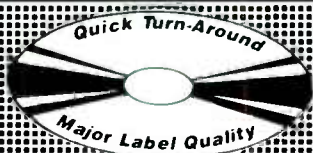
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# Allan Rich

## Writing A Number One Song

By John Lappen



Allan Rich

James Ingram

Jud Friedman

The phone in songwriter Allan Rich's kitchen is ringing again. And ringing and ringing and ringing. "Things are really crazy these days," sighs Rich as he answers yet another call.

That's an understatement. Rich, who along with co-writer Jud Friedman, penned the gorgeous James Ingram ballad "I Don't Have The Heart," is a hot commodity these days. The song has just become the Number One tune in the country, and Rich, in so many words, is paying the price. "I've gained a couple of pounds as of late," he grumbles good-naturedly. "I've been wined and dined so much in the past week that my head—and my stomach—are spinning. But it's great.

I'm on cloud nine. To pick up the trades and see that I've helped write a Number One song is an incredible feeling. I'm obviously thrilled to death."

But the thrill has been a long time in the making. Rich's recent success is the culmination of over fifteen years of dogged determination and a strong belief in his talent. Or, to quote one of Allan's favorite credos, his career has been a study in "pleasant persistence."

The irony of having those people who don't know him well thinking he is the proverbial overnight success isn't lost on Rich. "My Number One record did not come easy," states Rich firmly. "My whole career

has not come easy. Some people are fortunate enough to be able to step right into this business and become huge successes right away. It has not been that way for me. I've had to sweat my butt off for everything that's happened. But I guess that just makes what is happening now that much sweeter."

If anything, the dedicated Rich has learned that values of hard work and humility since moving to Los Angeles ten years ago. "I've worked almost every odd job imaginable," he laughs. "I've sold sandwiches door-to-door, I've waited tables and I sold shoes at a shop in Venice Beach. I've had some very frustrating times. But I wasn't going to give up, because this is something I've wanted to do since I was five-years-old."

Reared in Brooklyn, Rich actually began his career as a singer. He was proficient enough to be chosen by Whitney Houston's mother Sissy to be her opening act at several Gotham appearances. "My overwhelming passion was always to be a vocalist," admits Rich. "I always saw songwriting as just a means to an end, to getting a record deal for myself."

A month after graduating from Queens College, Rich had his first song published and his second, six months after that. "I thought I was on my way, but after some relatively lean times, I thought a change of scenery would do me good, so I headed west."

Moving to L.A., Rich began the requisite dues paying by working the aforementioned litany of odd jobs. Ironically, it was one of these non-career gigs that led to his big break. "One of my customers—a record producer by the name of Howie Rice—came in, and I told him I was a songwriter. I sent him a tape of some of my songs. He ended up calling me up in the middle of the night to tell me how much he loved my songs. We ended up writing together, and the first song we wrote, "Something Special Is Going To Happen Tonight," ended up on a Patti LaBelle album that went platinum and became the theme song for two movies—*Outrageous Fortune* and Alan Alda's *Sweet Liberty*. We also ended up writing a Number One R&B tune for Gladys Knight and the Pips."

Rice also hooked up Rich with Barry Manilow, planting the seeds for a relationship that endures to this day. "At the time we met, I was blown away," says Rich. "I was

# MUSIC CONNECTION

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still basically a shoe salesman, although I was writing songs. I couldn't believe that I was actually working with someone the caliber of Barry Manilow. He's been a total inspiration to me."

But, along with Rice, perhaps Allan's most significant date with destiny occurred in 1987 when he was introduced to Jud Friedman, his future songwriting partner. "I met Jud through a mutual friend by the name of Kathy Spanberger. She was going to sign him as a songwriter. I wrote a verse and a chorus to what ended up being "I Don't Have The Heart." I felt something special about it even then at that early stage. I wanted to finish the song myself but Kathy was adamant that I meet Jud and complete it with him. We ended up finishing it together without a lot of trouble. When writing, we each go off and do our own thing, then we get together and fine tune one another's work. He's good with lyrics, I'm good with music. He's a gifted songwriter. I think everything we write together is special.

"But I work differently with each collaborator. With some people, I start from scratch with everything. We brainstorm ideas, write down the good ones and write the song together from start to finish. The way I work most comfortably is when I come in with part of a lyric. I have a constant fear that I'm going to fail. If I come in with my half of the lyrics or music done, then I feel that my work is complete. Then it's up to my collaborator to finish his or her part. Fear is my greatest motivator."

But if it weren't for these creative fits of fright, Rich might be languishing in the lower regions of the *Billboard* charts instead of sitting in the penthouse. "I try to write all the time, but I write in a very crazy way. I have to have music that inspires me. Good songs take me off to foreign lands lyrically; it's like a magic thing that happens. All of these ideas come out of my head, and I don't know how they get there. But the important thing is that they do get there. I usually just write at home sitting on my couch.

"The problem for me is that there isn't a lot of inspiring music available these days. Songwriting is a true craft, and I think that craft is being abused today. There are people writing songs out there that aren't true songwriters. There's so much mediocre stuff out there, but that's because people are writing songs they shouldn't be writing. If songwriters aren't allowed to do what they do best, I really think they'll become extinct. I think public opinion would support that

contention as well. People today are being deprived of having the chance to be moved and touched emotionally by a song. I'm left cold by most songs today. People are tired of the violence and loudness of most of today's songs. I feel that my strength as a songwriter is being able to write songs that touch a chord in people; that explore their emotions. I'm a big believer in emotion."

Rich also believes in allowing the songwriting process to evolve naturally. "Everybody's process is different. I don't feel bad anymore if I can't come up with something right away. I'm finally learning to respect the fact that people work differently. Collaboration with others just gets better for me all the time because I can always learn from other people.

"But I've also learned not to force anything with others. I'll continue to collaborate, but I also enjoy working alone. I definitely have a core of people that I'll always want to work with. But I'd really like to go alone into a studio with just songs that I've

written and be able to experiment with them without any repercussions—whether they were good or bad. But being signed to a publisher makes one afraid to do that, because you're afraid they might not like your songs."

Ah, there's that fear again. But doesn't having the Number One single in the country help in alleviating the nagging doubts about career stability? "Funny enough, it really doesn't. I still have to go and pitch songs and hustle just like always. Sure, the phone is ringing, but I'll always be look-

ing for work. I'm always available. If you're an artist or producer, and you're doing a project, call me!

"Maybe it's just a case of being a neurotic New York Jew or something, but after struggling for so long, I just can't sit back and think that I'm in the driver's seat. I don't feel any pressure to have to write another Number One song, but I do feel that I'll always be under the gun as far as getting more work is concerned. It's tough getting through to certain artists and managers at times and even when you do there is no guarantee that something will happen. James Ingram held on to "I Don't Have The Heart" for two years before recording it, but when he heard it for the first time, he said it made him cry. It's a comment like that that makes it all worthwhile for me. I want to be remembered as someone who wrote songs that touched people. That would be the best legacy that I could possibly have."

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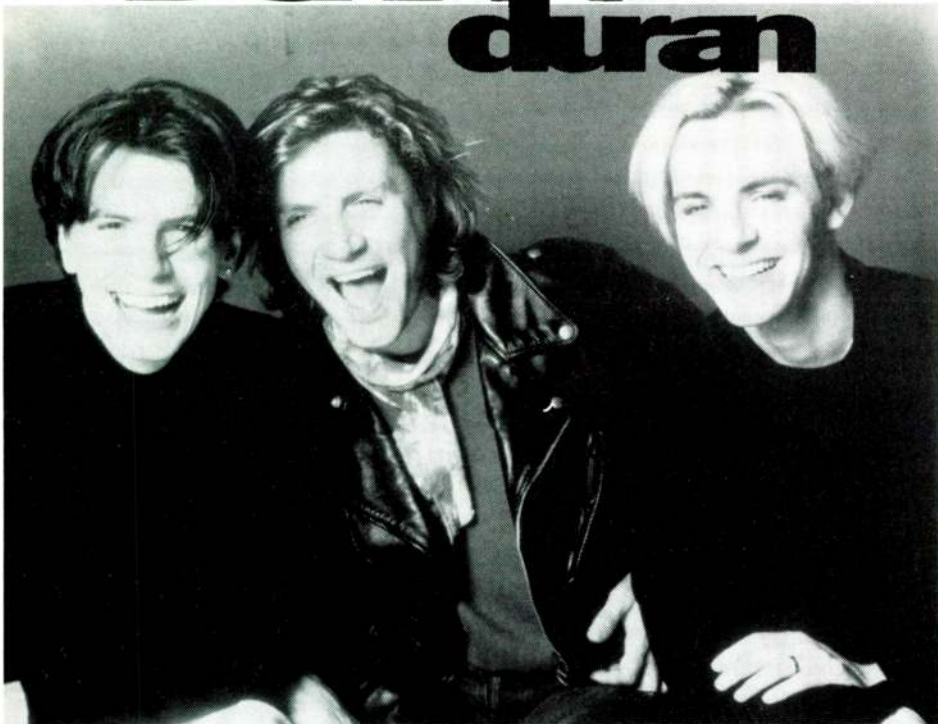
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# DURAN duran



## FIGHTING FOR THEIR LIBERTY

By Jonathan Widran

Ask anyone who bought a record or CD in the last decade to describe pop music in the Eighties, and those three letters which revolutionized the industry will come quickly to mind: MTV, the magical and mysterious land where sight and sound melded forever into one, and where the image became at least as important as the song it accompanied.

And ask any young girl who was watching during the advent of this phenomenon which band had the greatest impact on the video age, and her heart will no doubt melt as she recalls Simon LeBon, Nick Rhodes and the three unrelated Taylors, John, Roger and Andy, otherwise known as British supergroup Duran Duran.

Make no mistake, Duran Duran was much more than the early Eighties version of New Kids on the Block. By virtue of their matinee idol

looks, they indeed became teen sensations, but both musically and visually, their unique and innovative stylings carved them such a strong niche in rock history that, in early 1984, at the peak of their chart success, *Rolling Stone* pronounced them the Fab Five, comparing their impact to that of Beatlemania. Tunes like "Hungry Like The Wolf," "Union Of The Snake" and "Rio," as well as albums such as *Rio* (1982), *Seven And The Ragged Tiger* (1983) and *Arena* (1984) became instant classics, and their theme to the James Bond film "A View To A Kill" was perhaps the biggest Bond song ever.

Because the band's heyday had faded by late 1986, many former listeners who haven't been paying attention might perceive their new Capitol album, *Liberty*, as a comeback attempt. But, according to charter member/bassist John

Taylor, nothing could be further from the truth.

"When people say the word 'comeback,' it makes me fume, because we've never been away," says Taylor during a recent interview. After mentioning 1986's *Notorious* and 1988's *Big Thing* releases, and their interesting though less commercially popular singles "Notorious," "Skin Trade" and "I Don't Want Your Love," Taylor adds, "Those who've been following us closely can see our growth since the early years and the fact that we've made some worthwhile records. It's difficult to follow-up a phenomenon, but from a purely artistic viewpoint, we feel our music is as relevant as it's ever been."

After the departure of Andy Taylor and Roger Taylor in 1986, core members John, Simon and Nick set out to find a new guitarist and drummer who could not only pick up the slack, but whose musical attitudes were in tune with the three remaining Duranians. Guitarist Warren Cuccurullo played on both *Notorious* and its subsequent 1987 world tour, while drummer Sterling Campbell joined the band for its *Big Thing* tour after stints with Cameo, Nile Rodgers and his own band. However, *Liberty* marks the first release on which Cuccurullo and Campbell are full creative members.

John Taylor couldn't be more pleased with their contributions. "Our sound is definitely a lot 'meaner' with them. Warren is a very clever guitarist who has expanded our sound in terms of textures and atmosphere, while Sterling is a multi-instrumentalist, a funky, rootsy drummer who's very much in control of all the new technology."

Rhodes echoes Taylor's pleasure with the group's revised lineup: "Each of us makes his mark on the music, and it creates an integrated sound which is totally different from anybody else's. To me, that's what makes a band special, when the chemistry gets all the cogs working, and it becomes true teamwork."

This renewed sense of camaraderie is quite apparent on *Liberty*, which boasts some of the most modern, textured and hip grooves of any Duran Duran project to date. Taylor says that one of the secrets of the band's longevity is its willingness to grow by keeping aware of modern technology and musical trends yet still grounding these influences into their established performance style. "Dance music represents the cutting edge of styles, so the grooves we write have to compete with what turns us on when we go to clubs in London.

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what's hot, read magazine charts, reports, etc., because we're modern guys after all," he explains. "And yet, at the same time, we stay away from sounding contrived. You have to be committed to your music, your style, and that belief will take you through to success."

Because the band "grew up" in the video age, their lyrics have always created provocative images which translate into a uniquely artistic story on film. *Liberty's* first single/video, "Violence Of Summer (Love's Taking Over)," is no exception with its steamy Romeo and Juliet-like narrative about a guy stealing another man's girl and getting into what Taylor terms "hot trouble." "I don't like much of what I see lately on MTV," he adds, "but Big TV, who produced our video (and those of Soul II Soul) did a great job. I almost consider 'Violence' a Shakespearean piece."

Taylor is also quite proud of the album's relationship songs, "Antartica" (which he feels contains metaphors "which are quite beautiful") and the title track, which discusses personal freedom within a relationship a la Sting's "If You Love Somebody Set Them Free"—though the song could just as easily reflect the changes going on in Eastern Europe while the group was recording the album. "It's also an expression of our own liberty to do the kind of album we want. It's really such a sweet word."

Critics of Duran Duran's past work will no doubt hunt for tunes with social relevance, and both "Read My Lips," inspired by President Bush's pet catch-phrase, and especially "Hot-head," which features a sampling of the President's voice, will certainly placate anyone who ever thought the band's music was simply pop fluff. "It's an indictment of CNN [Cable



Ellen Von Unwerth

Nick Rhodes Warren Cuccurullo Simon LeBon John Taylor Sterling Campbell

News Network], which presents what they consider a world view when it's really only an American view of the world. Such an assumption can be a dangerous thing," says Taylor.

Taylor is convinced that, despite the early labeling of Duran Duran as a non-serious teen fling, the band has emerged as a bonafide rock & roll entity, so he's not worried that the young fans the group found during its crazier days will drift away and scoff at the release of *Liberty*.

"You just can't be the new hot thing very long," he says. "As you grow, hopefully you will appeal to a more discerning audience. We realize that some of the girls who liked us in our heyday may have kids by now, but hopefully some of that audience is still there. When I was an adolescent, I was heavily influenced by David Bowie and Roxy Music; they were a

significant part of my growing up. If Bowie puts out something new, I'll remember what he did for me, and I'll buy it.

"All the guys in the band are discerning listeners, and we must please ourselves before anyone else. Nick, Simon and I have stuck together this long because we believe in our creative powers, and we all still like each other," he laughs. "I've worked with lots of great people, but there's no one I enjoy more than them."

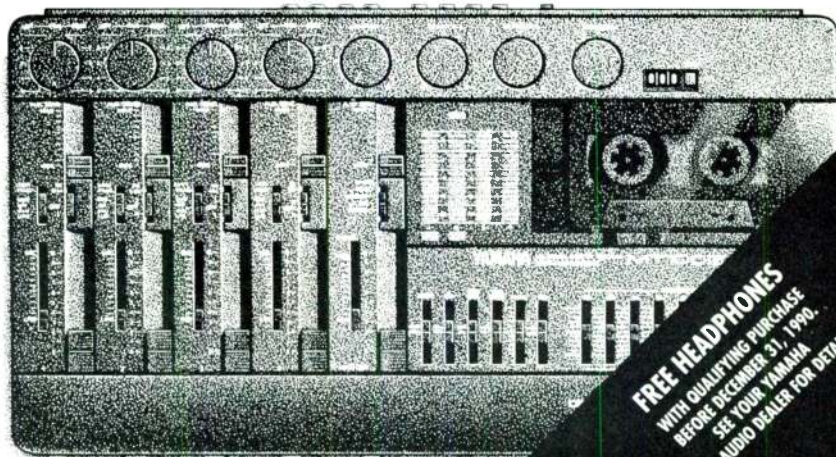
The Duranmania fires may have cooled, the girls screaming for the Fab Five may have grown up and the pop world may not revolve around the band as it once did, but, judging from the looks of John Taylor and the sights and sounds of *Liberty*, Duran Duran will definitely still be an inventive, if slightly mellowing, part of pop music in the Nineties. **MC**

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## ◀ 27 Songwriting

than having someone else come in and alter this creative state that he gets in. In other instances, writers tend to do a lot better when they collaborate because they have that extra person to bounce their ideas off of. I think for a new writer, collaboration is the easiest way to get to the next level. When you are out there writing alone, you will eventually get there, but when you're writing with someone who has a little bit more experience, they will teach you how to better craft the song for the commercial marketplace.



**Billy Meshel**  
Chief Executive Officer  
Chief Operating Officer  
All Nations Music

**MC:** What criteria must a song meet before you will pitch it?

**BM:** It must sound like today, and it also must sound like what I think is going to be happening for the next couple of years, because it could take that long to get a good song cut. So that is the general idea. The rest of it will never change: A song starts, there's an intro, there's a verse—the verse has got to be good—and then if I'm not let down by the hook, I'm well on my way to being interested. Then there's the further development of the song. Some songs can be the most common constructions—A-B-A-B-C-A-B—and it would be perfect. Some songs have to be a little different for certain reasons that are just gut reasons

and so hard to define. Then you've got the words. To me, great words pop out of the melody. It's almost like punctuation helps you read a paragraph absolutely properly. The melody punctuates the words, and the words come popping out. Like "Wind Beneath My Wings," in every line, the words are so meaningful, so enlightening, and it's such an emotional growth experience. Then you have the other kind of song that says, "Baby, I love you," and it's perfectly wonderful because of the context in which "baby I love you" is expressed. The criteria by which I decide whether or not I like a song is pretty standard for people who do what I do: I want a good musical hook, a good idea and words that do something to me—either entertain me in a funny way or move me emotionally.



**Tom Sturges**  
Senior Vice President  
General Manager  
Chrysalis Music

**MC:** When you're listening to a song that one of your staff writers has presented to you, what specific things are you listening for?

**TS:** First of all, I encourage all of my staff writers to play me their songs before they demo them. So it depends on when in the process I get to hear a song. I prefer to hear a song early, because that gives me more of an opportunity to input and make suggestions, in the event any are needed. There are

only a certain number of ways to say "I love you," "I miss you" or "I'm coming back for you"—that's the heritage of almost every love song. So what makes a song special for me is when it says "I love you," "I miss you" or "I'm coming back for you" in a different way. We have a song on the new David Lee Roth album called "Sensible Shoes," which is an old term that you've heard a thousand times—"Hey, why don't you go get some sensible shoes." In this song, the lyric is: "Sensible shoes, shoes that will lead me back to you/Sensible shoes, you were the only lover who was ever true/I need some sensible shoes." So that's a different take on that old idea.

**MC:** What about songs that deal with unusual subject matter or songs that are not in a traditional format?

**TS:** I had this discussion with one of my writers about a year ago where I was saying the chorus wasn't big enough for the song that he had written, and he said, "Why does it have to have a big chorus?" And I said, if it's going to be a hit song, that's what it's got to have. And he said, "Everybody's doing that. Why can't I be different?" And I said, before you can be different, you have to be good at doing it the way everybody else does it. You can't change the world from outside. So, if you're going to change the way that songs are written, if you're going to say, "to hell with choruses," you can only do this after you've written some songs that are hits that have big choruses. In other words, you have to play the game first before you change the rules. MC

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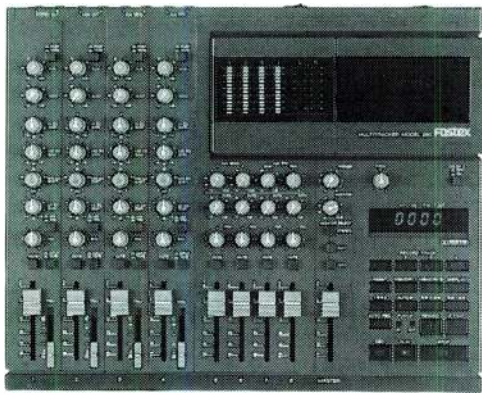
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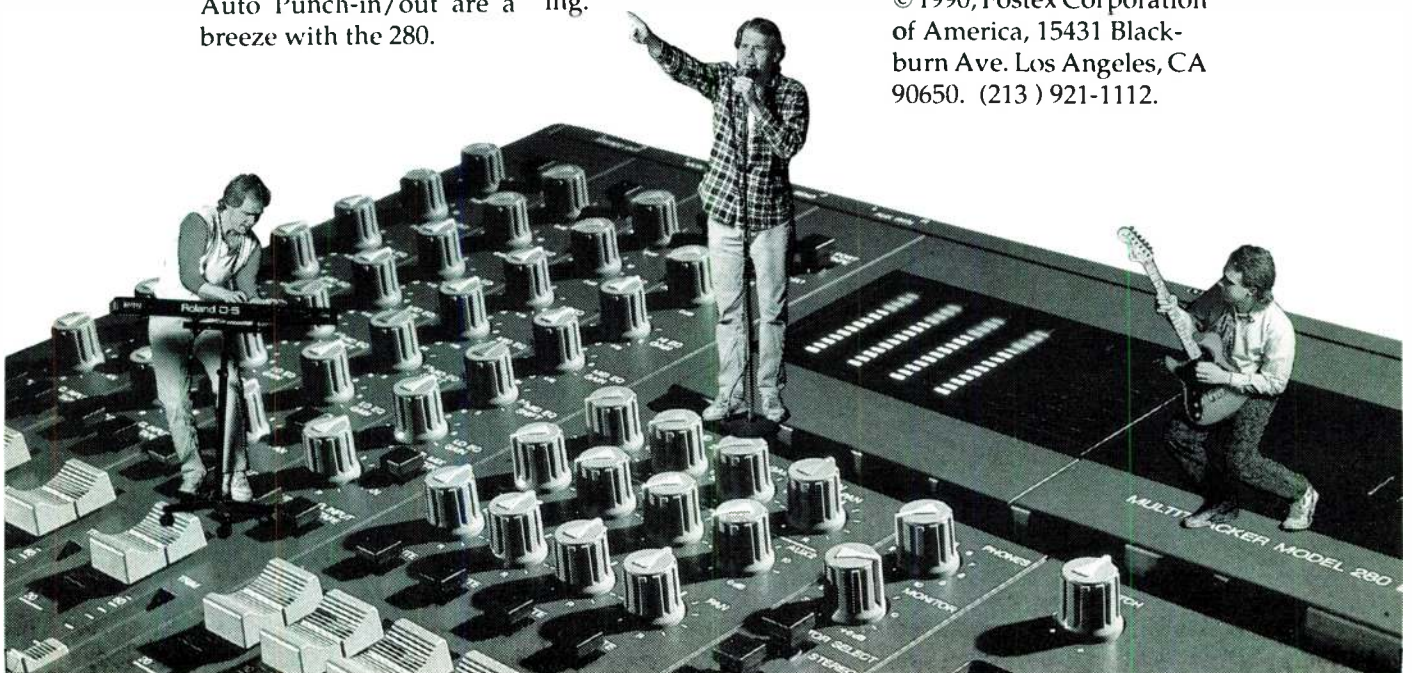
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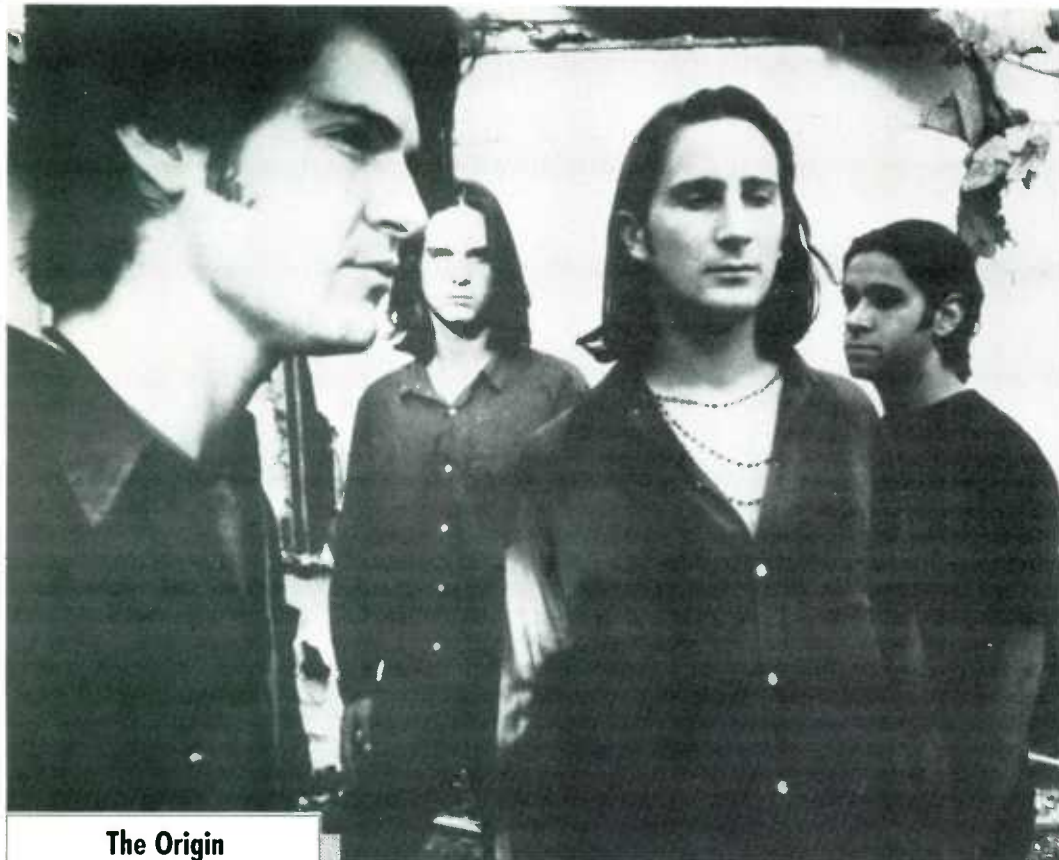
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## The Origin

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**Phone:** (213) 395-9677  
**Booking:** Creative Artists  
**Legal Rep:** Seth Lichtenstein  
**Band members:** Michael Andrews, Topper Rimel, Daniel Silverman, Rony Abada.  
**Type of music:** Rock  
**Date Signed:** July, 1989  
**A&R Rep:** Andy Factor

### By Randy Karr

In the words of the Origin's lead vocalist Michael Andrews, "Our trip has been a very lucky one." In the wishful world of forming a band, making a tape and getting signed, few bands if any can predict just how difficult those three steps can be. While the Origin did not accomplish all these things over a three-day weekend, their journey up to this point has been relatively smooth.

The nucleus of the band was formed while the members were still in junior high school. Growing up in La Jolla, California, the Origin formed initially as a trio. "It was a very casual thing," explains Andrews. "We never really intended on doing a major record label thing at that point." It wasn't until the summer of 1989 that the group felt it was time to head for Los Angeles and "shoot for a deal."

The Origin had recorded a four-track demo during Christmas of 1988 and sent the tape out to anyone and everyone who had anything to do

with the music business. "It just fell into the right hands," Andrews continues, "and generated some interest." Next came the arranging for a live performance in May, 1989, of which the band claims an 80 percent turnout of the labels who had become interested from the group's demo. "It was really weird with our first show in Los Angeles. These people [A&R reps] sit in the back and you don't know if they're really there or not."

Although not the most pleasant gig in the world, the KROQ-sponsored performance turned out to be less of a *Twilight Zone* experience than the band's Atlantic Records showcase.

"That was really strange," Michael adds, "playing for only two people." Uncomfortable as it was, the showcase did lead to a headlining slot at the Whisky three weeks later. That gig proved to be the turning point in their career due in part to the talents of the group's attorney who made sure that "everybody was there who needed to be there." Among the crowd of A&R reps was Virgin Records, who signed the Origin two months later.

The group recruited producer David Kershenbaum (Tracy Chapman, Joe Jackson) to take charge of the debut LP. "Working with producers is a strange thing. David is such a heavyweight, he knocked us into shape. He's a very positive guy and gave us a lot of confidence."

While the Origin sought to capture the energy of their live performances,

Kershenbaum aimed to highlight the song structure and arrangements. The Origin felt strongly committed to try and achieve a sound that would not date the album. "It [the album] doesn't use a synth from 1989 or a guitar tone from a certain period or era." The Origin also wished to avoid the production type-casting sometimes found during the peak of a trendy musical style. "A lot of the heavy metal bands of the Eighties were all produced the same way. It all tends to sound like everything was recorded all within a certain year."

Also present on the Origin must-to-avoid list is the confining title of "folk-rock." While Andrews admits the album lacks some of the energy of their live show, they also feel that the use of acoustic guitars on a recording should not be a concert-goer's death sentence. "I read a review of our record," Michael explained, "It said, 'Kind of mellow. Play it in the morning or late at night.' It's not going to put you to sleep, Okay!"

Like most late bloomers, the true appeal of the Origin may be missed by some the first time around. Without X-rated album covers, studded black leather or pre-conceived concept sounds, listeners may have to settle for the unspoiled sincerity the Origin's music has in abundance and a sound best described by Andrews himself: "Our music is honesty with a melody. We formed as friends, so our music is who we are, not a device or musical style but an expression of the four of us."

## The Origin

*The Origin*  
Virgin

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** David Kershenbaum and Paul McKenna

□ **Top Cuts:** "Growing Old," "Everyone Needs Love."

□ **Material:** I love Michael Penn and even Lenny Kravitz can occasionally hold my interest. World Party is also good, and that's who the Origin sound like. The Origin makes wonderful use of Sixties-inspired, sing-song melodies. Unlike Penn and Kravitz, however, these guys probably listened more to "Red Rubber Ball" than *Rubber Soul*. There's not the slightest taste of cynicism here. The lyrics make me feel like the Summer of Love is still ongoing. Their youthful lyrical outlook implies that we're all sixteen and the future is bright and rosy if only we can get up the courage to go talk to that little red-haired girl.

□ **Performance:** Michael Andrews has a pretty little voice that makes up in inherent niceness what he lacks in emotional range. Even when he reaches down into the depth of his emotional pool for all the angst he can muster, such as on "Lonely Place Alone," what one marvels at is the light reflecting from the surface of his emotional pond. On the musical front, there's gorgeous real piano throughout, courtesy of Daniel Silverman. Guitar-wise, Andrews gets off at least one remarkably melodic lead. The rhythm section of Rony Abada and Topper Rimel is pretty much delegated to the background, as is usually the case with pop music.

□ **Production:** Very clean and very traditional, which is just fine considering the musical style, but may in the long run be the kiss of death for the Origin's chances on the airwaves. Even throw-away pop tunes have ballsier production these days. However, with vocals and piano up front, this record may come across on radio as a breath of fresh air.

□ **Summary:** I'll most likely be playing this record a lot. When I place the Origin opposite some of today's hits, I have a hard time seeing George Michael and Madonna fans rushing to their local outlets. If everybody had fond memories of the Sixties, then World Party would have sold a few more records.

—Randy Karr

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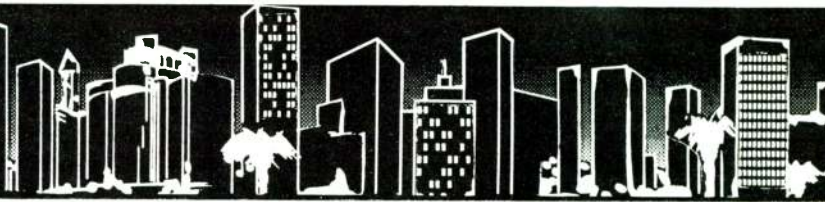
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# NIGHT LIFE



## ROCK

By Tom Farrell



Tom Farrell

Jess Harnell of Loud & Clear

In the "photo caption follies" department, the picture of **Off White** that ran two issues ago was taken by **Melissa Cover**. And remember that great shot of the FM Station contest winners? Well, that was taken by **Toni Holiday**. Sorry, gals.

Local rockers **Jetboy** are now out on the road along with **Vixen**.

Congratulations are in order for **Stikkity** who won the 1990 finals at **Soundcheck—The Yamaha Rock Music Showcase**. The Fullerton-based rock group took first prize of either \$10,000 in cash or equipment and will also represent the United States at **Band Explosion—The International Rock Music Festival** at Tokyo's Budokan on October 28th.

Some upcoming cool gigs: **Celebrity Skin** and the **Miracle Workers** at the **Roxy** on October 27th. Also, check out the hard-hitting **Back Alley Sally** November 1st at the **Whisky**.

Halloween Shows: **Haunted Garage** at the **Whisky** on Oct. 28th; **London After Midnight** at **Helter Skelter** on Oct. 31st; **Club With No Name** presents "The Girl Thing Is A Good Thing" with an all-girl group lineup on Oct. 29th. That show includes **Bootleg**. For this show only, guys in drag will receive a discounted admission! Also, **Junkyard**, **Johnny Crash** and **Tattoo Rodeo** hit the **Palace** on Halloween night. **FM Station** hosts the **Zeros** and **Creature** also on Halloween night.

**Quote of the month:** This one comes from **Loud And Clear** vocalist **Jess Harnell** who says that "no A&R person ever got fired for *not* signing a band." How true.



Stikkity

## C&W

By Billy Block



Billy Block

Joanne Montana

**Jann Browne** made a triumphant return to L.A. with an outstanding show at the **Palomino Club** in North Hollywood. Playing songs from her first Curb release, *Tell Me Why*, Jann and the band displayed the kind of relaxed enthusiasm and assuredness that comes at the end of a good tour. Jann has been getting great press and excellent reviews everywhere she goes. The new material she is writing is stronger than ever and will hopefully find its way on the shelves soon.

I recently received an outstanding demo tape from **Joanne Montana**, a singer/songwriter from Santa Monica. Joanne's material is very commercial and her vocal style is also made for radio. Joanne got help on this recorded endeavor from **Greg Leisz** (k.d. lang's steel player), **Keith Rosier**, **Candy Lerman** on fiddle, **John Hatton** and **Dave McKelvey**. Joanne will be appearing in Thousand Oaks at **Gilhooly's** in the May Co. there on Thursdays and Fridays from 5:30 to 9:30. Check her out, you

won't be disappointed.

**Pony Canyon Records**, Japan, has just released *King Cake Party*, the debut outing of **Doug Legacy** and the **Zydeco Party Band** on CD. Produced by **Jim Keltner** and **Freebo**, it looks like *King Cake Party* will be picked up by **Demon Records** (Elvis Costello and Jake Riviera's label) for distribution in the U.K. Guest artists on the CD include **Ry Cooder**, **David Lindley** and **Syd Straw**. The project is still without stateside distribution.

**Karla Bonoff** was in rehearsing her new band at **West L.A. Studio Services** for a tour of the Orient. Also in at W.L.A., **Jackson Browne** preparing for upcoming dates.

**Boy Howdy** has completed recording three tunes with **James Stroud**, who produced the CMA's male vocalist of the year **Clint Black**. Tracking took place here in L.A. with Stroud and **Ken Suesov** at the helm. One of the new tracks is **Boy Howdy's** rousing send-up of "You Really Got Me," a mainstay in their live show. **Boy Howdy** drummer **Hugh Wright** says it was cut at break neck tempo, without a click track, as not to hold back the rest of the band.

Guitarist/songwriter/producer **Buddy Miller**, longtime **Jim Lauderdale** sideman, is giving it a shot, solo. Following up his outstanding showing on **Hightone Records' Points West** compilation, Buddy has assembled a formidable group to support him. Bassist **Denny Croy**, drummer **Hugh Wright** and multi-instrumentalist **Marty Rifkin** will begin rehearsals for this all original project.

**Jenny James** is also getting ready to assemble a band to begin showing her wares. Jenny has been playing as a duo with her producer, **Richard Barron** for several months now, and word has it her studio band, the **Demo Gods**, will begin playing out with her.

Overheard at the CMA Awards in Nashville: "Have you heard **Randy Travis'** new album? He sings with everyone but, **Trigger**."

That about wraps it up ya'll. Remember, keep it country.



Billy Block

Dave Durham, Catey Derryberry, Rosie Flores & Jann Browne.





# JAZZ

By Scott Yanow



Paula Ross

Red Rodney

Trumpeter **Red Rodney** will always be best-remembered for his association with **Charlie Parker** in the late 1940's, but ever since his fulltime return to the jazz world some fifteen years ago, he has led some of the most stimulating quintets around. His latest unit was no exception. Red's frontline partner was the impressive nineteen-year-old **Chris Potter**, who played superior tenor, strong alto, superb soprano and, on "Everything Happens To Me," even performed on piano with the trio in a style influenced by **Bill Evans**. The veteran rhythm section (led by pianist **Frank Strazzeri**) was excellent, but the focus was on the interplay and contrasting styles of the horn players. Rodney, now 63, seems to

improve each year. His range is quite impressive, and he took many creative solos on the original material. The audience, which included **Clint Eastwood** and trumpeter **Rolf Ericson**, clearly appreciated the exciting music.

A few months ago, I reported on the swinging music produced by the **Clayton-Hamilton Jazz Orchestra**. For their return to the **Grand Avenue Bar**, the band had a slightly different personnel but the same colorful **John Clayton** arrangements, and retained their highly appealing group sound. With such soloists as trumpeters **Bobby Bryant** and **Clay Jenkins**, tenorman **Rickey Woodard**, altoist **Ken Richard** and guitarist **Dave Koontz**, among many others, this big band sounded it's best, whether it be the **Thad Jones**-like chart "Brush This," a medley of **Johnny Mandel** songs or the simple but soulful "Dear Blues." The Clayton-Hamilton Jazz Orchestra retains its position as one of L.A.'s top big bands.

Upcoming: **Catalina's** (213-466-2210) hosts **Pharoah Sanders** (through October 28th), the wonderful jazz singer **Susannah McCorkle** (Oct. 30-Nov. 3), and **Tony Williams Quintet** (Nov. 6-11). The **Stingaree Gulch** (213-519-8200) features vocalist **Chris Conner** (Oct. 26 & 27), **Le Cafe** (818-986-2662) has keyboardist **Bobby Lyle** (Oct. 27), the **Grand Ave. Bar** (213-624-1011) welcomes **Tom Scott** (Oct. 30th) and the **Capp-Pierce Juggernaut** on Oct. 31. Pianist-lyricist **Dave Frishberg** visits **At My Place** on October 27th.



Julie Pado

John Clayton

# BLACK MUSIC

By Wayne Edwards



Alberio Tolot

Jasmine Guy

Anaheim's **Celebrity Theatre** has yet to announce its opening act for **2 Live Crew's** November 9th date. **Luke Campbell** and company will be playing at the **Palace** in Hollywood the night before with **H.W.A.** opening the show. Not to be confused with Easy E's **N.W.A.**, **H.W.A.** is comprised of three foul-mouthed females whose initials stand for **Hoes With Attitude**. So now we've got **Hoes With Attitude** and **Bitches With Problems** (I must be getting old). By the way, the **Palace** show on November 8th is being made available as a pay-per-view event.


Actress **Jasmine Guy**, who stars in the NBC sitcom *A Different World*, made her singing debut on the *Arsenio Hall Show* recently. And although her singing left a lot to be desired, with her looks and personality, I can't help but root for her.

Vocalist **Greg Walker** of **Santana** came to town recently for a performance at Santa Monica's premier showroom, **At My Place**. Though Walker's chops have always been a proven commodity, this show was sabotaged by severely dated material. Walker's band featured saxophonist **Gerald Albright**, who served as musical director for the evening. Albright, who has a deal with Atlantic Records, can also be seen each week on the *Byron Allen Show*.

Producer-songwriter **Raymond Jones**, best known for his work on Spike Lee's *School Daze* and *Mo' Better Blues*, is currently working on Luther Vandross protege **Lisa Fisher**. Fisher's project is long overdue, but those in attendance when Luther played the **Celebrity Theatre** a few months ago got a sneak preview when she stepped forward to perform "Wildflower," one of the tunes that will apparently make the album.

Coming to town soon are the **O'Jays** with special guest **Regina Belle** at the **Celebrity Theatre** on Nov. 17. **Debarge** will be appearing at the **Strand** on Nov. 24.

No tour dates have been announced yet, but interest is rapidly building for **Young Black Teenagers**, a rap group comprised of all white males. Their debut single, "Daddy Called Me A Nigger 'Cause I Liked To Rhyme," is causing quite a stir over at MCA.

**Mellow Notes:** Things quiet down a bit the second half of November, but the **Strand** has a few noteworthy dates, including **Poncho Sanchez** and **Tierra** on Nov. 16, saxman **Richard Elliot** on Nov. 17 and keyboardist **Alex Bugnon** on November 23rd. 



Wayne Edwards

Greg Walker (2nd from left) and Gerald Albright (2nd from right) with friends at *At My Place*.



**Masters Of Reality: Ginger Baker (in the background on drums), Daniel Rey and Chris Goss.**

## Masters Of Reality

*The Palace*  
Hollywood

Maybe it was me, or maybe it was the new Slayer tape I had listened to on the way to the show, but this performance by the Masters Of Reality was not only dreadfully low on energy but seemed pathetically dated as well.

Being the band's first show with legendary drummer Ginger Baker, there was bound to be an initial lack of momentum as nervous butterflies were exorcised. Yet, looking more like Barney Fife than a drum god, Baker appeared calm, but couldn't resurrect a set that moved with all the briskness of a snail who has lost his suction.

Opening the show with a new, plodding track, "Mariah," was a mistake, but one that certainly wasn't insurmountable. That is, until "The Candy Song" (perhaps the weakest cut from the Masters' debut), arrived next, followed by two other languid blues tunes that undercut the momentum, from which the set did not recover.

The roar of applause for anything Baker did overshadowed the actual songs and provided more of an air of reminiscence than celebration. Masters leader Chris Goss may have made a judgemental error in selecting such a high-profile musician as Baker, who eclipsed the band's unique blend of Nineties energy and Seventies retro.

In fairness, the band was in much finer form without Ginger at the Roxy several weeks prior to this show, which better displayed the passionate voice and masterful songwriting talent of the broad-shouldered Goss.

The loss of original guitarist Tim Harrington still hampers the band. That, combined with the band's migration from Rick Rubin's Def American label to Delicious Vinyl, means their next record becomes rather crucial to the future of the group.

—Scott Schalin

## Anita Baker

*Greek Theatre*  
Los Angeles

Anita Baker, the reigning Queen of sultry soul, took the stage at her recent performance at the Greek looking good and sounding better. Dressed in a sexy black glitter gown, Baker, who hit the big time after signing with Elektra Records five years ago, apologized for the late start (there was a 45-minute break after opening act Perri), then immediately launched into a well-paced show that began with crowd favorites "Same Ol' Love" and "Sweet Love" from her breakthrough LP, *Rapture*.

In the past, Baker has opted to perform with a basically bare set, giving the feel of a club venue. Times have changed, along with her audience, and apparently, she felt the need to offer a bit more. To her credit, though, she kept it simple. Going with an L.A. chic, all-white set, highlighted by a flight of stairs centerstage and ten well-placed art deco lamps, she enhanced the show but maintained her trademark intimate feel.

Baker generally stays in fine voice and this night, the first of four sold-out shows, was no exception. The biggest surprise of the night was that she did surprisingly little from *Giving You The Best That I Got*, her multi-platinum follow-up to *Rapture*, choosing instead to concentrate on her current chart topper, *Compositions*.

One thing that is bewildering about virtually any Anita Baker concert: It seems every time out, she has problems with her sound. Ironically, her soundman always seem to do a decent job until she starts berating him onstage. This night was no exception and, as usual, the more instructions and gestures she gave him, the worse the sound got. These recurring episodes bring out the ugly side of Ms. Baker, ruining the ambience of what would otherwise be a classy evening. —Wayne Edwards

## Catalina Island Jazz Trax Festival

*The Casino*  
Avalon

This fourth annual event brought contemporary jazz bands from all over the country to this magical kingdom "twenty-six miles across the sea" for a three-day, ten-concert lineup featuring the best and brightest in instrumental music, ranging from newcomers like saxman Nelson Rangell and flamenco guitar sensation Ottmar Liebert, to more established pop acts a la R&B hornman Najee and fusion legends like Bob ("Theme From *Taxi*") James and arguably L.A.'s most influential guitarist, Larry Carlton.

The most enjoyable aspect of any festival is hearing some artists for the very first time while enjoying the familiarity of others you've seen many times before. Any fan familiar with NAC radio knows, for instance, that soulful tenorman Richard Elliot, Najee and Carlton are master showmen, but less familiar acts like Rangell (whose vivacious mix of sax, flute and whistling garnered four standing ovations), Liebert and Nashville guitarist Billy Joe Walker, Jr. were the talk of the weekend. Rounding out the slate were fusion Violinist Doug Cameron, studio group Checkfield and funky harpists Carlos Guedes and Roberto Perera.

What made this fest unique was the quaint island atmosphere and the mystical history of both Catalina and the Casino, whose Theatre (where some shows were held) had a much better sound system than the Ballroom. The music was wonderful, but the community spirit was the real star of the weekend.

—Jonathan Widran

## Little Feat

*John Hiatt*  
*Greek Theatre*  
Los Angeles

The first time I saw Little Feat was at a now defunct but wonderful venue in Houston called Liberty Hall, back in the late Seventies. I had worn out

their first album and sang along with every song, punctuating my favorite lines with air guitar.

Ten years later at the Greek Theatre, I'm rocking in my seat, smiling from ear to ear, singing songs from their latest Warners album and still playing a mean air guitar. The band was burning from the get-go. Covering songs from all their albums, Little Feat is the premiere purveyor of the boogie beat. Tune after tune, from the opening strains of "Fat Man In The Bathtub" to the unforgettable intro of "Dixie Chicken," the crowd was up and shufflin' their feet.

Master of Ceremonies Paul Barrere was a congenial host, introducing songs and the various band members throughout their lengthy set. His stinging slide playing was undoubtedly a musical highlight. He and guitarist Fred Tackett exchanged blazing solos and tastefully executed trademark Little Feat dual guitar lines flawlessly. The rhythm section of Richie Hayward on drums and Kenny Gradney on bass is without peer, and keyboardist Billy Paine is a musical genius. Craig Fuller has the toughest gig of all, having to replace late Little Feat stalwart Lowell George, and I don't know anyone who could do a better job; he has a great voice, sounds a lot like George and still manages to maintain his own identity. Lowell George's spirit definitely lives on.

Opening act John Hiatt and his new band were exceptional. I've been listening to Hiatt for years and enjoying his songs covered by other artists. Not having seen him live before I didn't know quite what to expect. Hiatt leads his band much like he writes his songs: He displays depth, sensitivity and a sardonic wit that is engaging as well as endearing. Hiatt was playful throughout the set, dancing during the show and punctuating the intros to each song with entertaining anecdotes.

This show had an extra added treat when Bonnie Raitt joined Hiatt onstage for "Thing Called Love," much to the approval of the industry heavy crowd.

All in all, it was a pleasure to see Hiatt and his band really enjoying themselves. Next time you hear that John Hiatt's coming to town, go see him—and don't forget to bring the family. —Billy Block



**John Hiatt**

Harold Sierick

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# CLUB REVIEWS

## Asphalt Ballet

FM Station  
North Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** R.J. Abrams  
(312) 559-8800

□ **The Players:** Gary Jeffries, vocals; Jay Ulrich, guitar, vocals; Danny Clarke, guitar, vocals; Terry Phillips, bass; Mikky Kiner, drums, vocals.

□ **Material:** Heavy metal's domination of Los Angeles' rock & roll scene reminds one of the Norman Conquest: Where can a person turn and not hear the strident chords of occupying metal troops? Even so-called underground or alternative-music clubs are not proffering this genre in order to entice aficionados into emptying their wallets at metaldom's gate. As a result of this glut, most metal mavens sound miserably alike one another, creating a miasmic, discordant musical backdrop for a city supposedly at a rock & roll's cutting edge. All the better, therefore, when one encounters a metal band that truly stands out, possessing a clearly discernable sound undeniably their own. Such is the case with Asphalt Ballet, a youngish band currently playing frequent gigs throughout the L.A. area. And this Ballet is no *Swan Lake*. Rather, they sledgehammer audiences with such high-voltage power rockers as "Unlucky Mr. Lucky," "Wildcard City" and "Blue Movie." Though there is a tendency toward sameness in these songs, the overall quality levels are several notches higher than most of what is blaring and bleating out from Hollywood's metal community. Result? Asphalt Ballet's material sticks—like freshly laid asphalt flung under your car. Yet this band is not limited to power music: "Wasted Time" is a well-written, slower-tempo piece replete with unusually intelligent lyrics. Asphalt Ballet, then, receives an "A" for effort. They may not be quite there yet (e.g. the aforementioned sameness of their repertoire), but sheer talent should propel them onward and upward.

□ **Musicianship:** Heavy metal seems to be siphoning the better



**Asphalt Ballet: Lotsa talent and a metal mind.**

guitarists out of rock's talent tank, and the Ballet is no exception here. Guitarists Jay Ulrich and Danny Clarke are quite good, sounding very much like "naturals" at the frets. Further, Terry Phillips' basswork and Mikky Kiner's drums dovetail neatly with the guitars, creating a nicely tight sound; refreshingly, Asphalt Ballet eschews the prima-donna path of guitar heroes, opting instead for a truly bandlike ambience. Vocalist Gary Jeffries is fine as well; his voice has a near generic metal quality to it. In other words, there is a definite type of heavy-metal vocal sound, and though it is hard to describe, one can say Jeffries fits squarely in this camp.

□ **Performance:** FM Station's metalhead denizens were on hand in abundance as Asphalt Ballet took command of the night's activities. And what can one say? The band was fine, strutting their stuff with a minimum of miscues and mistakes. So, based on this performance at least, it can be said that Asphalt Ballet has a good stage presence. But here is where they tend to approach the look-alike syndrome that afflicts Hollywood metaldom.

□ **Summary:** Once Asphalt Ballet overcomes the sameness-of-sound problems afflicting their material, they are ready to push forward. Then the band will earn that coveted record deal—and more stars from us. Our advice, therefore, is for them to keep at it. This Ballet is definitely paved with something better than asphalt.

—Tom Farrell

## Joey DeFrancesco

Catalina's  
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Strictly Business  
(602) 483-6502

□ **The Players:** Joey DeFrancesco, Hammond organ; Jim Henry, trumpet, flugelhorn; Glenn Guidone, tenor sax; Paul Bollenback, guitar; Byron Landham, drums.

□ **Material:** Although at nineteen years of age, organist Joey



**Joey DeFrancesco: Master of the Hammond organ.**

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# CLUB REVIEWS



Carol Ritchey

**Jailhouse: Newly signed to Restless Records.**

DeFrancesco is a capable composer (as evidenced by his two Columbia albums, the 1989 *All Of Me* and 1990's *Where Were You?*). For the set I heard at Catalina's, the quintet stuck mostly to standard material, such as Monk's "Round Midnight," "But Not For Me," a very wild, extremely fast "Walkin'" and a lovely rendition of the ballad "My Romance." The opener, however, was a DeFrancesco blues, entitled "Wookie's Corner," dedicated, as he said, to his drummer.

**Musicianship:** I'm getting less and less surprised by these young geniuses who have been erupting on the jazz scene in the past few years. However, it is still a trip to hear the Hammond organ being coaxed through its impressive paces by someone born in 1971 who couldn't possibly have been directly influenced by the likes of Jimmy Smith and, as I detected now and again, the great Count Basie (who was not often remembered as an organist). In fact, in one tune, "Little Red Top," this became especially evident, since it had been in the Basie book. Needless to say, such an adept musician as DeFrancesco would surround himself with equal measure. The dexterity of Henry on the three keys of his trumpet is amazing; how can he get that many sounds from such a seemingly limited finger-board? But he does, and his technique is well matched

by both Bollenback and Guidone. Drummer Landham plays fast and furious when required yet remains subtle and sensitive to the group's needs.

**Performance:** This was quite like a throwback to the 1940-1950's organ trios that one could hear at many clubs in many cities. Here we had the addition of two instruments, enhancing the overall sound and, with the exciting electric guitar, offering an up-to-date flavor. DeFrancesco is a fine leader, as well as knowing his instrument thoroughly. I got the feeling that he must have been sitting at that giant instrument as soon as he was big enough to climb up to the stool.

**Summary:** With the plethora of electronics now operating in every genre of jazz, it's kind of unusual to see and hear the old-fashioned Hammond organ; however, in these young and dynamic hands (and feet—DeFrancesco is his own bass player) it is more like a fresh breeze blowing in from the "windy city."  
—Frankie Nemko

## Jailhouse

The Roxy  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

**Contact:** Richard Rashman  
(818) 993-3030

**The Players:** Danny Simon, vocals; Michael Raphael, guitar; Amir Derakh, guitar; Matt Thor, bass; Dave Alford, drums.

**Material:** Jailhouse has "KLOS" written all over them. While Psychedelic Furs or Concrete Blonde fans will want to get their sonic jollies elsewhere, this band is good at what it does—in fact, excellent. They are decidedly commercial, yet in a non-offensive way. Songs such as "Sweet Angel" and "Tell Me" particularly, with their tempo variations and clearcut tunefulness, loft Jailhouse ahead of most metal-cum-commercial bands drifting through the Sunset Strip teenybopper-rock circuit. The rest of their repertoire is somewhat standardized and predictable (e.g. hard-driving, loud and a little derivative), but it is appealing in a strange sort of way. In fact, "Long Way Up," their set opener, reminds one of the sort of stuff that emerged from New York ten years ago. Of special note, Jailhouse's latest video was premiered just prior to their set. This song was a soft, balladic exercise in harmonics which contrasted sharply with the aforementioned opener. No sooner had this wistful tune ended to a houseful of cheers than the smoke machines were cranked up and Jailhouse lept onstage in a 120-decibel burst. The band does have range and versatility. Impressive.

**Musicianship:** Guitarists Raphael and Derakh are the heroes in Jailhouse, alternating lead and rhythm chores to great effect; during "I Believe," the instrumental break served as a high-profile showcase for much-better-than-average fretwork. Dave Alford also impressed during this song, offering up a virtual essay in power drumming. Further, this band's emphasis on harmonics should be reiterated; even in such a metal-oriented piece as "I Believe" they steadfastly adhered to the concept of instruments complementing vocals rather than drowning them.

**Performance:** Obviously, Jailhouse accounted well for themselves at this gig. The only area we would fault would be their over-emphasis on theatrics; vocalist Danny Simon and company have enough talent to rise above Sunset Boulevard's miasma of lookalike metal mongers. As a result, all the leaping and prancing about is as necessary as bicycle pedals on a Lamborghini Countach. In other words, if you sound better than the pack, why look like it?

**Summary:** Jailhouse has a devoted following, and it's easy to see and hear why. They have song-writing know-how, standout playing ability and a good stage presence. If commercial rock is what one likes, then Jailhouse will not disappoint. Or, for that matter, those who simply appreciate good musicianship no matter what genre will probably find themselves captivated by a Jailhouse show.

—Jack Briggs

schneider



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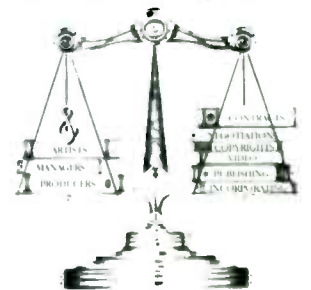
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**CLUB REVIEWS**

**Group Therapy**

*The Shamrock*  
Los Feliz

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Kathryn Grimm (213) 851-9396

□ **The Players:** Kathryn Grimm, vocals/guitar; Mark Frere, bass; Jack Cook, drums; Scott Ellison, guitar/vocals.

□ **Material:** Bassist Frere writes many of Group Therapy's songs; not surprising considering the riff-oriented grooves that characterize most of the material. Other songs mix in elements of R&B, blues and grungy rock, but it's the funky riff that dominates. Lyrically, the band ranges from bawdy humor to social commentary—a dichotomy that strains their credibility. While chord progressions and song structure are consistently solid, if unspectacular, the melodies are bland.

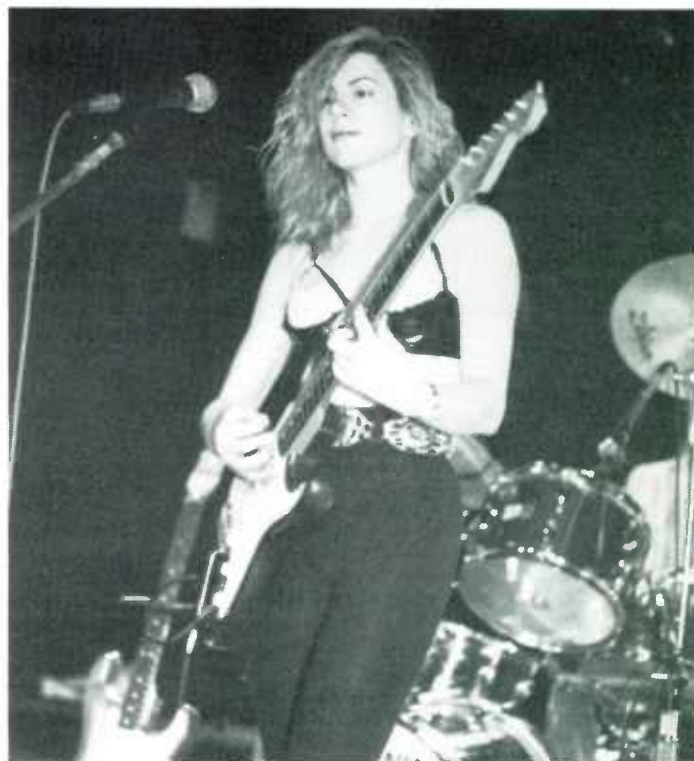
□ **Musicianship:** Cook graduated from Berkeley and is not shy about promoting his talent. While his ability to pull off delicate percussive maneuvers and divide the beat into irregular measures is impressive (especially when the band is driving a steady groove), he shows little restraint. A cover of the late Stevie Ray Vaughan's "Pride And Joy" was nearly ruined by his shameless overplaying. The other three are all good musicians, especially Ellison, who incorporated shades of numerous styles into his guitar work.

□ **Performance:** Grimm's image poses a major problem. She dresses as if she is a sultry sex kitten, yet sings songs full of "meaningful" lyrics; one of the two must go. Either they can become a funny, campy band with a blonde goddess singer, or a serious band led by a strong-voiced singer—but they can't be both simultaneously. The rest of the band look both comfortable with their instruments and absorbed in their music, always a good sign.

□ **Summary:** Group Therapy has plenty of talent but very little focus. They'd see a sudden shift in their career if they tighten the reins on their drummer (who was allowed to play a drum solo in front of a tiny



*I Love You: Mediocre songs, good performance.*



*Group Therapy: Needs to focus on a singular direction.*

crowd in a tiny club), polish the melodies of their songs and tone down their singer's image—which, sadly, just might be asking too much.

—*Bil White*

**I Love You**

*Coconut Teaser*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Geffen Records (213) 278-9010

□ **The Players:** Chris Palmer, lead vocals; Jeff Nolan, guitar; Mike Kossler, bass.

□ **Material:** I Love You's material is a psychedelic mix of guitar heavy Cream-isms, and is defined and bounded solely by the extraordinary guitar playing of Jeff Nolan. What they lack in songs they make up for in the performance of the material. Here is a band that cooks, but sometimes the songs are too meandering to really be memorable. I've seen this band a number of times already as well as having listened to their live EP on Medusa, and it still sometimes takes me until the middle of a song to recognize it. Yet they certainly do have their own sound (they did an absolutely raging cover of Led Zeppelin's "We're Gonna Groove" at another show) and the ability to make cover tunes their own. What they need to focus on to make them stand out from the pack is songwriting.

□ **Performance:** I Love You is a very intense band. It is almost impossible to tear your attention away from Nolan—both his stage presence and musicianship are that of a star in

the making. He moves easily, and one gets the sense that he is sincerely joyful when he's up there playing. Vocalist Chris Palmer is a very Jim Morrison-esque figure, doing his best to emit a moody magnificence to rival his guitar player's presence. He seems to be sincere as well, but also a bit isolated at times, and would do well to open his eyes and interact with the audience a little more.

□ **Musicianship:** Jeff Nolan is unquestionably one of the best guitar players on the club circuit right now. His playing is at times reminiscent of both Eric Clapton and Jimmy Page—every note that he chooses to play works. He is one of those rare players who looks so at home with a guitar in his hands that it is clear that he was put on this earth to do nothing else. His right hand rhythm playing is ec-statically loose and fluid and his solos are always right on. He is far from the faceless, note-frenzied playing being churned out in so many bands rights now. Vocalist Chris Palmer is intense as well, but his vocals are very mid-range and get lost in the mix. Sometimes you have to read his lips to try and figure out what he's saying, other times you can't even hear the vocals.

□ **Summary:** They were signed by Tom Zutaut to Geffen and both Zutaut and the label seem to know how to nurture a band. This is fortunate, in that I Love You is a band on the verge of something big, but they need to be supported and given time to develop. For now, however, they are a can't-miss night of live music. Seize the opportunity to see this band in a club before they're gone.

—*Daria DeBuono*

Toni C. Holiday

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# DISC REVIEWS



## Living Colour

*Time's Up*

Epic Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Ed Stasium  
 □ **Top Cuts:** "Time's Up," "Pride," "Type."  
 □ **Summary:** Living Colour's back with a set of new material that's got more edge than a batch of Ginsu knives. When you buy *Time's Up* you also get those socially aware lyrics, those incredible Zeppelin-esque guitar hooks, those funky bass lines and cool rhythm sections! We'll also throw in some excellent production, powerful vocals and more innovation than a Silicon Valley think tank. The material on *Time's Up* shows the band in a more introspective and artistic approach. Don't look for any FM radio-geared tripe. Look for a noisy 'in-your-face' approach and quality stuff. —**Tom Farrell**



## Jeff Healey Band

*Hell To Pay*

Arista

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Ed Stasium  
 □ **Top Cuts:** "While My Guitar Gently Weeps," "Let It All Go," "How Much."  
 □ **Summary:** This gravelly voiced guitarist puts his heart into the same type of country rock as Bruce Hornsby—but with much more of an edge. Which may make his release more interesting, but might hurt his chances for airplay. With guests like Paul Shaffer, Jeff Lynne and George Harrison, the three-piece unit rocks and rolls through some gritty territory with lots of flair and adventure, becoming downright bluesy at times and slightly too harsh at others. Recommended for country lovers who like to rock and rockers who like to slow down. —**Jonathan Widran**



## Don Dokken

*Up From The Ashes*

Geffen

★ ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Don Dokken and Wyn Davis  
 □ **Top Cuts:** "Down In Flames"  
 □ **Summary:** Man, does this album stink. Every song possesses the same watery lyrics and filtered sound that makes you feel like you're trapped in a Hallmark greeting card. In losing guitarist George Lynch, the Dockster has also lost the slight edge that just barely made his previous outings listenable. I can't figure out why this guy who whines such lame odes of love is regarded as being anything other than tragically mediocre. Songs like "Mirror Mirror" and "Forever" actually make Winger sound kinda tough in comparison, which is no small feat. —**Scott Schalin**



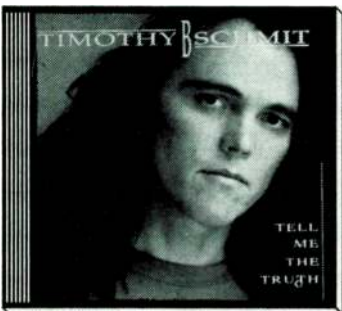
## Santana

*Spirits Dancing In The Flesh*

Columbia

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various  
 □ **Top Cuts:** "Who's That Lady," "It's A Jungle Out There," "Soweto (Africa Libre)."  
 □ **Summary:** This exhilarating tour de force through pop, jazz, R&B Latin and South African rhythms will indeed find you striving for the spiritual freedom guitarist/leader Carlos Santana urges in his liner notes. But even material girls and guys will get off on this hip, jamming mix of inspirational vocals and instrumentals. Smooth and soulful compositions like "Full Moon" and "Who's That Lady" will be easier to take than the more frenetic electric pieces, but the latter show a master guitarist swinging gracefully into the new decade. —**Jonathan Widran**



## Timothy B. Schmit

*Tell Me The Truth*

MCA

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Various  
 □ **Top Cuts:** "Was It Just The Moonlight," "In Roxy's Eyes," "Down By The River."  
 □ **Summary:** While Glenn Frey and Don Henley have dominated the spotlight, ex-Eagle bassist Schmit has been putting out an impressive body of pop, rock and blues. These ten tunes, all written or co-written by Schmit, give his tender yet frequently aggressive vocals a chance to shine, especially on simple ballads like "In Roxy's Eyes" and "Something Sad." His somewhat forced, "We Are The World"-like attempt at social commentary is the one flat moment in what is otherwise one of the most intensely enjoyable releases of the year. —**Jonathan Widran**



## Anna Marie

*Anna Marie*

MCA

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Michael Jay  
 □ **Top Cuts:** "This Could Take All Night," "Take It From Me," "He Loves Me Not."  
 □ **Summary:** Producer Michael Jay's latest ingenue sans last name (following Marika and Alisha) is another serviceable but not especially distinctive vocalist who benefits once again from stellar production and a mostly top-notch mixture of dance-floor hooks and dreamy ballads. Session veterans such as Justo Almario (sax), Abe Laboriel (bass), Luis Conte (Percussion) and Mark Leggett (guitar) add some punch to the proceedings, and the weakest cuts like "Recipe Of Love" certainly need that. —**Jonathan Widran**



## Nik Tyndall

*Lagoon*

Hearts Of Space

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Nik Tyndall  
 □ **Top Cuts:** "Moments," "Morningwind," "Windchimes."  
 □ **Summary:** The tenth outing from Nik Tyndall is a Grade A soundscape, and a notable achievement. Tyndall's music is devoid of lyrics or definite rhythm structures—it is generally free flowing sound patterns interwoven to form a sort of musical atmosphere. The haunting, beautiful sounds employed by Tyndall to paint his musical picture are warm, thought provoking and seeded with a sense of depth that draws the listener straight in. With all these qualities brought together, *Lagoon* is a 'must have' for all lovers of this isolated form of music. —**Tom Farrell**



## Bobby Watson

*The Year Of The Rabbit*

New Note

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Bobby Watson and Jim Hartog  
 □ **Top Cuts:** "The Jeep is Jumpin'," "Squatty Roo," "Honey Bunny."  
 □ **Summary:** Bobby Watson is best-known for his bop recordings with Art Blakey and his own advanced modern jazz groups. On this excellent session he pays tribute to the great Ellingtonian altoist Johnny Hodges, who had the most beautiful tone in jazz. With a band that features trumpeter Irv Stokes, trombonist Art Baron and clarinetist Bill Easley, Watson performs the type of swinging blues, ballads and jump tunes that Hodges loved. Without resorting to strict imitation, Watson captures "The Rabbit's" spirit and joyful swing. —**Scott Yanow**



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 Type of Music: Original acoustic material.  
 Club Capacity: 75  
 Stage Capacity: 6  
 PA: Yes  
 Lighting: Yes  
 Piano: Yes  
 Audition: Open mic Mondays, 7:30 pm.  
 Pay: Negotiable

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8852 Sunset Blvd., W. Hollywood, CA 90069  
 Contact: Lynda Knorr (213) 652-1203  
 Type of Music: R&B, rock, pop  
 Club Capacity: 120  
 Stage Capacity: 10  
 PA: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Send package to club: Attn. Becky  
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 Stage Capacity: Varies (primarily small combos).  
 PA: Yes  
 Lighting: Yes  
 Piano: Yes—Baldwin Baby Grand  
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4222 Glenoaks Ave., Marina Del Rey, CA 90292.  
 Contact: Fritz, (213) 821-5819  
 Type of Music: Original, all styles.  
 Club Capacity: 150  
 Stage Capacity: 10  
 PA: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Mail tape & bio or call Fritz.  
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 Contact: Scott Hurowitz, G.M., (818) 881-5601.  
 Type of Music: All types R&R, originals only  
 Club Capacity: 910  
 Stage Capacity: 20  
 PA: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Call or send promo pack to Country Club, c/o Scott Hurowitz, 18415 Sherman Way, Reseda, CA 91335  
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 Piano: No  
 Audition: Call for appointment at above number.  
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 PA: Yes  
 Piano: Yes  
 Lighting: No  
 Audition: Open Mic Night Sundays starting at 7:00.  
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 Contact: Caroline (213) 540-2274  
 Type of Music: Rock, reggae, R&B, blues, jazz.  
 Club Capacity: 200  
 Stage Capacity: 10  
 PA: Yes  
 Lighting: Yes  
 Piano: Yes  
 Audition: Call &/or mail promo package to: Hennessey's Inc., 1845 S. Elena #300, Redondo Beach, CA 90277.  
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 Club Capacity: 800  
 Stage Capacity: 15  
 PA: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Send tape & photos to above-mentioned address. No calls.  
 Pay: Negotiable.

#### THE MINT LOUNGE

6010 W. Pico Blvd., Los Angeles, CA 90035.  
 Contact: Jed, (213) 937-9630.  
 Type of Music: Authentic blues & jazz.  
 Club Capacity: 70-100  
 Stage Capacity: 6  
 PA: Yes  
 Piano: No  
 Lighting: Yes  
 Audition: Send tape & promo package/contact Jed.  
 Pay: Percentage of door/no guarantees.

#### NATURAL FUDGE CAFE

5224 Fountain, Hollywood, CA 90029  
 Contact: John Roberts (818) 765-3219  
 Type of Music: All original/except punk & HM.  
 Also known for successful showcasing.  
 Club Capacity: 60  
 Stage Capacity: 5  
 PA: Yes  
 Lighting: Yes  
 Piano: Yes  
 Audition: Send tape & bio or call John.  
 Pay: Negotiable

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 Stage Capacity: 5  
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 Lighting: Yes  
 Piano: No  
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 PA: Yes  
 Lighting: Yes  
 Piano: No  
 Audition: Send tape to: P.O. Box 101-161, Hollywood, Ca 90028.  
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 Stage Capacity: 8  
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 Piano: No  
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 Lighting: Yes  
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 Stage Capacity: 8  
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 Lighting: Yes  
 Piano: No  
 Audition: Call for booking.  
 Pay: Negotiable

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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  
 Audition: Call for booking.  
 Pay: Negotiable

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Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. Managers, agents, publishers, producers: Please call for display ad rates.

**CAMERA/TECH CREW** for Tom & Randy's Excellent Videos. Film in S. Bay. Resume to T&R, 7985 Santa Monica Blvd., Suite 109-274, West Hollywood, Ca 90048.

**INTERN W/SOME PAY:** TV/film & artist management music co. needs help in public relation/publicity duties. Call (213) 464-2145, Mon-Fri bet. 3-5 pm.

**INTERN NEEDED** for rock management co. (818) 761-4970.

**INTERN WANTED:** No pay but great experience w/ important independent record co. Contact Sue @ Gold Castle, (213) 850-3321.

**WANTED:** Person Friday for entry level position @ busy concert & video production office, 30 hrs. a week. (213) 466-3417.

**SHARP INTERNS** for Chameleon Records Publicity Dept. Excellent on phones, computer background, dependable. No pay but we promote from within. Leave message for Angela, (213) 973-8282.

**INSIDE SALES REPRESENTATIVE:** Please see 1/4 page Fostex ad in classified.

**PRO SOUND DIVISION SALES:** Please see 1/4 page Fostex ad in classified.

**PRODUCT MARKETING ASSISTANT:** Please see 1/4 page Fostex ad in classified.

**PRODUCT SPECIALIST:** Please see 1/4 page Fostex ad in classified.

**INTERN WANTED** for busy recording studio. Learn while assisting 2nd engineers on sessions. Basic engineer knowledge appreciated. (818) 506-4487.

**WANTED:** Person w/ common sense to answer phones, typing, office skills for music/film co. 15k per yr. after probation. No video bimbos. (213) 466-1314.

**BENMIR RECORDS** seeks interns to assist in publicity marketing & promotion dept. No pay to start. Anthony or Kevin, (213) 335-2921, x 108.

**INTERN WANTED:** management office of major rock bands, seeks intern/general office assistant. Could lead to paying position. Great opportunity! Contact: Steve, (213) 851-8800.

**MANAGEMENT/PRODUCTION co.** Music, TV, film seeks intern immediately. (818) 905-5511.

**RECEPTIONIST/SECRETARY:** Handle phones, light typing, computer, filing, etc. for internal/booking agency & rock artist management co. Call for appointment. (818) 906-0558.

**DELICIOUS VINYL** looking for intern P/T to work w/ assisting promotion & mail duties. Ideal for college student or right person. Scott, (213) 465-2700.

## PRO PLAYERS

### SESSION PLAYERS

#### ANDREW GORDON

Phone: (213) 379-1568  
 Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer w/ SMPTE track & music scoring software, Tascam 8-track 16 channel mixer, Yamaha DX-7, Esoniq ESQ-1, Korg M-1.  
**Read Music:** Yes  
 Styles: Pop, R&B, jazz, dance, new age.  
 Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/ Gary Wright, Peters & Guber. Released solo synthesizer album w/ worldwide airplay including KTWV, KKGO, KACE, KJHL. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*.  
**Available for:** Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling, instruction in all levels & areas of keyboard performance, rehearsing with vocalists. Blues, jazz keyboard instruction book/cassette package now available.

#### WILL RAY—COUNTRY GUITAR GOD AND OMNIPOTENT PRODUCER

Phone: (818) 848-2576  
 Instruments: Electric & acoustic guitars, mandolin, lap steel, vocals.  
 Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, nuke-a-billy, modern & traditional country.  
 Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great sounding demos. Use slides & string benders for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.  
**Available for:** Sessions, vocal coaching, demo & record production, songwriting, consultations, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

#### MIKE GREENE

Phone: (213) 653-9208  
 Instruments: Yamaha DX7II/DFD, TX 802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Oberheim Matrix 6, DPX1, Minimoog w/ midi, Korg DW8000, Poly 61, E-mu Proteus, SP1200 sampling drums, TR 808, Atari 1040ST w/ SMPTE-track, Fostex 16-track and 3M 24 track studio.  
**Read Music:** Affirmative.  
 Styles: R&B, pop, hip-hop, rap.  
**Technical Skills:** Start to finish productions in my studio. Killer grooves.  
 Qualifications: Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.  
**Available for:** Master & demo production, sessions, scoring.

#### CARLOS HATEM

Phone: (213) 874-5823  
 Instruments: Drum set percussion—acoustic & electronic equipment: Simmons, Ludwig, Zildjian, Roland, LP, Atari.  
**Read Music:** Yes.  
 Styles: Pop, rock, funk, latin, swing.  
 Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*. Drummer on "The Paul Rodriguez Show".  
**Available For:** Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

#### NED SELFE

Phone: (415) 641-6207  
 Instruments: Sierra S-12 Universal, ZB Custom D-10 strg pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steeldier MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).  
**Read Music:** Charts.  
 Styles: All rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."  
**Vocals:** Lead & back-up.  
**Technical Skills:** Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio. Qualifications: BAMMIE award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The

Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request. Available For: Studio & stage.

**THE RHYTHM SOURCE**  
Phone: Greg Wrona: (213) 692-9642/ Bob Thompson: (213) 938-9081

**Instruments:** Acoustic & electric drums, percussion. Bass & bass synthesizer. Electric & acoustic 6 & 12 string guitars, blues harp. All professional equipment.

**Read Music:** Yes  
**Vocals:** Yes  
**Styles:** All with energy & commitment. Specialize in rock & R&B.

**Technical Skills:** Trio that works together, works hard, & works with you. Reliable, fast, musical, creative and easy to work with.

**Qualifications:** Extensive live & studio experience. Collectively or separately played with Phoebe Snow, Hosielle Floras, The Chambers Brothers, many others, anyone who calls. Tape & photos available.

**Available For:** Stage, sessions, showcases, demos & casuals.

**STEVE BLOM**  
Phone: (818) 246-3593

**Instruments:** Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/ EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.

**Read Music:** Yes  
**Styles:** R&B, jazz fusion, rock.

**Technical Skills:** Great look, sound & stage presence. Dynamic soloist.

**Qualifications:** 3 yrs. classical study @ CSUS, Jazz study w/ Ted Greene, Henry Robinette, The Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlin, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatlolla.

**Available For:** Tours, local gigs, studio, rack programming, career consultations & instruction.

**PAUL GOLDBERG**  
Phone: (818) 902-0998

**Instruments:** Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Electronics available.

**Technical Skills:** "Versatile Drummer", vocals, writer, arranger, drum tuning, programming, percussionist.

**Read Music:** Yes  
**Styles:** All  
**Qualifications:** New Gretsch artist, Phila. Music Academy graduate w/ BM in Percussion, transcribes for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Maniethal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Biff Hannon, Tom Warrington, Rick Zuniger, Blackstone, Lee Jackson, Bill Medley, Darlene Koldenhoven, Larry Nash. TV & film; Roseanne Barr, Wise Guys, "Let's Talk", Asian Media Awards, video w/ Kim Paul Friedman, "Good Morning America".

**Available For:** Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

**AL LOHMAN**  
Phone: (818) 988-4194

**Instruments:** All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.

**Read Music:** Yes  
**Styles:** All  
**Qualifications:** 20 yrs. experience in all areas/ styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. A million club dates & casuals, both originals & covers.

**Available For:** Sessions, club work, originals, casuals.

**ANTHONY LOVRICH- PREPRODUCTION & PROGRAMMING**  
Phone: (213) 833-9371

**Instruments:** Akai/Linn MPC60 sampling drum machine w/ extra sampling time & 99 trk MIDI sequencer. Yamaha recording drums, electric MIDI pads & drum set, PM-16 MIDI converter, E-MU Proteus w/ 32 voices, Roland S-330 digital sampler w/ extensive library of current sounds. Roland U-220 w/ 30 voices, DRV3000 multi-FX, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/midi multitrack mixer, color tv & air conditioning. DAT.

**Read Music:** Yes  
**Styles:** Rock, rap, pop, hip hop, dance, house, metal, & funk.

**Technical Skills:** Programing, sampling, sequencing, arranging, tailoring sounds to YOUR taste, troubleshooting, producing the way YOU want it to sound.

**Qualifications:** I sequence, program, preproduce & perform on dozens of records- all styles. I work w/ a couple of producers on a daily basis & several songwriters & artists. Grove School grad.

**Available For:** Studio work, hit records, programming, sampling, lunch, & dates w/ Julia Roberts look-alikes.

**FUNKY JIMMY BLUE**  
Phone: (213) 936-7925

**Instruments:** Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpte lock-up.

**Technical Skills:** Production, arranger, musician, engineering, composer, drum programmer.

**Styles:** R&B, Hip-Hop, Rap, Gospel, Pop, House Music, Dance.

**Qualifications:** Top-20 singles, Top 40 album, Video scoring, B.E.T., Soul Train, VH-1, Radio jingles, RCA.

**Available For:** Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

**BOB BUDAVICH**  
Phone: (213) 837-3973

**Instruments:** Guitars, voice, Valley Arts Strat, Gibson Les Paul, Mesa Boogie quad preamp w/ 295 simulcast stereo amp. T.C. Electronics 2290, Lexicon PCM70 & various other pieces of gear.

**Vocal Range:** Strong baritone w/ well over 50 current & standard tunes professionally arranged for easy or no rehearsal.

**Styles:** All  
**Technical Skills:** Versatile guitar & vocal; full arrangement services from simple lead sheets to complete studio production. Excellent effects programming for big clean sound in the studio or on stage.

**Qualifications:** 7 yrs. professional exp. in Houston, TX area playing & singing rock, top 40, country & fusion, Dick Grove grad, 2 yrs. exp. working in the Dick Grove Video Lab studio as a guitarist. Millions of casuals & demo sessions.

**Available For:** Lead sheets, arrangements, sessions, casuals, lessons & tours.

**CHRIS ROBERTS**  
Phone: (818) 762-8076

**Instruments:** 5 string Music Man bass, 4 string fretless Alembic bass, (bi-amped) 2-15, 2-10 bass system, professional 8-track studio, complete PA system.

**Vocal Range:** Pro-baritone w/ strong falsetto. Complete casual book for each member.  
**Read Music:** Yes, charts.

**Qualifications:** Years of schooling & stage experience in bass guitar, lead & background vocals. Lots of recording & touring experience, with a great stage appearance.

**Technical Skills:** Can sing & play everything from R&B skippin, poppin, funk rock, to a fretless ballad, to hard-driving rock & roll.

**Available For:** Sessions, pro-original touring, club work & casuals, showcases.

**TIMOTHY VON HOFMAN**  
Phone: (818) 344-9666

**Instruments:** Yamaha KX 88, 16 channel mixer, RX-5, TX-81 Z, Akai ASQ 10, IBM computer w/ Texture, Kawai K3-M, Korg DS-8, DBX 160x, Alesis, Sony DAT, Roland S-550, D110, MKS-7, Kurzweil PX 1000, video editing w/ special effects.

**Read Music:** Yes  
**Style:** Pop, R&B, jazz, dance, new age, classical.

**Technical Skills:** Full production, programming, sampling, sequencing, arranging, sound design, scoring, video editing.

**Vocal Range:** Lead & back-up.  
**Qualifications:** Over 20 yrs. experience, pianist, composer, teacher, arranger, programmer, studied piano under Roger Prieese of National Symphony, toured Europe, U.S., Africa, Soviet Union. Cable TV, radio KLSX, WSHE, WFDX jingles, commercials. Very imaginative, easy to work with, good image & stage presence.

**Available For:** Sound tracks, commercials, producing, programming, arranging, songwriting, demos, touring, showcases & sessions. For details call (818) 344-9666.

**TOMMY BONE**  
Phone: (213) 305-8269

**Instruments:** Guitars & bass, Fender Telecaster, Kramer Voyager, Fender P-Bass, Yamaha CG-160-S, Ovation acoustic/elec., Fender Montreaux Amp, Peavy Mega Bass System, 2x15" cabinet, Delta Lab Effectron Jr., many effects if needed, Sure 57 & 58 mics, Tascam Porta One.

**Read Music:** Slowly, charts yes.  
**Technical Skills:** Very skillful, energetic player. Funk, blues, rock, dance, pop. Have a great ear, experienced player.

**Vocal Range:** Back up.  
**Qualifications:** Extensive Manne School Of Music, Valley & SMC Music music courses. 8 yrs. playing experience.

**Available For:** Studio, session, club work. Any paid gigs or leading to them. Original & casual.

**ACE BAKER**  
Phone: (818) 908-9082 (office), (818) 781-9611 (studio).

**Instruments:** M1, Proteus, DSS 1 sampler w/ large library, Linn 9000 w/ SMPTE, 32 tk. sequencer, R-8, MKS 50, DX7, complete 24 tk, 56 input recording studio in house!

**Read Music:** Yes  
**Vocal Range:** 3 octaves (extra low "bonus octave" in early a.m.).

**Styles:** Melodic rock, hip hop, dance pop, industrial pop.

**Technical Skills:** Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, InSbee.

**Qualifications:** Veteran of sessions, national & world tours, TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. Production & writing w/ Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keelfner, & Ross Vanelli.

**Available For:** Producing, arranging, writing, and/or recording of special music projects.

**JOHN CASEY**  
Phone: (213) 479-2010

**Instruments:** Electronic drums, Simmons pads, Roland PM 16 pad controller, Pearl acoustic drums, Roland S 330 digital sampler, Roland RBM, U-220, D-110, Korg Wavestation, Kawai C-80 sequencer, Lexicon LXP1, Alesis Midiverb III, Digital guitar processor, Fender Strat w/ EMG pickups, MX8 Midi patchbay, Tannoy monitors, Sony 2trk. 3 head cassette 8 channel mixer.

**Technical Skills:** Programming, sequencing, sampling, live drum tracks, arranging.

**Read Music:** Yes  
**Styles:** All  
**Qualifications:** 15 yrs. experience as professional drummer, percussionist. Extensive drum programming, sequencing, & direct recording of electronic drums.

**Available For:** Pre production for demos, drum programming, studio work, sessions, casuals. Getting the killer rhythm tracks.

**RICK CRAIG**  
Phone: (818) 988-4128

**Instruments:** Drums - acoustic & electronics.  
**Read Music:** Yes, very proficient.  
**Styles:** Pop, swing, funk, hip-hop.

**Qualifications:** M.A. from University of Miami. Toured with: Rare Silk; Performed with: The Bee Gees, Dinah Shore, Andy Williams, Marilyn McCoo, Maureen McGovern, Larry Storch (F Troop).

**Available For:** Studio & live performance.

**ERIC SWANSON**  
Phone: (213) 654-9187

**Instruments:** Vintage Fender Precision Bass, Aria Pro II, Dean Markley amps & EV cabinets, Bengel trumpet, Korg M1.

**Read Music:** Yes  
**Technical Skills:** Rock, pop, funk & jazz; rock specialist. Fast learner & strong sight reader. Double on trumpet & keyboards.

**Vocal Range:** Strong tenor harmony vocals.  
**Qualifications:** 10 yrs stage & studio experience. Have played or performed with members of Quiet Riot, Keel, Hurricane, Cold Sweat & Vixen. Berklee grad, strong songwriting & arranging skills. Tape & photo available.

**Available For:** Sessions, demos, tours, & live performances.

**TIM MITCHELL**  
Phone: (818) 988-4128

**Instruments:** Electric & acoustic guitars. Full effects rack: Soldano, Mesa/Boogie, Eventide, T.C. 1210, DRV 3000, SPX 90 II, DBX 166 -rack designed & wired by B. Bradshaw.

**Read Music:** Yes  
**Styles:** Commercial rock, pop, contemporary jazz.

**Qualifications:** Recently completed 14 month world tour w/ Expose-U.S., Canada, Japan, etc., guitar & musical director. Recorded w/ Expose - Tell me why. Television appearances on Pat Sajak, Showtime at Apollo, Byron Allen, American Bandstand, Soul Train, ROLLergames, Dick Clark's New Years Eve, MTV-live at Palladium; Videos - Baby Never Looked Good In Blue, When I Looked At Him, -MTV, VH1. Education- 3 yrs Interlochen Arts Academy H.S., 4 yrs. University of Miami- Studio Music & Jazz/Com-

position. Full Scholarship. Pictures & Resume available upon request.  
**Available For:** Sessions, tours, writing, arranging & production.

**BASS AND DRUMS**  
Phone: Wally Inghram, -drums, (213) 306-8313. Jeremy Colin -bass, (213) 856-8008.

**Instruments:** Drums- various acoustic. Full percussion incl. electric & Midi instrumentation. Music man 5&4 string, Fender P. Bass, SWR/GK amplification.

**Read Music:** Yes  
**Technical Skills:** Strong stylistic direction in arrangement, production, & overall sound. Exotic percussion & Midi/synth programming. Polished reading/writing skills. Vocals.

**Styles:** R&B, pop, reggae, Latin, African, jazz, rock.

**Qualifications:** Percussionist/drummer w/ Tracy Chapman, Timbuk 3. Played together extensively live & in studio. Movie & commercial soundtrack composition/production.

**Available For:** Sessions, writing & arranging, production, tours.

**VOCALISTS**

**COSMOTION**  
Ramona Wright & Gael MacGregor

Phone: Gael (213) 659-3877 / Ramona (818) 767-0653.  
**Sight Read:** Yes  
**Vocal Range:** 3 octaves

**Styles:** All  
**Technical Skills:** Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clam-free. Together 6 yrs.

**Instruments:** Synths, percussion  
**Qualifications:** Shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Dooobie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.

**Available For:** Sessions, demos, jingles, club/concert dates, etc.

**MARQUITA WATERS ZEVIN**  
Phone: (818) 890-5188

**Styles:** All  
**Technical Skills:** Lead & background vocals, voice over, jingles; very fast & easy to work with, great improvisations; full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.

**Vocal Range:** 3 1/2 octaves.  
**Qualifications:** Performed as solo on Johnny Carson, Merv Griffin, & other TV shows; numerous solo performances in shows, groups & casuals; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/ demo/ picture upon request. Reasonable rates.

**Available For:** Sessions, jingles, voice overs, demos, co-writing, and live performances.

**TECHNICAL**

**MARK CLARK - "THE MIDI KITCHEN"**  
Phone: (818) 994-9825

**Instruments:** Atari 1040 ST w/ Hybrid Arts SMPTE Track & Gen Edit; Oberheim DPX1 (sample player); Roland S-330 sampler; Kurzweil HX 1000; Roland U110-D20- DR 550 drum machine; Alesis Quadravert & Midi-verb; Lexicon LXP5; Mixers: BX-8 & Fostex X-26 (4 track); Aphex Aural Exciter; Sony 3 head cassette deck.

**Read Music:** Yes  
**Styles:** All  
**Technical Skills:** Programming/sequencing,

**MUSICIANS!!! GET PAID FOR YOUR TALENT**

Use the PRO PLAYER ads to help you find studio/session and club work.  
Ad cost is \$25 for 100 words or less. Anything over will be 25¢ per word.

Mail correct amount and this coupon to:  
**MUSIC CONNECTION, 6640 Sunset Blvd., Hollywood, CA 90028**  
Note: Please use this listing only if you are qualified

Name: \_\_\_\_\_ Phone: \_\_\_\_\_

Instruments: \_\_\_\_\_

Read Music:  Yes  No

Technical Skill: \_\_\_\_\_

Vocal Range: \_\_\_\_\_

Qualifications: \_\_\_\_\_

Available For: \_\_\_\_\_

# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., OCTOBER 31, 12 NOON

electric & acoustic arranging, composing, production/pre-production.  
**Qualifications:** Thru writing & performing in all styles. We can work together to get just what you are looking for. Tape, references & resume upon request.  
**Available For:** Sessions, demos, commercials, soundtracks, "sound-alikes," etc., and cooking up hot tracks in "The Midi Kitchen."

## 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

- 1 GK800 RB head, 1 GK115 EV cab, 1 GK 212 Celestion cab, \$1000. Will break set. Call Gary, 805-659-4317
- 2 Cerwin-Vega PA sub cabs, single 18" EV in each, \$300/ea obo. 213-316-1842, 213-316-1030
- 2 JBL M162A's, like new, never moved, hardly used, 15" woofers w/horn, \$700/pair. Elliott, 213-337-1676
- 2 Marshall heads, 50 wts, \$300/ea obo. Joey, 213-654-8084
- ABA B200S stereo pwr amp, xint cond, 2 months old, \$400 obo. Chris, 213-878-0879
- Acous LE101 studio monitors, liquid cooled, brnd new, still in box, still under warranty, \$350 obo. Ryan, 818-785-4466
- Amp for sale, London Yale reverb, 100 wtt, \$300 obo. 213-823-6148
- '83 cab, Pacific Woodrsk, 15" 400 wtt EV, \$300. 213-739-1328
- Cranking PA system, Yamaha MC802 8 chnl brd, QSC 1400 pwr amp, 2 EV 1502 spkrs. Immaculate cond, \$1500 compl. 818-783-9666
- Fender Sidekick 15 chorus, \$75. Skip, 818-353-9354
- JBL 150 SL digital stereo qut amp, \$800, like new. Glen, 805-497-0235 or 818-704-0168
- IVP pre-amp, \$80 obo. Mike, 213-483-4780
- JBL G734 Perfmc series spkrs, each loaded w/15" woofer & 2" horn. Brnd new, sacrifice \$800 obo. 213-469-2557
- Marshall 50 wtt combo, \$200. Jeff, 213-874-4249
- Marshall head, 1970's, 50 wtt, \$395 obo. Gd cond, grt sound. Justin, 213-664-8709
- Marshall JCM800 series, 100 wtt head, mint cond, sounds gorgeous, \$425 firm. 818-783-6782
- MCS series stereo spkrs, 12" woofer, tweeter & mid-range, \$75, xint cond. 213-395-4835
- Moss Boogie Mark III head, like new, asking \$1100 obo. Ray, 213-850-8552
- Peavey ED 300, 130 wtt electric drm & keyboard amp, 15" Scorp spkr, 1 hi freqncy horn, 4 band EQ, mint cond, \$400 obo. Adam, 818-993-7940
- Randall RG 100 wtt head w/tt switch, \$350 or trade Gallian Kruger 250 RL w/tt switch. 213-458-1097
- Randall RM80 80 wtt stereo pwr amp for guit. Xint cond, must sell. \$350 obo. Michael, 818-966-4697
- SWR 400 bs head, \$800. Gollath J cabs, 2 avail, \$400/ea, xint cond. Scott, 213-258-5068
- Vox 1965 Barkley, trapezoid head, 2-10 cab, chrome strnd, collectors cond, \$650. Sonny, 818-957-8521
- 2 Acous Linear 520's studio monitors, brnd new, \$700/ea obo. Tom, 213-839-5443
- Audio-Technica PR335 & PR385 mics w/xtras in gd cond, \$60/both. Victor, 213-461-3461
- Carvin ba cabs, 2 413 cabs, 1 18 cab, approx 1 yr old, new cond, asking \$300/ea. Tony, 714-562-9237
- Carvin mixer brd, dn pwrld, 6 chnl, 7 band EQ, reverb, \$275 obo. Daryl, 213-422-2129
- Fender Band Master cab, 2x12 w/Celestion spkrs, blonde, \$175 obo. 213-656-4992
- Fender Tweed Champ amp, 50's model, mint cond, all orig, hot sound, \$450 obo. Pat, 213-667-0798
- H&H V800 pwr amp, 3 months old, like new, \$1200. Cerisa, 818-905-6510
- Laney slant 412 Celestion spkr cab, sounds grt, \$275 obo. John, 213-466-2314

- Marshall 200 wtt gnt amp w/Groove Tubes, xint cond, \$695; Marshall 100 ld Mosfil head w/tt switch, \$270, xint cond. 818-761-9603
- Marshall 1969 50 wtt head, 99% orig, xint cond, never modified, \$1000 firm. Bob, 818-769-2142
- Marshall cab, black, \$575, 213-851-1148
- Marshall Mosfil 100 wtt 1/2 sick, 2 1/2", \$595. Jeff, 213-318-1794
- Marshall stck for sale, 100 wtt head modified for massive gain, sounds xint, \$1100 obo. 213-462-8774
- Metatronic M1000 head, 1 yr old, sounds grt, new tubes, \$700 obo. 818-765-7175
- Randall cab, 4x12, 60 wtt spkrs, asking \$275. Frank, 818-508-5250
- Roland GP8 gnt pre-amp, \$550; Fender 112 spkr cab, \$150. Jamie, 213-393-7913
- Roland JC120 amp, \$400, xint cond. 213-654-4427
- Simmons 8 chnl MIDI programmbl mixer, 2 tx loop, perf cond, \$400. 213-372-5806
- Snake, 12 chnl, \$200. 213-851-3386
- Snake, 18 chnl, 75 ft, real sturdy, \$150 obo. 213-850-7564
- Sound Craftsman stereo pwr amp, model #5002, \$500. Doug, 818-901-7390
- Spectra amp by D. Marley, 2 1/2" spkrs, chnl switching, reverb, chorus, distortion, gd cond, \$350. 213-659-1951

## 3. TAPE RECORDERS

- Akai 4 trk rt to rt, xint cond, \$400. Ron, 818-985-5858
- Akai MG1214 12 trk recrd/mixer w/stnd. Xint cond, barely used, \$4700 obo. 714-636-7540
- Ampex 440 1" 8 trk, mint, sacrifice, asking \$1275. Call Dean, 818-994-9236 or 818-845-7000
- Tascam 388 8 trk rt to rt, \$2000. Call between 4-9 pm, M-F. M.Avv, 213-553-1315
- Teacm Porta One 4 trk cassette, brnd new, used for 5 hrs only, mic, adaptor, instructions, box & more, \$400 obo. Tom, 213-305-8269
- Teacm Porta One, grt cond, no problems, everything wrks well, \$350. Lawrence, 213-324-2511
- Teac Tascam 80-8 8 trk 1/2" tape recrd, DX8 DBX noise reduction module, M35 8x4x2 audio mixer & cables. Used in home studio, xint cond, \$1500. John, 714-998-2600
- Teacm Porta One studio, \$300. Doug, 818-901-7390
- Tascam recrd, model 234, \$600. 213-851-4488
- Teac model CX310 stereo cassette recrd, \$80. Dave, 818-242-0590

## 4. MUSIC ACCESSORIES

- 2 EV TR410L mics & 3 Audio Technica PR40 mics w/ cords, \$25/ea or all for \$200. Ralph, 818-905-9653
- 2 EV TR410L mics & 3 Audio Technica PR40 mics w/ cords, \$50/ea or all for \$200. Ralph, 818-905-9653
- 2 URl EQ's, model 537, 31 band EQ, \$950 obo. Jim, 818-280-5026
- 8" spc carpeted rck, 2" w/safety on both front & bck, asking \$75. Frank, 818-508-5250
- Aphex Aural exciter, \$140. 818-841-6081
- Audio-Technica ATM73 head w/mic for dmrs. \$125. 213-851-9925

- Bartellini jazz bs PU's w/pre-amp, \$150. Mike, 213-483-7470
- Cable cords & connectors, dirt cheap, assorted types for mics, spkrs, MIDI & tx, \$5 & up. Tim, 818-753-8363 or 818-905-4578
- Digital procs, headphone amp, 4 chnl stereo digital ready pwrld monitoring systm. Xint CD qual sound. \$170. Dave, 714-499-5164
- Digitalic GSP5 flx procssr, \$299; DBX 166 stereo comprrsr, \$475. 818-994-7470
- Ibanez digital flanger pdl w/adaptor, \$75; Arlan stereo chorus, \$50; comprrsr pdl, \$30. Skip, 818-353-9354
- Nady 201 VHF wireless mic systm, brnd new, paid \$600, wrt \$300. Cal Totten, 213-874-3791
- PA horns, Peavey MD series, 150 wts/ea, xint cond, must sacrifice, \$115/ea. Chris, 213-946-0840
- Roland digital fx procssr, DEPS, xint cond, like new, never abused, \$450, \$500 w/ics obo. Shawn, 818-609-7925
- Roland TR505 drm mach, MIDI, xint cond, like new, in box w/mint & AC adaptor, \$140 firm. 818-788-0610
- Sampson concert series gnt wireless systm, brnd new & Roland GP8 sound flx systm, barely used w/ics. \$800 obo. Ed, 213-838-3637
- Shure SM58 w/50 ft cable, foam windscreen & pouch. New, \$90. Chris, 818-577-8792
- TAC Scorp console, 34-8-18, custom desk, 288 fully wired patch bay w/snakes, pwr supply included, \$11,000. 818-763-3742
- Aleis HR168 drm mach, hi sample rate, \$350 firm. Steve, 213-745-1405
- Aphex studio dominator/limitor, price is \$775, mint cond. Joe, 714-540-4490
- Atari Mega 2 color systm, new w/softwr, \$1100. Kevin, 213-461-0734
- Boas pdts, DD-3 digital delay, \$125; DD-2 \$100; DM3 delay, flanger & PH2 superflaser, all xint cond, wrkg well, \$60/ea. Pat, 213-667-0732
- Ibanez Equalizer GE3103 30 band, perf cond, sounds grt. \$175. 213-850-7564
- Ibanez UE400, \$225. 213-850-6904
- KMD 2 tier sind, \$95. Dave, 818-242-0590
- Linn 9000 drm mach, like brnd new, \$500 obo. Bill Courtwright, 714-960-3023
- Roland TR707 drm mach w/memory cartridge, \$150. Jim, 213-372-5808
- Strat style replacmnt neck, maple & rosewood, \$50/ea. 213-659-1951
- Teac model 2A 6 chnl studio mixer & MB20 meter bridge, both for \$335. Craig, 213-399-8969
- Yamaha C120 20 meg hrd drive computer w/Roger Powell texture progrms & Voyager seqncr, Mark III + xtras, \$3000. Cerisa, 818-905-6510

## 5. GUITARS

- 1959 Gibson 330, very gd cond w/orig cs, \$875 obo. 818-788-0610
- BC Rich Eagle bs, blonde, limited edition, neck/body 1 pc, active elec, handmade, DeMarzio PU's, B/A bridge, HSC, xint cond, \$750 obo. 818-767-4127
- BC Rich Mockingbird bs w/EMG's, American made w/neck thru body & arvil cs, \$400 obo. Robert, 818-344-7510
- BC Rich purple acous, 6 string w/ics, \$350. 213-458-1097
- BC Rich Strat body, gold snake skin paint job, \$500. 213-962-2111
- Cort red elec guit, grt practice guit, 1st guit, \$200 obo. Jenny, 818-883-4683
- Fernandez Strat, candy apple red w/Kaylor, Floyd, Dual



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• 2 single coil PU's. \$250 obo. Paul, 213-462-0670  
• G&L be gut for sale, natrl wood finish, active elec. \$450 w/cs. 714-773-5262  
• Gibson Les Paul, brnd new w/cs. \$350. Ron, 818-985-5859  
• Gibson SG bs, 70's model, gd cond, \$500 obo. Jim, 213-932-1018  
• Gibson studio Les Paul, black/silver, Kayor, 1984, gd cond, \$350. Rocco, 213-657-6272  
• Jackson Randy Rhodes model, black w/brass hrdr, custom inlays, Kayor trem unit, \$600 firm. 213-962-2111  
• Modulus graphite 5 string bs, black hrdr, white body, xint sound, \$995. Call Clark, 818-788-4884  
• Permimo Avenger guitar, silver glitter paint job, F. Rose, 25 frets, serial #.001, cost \$1500, sell \$900 or trade for Jackson/Warlock or ? Blake, 213-920-2475  
• Silvertone from the 60's, black w/silver sparkles, single Lipstick PU, 3/4 size, xint cond w/upgraders & bridge, \$185. 818-783-6782  
• Strins bs, modern all wood hand made bs w/PU & new covr. Big deep tone. \$2900. 818-990-2328  
• '75 Fender Starcaster w/cs, rare, semi-hollow, \$850; 60K Archtop, 2 PU, mint cond, \$450; 50 Silvertone jumbo K, \$300. Mike, 213-386-1930  
• Gibson jazz bs w/HSC, xint shape, plyr like heaven, \$475. 213-850-7564  
• Fender jazz bs, no cs, but lks & sounds good. \$575. 213-851-3386  
• Fender Tele, black, maple neck w/cs, custom 3 PU's, \$395. Jeff, 213-318-1794  
• Gibson ES225T, single P90, single cutaway, trapeze tail pcrbridge. No cs. \$600 obo. 213-656-4992  
• Gibson Explorer bs, white, beautiful, xint cond w/cs, \$475 obo. Vince, 213-652-3636  
• Gibson Flying V, tobacco sunburst, \$400 obo. Paul, 213-462-0670  
• Gibson Les Pauls for sale, gold top, sunburst, black beauty, all nice cond, & orig w/HSC, \$600-800 obo. Pat, 213-667-0798  
• Ibanez 335 Dot neck, semi-hollow body, elec, xint cond, Gibson fine tuning tail pc, \$450. Taser, 213-871-6016  
• Rickenbacker 4001 bs w/EMG PU's, HSC, \$450. Doug, 818-901-7390  
• Scheckter Fender Strat body, grt cond, red, \$500. John, 213-876-2724  
• Yamaha BD2000 bs w/HSC, EMG PU's, xint cond. \$400 firm. Carlton, 213-420-2371

## 6. KEYBOARDS

• Roland D550 synth module, new in box w/custom sound, \$985. Kyle, 818-848-6700  
• Roland Juno 2 programmbl keyboard, xint cond, worth \$1500, asking \$400 obo. 805-658-0731  
• Roland Juno 106 w/isrd, \$350 obo. Robert, 818-344-7510  
• Roland S-550, owned by guit plyr, 5 months old, warranty, receipt & monitor. \$1600. 818-786-8438

• Roland W30, grt cond, sampler, 16 trk, over 100 disks, \$1900 obo. Lawrence, 213-324-2511  
• Wid-Yamaha CP70, already MIDI'd wtd. Call John, 818-985-5153  
• Yamaha 52" upright piano, gloss ebony in xint cond. Records like a grad. \$3900 w/bench. 818-990-2328  
• Ensoniq EPS sampler, 8 output, 4x memory expander, huge library, SCSI ready, \$1650. Jim, 213-372-5806  
• Korg M1 that is brnd new, still in box, \$1500. John, 213-876-2724  
• Roland Juno 106, 128 progrms, orig mnl, xint cond w/carrying cs. \$280. Roger, 213-937-1714  
• Yamaha DX7, like new w/Symphony 128 sound cartridge + 1 RAM, sustain pdl, \$675. Bill, 818-566-1608  
• Yamaha Porta tone PSR70, elec keyboard, MIDI, loaded, price \$795. Dave, 818-242-0590

## 8. PERCUSSION

• 4 pc elec digital dnm set, includes Roland DDR3 sound module, w/pads, some hrdr, \$500 obo. 818-765-5137  
• CB 700 dnm set, no hrdr or cymbals, \$100 obo. Eric, 213-874-1102  
• Gretsch 7 pc, white w/Rims hrdr, 10, 12, 13, 14, 16, 22 pwr sizes w/snare. Brnd new cond. \$1400 obo. Michael, 714-949-9607  
• Remo Encore pwr dnm kit in black, 7 pc, lots of hrdr, no cymbals, used only a couple of times, \$1000. Lisa, 818-786-8438  
• Sequential Circuits tom 16 bit dnm mach w/MIDI & road cs, \$150 obo. Paul, 213-462-0670  
• Simmons SDS8 elec kit, 5 pads, brain & hrdr, red, like new, grt sound. Can use w/headphones, \$395. Kate, 818-953-3663  
• Yamaha custom recording series, 5 pc, xint cond w/cs, \$950. Tim, 818-988-3329  
• Yamaha RX5 dnm mach, \$350 firm. Roger, 818-763-8416  
• Zildjian cymbals, 13" HH's, \$80; 19" rock crash, \$80; 20" light pwr ride, \$80; 18" med crash, \$80; 20" light pwr crash, \$80; Zildjian safe cs, \$60. 213-469-2553  
• 1 Simmons SDS9 brain, like new, barely used, \$600 obo; 2 Paisle pwr crash color sounds, black, \$50/ea or \$75/pair. David, 213-271-0139  
• MX1 Plus trigger, 6 marks triggers + cables, \$300; RX5 1 hot dnm mach + 12 vox RAM, \$400. 213-653-6558  
• Pearl 5 pc, dms only, 13, 14, 16, 22". Also 14" snare, xint cond, must sell. \$550. Julie, 818-761-7448  
• Simmons SDS7 kit, 5 pc w/pads & cables, black, \$500. David, 213-945-4865

## 9. GUITARISTS AVAILABLE

• 21 y/o sks pro band, ply clubs since 18 y/o, Willie Dixon to Mainstreet, blues to classical, self taught w/lks & gear. Rodney, 213-874-4959  
• Acous guit/dr voc/sngwrtr lkg for srs minded college

oriented rock band. Infr REM, Smithereens, M.Penn, E.Costello. Prefr estab band w/equip. 213-540-2197  
• Acous/elec guit sks fem solo act w/paying gigs for possibl duo delcith. Versil & willing to wrk hard. Tom, 213-305-9289  
• Aggravy lgt guit avail for pro HR sks w/mngmt or bckng. I have exp, chops & image. Infr Lynch, DeMartini. Mark, 213-851-6643  
• Ambitious guit/voc sks studio wrk & happening pro band. No pay to ply. Xint equip, pro sound, unlk style, pros only. pls. Kathy, 818-405-9933  
• Berklee grad, guit avail for paid ssts, any & all styles including csts. 818-705-4729  
• Bluesy rocker, Gibbons, Page, Clapton, pro & for real. 213-957-0975  
• Devastating, crasy HR/HM guit, blonde, w/lks, att, equip, exp. trnspo, to J/F band, pro only. VH, Satriani, Slaughter. Paul, 213-744-4104  
• Exp guit lkg for pro HR/HM band. Have arena stage exp & album credits. Infr Sykes, G.Moore, MSG, Scorpis. Brian, 818-762-5445  
• Exp guit avail for tape ssts, any & all styles. Always muscl & always reliable. 818-705-4729  
• Fern kd trade off team avail for HR/HM band or muscins. Infr G.Lynch, G.Moore. Have sngs, pro equip & image. 818-841-4761  
• Guit & dnm avail to form 4 pc R&R band. Infr include Kiss, LA Guns. Image is a must. 818-529-8724 or 818-998-1668  
• Guit avail. Lks, gd att, trnspo, xtensv stage exp, lkg for HR band. Chris, 213-946-0640  
• Guit lkg for pro ssts. Stage, studio, also avail for touring & paid showcng. R&B, funk, jazz, jazz rock & rock. Fred, 213-982-8353  
• Guit plyr w/rt studio gear & chops avail for demos, shows or ? Very versil. Joe, 818-954-0742  
• Guit sks altmvr org band/individuals to ply music w/ aspects of psydlla, funk, thrash, classical &/or ethnic musics. Passion most import. Jon, 213-824-4996  
• Guit sks rock/sit. Very stylized rock. Infr L.Colour, AC/DC, Lynch, R.Rhodes. Have gd equip, killer chops, xint style. 818-578-0073  
• Guit, 24, lkg to J/F HR explosive band. K/A only. Infr Extreme, Kings X, old VH. 818-345-1966  
• Guit, blues rock music. Infr Hendrix, Clapton style. Alex, 818-772-9649  
• Guit, pro gear, well rounded style, gd image. Studio & touring exp, kgr for HR band w/mngt, recrd contract or close to it. Steve Klyer, 818-377-4476  
• Guit, snglr, BML sngwrtr, avail for collab, co-conspiracy, jam sessions w/poets, snglr, bands. Also avail for lunch, day or nite. Larry Lasi, 213-739-4824  
• Guit/sngwrtr lkg for team plyrs to J/F band w/subtle bluesy overtones. No generic music, superficial moltravn or hrspry req'd. 818-984-2132  
• Guit/sngwrtr/snglr. Infr blues soufltr fiery edge. Cult, Suicidal Tendencies, Cure, Doors. 213-698-8344  
• Guit/voc sks to join agrvpr covrtng. CHR, AOR style band. 12 yrs stage & studio. Have tunes. Seasoned pros only. Ken, 213-552-1168  
• Guit/voc/engineer, fully equip'd w/own studio sks top

noich muscins for demo &/or live permmng proj. 213-664-8654  
• Hot young guit plyr w/lks of humor & lnt sks band w/2nd guit plyr or keybdst. Infr Nightranger, VH, Lynch, Satriani, Kenny. 818-241-0151  
• Jazz, rock, reggae guit, 32, very xpressv, eloquent chord voicngs, flowing improv. Album/tour credits. Rack/pads/pcrpt. Avail. Dale Huskins, 213-728-5568  
• J/R guit lkg for wrkg band. Muscl styles include jazz, fusion, blues, R&B, T40 matrl & rock. Call Tony, 714-948-0877  
• J/R guit plyr. Infr Santana, L.Carlton, sks srs glg. Tony, 714-948-0877  
• Ld guit sks in town wrking csts/oldies/blues band. Ld vocs as well. Have charts, equip, exp & a cheery att. 818-783-6782  
• Ld guit sks srs cmrd metal band w/ing hr image & mngt. Must have groove ala Winger, XYZ, Ratt, Slaughter. Xint bckgrnd vocs. 818-987-7772  
• Male voc wtd by ld guit to form 4 pc HR band. Slaughter, early Plant, etc. Must have brains & lks. 213-452-5321  
• R/L guit, srs of humor, grt sngs, pro gear, image & att sks cmrd rock proj. Call Richard, 818-716-9659  
• X-guit of Bullet & Medusa sks happening rock band w/ metal edge. Must have mngt & image. Call Bob, 818-776-0655  
• X-guit of Medusa & Bullet sks happening band w/mngt. Bob, 818-776-0655  
• Blues guit that plys harmonica sks blues rock band. Have rehrl spc. into Vaughn, Winter, Clapton. Call Mike, 213-393-3009  
• Dedictd guit avail to J/F K/A cmrd HR band. Lots of equip, lots of chops. Infr Dokken, Whitesnake. Must be open minded. Les, 213-926-3350  
• Explosive guit/snglr/wrtr w/unlk dynam creatv style & all essentials. Zep, Guns, Jane's, Who, Hendrix. Richard, 818-843-7405  
• Guit avail for band slt, ages 18-24, styles of Cure, Jane's, Urban Dance Squad. Have trnspo & equip. Call Louis, 714-840-6757  
• Guit plyr sks estab speed metal band. Lou, 818-789-9189  
• Guit sks wrkg band, csts &/or road wrk OK, grt equip, grt sound, versil in all styles of music. Ask for Jim, 213-519-1630  
• Guit w/gd bckup vocs sks K/A in your face rock band. Jimmy, 213-828-7700  
• Guit, 30, blues flavor rock plyr, gd att, bckng vocs & equip, xtensv American & Euro live & studio exp. Skg pro ssts. Peter, 818-349-9279  
• Guit, team plyr w/sngs, chops, srs 1 guit band, will co-wrt sngs. 213 area welcome. Srs only. Infr VH, TNT. Tommy, 818-992-0403

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 NEXT DEADLINE: WED., OCTOBER 31, 12 NOON

•Guit/voc sks musicians to form orig progrs HR grp. Infi Rush, Kings X, Queensryche. Michael, 213-962-0333  
 •Hot guit from local name act sks estab HR blues band w/ grt singr, srngs, gds & mngt. Infi Tango. AC/DC, Zep. 818-765-8138  
 •Ld guit, BMI songwr, sks srs recrdng or wrting sit. Lots of session exp, prodn credits. Srs only. No drugs. Lv msg. Dan, 818-345-5772  
 •Pro entry rock ld guit avail for F/T wrk. Will travel. Artist exp, demo avail. David, 702-438-8798  
 •HR, guit living in Hlywd area into Tango, Aero, Faith, kg for 2 guit band. Have equip, trmpso, sound, image impot but muscial abtl 1st priority. Daniel, 213-957-8853  
 •Real blues guit sks real blues band, no HR or HM. Infi SRV. Clapton. Pro plyrs. pls. 213-856-4992  
 •Slide/guit, 25, in R. Wood, K.Richards tradition, wrts to join band & hit road. Infi Faces, Mick Taylor, Freddy King, Graham Parsons. 213-413-8558

## 9. GUITARISTS WANTED

•2nd guit ndd for touring gigging & recrdng in Hlywd w/ US. 213-285-7818 or 213-851-0340  
 •2nd guit ndd to compf fem fronted HR band. Pro equip, gd trmpso a must. Bckgnd vocs a+. Mike, 818-982-8160  
 •2nd guit w/incredible rhyms ndd for estab speed metal band in WLA area. Dedicdn & pro att a must. Ages 17-21. No drugs. Kragep, 213-624-2818  
 •2nd guit wld to form hrd blues band ala Aero. Badlands, GNR, S.Ray. Must be gd equip, lk. Call evens. 818-845-6465  
 •2nd guit wld. Band Infi REM, Smitherens, Church. Have gigs already. Call Wade, 818-441-8347 or John, 818-959-3899  
 •2nd L/R guit plyr ndd by HR band to compl line up. 213-856-4774  
 •Ace guit ndd, crossover hvy rock/trvy dance proj w/ developmnt deal nrd hrd rockng pro songwr/perfmrng grt lk guit god w/matr. 213-371-4073  
 •Acous/guit wld by fem voc to do copy matrn in local clubs. Kim, 213-679-2845  
 •Acous/elec ndd for band inspired by words & music of Van Morrison, The Band, Who, Dylan. Emphasis on textural arrangements & dynamics of sound. Gene, 213-650-7048  
 •Aggrv metal guit/sngwr wld by metal's new queen. Must be hvy into early Priest, if not, don't call. Pros only. 213-459-5129  
 •Band currently being considered by 2 majs lk for muscular ld guit plyr. Cliff, 213-650-5829  
 •Fem guit wld by top LA hr band w/make deal & maj mngt. Ld guit & vocs helpul. 213-923-1509  
 •Fem ld plyr w/grt mel lds & strng presnce wtd for cmrd rock girl band BOMBHELL. Gf srs, prodcr & gigs. Susie, 213-658-6580 or 818-509-7914  
 •Guit & dmrv wtd by bs & voc team. Must have gd lks & ing hr wstyle & att. Crue to Warren. 818-787-8055  
 •Guit whchops for singr/lyricst lk for collab. Call Kathleen, 213-444-3333 x 531  
 •Guit w/hrnk & chops for eclectic P/R. Steady Dan to Prince to Coltrane. No flakes. PA & practice spc a+. David, 818-795-3041  
 •Guit wtd for cmrd HR, L/R capable, bkng vocs, image, chops, showmship, dedicdn. Pro only. No non-music wannabes. 213-326-9446  
 •Guit wtd, sng oriecd, gd atmosphere, ld & rhyth, lots of plyng out. Infi Smitherens, Church, REM, George, 818-996-6232  
 •HM bst & HM singr lk for guit or dbl ld guit team to F/U hrd

core pwr metal band. Trmpso, gd att & dedicdn a must. 213-464-1532  
 •Intense ld wtd for speed thrash band. Equip & trmpso a must. Have demo. Infi Slayer, Maiden, Megadeth, Anthrax. Team plyrs only. Darnen, 213-463-4151  
 •King Crimson fanatic for band w/hrd edge. Must sing, wrte, ply L/R guit. Into electric future sound, No substitutions. John, 213-462-5895; Mike, 818-247-7134  
 •Ld guit wtd by HR band. Call Mike, 213-666-0620  
 •Ld guit wtd for estab org rock band, no metal. Vocs a+. Danny, 714-839-1825  
 •Ld guit, mid-20's, jazz, rock, reggae inlf, srs muscn wtd to ply clubs. Ross, 818-992-8304  
 •Ld guit/voc wtd for altmrv wtd beat rock band, dance oriecd. Must have lks, inlf, trmpso. Gd att. Located in OC. 714-963-3105  
 •MADREIGN skg rhyth guit plyr. Rich band, we have gd music. 213-556-1157  
 •MR MIA CAB sks 2nd guit, bckgnd vocs, tight team plyr, equip a must. AC/DC, Aero. 213-661-7858  
 •Orig soundng guit wtd by voc/sngwr to wrk on origs. Band later. U2, Petty, INXS. 100% srs only. John, 213-836-9230  
 •Pop artist sks acous guit w/exotic flavor & feel for intrng modl music. Have mngt & lbi intrst. 213-829-3287  
 •Pro guit sought for formative P/R band. Must be srs w/ business like disposition. George, 213-658-1060  
 •Thrash metal guit. Someone who has equip, trmpso, all the wrks. 213-281-3332  
 •Pop artist sks acous guit w/exotic flavor & feel for intrng modl music. Have mngt & lbi intrst. 213-829-3287  
 •Pro guit sought for formative P/R band. Must be srs w/ business like disposition. George, 213-658-1060  
 •Thrash metal guit. Someone who has equip, trmpso, all the wrks. 213-281-3332  
 •Prod of the stagnate 1000 notes per minute music scene? DOLOMITES nd guit into rhyms. Infi Police, Talking Heads, INXS, etc. Max, 213-208-5039  
 •Totally pro R&R band sks totally pro rhyth guit/keybdst w/grt lks & att. Must be very dedicd. Ask for Mike, 714-562-9237  
 •Voc sks guit for duo/collab ala Tuck & Patty. Sherina, 818-451-4727  
 •Voc/sngwr forming 4 pc. 213 area only. Simple catchy rock. KISS, Poison, S. Row. 18-23. Killer lks & presnce a must. Chris, 213-652-7489  
 •Wrkg band sks fem ld guit, covrs & origs. Opening for natl act in 5/91. 241 23rd Ave S.W., Largo FL 34648. 813-585-1808  
 •Aggrv touring HR all org band sks 2nd guit plyr for recrdng, touring & xiensy gigging. 213-285-7818 or 213-874-9680  
 •Altimrv mts speed mts ? Ld & rhyth guits ndd. Call Chris, 818-545-1581  
 •Band lk for additnl blues lead ala Crowes, Stones, Faces. Art, 213-652-7413  
 •BEAUTIFUL GREEN SKELETONS is a uniq met creatv band skg guit to wave melody & create atmosphere. Emphasis is on emotion & expression. Nicole, 818-986-3813  
 •Black rock guit for funky rock proj. Wnt the whole pkg, att, style, presnce, determination to be a star. Hendrix. Page, Critch. 213-288-7832  
 •Creatv guit wtd to reform KICK START ROSIE, style is cmrd HR w/bkng lgs. Must have image, chops & dedicdn. Jim, 818-786-0787  
 •CRYING OUT LOUD sks guit, any cmrd inlf. For audntcs call Aaron, 818-505-1847  
 •Dynam pro estab HR band sks xtra-ordinary guit w/vocs. We have grt plyrs, srngs, att & pro inlf. Michael, 714-661-4804  
 •Energetic L/R guit wtd for altmrv mts speed mts acout. No att. Must be real, image conscious & ready to wrk. Dave, 818-957-2475  
 •Fem guit wtd to join estab metal band. Aggrsv style,

equip, lks & team spirit a must. We have lbi intrst, upcmng shows. WAR BRIDE, 818-907-6741, 818-980-2744  
 •Fem ld guit wtd for all fem pop band. Maj mngt & maj lbi intrst. Vocs a+. Must have fun personality. 818-509-8667  
 •Fem singr sngwr reformng band. Sks guit, bs, keys & drms for cmrd rock band w/mage jazz & funk inlf. Terr, 213-399-6105  
 •Guit wtd by altmrv band w/pro mngt & lbi intrst. Infi REM, Psychid Furs, E.Brckell. No rockers, pls. 213-464-5055  
 •Guit wtd by 6 pc dmrv for hvy groove psydic band. Call Jane, 213-461-8824  
 •Guit wtd for 2 guit hrd pop band. Infi Gen X, Costello, Primitives. Tony, 818-346-6656  
 •Guit wtd for 5 pc local rock band. Different style. Must have dedicdn & pro image. Sean, 818-346-6312  
 •Guit wtd for estab LA band w/upcmng shows. Infi M.Oil, Crowded House. Call Phil, 213-378-1865  
 •Guit wtd for out of control R&R freak band relocated from SF. Must be creatv & aggrsv. Jason or Roach, 213-836-4965  
 •Guit wtd for theatrical band. Style All About Eve, Jane's, K. Bush, Mission. Keys a+. gd lk & ing hr a must. Lv msg. Bernie, 818-508-5250  
 •Guit wtd in style of Guns, Crue, Pussycat, Pistols. sleaze & flash a must. Pls hv msg. 213-865-6404  
 •Guit wtd to help compl progrs cmrd HR/HM act w/ former fem Havoc voc & male dmrv. Bckup desire. Ala Queensryche, S.Row. 818-765-3310  
 •Guit wtd to join upcmng proj, altmrv sound/wedge, gd lks & att a must, keys a+. Infi Pixies, P.Murphy, Concrete Blonde, Dead Can Dance. 213-969-0704  
 •Guit wtd, L/R, inlf Richards, Page, Blackmore, folk, jazz, etc. 213-398-3218  
 •Guit wtd. Christian metal band w/wtd sks ld guit/sngwr. Must have strong Christianly, songwr, image, vocs, monster chops. Tourng & recrdng. 818-308-0894  
 •Guit wtd. English 60's rock band lk for L/R guit, age 23-30. Beates inlf. Gigging for recrd co. Nigel, 818-788-5265  
 •Guit/sngwr who can sing wtd by singr/sngwr to form unstoppable songwr team as foundation of band. Inlfold Brad Co. Queen, Jovi, Leppard. 818-377-4491  
 •Innovatv L/R guit wtd for modern band. No rappers, no techno pop. Infi Bill Nelson, Sinead, craftsmanship of Beck, Steve Morris, Fem voc & dmrv lk. Dave, 213-946-3628  
 •Ld guit ndd by Mike, 213-666-0620  
 •W/R guit wtd to J/F proj. Infi C.Trnk, Bowie, T.Rex. 213-207-2589  
 •Mature HR mel ld guit w/voc abtl & gd lks ndd immed. Inlf Sykes, Norm, Shanker. 213-461-8430  
 •RED RAIN now audntng guit plyr in style of S.Stevens, Crue, Eclectic, must sing. Rick or Chaz, 213-856-0982  
 •Rhyth songwr team w/connex sks pwrll guit ala S.Stevens & Crue. Eclectic, Must sing. Contact Charles, 818-882-0269 or 213-856-0982  
 •SCARY MARY sks fem guit w/style & att. Some Ramones inlf. No techno solo plyrs. Call Julie or Jody. 818-761-7448  
 •Thruhrn inlf guit, funky R&R L/R, inlf S.R.Vaughn, B. Gibbons. Mike, 818-501-2022  
 •TRIGGER HAPPY sks fem ld guit w/hrd bluesy soulful textural rhyth capable. 213-461-9609, 213-652-0758  
 •Verst L/R guit ndd A&P for all org band. Infi Lone Justice, B.Raitt, Horsely, Little Feet. Have own rehrl studio. Must sing & wrte. Steve, 818-994-1146  
 •Voc & guit skg for hrd music, hrd rhyth, lng hr a must, no drugs. Infi Queensryche & Dokken. Jim, 805-254-7564 or John, 818-965-2358  
 •Young guit wtd, 18-25 y/o, to start band w/dmrv. Must be energetic & dedicd. Must be into Stone Roses, The Fall, Charlatans, Pixies. Kevin, 805-583-1862

exp. lk for overseas sits, 1 tiers, fill ins, recrdng sits, all styles. 213-662-6380  
 •Bst avail to J/F band. Infi Human Drama, Christian Death, Cure, Donny, 714-737-3594  
 •Bst lk for HR band. Infi Faces, vocs, stage & recrdng exp, gd image. Tom, 818-584-9229  
 •Bst w/pro att, image, exp, equip, lk for estab band w/ mngt & lbi intrst. Srs inquires only. 213-851-4349  
 •Bst, 28, vocs, sks cmrd progrs rock band ala Tubes, Merikun, new Yes. Vocs & keys necessary. Again, that's cmrd & progrs. 818-851-8554  
 •Bst/ld song/sngwr lk for srs minded college oriecd rock band. Infi REM, Smitherens, M.Penn, E.Costello. Pref estab band w/equip. 213-540-2197  
 •Chapman stlckist lk for proj &/or band. Lv msg. Peter, 213-344-2636  
 •Euro HM bst w/maj lbi recrdng & touring exp skg pro sits. Call Charris, 213-876-1458  
 •HM bst & HM singr lk to F/U HM band. Infi Iron Maiden, Sabbath, Kennedys, Megadeth. Trmpso, gd att & dedicdn a must. For info call, 213-464-1532  
 •HM bst avail for estab proj. Blacking hr image, best gear. Love/Hate, Ozze, AC/DC. Srs pros only nd call. Tommy, 213-962-0849  
 •Jet bckst bit into Guns, Tangpo style, much studio & stage exp. Equip, trmpso & talots. Tex, 213-640-7803  
 •Pro bst avail, into jazz, funk, R&B, all styles. Lk for wrkg sits, will provide pro lks. Mike, 213-483-4780  
 •Pro bst w/strng stage presnce avail for wrkg sits. Well rounded w/funk & R&B specialites, xint equip, vocs, into choreography. Michael, 818-503-Boulder gut bs plyr w/ K/A disco hr cut lk for rock band. 213-657-4994  
 •Solid bs plyr sks orig HR band or fo form one, 25 or over. Infi Zep, Aero, Rush, Stones. Don, 818-511-6529  
 •Super bs for paid gigs, funk, blues, rock, dance, country, anything. Tom, 213-305-8269  
 •Bs plyr/voc/sngwr sks estab org grp w/cntry folk pop & rock inlf. Bruce, 818-247-2767  
 •Bst avail for pro HR band. Maj touring & recrdng exp. Gt stage presnce, chops & lks. Pro bands only. Joseph, 213-255-6492  
 •Bst relocated from San Fran, wrts sng oriecd thrash metal band. Pro gear & presnce. Call Jason, 213-836-4965  
 •Groove oriecd pro bst sks wrk. Fill in, sessions, F/T, etc. All styles, teamplyr, have grt att & gd equip. Rick, 213-874-7088

## 10. BASSISTS WANTED

•1 verst bs plyr wtd for Euro mel rock band. Must be able to ply fretless & other styles of bs. No addicts or arrogant wannabers. 818-2844-1764  
 •Altimrv band w/lbi intrst sks bs plyr. Infi REM, Clash, Psych Furs, Pete, 213-464-5055  
 •Altimrv rock band sks bst w/imaginatn & intrng image. Stylz Crue, Bauhaus, Siouxi, Joy Division, etc. Michael, 213-969-9140  
 •ARMEGEDON sks exp & ambitious bs plyr for S&P. Call Kenny, 213-202-1295 or 213-850-0322  
 •Attrn bsta. Diverse mel metal act w/accessible format sks dynam bst w/pro att, chops, showmship. Lbi & mngt intrst. Contact Dallas, Durkin, 213-931-2097  
 •Band sks extremely dedicd bs plyr. Infi GNR, Peppers, Jane's. 213-466-4791  
 •Band aka hvy bsta. Infi Faith, Soundgarden, Trouble. Dan, 818-780-7523  
 •Blues bs plyr wrock inlf nnd. Kenny, 818-289-9347  
 •Bs plyr ndd. Altimrv band w/mngt & lbi intrst sks bst w/ inlf of REM, Psych Furs. Call Tommy, 213-874-0604  
 •Bs plyr ndd. Deep Purple/Bullet Boys type. Gd solid chops. Rob, 213-851-7765  
 •Bs plyr wtd for collab w/fem ld voc & male ld guit w/matr form SOA R&R org band. Infi Heart, Giant, Bad English, Berlin. 213-372-3119  
 •Bs plyr wtd for HM band formng. Gd att, srs wt we wrt to have fun too. Mark, 818-780-2861  
 •Bs plyr wtd. Must be grt plyr, smart, rocking groove. Must sing. Must have desire. For rock band w/hit matr, mngt, bkng. Alex, 213-990-2152  
 •Bs plyr, M/F, wtd for org proj & club dates. Inlf funk, blues, P.Collins, P.Gabriel. John, 818-985-1533  
 •Bst for aggrsv rebellious HR act. Att a must. Pros only. Gigs booked. Call Mark, 805-527-7061  
 •Bst ndd for altmrv band. Hrd funky groove plyr. Inlf XTC, Talking Heads, Joe Jackson, E.Costello. Rehns in Hlywd, srs only, no uptights. Scott, 818-980-9120  
 •Bst ndd for dynam & org band. Infi Soul Asylum to Flying Burrito Bros. Dorian, 213-463-1439  
 •Bst ndd to compl HR/HM act inlf by Easy O, Scorp, Dokken, early Crue. Must have lng bck shag hr & pro equip, mid-20's. 818-848-5519

# JOB OPPORTUNITIES AT FOSTEX

Fostex Corporation of America, a leading marketer of musical electronics and professional audio equipment, has announced the availability of four positions.

**Inside Sales Representative.** Other companies call this position at the "order desk," but at Fostex, the emphasis is on selling, not just taking orders. Entry level opportunity for a self-starter. Retail sales experience is a plus.

**Pro Sound Division Sales.** A solid working knowledge of transducers—especially loudspeakers—is required. Candidate will have experience in Hi-Fi, mobile sound, commercial/industrial and professional audio markets. Some travel involved.

**Product Marketing Assistant.** Candidate will have a broad knowledge of recording methods and products. Some technical background will help. Requires good communication skills, both oral and written. Musician experience is a plus.

**Product specialist.** Oral and written communication skills will be at the level of an experienced trainer or manager. Candidate will have a broad knowledge of recording and professional audio. Travel required.

All of the above positions are full time. The company offers a full benefit package and is an equal opportunity employer. Interested candidates should contact Mark Damon Cohen at Fostex Corporation of America, 15431 Blackburn Ave., Norwalk, CA 90650. Phone (213) 921-1112, Fax (213) 802-1964.

## 10 BASSISTS AVAILABLE

•Awesome bst. Bckgnd in HM, funk, R&B, jazz, classic rock & unfortunatly only. Pager # 213-919-0806  
 •Beginning bst, bckp vocs, steady Clif Williams type, sks forming HR band. I'm no B. Sheehan, but srs. Danny, 213-850-0927  
 •Bs plyr avail for org HR band. Infi Jane's, Zep & myself. Christian, 818-564-9935  
 •Bs plyr skg band. Inlf Mistits, GNR, Zep. Hlwd area. Sean, 213-851-9925  
 •Bs plyr sks band. Fusion, funk rock. Equip, exp, trmpso. Scott, 213-739-1328  
 •Bs plyr, few yrs exp, sks altmrv band. Gd equip. Valley area or close to it. Rich, 818-716-6369  
 •Be soloist. new L/P w/recrdng co. pro gear, maj touring

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NEXT DEADLINE: WED., OCTOBER 31, 12 NOON

-Bat that can read w/d signed artist. Progrs psychia mts Zappa. Cool image, pros only. Call Billy, 818-998-0203

-Bat to compl blues/rock/orb band w/gigs. Mark, 818-584-0380

-Bat to team w/guit & dmr to form HR band. Age 20. Inq. Queensryche, Rush, Scorpis, VH. Craig or Jay, 818-788-3085

-Bat w/d grt band ala Toto. Journey w/studio qual plyrs, grt sngs. Must write, sing, slap & k pro. Under 25. 213-398-2190, 818-994-0456

-Bat w/d for classically infl HR. Dokken, TNT. Must have ing hr & pro demo. Neil, 818-994-2404

-Bat w/d for cmrd HR, solid rhy, bckng vocs, image, chops, showmanship, dedit. Pro only. No non-music wannabes. 213-328-9446

-Bat w/d for driving HR w/screamer fem voc. Deditd, not afraid to pay dues. C.Trick, early Zep, no metal. Rod, 818-995-8725

-Bat w/d for estab rock band w/conex. 818-783-8625

-Bat w/d for RED HEAVEN, altm rock. Infl Cult, U2, Doors. Mngt. For info, 818-708-0518

-Bat w/d to compl 4 pc R&B band w/gloomy image. Infl Crue, Kiss, LA Guns. 818-592-6734 or 818-998-1688

-Christian bat w/d for HR band in Dokken, Straytr, TNT. Exp a must. Dan, 818-908-1978

-Compl rock act sbs bst. Contacts, image, blah, blah, wood, technz, aggrs & intensaty org sound. Hendrix, Zep, Prince, Iggy. No street scum. 213-876-3234

-Fem bat w/d for HR band w/altm rock sbs. Voc abil a+. Early Floyd, King Crimson, Strangers. Bryna, 213-438-9537

-Estab HR act w/albump skg pro bst. Finger plyr w/ extremely ing hr, strong chops & vocs. 818-989-4072 or 818-788-3306

-Extremely versl b plyr w/altm, creativy & positivly negatv att fueled by justified ego. Ndd to finalize the legacy. Marc, 213-936-3792

-Fashion conscious bbs plyr w/d. Band infl by Stray Cats, Cramps, Ramones, NY Dolls. Must be open minded, amibulous, young, glam. Brian, 213-489-3792

-Fem bat w/d. Orgs similar to VH, Zep, White Lion. Making it big isn't life or death, just wnt to jam gigs. Mike, 213-541-BAND

-Guit/sngwrtr iqn for team plyrs to J/F band w/subtle bluesy overtones. No generic music, superficial moltrn or hrspry req. 818-984-2132

-Guit hr ultra image pretty boy bst ndd for cvr & crmg super grp. Infl Bobby Dahl, Nicksy Str. 213-651-4040

-Mtl bbs plyr w/d for roasty thrash pop infl. Big Star, Flying Burrito Bros, Husker Du. No flakes. Bckng vocs a+. Matt, 818-377-3242

-OUT OF BOUNDS skg bbs plyr to compl org band in vein of Loverboy, Honeyum Suite, B.Squire. Vocs & deditn a must. Billy, 818-994-0622

-Outstandng gult/voc sbs vry exp bst for top notch blues R&B grp. Have bookngs & mngt. Rod, 818-501-0377

-PANTHER sbs w/comp class bbs plyr w/strong chops, image & att. Vocs a+. Ing hr a must. 213-347-8892

-Pro bbs plyr w/d for rock, jazz, fusion band. All org. Gary Moore mts Al DiMeola. Bill, 213-874-7118

-Pro bbs plyr w/d, gd R&B, srs about music. Call Steven or Houston, 213-858-1338 or 213-874-0125

-Pro bst sought for formative P/R band. Must be srs w/ business like disposition. George, 213-658-1060

-Pro tribute to Zep. Skg bst that also dpls on keyboards to ply role of John Paul Jones. Must know matrl. Richard Lockhart, 714-854-3534

-Progrs metal band sbs bst. Infl Ghettzy Lee & Steve Harris. Demo a must. Paul, 213-462-7753

-RUINED to audine sbs plyr. Infl Faith, Trouble, Soundgarden. Contact Harlan, 213-876-3088

-Simple unlyq dnmr combo of styles, Floyd, Priest, Nugent, Cure. Must be versl, socio-political, slightly cmrd. Scott, days 213-658-6580, evs 213-876-5861

-Solo artlst now audine altm rock w/d w/cool image for recrdng & Japanese tour. Infl Cult, Idol, Tango. Ndd immed. 213-469-2557

-Speed mts aocus? Bst ndd, but only if you're for real. Call Chris, 818-545-1581

-SUNSET 101 nds pwrfl emotional plyr. Infl Journey, Jovi, Henley, Glendora rhrst. Troy, 818-448-4151

-To replace current bst. Rock/funk, Prince, Peppers, INXS. Image, att, abtl vry import. Hot demo/live show. Call for auding/infl. 213-445-0924

-VICKI & THE SCORCHERS sk mature bst w/gd loud eq to compl rock band. Covrs & orig. Vocs helpful. 818-895-1821

-Wtd, bst w/youth att for hrd hting straight K/A metal band. No reshastables. Vry org, team orientd. 213-467-2062

-5 pc sbs bst. Infl Den of Wolves, Scorpis, Whitesnake. No glam queens, fantasy Allen freaks. Only srs career minded nd call. 818-989-3137

-AA bst/voc w/d for cmrd HR band, pros only, no sleaze, flaked or drugs. Jovi, Leppard, Scorpis, Slaughter style, infl only. Randy, 818-908-1978

-Aggrv bat w/d for wld HR band w/intense creatv edge. Zep, Janes, Cur. Exp plyrs only. Clay, 818-843-7405

-Altfrm rock bbs plyr w/d. Mark, 213-462-8618

-Bbs ndd. Dynam pwrfl band w/new image & unik sound. Bowie, P. Murphy & M.Oil infl. Have recrdng/rhrst studio, mngt, rep by Sloan. Constantly gigging. 213-481-8968

-Bbs plyr ndd for FALL ENJ AWGSL, mtl HR blues w/metal edge. Srs connex. Call Rich, 213-391-1132

-Bbs plyr w/d by altfrm band w/pro mngt & lbl instrt. Infl REM, Psycholic Furs, E.Brickell. No rockers, pls. 213-484-5055

-Bbs plyr w/d by x-Youth Brigada Stupids band. Into Pixies, Clash, Gang of 4. Immed releases, touring. Sean, 213-392-6000

-Bbs plyr w/d for intense passionatv music. Srs musicians only. 213-390-7431

-Bbs plyr w/d for pro HR band. Rhrst spc, mngt, upcmg gigs. Lng hr a must. Infl Heart, AC/DC, Doro. Brad, 818-244-8620

-Bbs plyr w/d for pro HR band. Rhrst spc, pro mngt, upcmg gigs. Lng hr image a must. Brad, 818-244-8620

-Bbs plyr w/d into Cult, Hendrix, Zep. Under 25. 213-851-8446 or 213-653-8788

-Bbs plyr w/d to compl org roasty bluesy R&B band. Bckup vocs helpful. Elvis, Lennon, Mellencamp, Chris Issac & blues. 213-874-7841

-Bst & dmr w/d for estab hvy rock act w/rpep & financl bckng. No egos, glam, sleazes or flakes. 818-506-7181

-Bst for hot rockng cntry band w/mngt, lbl instrt, etc. Infl Dickie, Whitesnake, Badlans. Les, 213-926-3350, Brett, 213-832-2898

-Bst w/d by org band for recrdng & shows. Infl R. Stewart, Faces, M.Botton, Quireboys. Gt ballads. Pros only. 818-981-2171

-Bst w/d by voc & dmr for hvy groove psychdnc band. Call Jane, 213-461-8824

-Bst w/d for all org rock band. Infl Aero, Jovi, Cougar. Srs plyrs w/bckng vocs only. Reed, 818-362-1248

-Bst w/d for estab LA band w/upcmg shows. Infl M.Oil, Crowded House. Call Phil, 213-378-1865

-Bst w/d for hl energy rock band w/conex & lbl instrt. Infl Dickie, Whitesnake, Badlans. Les, 213-926-3350, Brett, 213-832-2898

-Bst w/d in style of Guns, Cur, Pussycat, Pistols, sleaze & flash a must. Pts tv msg. 213-865-6404

-Bst w/d to form org Morrisey, Smthns infl band. Scott, 818-781-2681

-Bst w/d to help compl progrs cmrd HR/HM act w/former fem Havoic voc & male dmr. Bckup desire. Alia Queensryche, S.Rov. 818-765-3310

-Bst w/d to collab w/guit & keybdst for perfimnc of org jazz fusion music. Positv att & musicianship a must. Mark, 818-906-7701

-Bst w/d, driving rock bottom. Ndd for altfrm band w/mal lbl instrt, early mid-20's, Love/Rockets, Siouxie, Pixies, Echo, George, 818-441-8951

-Bst w/d, must be rhyth orientd, soufl, w/bckng vocs ala UFO, Thin Lizzy. Band has mngt w/lbl instrt. Call Ross, 213-953-0836

-Bst w/d, vocs a+, for cmrd rock act skg lbl. 24 hr rhrst, gd contacts. Grt hooks, fem voc/guit. 818-768-0458

-Creatv bst w/d to reform KICK START ROSIE, style is cmrd HR w/blues feel. Must have image, chops & deditn. Jim, 818-766-0797

-Dashing bst w/d for altfrm mts speed mts acous. No att. Must be real, image conscious & ready to work. Dave, 818-957-2475

-Extremely deditd young bst ndd for image minded cmrd rock band. Must have equip, imspo, image, att. 18-21. Infl Kiss, Poison, Johnny, 818-367-9769

-Fem bbs plyr w/d for mtl rock act. Tim, 818-367-4353

-Guit & dmr sk bst to form Cur, Ozzie style quartet. Must be grt sngwrtr & perfimr. Must sing bckngd vocs. 17-22. Call Bill, 213-472-4624

-Integrnt sing/sngwrtr & pro musician infl by PoIce, XTC, Blue Nile, Beatles, wrts bbs plyr for top band. Peter Grant, 818-345-8351

-Lng hr lady killer bst w/d for estab rock band w/mal connex & lbl instrt. If you can't move, don't call. 818-783-8825

-Mature bst w/d for rock band. Covrs & orig. Gd equip a must. bckng vocs helpful. Dave, 818-362-2607

-Ready to roll glam bst. We have grt poppy sngs that nd grooving bl lines. This is the band that's gonna shock them all. 818-344-8645

-Rock acitd bst w/classy rock image. deditn & vocs ndd for mainstream cmrd HR band ala, Whitesnake, MSG. Paid rhrst w/lockout. 213-461-8430

-So Bay bst w/d. Creatv, versl, mel, vox a+, M/F, orig mel rock. 10 yr vets. Mike, 213-542-5141

-Voc & guit skg tasteful bbs plyr w/ing hr, no drugs. Infl Queensryche & Dokken. Jim, 805-254-7564 or John, 818-965-2358

-Voc/guit/w dmr mach sbs bst/voc. Vry thntd, hl energy, no sleaze, pls. Dokken, VH, Slaughter, White Lion, tapes over phone, Mike

-Young tmrd HR band w/90's sound & lk sbs hot bst w/groove & desire. Have dmo deal & top atty. Rob, 213-960-7873

-Creatv keybdst w/d for proj. Infl Cocteau Twins, Yaz, Soft Sell, Eurythmics. 213-485-8415

-Fem keybdst/voc w/d for wrkg classic pop band. 818-788-1070

-Funky R&B prp sbs keybdst for showng. Must have a mean left hand & killer right. Call for audins. Some choreography. Jim, 213-932-1018

-Keybdst w/strong vocs ndd to compl HR band. Infl Y&T, Scorpis, Haggar, Shawn or Mark, 818-609-7925

-Keybdst w/d by grt proj ala Toto. Journey w/studio qual plyrs, grt sngs. Must write, sing & lk pro. Under 25. 213-398-2190, 818-994-0458

-Keybdst w/d for classically infl HR. Dokken, TNT, Rising Force. Must have ing hr & pro demo. Neil, 818-994-2404

-Keybdst w/d for collab w/fem id voc & male id guit w/mrmt to form SOA R&B org band. Infl Heart, Giant, Bad English, Berlin. 213-372-3119

-Keybdst w/d for proj. Infl Cocteau Twins, Yaz, Tom Tom Club, Jesus Loves You. 213-465-8415

-Keybdst w/d, reggae, deditd, mature, mel, rhyth style. Ply lover's rock, rock steady, no egos, pls. Art, 818-788-3033

-Keybdst, mid-20's, jazz, rock, reggae infl. Srs musician w/d to ply clubs. Ross, 818-992-8304

-Keybdst plyr who obs on sax for estab 50's/60's band. Together 10 yrs, steady house band, 5 nites/week for proj. Ray, 818-788-3493, Bill, 818-334-6504

-Keybdst w/d by Chapman sckist & dmr. Open, innovatv & dependable. Gd equip, ready to rock. Lv msg. Peter, 213-344-2636

-Organist/pianist ndd for band inspired by words & music of Van Morrison. The Band, Who, Dylan. Emphsise on arrngemnts & dnmcs of sound. Gene, 213-650-7048

-OUTTA BOUNDS skg keybdst plyr to compl org band in vein of Loverboy, Honeyum Suite, B.Squire. Vocs & deditn a must. Billy, 818-994-0822

-Pro keybdst w/d for all org rock, jazz, fusion band. Gary Moore mts Al DiMeola. Bill, 213-874-7118

-SMOKE STACK LIGHTENIN nds keybdst plyr/piano plyr. Schroder mts Jerry Lee. 213-960-7604

-Young gd lq Asian American pop singer/rhytcm w/sensual voc sbs cmpr/keybdst. Infl by Spandal Ballet, DePeches, Erasure. Warren, 213-839-3596

-ALL STAR VOCAL BAND sbs plyrs who sing. Org infl. Soul II Soul, K.Bush, Tears, Henley. Lv msg for Ms Jones, 213-960-8886

-Altfrm rock keybdst plyr w/d. Mark, 213-462-8618

-BEAUTIFUL GREEN SKELETONS is a unik mel creatv band skg keybdst to wve melody & create atmosphere. Emphsise is on emotion & expression. Nicole, 818-986-3813

-Exp keybdst w/d by org rock band. Nd grt acous piano solo & synth. Creatv. Rhrs 3 x a/week. Infl Zep, Eagles, Rush, Benatar. Terf, 213-964-3740

-Fem keybdst ndd immed to form Las Vegas type act w/ male singer. Mark, 213-285-5528

-Fem keybdst plyr w/d for all fem pop band. Maj mngt & matl.

## 11. KEYBOARDISTS AVAILABLE

-Exp, 600 wtd stereo system, Quadrazover, sing id & bckups, avail for steady wrk. Andy, 714-622-5165

-I plyr kyle Jerry Lee Lewis. Call Joe, 213-839-4379

-Keyboard w/new pro gear sbs for proj. Mtl, any styles. 213-662-6380

-Knowledge in jazz, fusion, R&B, rock, samba/orbascally any type of music. Have imspo, grt att, team plyr. 213-293-0024

-Perfmnc & recrdng multi-keybdst. lght chops, grt feel, strong bckup vocs, synth programming, full MIDI expertise. Lv msg. J.C., 818-781-8236

-Fem keybdst, T40, R&B, jazz, pop & more. bckngd, some id, sbs wrkg sits only. Studio also. Pros only. 818-784-2740

-Fem keybdst/sax plyr sbs wrkg pro sIts. Grt equip, image & road/club exp. 213-851-4544

-Multi-keybdst sbs pro mtl HR band w/mngt & lbl instrt. Infl Europe, House of Lords, Chopin, Bach. TNT. 213-851-3317

-Totally pro rock keybdst, fully equip'd w/M1, D50, DSS1 sampler, etc. Currently skg pro recrdng & showngs bands only w/mngt or financl bckng. 818-718-2948

## 11. KEYBOARDISTS WANTED

-2nd keybdst plyr w/d, M/F, for org prj & club dates. Infl funk, blues, P.Collins, P.Gabriel, John, 818-985-5153

-90's progrs rock band currently in recrdng studio, sbs replacement keybdst to compl the picture. Infl Gabriel, Yes, Crimson, Rush, Mike, 818-929-5796

-Accordian plyr for recrdng & shows. Band has name progr, near compl recrd. Rhrstl studio, Lng Bch based. John & Jeff, 213-987-1051

-Blues keybdst w/d. Dtl on guit or sax. Call Earthquake Jones, 213-960-8809

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 •Keyboard wtd for all orig R&B band. Infl Aero, Jovi, Cougar. Srs plyrs wrking vocs only. Read, 819-382-1248  
 •Keyboard wtd for orig proj. Must have clean sound. Infl INXS, Tears. Upcoming gigs, strong lib following. Pros only. Paul, 213-655-4346  
 •Keyboard wtd to help compl progsr cmrd HR/HM act w/ former fem voc & male drmr. Backup desire. Ala Queensryche, S.Row. 818-765-3310  
 •Keyboard wtd to join estab metal band. Tint, equip, lks & team spirit a must. We have lib instr, upcoming shows. WAR BRIDE, 818-907-6741, 818-980-2744  
 •Keyboard/organ grinder, 18-25, wtd to start band. Infl Charlatans, Fall, Costello. Must have equip & gd 80's sounding organ. Dedicd only. Kevin, 805-583-1862  
 •Keyboard wtd for band. Pro att. Call Johnny, 714-599-1846  
 •So Bay keyboard wtd. Creativ, verst, mel, vox a+. M/F, orig mel rock, 10 yr vets. Mike, 213-542-5141

## 12. VOCALISTS AVAILABLE

•20 y/o blonde singr ala Janie or Brett w/prodcr & 8 trk studio sks very estab band. Wade, 213-874-3759  
 •Aggrv id throat w/mage sks differnt HR st. Metallica mts Skinny Puppy mts Floth. Let's do lobotomies! Dana, 213-654-0453  
 •Aggrv sing avail w/style of Anita Baker, Angela Winbush, Also Mariah Carey. Able to backgrnds & lds. 213-862-8570  
 •Award winning exp voc lkg for soulful, modern cntry R&B band. Credit, Michael, 818-766-7654  
 •Awesome voc. If you want the best, you want me! Infl GNR, Metallica, Zep, also one of a kind. Pager # 213-919-0806  
 •B.Scott, D.Nelissen, J.Elliott rolled into one w/2 Live Crew att sks real band. Tall skinny blonde, exp. 818-753-0721

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•British voc & guit w/demo sks pro drmr & bs plyr. Infl early Stewart, Quireboys, C.Trick. 818-861-4272  
 •Charismatic voc/sngwrtr/bst sks creatv progsr contmry rock band/or proj. Infl Gabriel, Schulman, Cousins, PSM, etc. 818-767-4127  
 •Die hrd road warrior stage maniacal pwr voc stuck in Miss wisessie unmatched. 3 1/2 oct. 601-896-5615  
 •Diverse singr grooves to Tin Tin, Tack Head, Altered Images, TV Vamp, D.K., 213-465-8415  
 •Dynam voc sks dedicd mel HR band in vein of Dokken, Strayer, Shark Island. Chris, 818-897-3220  
 •Fem voc lkg to J/F growing roots rock band. Avail to gig ASAP. Have fun. Kathy, 818-769-3426  
 •Fem voc/lyricst lkg for funk rock dance band of 90's. No drugs, no egos. 818-709-8726  
 •HM voc & HM bst lkg to F/J hrd core pwr metal band. Writing dble lds. Infl early Iron Maiden, Sabbath, Kennedys, GBH. For info call, 213-484-1532  
 •HM voc avail. Lks, pwr, tint, edge. Lkg for band or musicians. Infl Priest. Hyv bands only. 213-459-5129  
 •Hot Euro fem voc avail for R&B gigs. 818-243-2858  
 •Ld singr/sngwrtr srching for P/R or blues band. 818-905-6960  
 •Ld voc sks pro band or musicians to form band. Open to innovatv music styles. Multi-instrumentist w/3 oct voc range & rehearsal studio. 213-664-8654  
 •Ld voc/sngwrtr/bst/acous guit lkg for srs minded college orientd rock band. Infl REM, Smithereens, M.Penn, E.Costello. Pref estab band w/equip. 213-540-2197  
 •Male lds voc, age 21, sks cmrd HR band. Infl S.Row, Tesla, Slaughter, Crue, Carré, 818-242-2825  
 •Pop cntry voc lkg for band. Chris, 714-984-9536  
 •Pro fem voc skg wrkg T40 paying gigs. Grl att & lks, very srs inquires only. Maril, 818-508-5218  
 •Pro thraash voc/lyricst relocating to LA area. Lkg for career minded thrash band. Srs only. Call Dave, 519-948-9960  
 •Pro voc avail. Male, 1st tenor, young, infl TNT, Yes, Triumph, all styles. 213-850-6371  
 •Pro voc/sngwrtr/lyricst lkg for estab wrkg cmrd rock band. Perfming & recrdng exp. Infl Plant, McCartney, Collins, Perry, Robert, 714-283-4329  
 •Sexy 22 y/o black fem sngwrtr avail for bckup, club wrk, rock. Call Tenko, 213-750-5337  
 •Singr, pro sks HR band w/grt snags & image. Must be qual proj. 818-760-7311

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•Singr/frontman lkg to J/F band, cross of R&R & R&B. Srs inquires only, pls. Bob, 818-769-2210  
 •Singr/sngwrtr, revolutionary, gritty pwrfl rough edged voc, global perspective. Big hr, pretty posers nd not call. Don, 213-938-8130  
 •Top notch 1st class male voc, 3 1/2 oct range, featured in Feytmans. Mags, sks signed/signed or ready to be signed band w/maj lib instrist. 305-721-2757  
 •Verst 4 oct soprano, reads, harmonies, avail for sessions, ld or bckups, pop, R&B, rock or jazz. 213-829-3287  
 •Voc sks band ala Kix, Hanoi, Pistols, Crue, Image a must. I wrk in LA. Call Nick, 714-282-9504  
 •Voc sks avail for pop band ala INXS, Stones, Prince, Urban Dance Squad. Charles, 213-392-4775  
 •Voc sks individual or band for dark pop music, with or w/ o/guik O.K. 213-463-3359  
 •Voc sks wrkg band, csls or T40. Call Liz, 818-764-4025  
 •Voc w/everything, clear 5 oct range, pro att, gd sks, compl & total dedicn, sks signed or close to it act. No BS. Don, 714-632-7279  
 •Voc/sngwrtr forming 4 pc. 213 area only. Simple catchy rock. Kiss, Poison, S.Row. 18-23. Killer lks & presence a must. Chris, 213-652-7489  
 •Voc/sngwrtr wrts band or recrdng proj. Pwrfl sexy vox lkg Marthia Davis. Have strong stage, stage presence & dedicn for success. Lisa, 213-392-8147  
 •White boy into Rasta, Nat King Cole, R.Plant, Marvin Gaye & British pop. MDC, 213-465-8415  
 •X-Gypsy voc avail for pro sks. Strong guit & wrng capabilities. Jeff Leppard, Whitesnake, Crue, Timothy Brannan, 213-960-2010  
 •Young gd lkg Asian American pop/sng/lyricst w/sensual vox sks compar/keybdst. Infl by Spandau Ballet, DePeche, Erasure. Warren, 213-839-3595  
 •21 y/o voc, glam, sleaze, killer stage presence. Call Jamie, 615-663-1430  
 •23 y/o male singr/musicn lkg for classic rock band. No HM, 818-545-3629  
 •Definitely tintd & commtd voc/guit duo sk team plyrs w/ strong vocs. We are not the same BS. Jovi, Leppard, Scoops. Mike, 818-508-6028  
 •Fem cntry rock voc/lyricst guit avail for F/T wrk. Demo avail. Linn, 702-438-8798  
 •Fem voc avail for wrkg T40 or sessions. Credits include bckgrnd for J.Osbourne & J.Cocker. Pref no travel & matrl strong on R&B, 818-352-8055  
 •Fem voc sks guit & bs plyr who wrte to form band. Infl Aretha, B.Raitt, Al Green, J.Hlatt, etc. Loretta, 818-788-9610  
 •Fem voc w/balls sks band w/funk rock band w/same. Gd lks, grt vox, lnt, egos welcome, users & abusers, not. Briquet, 213-878-7210

•Fem voc/drmr sks wrkg pro sks. T40, pop, R&B. Grl equip, image & road/club exp. charisma. 213-851-4544  
 •Fem voc/sngwrtr avail for pop mainstream or blues rock band. 818-905-6960  
 •Ld voc skg band or other musicians to form college orientd rock band. Infl Something Happens, Stone Roses, REM, Echo. 213-461-1125  
 •Male singr/sngwrtr, rhytm/guit, gd image, stage & recrdng exp, sks P/R band, early KROQ type music. Page me, 818-805-5661  
 •Male singr/sngwrtr/arranger, finished R&B contract, sks estab pro R&B band in. Hlywd. Band infl S.Wonder, Babyface Jim, 213-851-5062  
 •Male voc & lyricist into srs dance music. Infl DePeche, Madonna, Information Society. I have grt ideas. Frank, 213-820-2481  
 •Male voc lkg for HR/HM band, pro att, lk. 213-285-3200  
 •P/R voc sks orig band, srs but fun. Infl Elvis, Beatles, Buddy Holly, Glen, 213-878-2296  
 •Singr avail, lkg for HR band, blues based, orig, have wrng exp, stage, studio, ply acous, keybrds. Lisa, 818-448-9462  
 •Singr lkg to join cntry band, pwrfl w/mngt. Have stensv stage, studio & sngwrng exp. Jeff, 213-654-1652  
 •P/R voc sks orig band, srs but fun. Infl Elvis, Beatles, Buddy Holly, Glen, 213-878-2296  
 •Soulful bluesy singr/sngwrtr avail to J/F very pro sngwrnter lib. Infl old Bad Co, Jovi, Leppard, Queen. 818-377-4491  
 •Strong 6 ft voc pod, fem, ready to front srs band who is uninhibited by strength. Infl Aero, Tina Turner, Stones. Hlywd rehearsal only. B.B., 213-467-1263  
 •Voc avail to J/F band in style of Guns, Crue, Pussycat, Pistols, sleaze & flash a must. Pls lvs msg. 213-402-2261  
 •Voc avail, S.Wonder-ish, M.Gaye-ish, soulful singr, lkg for already wrkg or orig band to join as ld singr. Bert, 213-363-4756  
 •Voc w/range, lks, att, connex, skg srs band or musicians for HR metal band w/intellignc & lnt. Kirsten, 818-781-5145  
 •Voc/lyricst lkg for a band w/sns of improv & atmosphere. No headbangers. Lizards drink whiskey. David, 213-829-2498

## 12. VOCALISTS WANTED

•1 really strong singr wtd for Euro mel rock band. No addicts or arrogant wankers. Must be a lady killer. 818-284-1764  
 •2 fem bckup vocs nodd to sing on album for jazz rock artist w/recrd & publishing deal. Sounds like Steely Dan, sight reading a+. Call Sydney Urshan, 818-982-6920  
 •Male lib band lkg for intense singr. Infl Iggy, The Big F. 213-857-0277  
 •Adventurous, lng hr male voc sought. Must actually sing. Infl Styx, Rush, C.Trick, Angel. Band has mngt, lib instrist. Doug, 818-982-7829  
 •Attr, P/R grp wrngng sks ld voc. Infl Paul Young, Robin Zander, Sting, Annie Lennox, Graham, 213-473-3132  
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# FREE CLASSIFIEDS

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NEXT DEADLINE: WED., OCTOBER 31, 12 NOON

Mother Love Bone. Guaranteed demo prodn deal. 213-467-3696

- BLIND AMBITION currently skg a HR/HM frontman/voc w/in of 2 oct range. Must have lng hr image. Financly bckd, lbl intrst. atly. 818-985-9190
- BLIND AMBITION, estab HR/HM band, currently skg id voc/frontman. Must have image, be responsbl, reliable. At least 2 oct range. 213-827-5565 or 818-985-9190
- Burning rock trio sks transcending recrd qual frontman. Have prodn deal. Intl Blue Murder, Winger, old Queen, new Yes. Michael. 818-377-5189
- Creatv angwrting duo sks M/F voc/sngwr/under 25 for spec collab. 818-907-2755, FAX 818-907-1402
- Fem co-front wtd for estab org lunk band w/4 pc homn section. David. 213-473-3120
- Fem rapper wtd, must rap in Spanish. Pros only. Possbl recrd deal. 213-874-5367
- Fem voc/keybdst wtd for wrkg classic pop band. Robert. 818-762-1704
- Funky band sks fem for bckgrnd vocs. Must have grt voc, some choreography. All orig. Call for auditr. Jim. 213-932-1018
- Got what it takes to rise above this city of filth to become the next rock god of the decade? We're your band. No fossils. 818-896-7349
- Grooving 60's infl HR band sks verstl voc. Young male w/exp. Stones, Hendrix, Crowes, Muddy. Gigs, demo, mngt. Carrie. 213-388-3953
- Help. Estab band nds fem bckup singers to sing h/w/hw harmony. Intl 10,000 Maniacs, Indigo Girls, Sundays. Fullerton, Lng Bch area. 714-538-2021
- Hi energy strong gutsy voc ndd for straight ahead rock metal band. We wrk together as a band, no dictatorship. Very ong sounding. Mike. 818-288-6779
- Hottest sexiest fem bckup singers wtd for hot rock band. Bob. 213-392-4442

- HR voc, male, ndd to compl hot band. Guit & keys a -. Intl Y&T, Scoop, Hagar, Shawn or Mark. 818-609-7925
- Latin fem singer, R&B, dance orig. L. Stansfield, Pebbles, Teena Marie, wrting, ad lib abil a -. 213-473-7365
- Ld voc wtd for Doors tribute band. 818-910-1225
- Ld voc wtd. Must be pro, hrd wrkg, srs minded, gd att for maj proj. Bio/tape a must. 714-841-3769
- Male voc wtd by id guit to form 4 pc HR band. Slaughter, early Pearl, etc. Must have brains & lks. 213-452-5321
- Male voc wtd for cmrd HR band. Intl Joy, Leppard, old Kiss. We have the sngs, you have the vox. 818-506-7521
- Male voc wtd, frontman w/gd image, under 30, for instate of estab local rock grp w/mngt & prodcr w/lbl instrnt. Gary or David. 213-271-0139
- Nid a fem singer/guit pyr to harmonize w/male singer/guit pyr to write modern acous sngs. Jack. 213-487-4014
- One of LA's best, AFRO WORLD BEAT BAND, w/regular payng gigs, now holding auditr for dynam singers. Contact Brad. 213-316-0870 or Franck. 818-547-3507
- Outstndng guit/voc sks very exp voc for top notch blues R&B grp. Have bookings & mngt. Rod. 818-501-0377
- Premier Canadian metal act w/singng pending, sks Tate/Halford infl voc to replace former LA based voc. Reolcan not immed necessary. Pros only. 604-888-3021
- Pro tribute to Zep. Skg sound & k alike to R.Plant. Must know matl & have grt stage presence. Richard Lockhart. 714-854-3534
- Punk band sks punk dmr w/ratt & equip. Intl Pistols, Iggy, Stooges, Sham 69. Pros only. 818-848-7605
- Simple uniq dynam combo of styles, Floyd, Priest, Nugent, Cure. Must be verstl, socio-political, slightly cmrd. Scott. days 213-658-6580, evngs 213-876-5661
- Singer wtd by grt band ala Toto, Journey w/studio qual plyrs, grt sngs. Must write well, k better, sing grt. Under 25. 213-398-2190, 818-994-0456
- SUNSET 101 nds 2 fem bckup vocs to compl bckup voc section. R&R band. Troy. 818-448-4151
- Total pretty boy voc w/equip & image ndd for up & cmng super grp. Intl Poison, Enuff. 213-851-4040
- Uniq voc ndd, infl by many, sounds like no one. We are mel, verstl rock band w/mngt & exp. Kurt. 818-995-4041
- Voc for intense innovatv all ong altmvt P/R band. Ready now. KROQ direction, no collab. Intl Smiths, Bowie, Lennon. Very srs only. 213-578-7527
- Voc sks voc for bckup voc on recrdng proj. Jonathan. 213-463-3359
- Voc w/energetic aggrsv style ndd for estab speed metal band in WLA area. Dedicin & pro att a must. Ages 17-21. No drugs. Gigen. 213-824-0215
- Voc wtd by commrd R&R band. Must have grt lks. lots of pwr, must not be afraid to tour. Under 23. Rick. 213-223-3658
- Voc wtd by estab band w/mngt, srs musics only. Intl Furs, Echo, Cocteau Twins. 818-763-4886
- Voc, M/F ndd for estab gignng band, lkg for hrd wrkg team pyr. If you don't wrt to wrk, don't call. Mike. 714-622-3898 or Bruce. 714-944-3838
- World class metal act w/singng imminent sks aggrv voc in Tate/Halford tradition. Numerous industry contacts, demo budget, image conscious pros only. 604-736-1930
- Writr sks sand paper vox ala Bolton & Keith for xint grt rock band w/industry audience. Must be clean, no egos. Davd. 213-556-4856
- Aggrv hl energy singr into Plant, Ozzy, Gillan, Neil wtd by progrsv HR grp into Zep, Floyd, Sabbath, Jane's. Srs only call. 213-851-6213
- Frontman ndd for grooving rock band w/gigs, prodcr, atly & xint bking vocs. Fvy pop w/groove. Patrick. 213-995-1628
- Auditing frontman, 20-29 w/pwrt chops, blues feel & gd rock stage presence. Intl U2, Cuff, Troy, Floyd. 818-994-9486

- Black fem bckup voc wtd for pop dance band w/own rhnrs & recrdng studio. Intl Janet, Madonna, G.Michael. Contact Bruce. 818-981-8060
- Blonde hr male voc w/grt image & vox for srs HR band. Pros only. Rob. 213-437-6996
- C&W band sks voc, must ply id instrmnt & be free to travel. Karen. 213-430-5836
- Classy cmrd rock band w/pro image, att & hit sngs sks hrd wrkg pwhouse singr w/pro image, att & no habits. 714-962-1454
- Creatv voc wtd to reform KICK START ROSIE, style is cmrd lkr w/blues feel. Must have image, tone & dedictn. Jim. 818-766-0797
- Estab HR funky blues band sks voc. Grt opportunity for right guy. Michael. 818-508-5910
- Estab rock band w/pro bking sks id voc. Must have style, presence & xint range. Srs inquires only. Pls call 818-791-4745 or 213-337-9169
- Fem bking vocs wtd for pop artist w/mngt. TV, shows & recrdng. Must have exp, tape & pic to auditr. Non-sexist social matir. 213-463-3890
- Killer frontman wtd for very creatv & diverse HR and Morrison, Axl, Plant, Houston, etc. Must have tapes. 818-843-7405
- Ld voc wtd for all orig HR band. Compl dedictn, image & gd range a must. Upcmng dates & recrdng. Mark. 213-402-5050
- Ld voc wtd for hvy funk metal band. Exp pros only pls. Steve. 213-856-9816, Brian. 213-465-4746
- Male voc w/range & pwr for hl energy R&R band. We have killer att, sngs & studio. No flakes. Jerry. 213-322-7646
- Male voc wtd for cmrd mel rock band. Vox & att most import. We have all the sngs, you have the vox. 818-506-7521
- Male voc wtd for HR band. Haqar, clam Perry style. Must

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# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., OCTOBER 31, 12 NOON

know the Lord. Daryl. 213-422-2129  
 -Male voc wtd for HR prof. Image, dedictn, strong vox, all req'd. Pro only. Mark. 213-643-9587  
 -Male voc wtd w/vox that could melt a young girls heart for orig mel HR band ala C. Trick. Tony. 213-322-5421  
 -OLIVER TWIST now auding K/A frontman for HR band. 18-23, must have image & some tempo. Backup exp, rehirs very often. Tom or Wayne. 818-761-9539  
 -Progress rock band sks voc. Must have lots of energy, pwr & range. So Bay area. Lv msg. Call Jason. 213-640-6623  
 -Rapper wtd, ages 17-23, to wrk w/muscn, style of Public Enemy, Run D.M.C. Call Louis. 714-840-8757  
 -Ready to be the frontman of the HR band of 90's? Between 18-21, have killer origis, ks & connex. 213-969-9221  
 -SCARY MARY sks male voc for fern band. Alt & orig a must. Some Ramones int'l. If you know your oct range, don't call. Call Julie or Joey. 818-761-7448  
 -Singer wtd w/range, pwr, sensuality, ks, charisma. Int'l Dandy, Richard Black & Wasp. HR act w/mngt. Chris. 213-466-4771  
 -Singer/wrtr, Int'l Beatles, Dylan, Chapman, Simon, sks pwrflg singr w/rng range. 20-22, le Lennon, Fogarty, Plant, Garfunkel, gd inst. Ken. 213-933-2207  
 -Skinny 70's rock star type nrd to band. Int'l Faces, Stones, Crowes, Quireboys, cdty & blues. Band ages 21-26. 213-413-8558  
 -Srs male voc wtd by wrkg perfmg rock band. Orig matr w/HRXS, U2, Stones sound. Captivating stage persona. Headbangers nks not apply. Evan. 213-933-1956  
 -SURREAL sks unik voc for orig cmrd progrs style. Int'l Rush, Genesis, P. Gabriel. Brian. 818-339-6911  
 -TINSEL TOT'S nds grt mel singr to put us over the top. Music before lks but we're sking, have lng hr & very glam. 818-344-6645  
 -Voc wtd by gutt & dmr. K/A voc to join HR band. Int'l Dokken, Whitesnake, Badlands. Les. 213-928-3350, Brett. 213-832-2898  
 -Voc wtd for out of control R&R freak band relocated from SF. Must be creatv & aggrsv. Jason or Roach. 213-836-4965  
 -Voc wtd wrk/A rock image to complt wld rock band. Call MRCh. 213-828-7700  
 -Voc wtd, band w/private rehrls spc into blues rock, progrsv HR, new age & new ideas, currently gigging & recrdng. Lance. 818-703-8049, Phil. 818-831-9358  
 -Voc/comper sks singr for creatv rock nucleus. Beatles, Doors, Pretenders, Clash, Rick. 818-785-6900  
 -Voc/frontman wtd for all orig HM band. Team plyr.

Image, gd range a must. A&R Inrst, upcoming dates & EP. Robert. 213-668-5784  
 -Voc/frontman wtd for HR band w/progrsv edge. Rock image & dedictn a must. Steve. 818-766-4180  
 -World class rock act currently auding dynam charismatic male id voc ala Graham, Hagar, Tempest for recrdng & upcoming shows for maj lks. 818-718-2948  
 -World class rock act skg dynam charismatic male id voc ala Hamell, Dokken, Graham. Must be totally pro, youthful lkg, gd image, grt vox. 818-718-2948

## 13. DRUMMERS AVAILABLE

-AAA dmr, pro, steady plyr, all styles, reads, chops & groove, studio & stage exp, id & backup vocs. Call Kevin Crabb. 818-796-3776  
 -Creatv world class all styles pro dmr. 31, 20 yrs perfmg, recrdng exp, plyd w/Blackmore, Lyar, Arizona Maid. Lbs, nat'l s, headliners only. Glenn. 818-910-1225  
 -Dm progmmg for recrdng projs so real you'll believe it's the real thing. Maj credits avail. 213-465-3767  
 -Dm avail for balcky HR band ala Aero, S.Row, Ratt. Jeff. 213-463-6839  
 -Dmtr sks modern rock band w/vision, 31 yo, pwr/wmngt & lbi Inrst. Have studio & toung exp, dbl or single lck. John. 714-876-3754  
 -Dmtr w/grt groove, taste & exp avail for recrdng & gigs. Int'l Coltrane, Prince, Sling, Thomas. 818-831-6914  
 -Dmtr w/rock image lkg for Henley, S.Perry, Concrete Blonde type band. David. 213-920-7943  
 -Dmtr, hrd hitng, team plyr, exp in studio & club circuits, grt rock image. Int'l Aldridge, Bonham. Pro s/s only. Tom. 818-766-5714  
 -Dmtr/percusanist, have plyd w/top artists, avail for csis, recrdngs. Jeff. 213-633-6805  
 -Exp percussant, full set up, all styles & vocs. Avail to wrk acts for recrdngs, live perfmc or both. Srs only. Pheo. 213-645-4651  
 -Exp plyr lkg to join wrkg or soon to be wrkg T40 band. Gd equip, gd att. 213-664-6355  
 -HM dbl bst, compl endorsement's, world tour & lbi exp, in pursuit of unik grp w/bl. Randy. 213-851-9833  
 -HM speed dmr lkg for band. Aeon Slannery. 213-456-3680  
 -Hyper active hrd hitng dmr killer wild image for cmrd HR pop metal band or muscians. Have image, pro att, connex. Steve. 213-745-1405  
 -Multi-percusanist, Octipad, dmr mach, congas, timbais, sks orig band w/vision, goals & purpose. Strong matr, pls. 213-221-7354  
 -Pro dmr 17 yrs exp gigs/studio wrk, sks wrkg band, Jazz, fusion, Latin Inrt, all styles. Call Roland. 213-951-2334  
 -Dmtr w/rock lkg for T40 covr band. Eric. 213-569-5431  
 -Pro dmr w/pro credentials sks estab band w/lvs shows, mngt, drive, willing to do anything to make it. Int'l Bozlo, Aldridge, Bonham. Carl. 818-506-3855  
 -Pro dmr, 17 yrs exp w/gigs & studio, sks wrkg T40 band. Ply all styles. 213-654-6499  
 -Pro dmr, 34, 20 yrs exp, all styles, lkg for wrkg sks. Rock, jazz, funk, shows, tours. Never lose that gig because your dmr cancelled. 213-285-8528  
 -Pro world class dmr, just bck from tour w/maj act, avail. Scott. 213-328-9255

-Quality dmr w/10 yrs exp including Japan avail for gigs & toung. Xrt groove & equip. Jim. 805-986-4741  
 -Rodger Carter, dmr, hvy hitr, road & studio ready now. Fly w/lick, grt wrkg att, team plyr, avail Immed. 818-981-6923  
 -Singly kick dmr w/rdng lng hr image lkg for sinfl straight forward danceable rock band w/funky edge. Exp only. 818-563-4271  
 -Srs dmr lkg for srs minded band. 818-240-1589  
 -A pro dmr sks paid gigs w/wrkg club band. Will rehirs. Much exp, strong versl plyr, xint time, equip & groove. Dave. 213-828-7877  
 -Dmtr avail, 15 yrs stage, studio exp, lkg for jazz, jazz fusion grp to ply around low or sub for csis. 818-342-3766  
 -Dmtr lkg for very mel metal band. I ply dbl bs, have msps, Sabbath, Priest, Sabotage, Kiss, like to K/A. Doug. 213-465-8828  
 -Dmtr sks gutt & bs plyr to form band. Int'l Al Jackson, Bernard Perdy, Richie Hayward, Bonham, etc. Mike. 818-788-9610  
 -Dmtr sks jazz sts. Trios, elec jazz, fusion, big bands, etc. 818-344-9666  
 -Dmtr w/20 yrs exp w/both acous & elec drms, lkg for wrkg sit &/or gd orig sk. Call Al. 818-988-4194  
 -Dmtr, 32 yrs, sks estab orig band into Tears, must have xint snrgs & no head trps, pls. Real pro only. Call Mike. 818-894-2814  
 -Eddie Cross, dmr, for Autograph's 1989 American tour, avail for signed or nearly signed hvly rock maniacs. Xtensv recrdng exp, hrd hitng, tall & thin. 818-940-0737  
 -Funky white boy dmr, pro gear, chops, meter, ks, sks estab HR band ala L.Colour, Zep, Aero. Pis no Peppers clones. Randy. 213-951-0443  
 -Hrd hitng groove monster w/solid meter & chops sks estab rock act w/mngt. Pro only. Brett. 213-832-2898  
 -Motherfunking rock dmr, BMI wrtr, tons of exp, thin, lng blonde, pro gear, chops, meter, att. L.Colour, Extreme. Pro only. Randy. 213-851-0443  
 -Pro dbl bs dmr sks HR band w/mngt & legal rep. Call MRCh. 818-762-4013  
 -Pro dmr avail for weekend csis, dmr progmmg or any wrk that pays. Grt under pressure, xint time, reliable, acous/elec kit. Lv msg. 818-982-7434  
 -Pro dmr avail to recrd your trks. Xint meter, can program, wrks grt w/lick, sequecs, takes direction well. Pam. 818-712-0313  
 -Pro dmr lkg for pro band w/mngt & dedictn. Straight ahead, solid plyr, like a freight train. Will relocate for right sit. Mike. 415-442-0385  
 -Pro dmr sks pro sts. Recrdng, toung or session wrk. Have dmr demo, promo ck, road cs. Lv msg. Ed. 714-871-3085  
 -Pro dmr sks wrkg blues, rock, R&B band, local or road wrk. Jim. 818-881-4273  
 -Pro dmr, 22, w/12 yrs live & studio exp, sks HR/HM progrsv band w/mngt for toung & recrdng. Pro gear & att. Int'l Bonham, Aldridge, Per. Srs only. Mike. 213-982-9654  
 -Pro groove dmr avail, 10 yrs exp w/acous, MIDI & vocals. Lkg for albums, demos or short term projs. Int'l Copeland, Aronoff. Paul. 213-444-9717  
 -Progress HR outfit, complt & ready to face the masses. Sought by exp 25 yo dmr. Call Ed. 818-353-4653  
 -Perthouse groove monster w/pro credentials, image & att sks estab grp or HR act. Team plyr Inrt by Bozlo, Aldridge, Bonham. Carl. 818-506-9855

-Rock groove sit, pwr station. 213-862-8184  
 -Srs & pro dmr sks mel rock band w/mngt. Very versl, grt image, equip, recrdng & live exp, pro only, pls. Bob. 213-698-6646  
 -Young dmr, 22, avail to rot or join band. Must be energetic, dedict, Int'l Stone Roses, The Fall, Charlatans, Pixies. Have gd equip & tmspo. Kevin. 805-583-1862

## 13. DRUMMERS WANTED

-A dmr wtd by pro HR/HM band w/arena stage exp & album credits. Pending mngt. Seasoned lng hr pro only. Brian. 818-766-5445  
 -A dmr wtd for gothic groove quartet. Have mngt & shows booked. Int'l Bowie, Bauhaus, Sieters, old Cult. Kijo or Monty. 213-463-2593  
 -Alt/rmv HR band sks stable dmr into Miles Davis, Jane's, Cure. Call Uncle Fate, 818-377-9733  
 -Band sks dbl bs dmr, solid w/gear, shows pending. Brian. 213-675-9797  
 -CAPTAIN ALAC sks dbl bs dmr ala Castille, Aldridge. Batten down the hatches & let's rock. Captain. 213-920-2475  
 -Christian dmr ndd to complt mel HR band. Int'l Dokken, Strayer, TNT, Dan. 818-908-1978  
 -Dmtr wtd for dynamo who puts music, dedictn, commntmt above desrs for overmk recd deal. Kenny Aronoff, M.Oil. 213-466-8636  
 -Dbl bs dmr ndd to finish cmrd HR act w/direction, gd snrgs, representation, lbi Inrst. Pro callber, team plyr only. James. 213-876-4424  
 -Dmtr ndd for band inspired by words & music of Van Morrison, The Band, Who, Dylan. Emphasis on textural arrangements & dynamics of sound. Gene. 213-650-7048  
 -Dmtr ndd for dynam & orig band. Int'l Asylum to Flying Burrito Bros. Dorlen. 213-463-1409  
 -Dmtr ndd for success minded mel rock band w/bl Inrst. Must be open minded, lng hr image, So Bay pref'd. 213-376-7238  
 -Dmtr wtd by bluesy HR band. Int'l LA Guns, Crue, Tango, Aero, Auding now. Wayne. 818-761-9539  
 -Dmtr wtd for alt/rmv type band. We ply everything from cmtk rock to grunge rock. Kyrin. 213-656-7356  
 -Dmtr wtd for cmrd rock band w/mngt & lbi Inrst. 213-973-7212  
 -Dmtr wtd for collab w/lem id voc & male id gutt w/matr to form SOA R&R orig band. Int'l Heart, Giant, Bad English, Berlin. 213-372-3119  
 -Dmtr wtd for hndng band. Unik sound & image. AC/DC, Pistols, L.Colour, Chuck Berry. Pro only, pls. Gigs & deal pending. 213-874-3640  
 -Dmtr wtd for hot rocking cnty band w/mngt & nationwide contacts. Retro style. Chris. 213-850-7719  
 -Dmtr wtd for HR/HM band. Int'l Whitesnake, Ozzy. 818-841-4761  
 -Dmtr wtd for hrd blues band. Int'l Aero, S.Ray, GNR, Badlands. Gd lks & chops a must. Call evs. 818-645-6465  
 -Dmtr wtd for orig band w/grt tunes. Rehirs Hilywd. Int'l Hank Sr., X. Fogerty, Byrds. No jazz butts or att. Call Kenny. 213-481-9742  
 -Exp cmrd HR band sks hrd hitng pwr groove dmr willing to wrk for success ala Dokken, S.Row, Strayer. Bokng vocs pref'd. Contact Justin. 714-822-7620  
 -Fem dmr wtd by top LA girl band w/rp & maj mngt deal. K.J., pls call me. 213-829-1508  
 -Fem dmr wtd for top all tem band, rock, w/maj mngt. Tish. 213-854-0780  
 -Fem dmr wtd for top all girl rock band w/mngt, bokng. Cheryl. 213-456-1920  
 -Fem dmr wtd. Maj lbi Inrst. Hrd hitng, solid R&R, gd meter. Image a must. Int'l Stones, AC/DC, Aero. 213-968-7657  
 -Fem dmr wtd. Origs similar to VH, Zep, White Lion. Making it big isn't life or death, just wrt to jam gigs. Mike. 213-541-BAND  
 -Glam slammng pretty boy w/ultra image wtd for ur &

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**SOUND ALIKE VOCALISTS WANTED!**  
 If you're a GREAT singer and can mimick what's on the Radio, we can put you to work. All styles needed for major on-going recording project.  
 Send demo tape, work history & pix to:  
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**BLACK FEMALE SINGER WANTED**  
 ★★★★★★★★★★  
 FOR IMMEDIATE RECORDING SITUATION as Lead Singer in a new group to be produced by Full Force (responsible for #1 hits with Lisa Lisa, Samantha Fox, James Brown). Must be gorgeous, tall, under 27, killer voice and management-free.  
 Send pix and cassette to:  
 Joel Diamond Entertainment  
 4267 Marina City Drive  
 100 West Tower South  
 Marina del Rey, CA 90292  
 No Calls

**Attention Singers**  
 Successful producer looking for talent to groom for record production and motion picture soundtrack.  
 For information, call (213) 463-8999

**SINGER WANTED**  
 \* Must have strong personality and something to express other than the desire to get laid.  
 \* Must have unique vocal style w/range, power and emotion.  
 \* Must enjoy performing live, have explosive stage presence and entertain an audience w/humor.  
 \* Sensuality, look and charisma a must.  
 \* Influences: Jim Dandy, Richard Black, David Lee Roth and early Robin Zander.  
 \* Contact: Chris (213) 466-4771 or Walt (213) 953-0836. HR act w/management.

**MALE LEAD VOCALIST NEEDED**  
 Established melodic rock band (a la Toto, Gabriel, Journey) with legal representation, label interest and financial backing now aggressively searching for new and unique vocal style. Voice must have range, power and emotion. Personality must be confident and assured. Must have demo tape and clear photo.  
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**VOCALIST WANTED**  
 Established commercial, melodic rock band seeks vocalist for upcoming gigs & recording. Vocal character & pro attitude a must.  
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**THINICE**  
 Male Vocalist/Frontman wanted to complete power pop rock band.  
 We have an attorney and label and management interest.  
 Great songs and equipment with private rehearsal studio.  
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NEXT DEADLINE: WED., OCTOBER 31, 12 NOON

cmng super grp. Infil Tommy Lee, Ricki Rocket. 213-851-4040

- Guit/sngwrtr lkg for team plyrs to J/F band w/subtle busy overtones. No generic music, superficial molvair or hrspry req'd. 818-984-2132
- Hrd hitting earth shaking, blister making cmrcd rock dmr nrd to complt uniq 4 pc combo. Lks & personality as import as chops/gear. 213-985-2031
- I wrrt a dmr. Gothic quartet. Bowie, Bauhaus, Sisters. John John. 213-461-2961
- Intellgnt dmr w/d to complt rockng & mel 5 pc. Uniq mtrk & sound. Infil Camper Van, Tim Machine. Dates & lbl intrst. Jerry. 213-470-0889
- Maj headlining act w/album credits & top mngt sks hrd hitting solid dmr w/ing hr image, att, & strong bckup vocs a must. No drugs. 213-652-8795
- Maj lcl act w/mngt & lbl intrst sks hi energy & creatv pro dmr w/multiple infl & recding exp. Donald. 818-507-0114
- Percussn plyr nrd to orig band w/upcmng gigs. Personality a must. Call Laurie. 818-545-8738
- Punk dmr w/d, infl Pistols, lggv, Sham 69. Pros only. 818-848-7605
- Pwr pop band sks dmr. srs only. Infil Zeros, Ramones, C.Trick, John. 213-463-0406
- R&R 50's dmr. Pls know the tunes & love the music. Call Wally. 213-257-0549
- Southern Infil dmr. Solid time & gd feel. Call Mike. 818-591-2022
- Spiritually & socially conscious rock grp sks 1st rate dmr. Top pro musics w/audio/video studio, contacts, recding, showcng. Infil Copeland, Hakim. John. 818-718-7377
- Uniq gllgng rock trio w/sell released EP sks career minded dmr infl by everything. K. Moon types encouraged to apply. David. 213-962-5647
- Wtd, fem dmr for R&B pop band. Ages 16-19. Pro sct. Call Tony. 213-204-4788
- Srsly cool grooving funk beat monster wtd. Infil lggv, Dead Boys, Hanoi, Lords. Alcoholism, drug addiction & bckng vocs a +. 213-469-8404
- New Impressionist band sks dmr to complt, hi intrst & communication, opened U2 w/similar org style. Pro equip & abl. College radio & demo. 818-980-5206
- Outstndng gut/voc sks vry exp dmr for top notch blues R&B grp. Hittng & mngt. Rod. 818-501-0377
- Percussnnt sought by vox teacher/perfmr for occasional gng/recding. Mckenzie. 818-905-0269
- Pro dmr sought for formative P/R band. Must be srs w/ business like disposition. George. 213-658-1060
- ROOM WITH A VIEW sks advanced dmr. Exclng rock fusion, socio spiritual themes, audio, video, studio. Pro only. John. 818-718-7377
- Solo artist now auditing atmrv rock dmr w/cool image for recding & Japanese tour. Infil Cult, Idm, T'ango. Nd immed. 213-469-2557
- Wtd, largr than life dmr for atmrv metal edged band, PUSH THE FAITH. Must be ready to recd in mid-Nov. Metaclica, Faith style. Mark. 714-967-7211
- Wtd, Southern Infil rock dmr. Solid time, cool fills. Call Mike. 818-501-2022
- Wtd, dmr w/young att for hrd hitting straight K/A metal band. No reshables. Vry orig. team onerd. 213-467-2062
- AA dmr wtd for cmrcd HR band, dbl bs, pros only, no sleaze, flakes or drugs. Jovi, Leppard, Scorp. Slaughter style. Infil only. Randy. 818-908-1978
- Atmrv hvy grooving band w/mngt & rehst studio sks skin pounder, vocs a +, deus in tria. Infil Mission UK, Killing Joke, Jane's. 213-629-0050
- Atmrv rock band sks dmr. Infil Mullen, Berry, Aronoff. Dave. 818-766-8630
- Dbl ba dmr wtd for cmrcd HR band w/mngt, bckng &

industry contacts. Pros only. 818-760-0446 or 213-379-1875

- Dmr & bst wtd for estab hvy rock act w/rep & financl bckng. No egos, glam, sleazes or flakes. 818-506-7181
- Dmr wtd by super cmrcd HR band, lks, lirt, meter essential. Aaron. 818-505-1847
- Dmr wtd for all orig R&R band. Infil Aero, Jovi, Cougar. Srs plyrs w/bckng vocs only. Reed. 818-362-1248
- Dmr wtd for evolving org rock band. Able to ply anything from shuffles to be dm fills ala Bonham, early Sabbath. Edward. 213-658-1063
- Dmr wtd for mel progrv HR band. Infil Rush, Kansas, Yes, ELP. 818-785-8069
- Dmr wtd for orig HR mel band. Must be an animal. Tony. 213-322-5421
- Dmr wtd for org grp. Grt meter w/style. Vry strong lbl following, upcmng gigs. Infil Tears, INXS. Pros only. Paul. 213-655-4346
- Dmr wtd for theatrical band. Style Jane's, K.Bush, Dramarama, gd lk & lng hr a must. Lvg mgv. Bernie. 818-508-5250
- Dmr wtd for upcmng prf. Verstly a must. Gd lk & att import. Infil Concrete Blonde, early Cult, Siouxi. 213-969-0704
- Dmr wtd in style of Guns, Crue, Pussycat, Pistols, sleaze & flash a must. Pls hv mng. 213-402-2261
- Dmr wtd into Cult, Hendrix, Zep, under 25. 213-851-8446 or 213-653-8786
- Dmr wtd to complt wtd rock band w/groove & crunch. Jim. 213-828-7700
- Dmr wtd to join upcmng prf, verstly a must, gd lks & att import. Infil Concrete Blonde, early Cult, Siouxi, Bonnie. 818-845-8074
- Dmr wtd w/style of Bonham or early Sabbath. Verstl. Pat. 213-398-3218
- Fem dmr wtd for mel rock exploration. Tim. 818-367-4353
- Grooving madman wtd for intense HR band. Fresh sngs w/massive drms. Must have pro exp & tape. Zep, Who, Jane's, Aero. 818-843-7405
- Hrd hitting dmr wtd for cmrcd rock act skg tbl. 24 hr rehst, gd contacts. Grt hooks, fem voc/guit. 818-766-0458
- Hrd hitting groove mach nrd by cntry hvy blues based band. Equip, Impso, dedicin, image a must. Jim. 818-997-1926
- Intellignt stng/sngwrtr & pro music infl by Polca, XTC, Blue Nile, Beatles, wrts dmr for top band. Peter Grant. 818-345-8351
- Intense dmr wtd by org atmrv rock band. We have sngs, mngt, recding studio, Creatv & ambitious callers only, pls. 714-957-6011 or 714-740-2429
- Lyle Lovitt m's Little Feat, rootsy pop & bop. Brett. 818-985-5621
- OF COURIOUS BEAUTY sks dmr for atmrv rock prf. No drugs or BS. Must be steady, dedicc, image conscious & ready to go. Infil Concrete Blonde, early Bowie, Blondie. 818-845-8074
- OLIVER TWIST now auditing HR dmrs. 18-23, must have image & some Impso. Lockup spc, rehrs vry often. Tom or Wayne. 818-761-9539
- Percussnnt/dmr wtd to collab w/guit & keybdst for perfrcm of org jazz fusion music. Positv att & musicianship a must. 818-783-7516
- Progrv atmrv HR band lkg for dmr w/groove. Kevin. 818-823-6444
- Pwrftl dmr w/xtnt time & intrst in hip hop/funk rhythms sought by hrd edged atmrv band w/uniq sound. Cliff. 213-969-8139
- Tirt & commtd voc/guit duo ssk xlt dmr. Must have strong vocs. We are not the same BS. Jovi, Leppard, Sting, Scorp. Mike. 818-508-6029
- Totally pro R&R band sks dynam dmr w/att, charisma &

total dedicin. Contact Mike, 714-562-9237 or Phil, 714-562-0948

- Voc & guit skg tasteful dmr. Lng hr a must, no drugs. Infil Queensryche & Dokken. Jim. 805-254-7564 or John. 818-965-2358

## 14. HORNS AVAILABLE

- Sax plyr/EWI wind plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick. 818-845-9318
- Sax plyr avail for pro scts. Live & studio exp, ply all saxes, WX7, strong soloist, strong reader & image. Jim. 213-396-7181
- Sax plyr/keybdst avail for tour & studio wrk. Toured last 4 yrs in Europe, did album & TV shows as well. Michael. 213-257-2336

## 14. HORNS WANTED

- Bartone sax, dbl tenor &/or alto to round out 4 pc horn section in estab org funk band. David. 213-473-3120
- Horn section wtd, sax, trumpet, by gllgng band w/maj lbl intrst for shows & recding. Infil Clash, Motown, the Jam, Beatles. 213-931-5016
- 2 fem horn plyrs that can dbl on bckup vocs. Steve. 213-856-9816
- ALL STAR VOCAL BAND sks plyrs who sing. Orig Infil, Soul II Soul, K. Bush, Tears, Henley. Lvg mng for Ms Jones. 213-960-8888

## 15. SPECIALTIES

- 14 yrs audio electmcs, 6 yrs 6 string, 6 yrs bs, 2 yrs vocs, what gd am I? Pager! 213-919-0806
- 21 y/o English solo artist, like Brian Ferry/Sting, nds agent or mng. Skg recding contract. Extremely srs. Lee. 818-442-1550
- ARMEGEDON's bmd new 5 ng EP is avail now to attys & recrd co's. 213-850-0322 or 213-202-1295
- Artist lkg for Jimmy Jam, Terry Lewis or Prince style prodcr. Voc/dancer. 213-779-8039
- Attn A&R industry. Wake up Haven't you heard of MIDNIGT PARADISE, the revolution of LA rock. Promo pck avail. 213-461-3461
- Attn prodcrs & sngwrtrs. Grt rock bst avail for recrdngs, creatv sng oriend plyr ala McCartney & Entwistle. Pro only. Robert. 818-344-7510
- Be bop violinist w/exp in other forms avail for clubs, recrdngs & videos. Gd equip, elec/acous. David. 213-666-1398
- Cntry fem sng/sngwrtr sks band for upcmng paying gigs. Lbl intrst & demo avail. Call Suzie. 213-482-4383
- Contmpry instrumntal jazz artist lkg for investors. For more info contact Fred. 213-882-8353

- Creatv & cultured bs, conga, guit & horn musician wtd for prf. Coffee House, Calle Largo shows. Fagen. 213-465-8415
- DISTANT DREAM, a 3 man band, sks srs mngt/prodcr for atmrv dance proj. Our sound will capture you. Angel. 213-256-5526
- Drm tech avail. Maj tour exp & hrd wrkr. Pros only. Pls. Darren. 818-787-1018
- Exp, verstl harp plyr sks pro wrk. Hot, cool. T.K. Watson. 213-664-6126
- Fem duet w/uniq concept sk investor to complt team. Have album credits, credible prodcrs, industry contacts, strong desire to succeed & lmt. Terrence. 213-969-1339
- Fem violinist or percussnnt w/vocs wtd for top LA girl band w/tape deal & maj mngt. 213-829-1508
- Harp plyr sks wrkg blues band. Ld vocs & guit as well. All pro vintage gear & yrs of exp. 818-788-0610
- Investor wtd by beautiful, lmtl girl band w/grt sngs & image. Have prodcr. Nd small funds for killer demo. Susie. 213-658-6580 or 818-509-7914
- Investor wtd for up & cmng children's music grp w/wtd kid matf. David. 818-955-8476
- Ld voc/guit & bst skg dmr & 2nd guit to form hrd blues band. Have demo. Pro only. Call eves. Ben or Paul. 818-845-6465
- MIDI Individual or percussnnt w/vocs wtd to collab on dark pop prf. Jonathan. 213-463-3359
- Midi prodcr/mngt prf dmr avail for wrk. Call Roland. 213-851-2334
- Mngt, promotion & bookings sought by org rock band w/ new demo, pics, gd plyrs & following. Nd HR or metal. 213-913-3391
- Musicians wtd to J/F grunge type band. Goals is to ply clubs for fun, not profit. Infil Nirvana, Mud Honey, Thin Lips, Jane's. 818-506-5605
- Pro dmr lkg for rehstl spc. Will trade drmg for rehstl time. Bill. 213-874-7118
- Pro tech, 6 yrs exp, sks nat'l touring act. Exp in drms, guit & stage. Ted. 216-782-6669
- Rehstl studio clean wtd. I set up equip, type, run office, computer, clean up. Me-computer/instructor, sngwrtr, Northwestern Univ, Grove School grad. 818-764-5920
- Roadie w/14 ft truck avail. Rick. 818-782-9875
- The next Deborah Harry has the sngs, lks & vox. Nds prodcr. Infil Blondie, Doors, GNR. 818-753-7788
- Voc sks muscians into HR/HM & sampling. Let's push the limits. BH Surfars m's GNR, Dana. 213-654-0453
- Xnt mngr wtd by mel HR band. If you think you're too gd for us, you're not gd enough. Josh. 818-579-3181
- Attn Delicious Vinyl, Arsenio Prod Inc. MUSHY MUSHY has the hit sngs for you. Contact MUSHY MUSHY. 818-904-3499

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NEXT DEADLINE: WED., OCTOBER 31, 12 NOON

•Band nda help w/mailing tapes, contacting mngrt co's, college radio, etc. Little pay but fun & exp. Pls call. 213-858-8927  
•Blind musician & poet would like some friends who could donate a clarinet, 16", to me or to help me w/clarinet lessons or piano lessons. Richard, 213-938-5347  
•BMI songwriter motivated partner for collab. Session exp. id & acous guit, bs, drm progrmmr, prodcn credits. Must hear my snrs. Lv msg. Dan, 818-348-5772  
•Engineer lkg for wrk in studio, 8 yrs exp, also live wrk w/ix & mics. Mike, 818-788-9610  
•KILL SISTER KILL, orig HR band, sks booking agent for clubs outside of LA, No & So CA. Pay negotiable. 818-377-8951  
•Live sound engineer avail. Srs inquires only. Greg, 818-753-8582  
•Male atng/sngwrtr/arrngr, finished R&B contract, sks estab pro R&B band in Hilywd band. Infrl S.Wonder, Babyface, Jim, 213-851-5062  
•Pro fem cntry rock sngtr sks pro mngrt. Gusty vox, demos avail. Linn, 702-438-8798  
•Skg producer for black funk/rock proj. Jam & Lewis mt Clrnk mt Nike Rogers mt Ted Templeman. Own studio a maj. +. 213-288-7832

•Pro fem cntry voc w/pro wrkg band sks financl bking & mngrt. Janie, 213-664-3340  
•Pro San Fran music sks place in band w/mngrt. Call Al Conn, 503-585-8063  
•SAM MANN & THE APES are lkg for a few gd men & women, sound, lights, stage & merchandising positions avail. Join the ape nation now. 818-985-3614 or 213-665-9730  
•Sampled bckgrmd vocs, live exp. Dan, 818-342-2479  
•Tight hot rock band w/business Achilles heel sks mngrt. Boo, 213-392-4442  
•Tribute to Doors, MUJOURISING, sks agent, promoter for bookings. 213-946-2000  
•Wtd, your training partner from the ground up. Call Glen, 818-786-9906  
•Sound person wtd by 4 pc rock grp. Infrl by Beatles, Who, C.Trick, Byrds. Must be exp & reliable. Pay is negotiable. Mark, 213-462-0540; Annie, 714-874-3410

•Arrangr, MIDI progrmmr, multi-instrmntlist, will wrk to get you recordings that will achieve you the desired results. Maj lbl credits. David, 213-937-5625  
•BMI sngwrtr, NAS pro member, guit, sngtr, avail for collab w/lyricists, sngtrs & band. All styles considered. Larry Last, 213-739-4824  
•Brill bkg7 All the spc to share wtd. Sngwrtr, computer instructor, Grove School, Northwestern Univ grad, will share rent in office bldg, studio, home. 818-764-5920  
•Fem music/lyricist skg fem musicians to form band called BLACK LACE. Must have rock image w/gd att & be srs. No drugs, no flakes. Tammy, 213-351-1532  
•Fem sngtr nds snrs for recrdng & collab. Infrl INXS, Lenny Kravitz, S.Stone, Funked out music. Send tape to 8721 Santa Monica Blvd #302, W Hilywd CA 90069  
•LeBraun sks R&B compsr w/24 trk studio. I have maj industry connex. 213-288-3678  
•Lyricist skg compsr, P/R altimv. 213-432-0156  
•Male sngtr skg cntry tunes, gd cntry ballads & rock tunes. 818-753-2030  
•Musicians wtd to create marketbl snrs. No pros or egos. Equip or studio an asset. Dave, 213-460-2564  
•Orig soundng guit wtd by voc/sngwrtr to wrk on orig. Band later. U2, Petey, INXS. 100% srs only. John, 213-836-9230  
•Sngtr/lyricst wr/crd deal sks musicians/colla for hip hop jack swing R&B. Call Danny, 213-748-0299  
•Sngtr/sngwrtr sks collab w/musicians or band to publish hit matr. Style is HR & R&B funk. Jeff, 818-345-1306  
•Sngwrtr has hit matr & trks avail. Hip hop, ballads, LA & Babyface, Jimmy Jam, Terry Lewis. 818-342-6131  
•Sngwrtr has HR controversial cutting edge matr avail. Guns, Aero, AC/DC, Leopard w/2 Live Crew att. Signed bands only. 818-753-0721  
•Sngwrtr has top cntrl P/R matr avail. Infrl Winger, Slaughter, Bad English. Mark, 213-653-8157

•Sngwrtr lkg for sngwrtr partner, fem, into Fix, K.Carnes, J.Joplin, w/voc, pls. Srs only. 213-461-7228  
•Sngwrtr sks info on how to release demo on Japanese & Euro radio stations. PO Box 314, San Gabriel CA 91778  
•Young gd lkg Asian American pop sngtr/lyricst w/sensual vox sks compsr/kybdst. Infrl by Spandal Ballet, DePeeche, Erasme, Warren, 213-839-3595  
•AA shredding id guit & 100 oct voc, HR sngwrtr team, sk pro tintd musicians to form hi energy cntrl rock band. Randy, 818-908-1978  
•Fem recrdng artist sks qual dance funk/rock matr. Send tape to 9016 Wilshire Blvd #221, BH CA 90211  
•Lyricst/wrtr sks collab. CHR rock style. Glen, 213-876-2296  
•Male sngtr/sngwrtr/arrngr, finished R&B contract, sks estab pro R&B band in Hilywd band. Infrl S.Wonder, Babyface, Jim, 213-851-5062  
•Unlq pop/R&B & P/R matr avail for qual sngtrs. Also will consider collab. 213-851-4544  
•Voc/compr sks sngtr/lyricst for creatv rock nucleus. Beatles, Doors, Pretenders, Clash, Rick, 818-785-6900  
•Orig soundng guit wtd by voc/sngwrtr to wrk on orig. Band later. U2, Petey, INXS. 100% srs only. John, 213-836-9230  
•Rock fem voc/sngwrtr w/bl intrst sks rock guit w/strong matr to collab w/for upcmg recrdngs. 818-845-1915  
•Skg pubshrs to listen to grooving rck & cool jazz tunes. Grt tunes, grt music. Mike, 818-377-4746  
•Sngwrtr has top notch cntrl rock, pop matr avail. Styles, Bad English, Winger, Whitesnake. Call Mark, 213-653-8157  
•Tntd award winning sngwrtr sks collab. Let's write some hits. Lani, 818-702-6596

## 16. SONGWRITERS

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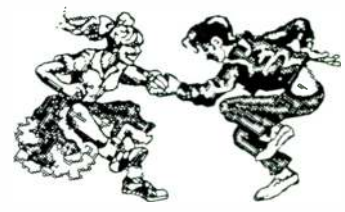
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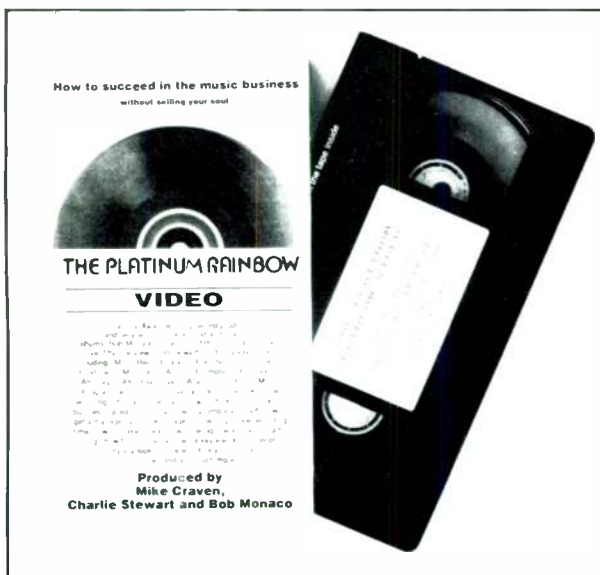
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