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MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

REWIND '91

INTERVIEW HIGHLIGHTS FROM
• A&R • STEPS • PUBLISHERS
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CHARTS

BELIEVE THEM?

UNSIGNED BANDS

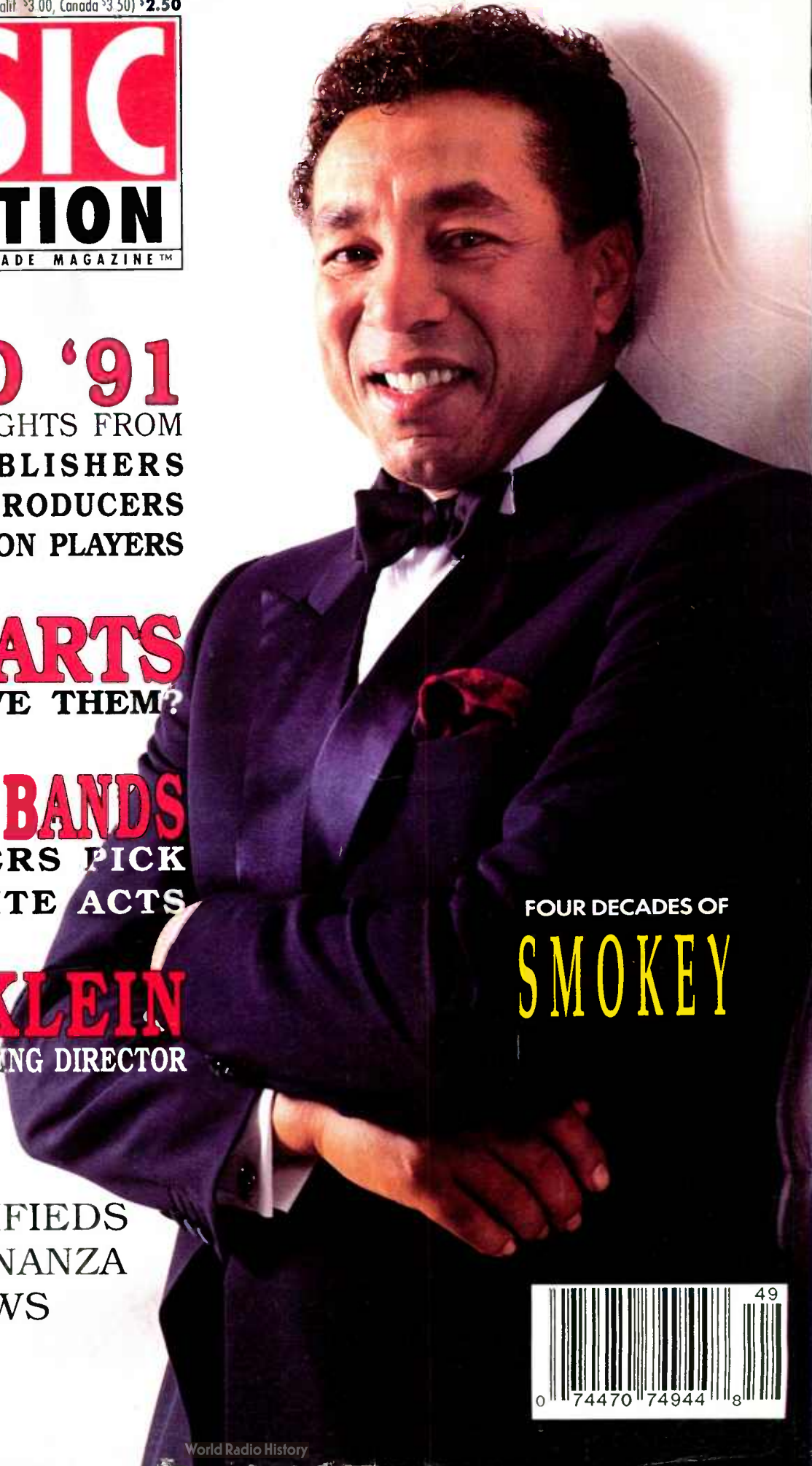
LOCAL INSIDERS PICK
THEIR FAVORITE ACTS

HOWIE KLEIN

SIRE RECORDS' MANAGING DIRECTOR

PLUS:

- FREE CLASSIFIEDS
- BOX SET BONANZA
- CLUB REVIEWS
- GIG GUIDE
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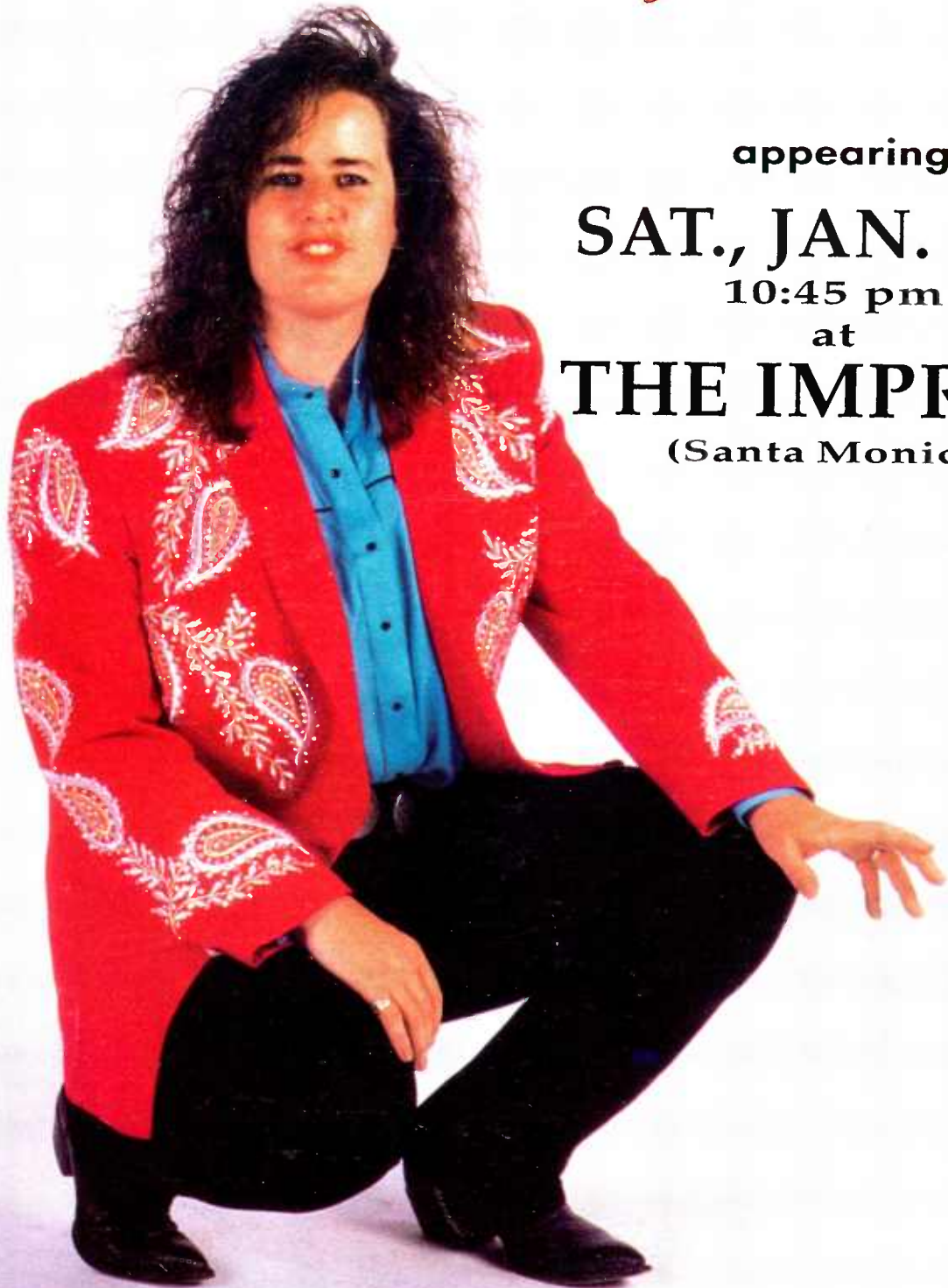


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Helmut Werb



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SMOKEY ROBINSON

Singer/songwriter/producer/executive—regardless of which hat he wears, Smokey Robinson is forever a part of music history. Now on a new record label (SBK), Smokey reviews his hit-filled career with *MC*.

By Wayne Edwards

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THE CHARTS

How important are chart numbers in determining an artist's career? Can we believe the numbers we see? Can the charts be manipulated? *Music Connection* digs deep to explain this industry phenomenon.

By Steven P. Wheeler



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FEEDBACK

'Poison' Pen Letter

Dear MC:

In response to Stacy Wilson (Vol. XV, #23), if you have to justify Poison's talent by pointing to sold-out shows and multi-platinum albums, then you probably believe McDonald's has "great hamburgers" just because trillions of them have been sold. As for C.C. being a "true genius," why don't his peers rate him with any integrity? *Circus* magazine is probably the worst source for talent on your newsstand. Try reading magazines such as *Guitar Player* and *Guitar World* and you won't see much mention of your platinum genius. As far as the rest of the band is concerned, I'll let their performance on the *MTV Awards* show speak for itself.

John Mizenko
Van Nuys, CA

Radio Cracker

Simon Higgs
Van Nuys, CA

"This is for any recording artist who would like to help raise money for Third World relief around the world this Christmas. Radio Cracker is a charitably-based special event radio network broadcasting from November 30th to December 24th in the United Kingdom. Each station will broadcast to its local community to raise money for Third World relief and development work by asking the public to tune in and pay out. Listeners will be asked to make generous donations for dedications and record requests. Additional money will be raised for advertising competitions and other radio events. Over the last two years, Radio Cracker-related events raised close to two million dollars for development agencies working in the developing world. These events have commanded wide spread media attention in Great Britain, from BBC Television and Radio, TV AM, Sky Television, Channel 4, commercial radio. *The Times*, *The Daily Mail*, *The Independent* and *The Daily Telegraph*, all national daily newspapers; not to mention exhaustive local and regional media coverage. There was even a mention in the *Guinness Book of World Records* with the world's largest Christmas cracker at one hundred and twenty feet long and the world's largest check on a single piece of paper which measured 52 feet by 26 feet. Here's how you can help: provide us with public service announcements anywhere from five to thirty seconds, something along

the lines of, "Hello, Radio Cracker, This is (put your name) from (band, etc.). I'm speaking to you from sunny California. Please help Third World relief this Christmas and give generously." Well, you get the idea; only you can be you, so do it in your own way with the sound knowledge that those few seconds will make the difference. All we require is a recording on chrome cassette as good as you can make it. Thank you for taking the time to read this and may the generous spirit of the Christmas season richly bless you. All tapes must be in by the second week of December. Submit them to P.O. Box 3083, Van Nuys, CA 91407. Any questions to Simon or Michelle, (818) 989-5638. Radio Cracker is part of the Christmas Cracker Trust, registered as Charity Number 802266 in Great Britain."

The Best

Jarvis Lorry
Woodland Hills, CA

"I think that *Music Connection* is the best trade magazine, not only in the West, but in the entire U.S. Don't change a thing except the price, because songwriters and artists are usually low on cash. \$40 per year is better than *Billboard's* \$199 per year, but it's still a lot. Thanks a lot and keep on rocking."

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Danny Rose
Pacoima, CA

"I'm calling about a sensitive issue. Some of the ads in Classifieds and Free Classifieds are offensive to us. For example, in the horns wanted ad: "Black sax player." Imagine an ad that said 'Wanted, white sax player, white male sax player.' Of course, censorship is always onerous and this is a difficult issue, but we wanted to express ourselves on it. We find such ads very offensive."

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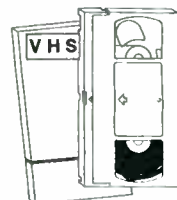
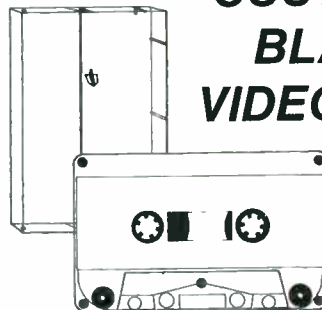
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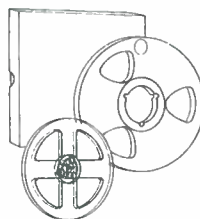
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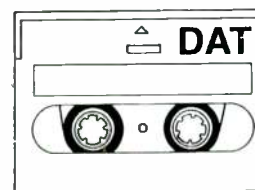
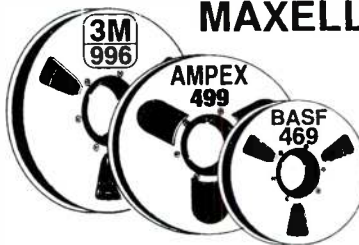


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*Standing in the darkest skies
Waiting for the lights to shine
Walking through life in disguise
Searching for the key to find the truth.*

TOMI KITA

GUEST COMMENTARY

Publishing In The Nineties

By Jerry Love

Director A&R/Famous Music, New York

Publishing in the Nineties has been reduced to a checkbook mentality. Instead of developing what you think will be the next big writer-producer-artist, you merely cut them a check and all is well with the world. If this trend continues, however, creativity in the publishing world will become nonexistent.

In case you hadn't noticed, there's a recession out there and it's now being felt by the industry at large. Merger fever. Labels being swallowed up by their parent companies in an effort to try and control rising costs. Yet, as we attempt to wrestle with inflation and overhead, we up the ante by paying to secure the already signed artist rather than opting to find and develop fresh, new, raw talent on our own. Once again, it's cut the check and forget about the creative part.

Another sad thing about publishing in the Nineties is that many companies rely on the almighty "buzz" to attract them to the Next Big Thing. Whatever happened to the pride and prestige of digging through a box of demo tapes and finding a hit artist? By the time the "buzz" gets out on an act, they've already attracted the eyes and ears of the industry and that in itself is enough to cause a major bidding war which immediately puts a tremendous dent in the company's already out of control overhead.

Although I myself am at times forced to jump into the game, at Famous Music I make it a point to listen to each and every tape that finds its way into my office. During the period of a single year, I probably go through an average of 2,000 demo tapes while seeing some 750-1,000 bands (including writers, producers and artists) in a live setting.



For years, finding talent before it surfaces has been a passion of mine. And *your* only input is to send the tape my way. This is grass roots talent scouting at its best. And it doesn't involve cutting a humongous check to anyone. It's like building your own farm system for the future. Some hard work, some nurturing and plenty of creativity will usually turn out a band that plays for the passion and love of performing rather than for the quick fix of a record deal.

A couple of years ago, publishing companies began hiring A&R people to develop talent and pursue recording deals for that talent. Yet, to this day, the artist, in most cases, still chooses to go the route of the major label. The thinking is that if a deal is secured, a large publishing check will be forthcoming. But this isn't always the case. And because there's no guarantee, artists should also turn to publishing companies for guidance, development, and career direction. That's what we do at Famous Music.

From choosing the best songs to demo to the proper image and presentation of your act—Famous does it all with care and conviction. Need a manager? We'll invite them down to have a look at you in action. The one thing we can guarantee is that in a short period of time, the entire industry will know that Famous Music takes you seriously as an artist. This credibility goes a long way in separating you from all other acts also seeking a label deal. This credibility means that another company with credibility believes in you and took the time to work with you.

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1991 Box Set Bonanza

By Keith Bearen and Scott Yanow

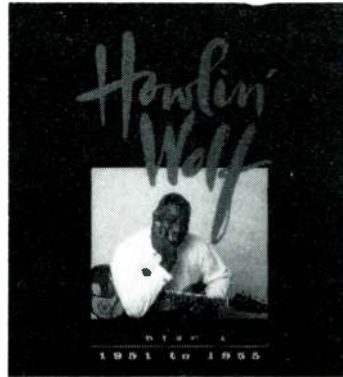
Last year opened the floodgates, and this year the trend continues. Record companies, eager to cash-in on the holiday gift-buying season, have once again released a plethora of box sets. Here is a sampling of the sets currently available. (Those mentioned in earlier issues, such as the Phil Spector and Les Paul sets, were omitted due to space considerations; several others, including Hendrix's four-CD live set and the Clash box, will be discussed in future issues.)



Crosby, Stills, Nash (& Young)

CSN
Atlantic

One of the best box sets of the year, *CSN*, profiling the post Byrds/Buffalo Springfield/Hollies careers of David Crosby, Stephen Stills and Graham Nash (and sometimes cohort Neil Young), contains a great mixture of the familiar and the unreleased. Standout tracks include "You Don't Have To Cry" (CSN's first recording), "Homeward Through The Haze" (a track from CSN&Y's aborted 1974 LP sessions) and a 1973 CSN&Y version of "See The Changes." In addition to great group efforts like "Woodstock," *CSN* features excellent solo tracks—Nash's "Military Madness" and Stills' "Change Partners"—and several recordings by the Stills-led band Manassas (including ex-Byrd Chris Hillman). —KB



Howlin' Wolf

The Chess Box
MCA

A must for blues aficionados, *Howlin' Wolf: The Chess Box* contains three CDs packed with blues classic after blues classic—self-penned tunes such as "Killing Floor" and "Sittin' On Top Of The World" and the Willie Dixon-penned "Evil" and "Spoonful." This set proves that Howlin' Wolf (Chester Burnett) ranks as one of the finest blues men of all time. —KB



Glenn Miller

The Complete Glenn Miller 1938-1942
Bluebird

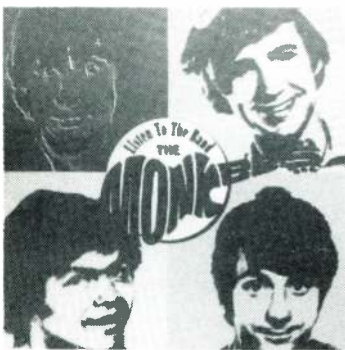
Glenn Miller was never renowned as a great jazz trombonist or a colorful performer, but between 1939-42 he led the most popular big band in the world. Now, Miller's entire legacy (studio sides and alternate takes), featuring such big band classics as "In The Mood" and "Moonlight Serenade," is available. Entitled *The Complete Glenn Miller And His Orchestra 1938-1942*, the collection, which marks the first appearance on CD of a Seventies LP series of the same name, contains thirteen compact discs and an informative 142-page booklet. —SY



Aerosmith

Pandora's Box
Columbia

A three-CD set profiling the first phase of this blues rock warhorse's career ("Dream On," "Sweet Emotion," "Walk This Way") when they reigned supreme in the Seventies as the premier hard rock band of the era (before the Geffen "comeback" years). Great sound, unreleased mixes and live cuts and informative liner notes (as well as a great cover) make this a must for Aerosmith fans. —KB



The Monkees

Listen To The Band
Rhino

Great singles—"Last Train To Clarksville," "Pleasant Valley Sunday" and "I'm A Believer" (written by some of the best pop writers of the era: Neil Diamond, Carole King and Gerry Goffin, Tommy Boyce and Bobby Hart)—and key unreleased material trace the evolution of Micky Dolenz, Davy Jones, Michael Nesmith and Peter Tork from a fabricated band of unknowns to one of the best-loved groups of the Sixties. —KB



Fats Domino

The Legendary Imperial Recordings
EMI

This "best of" four-CD collection (there's only one unreleased recording) showcases the piano/vocal style of one of New Orleans' favorite sons and one of rock & roll's early stars. All of Domino's hits are here (including "Ain't It A Shame," with its "Ain't That A Shame" chorus), as well as a sampling of album tracks. (Of special note: Many of Domino's singles were sped up when originally released. During the remastering process for this set, the master tapes were sped up and sound-matched with original issue 45s.) —KB



Barbra Streisand

Just For The Record
Columbia

Most of the recent box sets simply repackage previously released material, tossing in a few unknown songs for good measure. *Just For The Record* is quite different. Of the 94 selections, no less than 65 have never been available before on record. Streisand assembled this impressive collection of hits, vintage TV appearances, movie songs and private recordings and demos. But most impressive of all is, of course, that voice—even on an acetate recording of "You'll Never Know," cut when she was thirteen. —SY



King Crimson

The Essential King Crimson: Frame By Frame
Caroline

One of the more handsomely produced sets, *The Essential King Crimson* does a good job of encapsulating the essence—energy, intensity and eclecticism, according to leader Robert Fripp—of this pioneering progressive rock band, from its early days featuring Fripp and Greg Lake ("21st Century Schizoid Man," "I Talk To The Wind"), to the trio of early Eighties albums (*Discipline, Beat, Three Of A Perfect Pair*) featuring Fripp and Adrian Belew. This 45-track set, supervised meticulously by Fripp, showcases the fine, intricate musical interplay that was this band's forte. —KB

Stocking Stuffers

Here are some gift ideas for making the Holidays more musical for you and people close to you. Most of the prices are under \$500 but some are very special and are perfect gifts to end a year of hard work...So splurge!

International Music Corp. who handles **Charvel/Jackson** has a new edition guitar that celebrates their twelfth anniversary. Called the **Jackson Pro (A)**, there will be only 200 made, each with triple A matched tops and Brazilian rosewood fingerboards with abalone and mother of pearl inlays. The pickups are from **Reflex Pickups**, England. Also from Charvel is the new **CX Series (B)** of guitars and basses. There are eight models that start at \$300. All models use the same materials and components used on the more expensive Charvels. Colors are Black, Ferrari Red, White and Royal Blue.

Kaman Music Corporation has the new **Elite LTD (C)** acoustic-electric roundback guitar. All of these guitars have highly figured, birds-eye maple tops and unique soundholes. The six-string version sells for \$1,599 retail. If you are looking for a bass guitar, **Yamaha** has four new electric basses in their **Attitude (D)** line. These basses have three pickups: a traditional P-Bass DiMarzio middle pickup combined with a neck pickup and an exclusive piezo bridge pickup, so the number of tones available is ridiculous. Electronics to mix and shape the tone are there along with a rear panel switch for stereo/mono operation.

If you want to give a synthesizer, the **Roland JD-800 (E)** is the current favorite among many players. The JD-800 has 108 preset 16-bit sampled waves. The front panel is loaded with sliders, switches and buttons just like a good ol' analog synth. There is also a built-in effects library with up to eight effects at once. Expect to pay around \$2,895.

If you have a friend with a **Korg Wavestation** or **Wavestation EX**, then maybe you would like to give him/her some **WSC Series PCM Patch/Performance cards**. The new cards offer a comprehensive range of sounds including: drums, piano, brass and synths. **Kawai America** has the new **Superboard FS800**. This 48-inch long synth is said to be the simplest yet most sophisticated consumer-level keyboard available. Features include: a 500 note sequencer/recorder, full MIDI, one-finger adlib, auto-accompaniment, 100 16-bit sounds and 100 different rhythms. Complete with full-size keys and built-in speaker, the FS800 sells for \$599.

If you need to save money, you can cheer up any friend with an **Ensoniq EPS-16** by giving some new **SL Disks (F)**. Priced at \$39.95, recent releases include SL-1 Hi-Fi drums, SL-2 is electric and Moog bass sounds, SL-3 rock vocals, SL-4 is a disk sampling Chick Corea's studio piano, SL-5 is Yamaha and Kawai pianos, and SL-6, trumpets and trombones. Of high technology is the **Yamaha QY-10 Music Sequencer (G)**. This is a hand-held, battery-powered, eight-track sequencer, synthesizer and drum machine. The size of a paperback book, the QY-10 costs \$399. I want one Santa, please.

For live performers, **Shure Brothers** has the new improved **LII Body-Pack Wireless Transmitter (H)**. The LII is 30% smaller than its predecessor the LI. Many new features make this "the right" unit. Prices range from \$360 to \$665. At \$145, a good microphone for your wireless might be the **AKG C407 Lavalier (I)**. The C407 has an omnidirectional capsule with a vocalist-flattering frequency response. It is only 0.3 inches in diameter and comes with a detachable tie clip and pin. **Audio-Technica** has a pair of new high-output dynamic microphones called the **ATM41HE** and **ATM61HE (J)**. Both mics have floating diaphragms with a special shock-resistant, double isolated element. The ATM61HE has a frequency response of 50Hz to 17KHz.

Westlake Audio has an alternative to permanently installed studio monitors called the **BBSM-5 (K)**. These two-way, medium power, phase coherent speaker systems offer unparalleled performance in an approximately 11" by 18" by 9" package. Rated at a nominal power of 60 watts at four ohms, these units come in either an oiled walnut finish or black utility cabinets.

Mackie Designs has the **CordPack (L)** for home studio recordists. You get 36 mono and three stereo 1/4" phono patch cables for \$69. Also for the studio comes the **Roland RSP-550 Stereo Signal Processor (M)**. A true stereo 16-bit unit, the RSP-550 can do reverbs, multi-tap delays, enhancer, EQ, flanging, phasing, chorus, pitch shifting, rotating speaker effects and a convincing vocoder. The RSP-550 sells for \$1,295. Another piece of equipment seen more and more in studios nowadays is the AC line voltage conditioner/regulator. **Juice Goose** has the **Omega 20 (N)** which uses digital logic technology to provide a clean, constant 120 volt output to sensitive electronic audio, video, studio or computer hardware.

MetalHead Electronics has the **Elan Peacemaker (O)** all-tube guitar power amplifier. The Peacemaker comes in either stereo (\$995) or mono (\$549) versions and rackmounted or "head" versions. Power output is rated at 150 watts. **Seymour Duncan** also makes a stereo power amp called the **KTG-2100 (P)**. This amp uses four KT-88 tubes for 100 watts per channel. This amp feature force-air cooling, quick change fuses for those little accidents and the ability to adjust the amp's Presence and Damping characteristics. If you are looking for a good combo amplifier, check out the **Ampeg VH70 (Q)**. This is an all transistor unit with 70 watts, three band EQ and two channels with separate reverb returns for different amounts of 'verb on each channel.

Everyone can use tape, and **Sony Recording Media of America** has a whole new series of cassette tapes. The **ESI** and **ESII (R)** lines are for high-end audio enthusiasts who need a cassette with excellent rejection of vibration and noise modulations. Prices vary from \$3.19 to \$4.99 depending on length and type (high bias or normal).

MC



Tattoo Ink Can Carry AIDS Virus

By Meredith Day

LOS ANGELES—If you're considering getting a tattoo, there's something you should know: Tattoo ink can transmit the AIDS virus just as unsterile needles can.

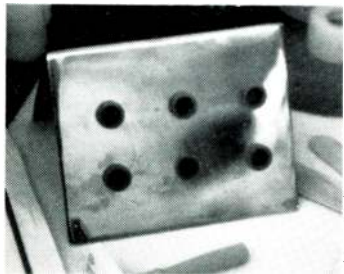
According to Ann Haugrud of Kaiser Permanente Hospital, the AIDS virus, as well as Hepatitis B and other viral infections, can live

in tattoo ink long enough to be transferred from one person to another. "Doing that kind of invasive surgical procedure [tattooing] without strict guidelines spells danger," she states. "How do you know a place is reputable if it isn't regulated?"

Due to a severe lack of funding, the health department does not currently license or inspect tattoo parlors, according to Tom West of The County Health Department Environmental Services. Although there are reputable tattoo parlors which are aware and voluntarily enforce the strict precautionary guidelines, many amateurs do not. Bob (name changed to protect his identity), a conservative family man and professional, contracted AIDS in a high-end tattoo parlor. The parlor used



Tools of the trade (courtesy of Tattoo Mania)



Ink pots (courtesy: Tattoo Mania)

ROSENBLATT HONORED



Geffen Records President Ed Rosenblatt was recently honored with the T.J. Martell Foundation/Neil Bogart Memorial Laboratories' "Children's Choice Award" for his efforts against childhood cancer and AIDS. Rosenblatt (left) and Private Music President/CEO Ron Goldstein are pictured at the recent event honoring Rosenblatt, "Prom Night '91," held at the Palladium.

sterile needle packs, but was sharing the ink pots between customers. Today Bob is dying, his wife is HIV positive and they worry about what will happen to their children.

Section 11.36.040 of the County Health Code regarding Dyes And Inks—Dressing Of Tattooed Area states: "Single-service or individual containers of dye or ink shall be used for each patron, and the container therefor shall be discarded immediately after completing work on a patron; and any dye or ink shall be removed from the skin with an individual, sterile sponge, which shall be used only on one person and then immediately discarded. After completing work on any person, the tattooed area shall be washed with sterile gauze saturated with an antiseptic soap solution approved by the director, or a 70 percent alcohol solution. The tattooed area shall be allowed to dry, and petroleum jelly from a collapsible or plastic tube shall be applied, using sterile gauze. A sterile gauze dressing shall then be fastened to the tattooed area with adhesive."

The State Board of Cosmetology, which investigates tattoo par-

lor consumer complaints, has only four inspectors for the entire state of California. These four inspectors are responsible for investigating all the complaints lodged against beauty parlors, etc. It takes at least three months to get an inspector, according to West.

Because of the lack of health department regulation, it is imperative that the consumer knows what to look for to protect his/her safety. A sterile needle pack is not enough. The tattoo parlor or individual tattoo artist must not, under any circumstances, use the same ink on more than one person. The act of tattooing and repeatedly loading ink into the needle transfers blood into the ink where it waits to infect another.

According to Mike Messina of Sunset Tattoo in Hollywood, they have been aware of the danger of ink infection for years. They use individual ink caps for every client. These caps are filled with sterile ink, used on one client, then discarded. They also wear protective gloves at all times for their clients and their own health safety. Messina says they don't "screw around" about age either. If a customer doesn't have a valid ID proving he's over 18, he can't get a tattoo.

Gill Montie, owner of Tattoo Mania in West Hollywood, says there is a real health threat to a "do-it-yourselfer," especially if using sewing needles and india ink. He also states that a few supply companies are offering dangerous home tattoo kits by mail order. Children are sharing these kits with their friends, thereby endangering their lives.

Montie, in conjunction with other professional tattoo artists, is trying to pass legislation to restrict



Ultra sound cleaning machine and laboratory detergent used for cleaning, prior to sterilization (courtesy of Tattoo Mania).

Meredith Day

Meredith Day

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CDs: Will They Last?

By John Lappen

LOS ANGELES—CD lovers take heed: A recent *Wall Street Journal* article has raised questions regarding the life span of CDs. According to the article, CDs, once thought to be indestructible, may have a limited life span—maybe ten years.

We polled various experts and discovered that, though the jury is

still out on the issue of longevity, CDs are *not* indestructible, and some CDs, especially those manufactured in the early days of the technology, are susceptible to "CD rot" and deterioration.

A noted expert, Michael Fremer, Senior Editor of *Absolute Sound* and a consultant for TDK Company, explains: "When CDs first came out, there was a problem with rot. Both sides of the CD have a very thin coating that protects the aluminum surface. Aluminum can corrode, and when that happens, the disk won't play anymore because the laser won't be able to reflect off of the aluminum. When you look at some cheaply made CDs in the light, you can see that the aluminum surface is not particularly well-applied. There was also a point in time when CD surfaces were very plain, before they started getting involved in elaborate cover silk-screening, and some companies were using the wrong chemicals in the paint. The paint was eating through the coating on the discs and the discs were rotting because air got in under the coating. Once the air gets in, the discs are finished. That painting problem was solved by changing the formulation of the paint."

"CDs had been sold as a perfect lifetime medium," adds Fremer. "That is simply not the case. It's even printed on the CDs that consumers should treat them like a conventional record: Do not subject to

extremes of temperature and humidity, do not hold by the edge and store out of the heat. I wouldn't take CDs to the beach, because salt air is the most corrosive air in the world. Also, if CDs are subjected to heat extremes, they will warp, and certain kinds of scratches will make them unplayable"

Steve Hoffman, veteran reissue engineer for Dunhill Compact Classics, feels the evidence is inconclusive but raises the "elemental" debate of whether the standard aluminum CD is inferior to its higher-priced counterpart: gold-plated CDs (twice the price of regular CDs).

"I wish we could time machine ahead twenty years and see," says Hoffman. "It's up to the binding and how it's inked and etched. I like the way that the gold CDs are remastered. I've magnified the aluminum surfaces versus the gold and found that gold surfaces are much better. They're not pitted so there are less sound problems. The only problem with gold CDs is they're so expensive."

"If you keep it clean, the CD will keep its youthful appearance and sound longer," adds Hoffman. "I don't think that the sound is going to deteriorate on any type of CD—although I think CD quality control is not what it used to be. If the chemical composition of the material holds up, I don't see why they won't last 50 years. The oldest CDs that I have still sound and look wonderful, and they're almost ten years old. I would collect compact discs without reservation—although, if you really love a certain record, I'd get it on gold versus the aluminum."

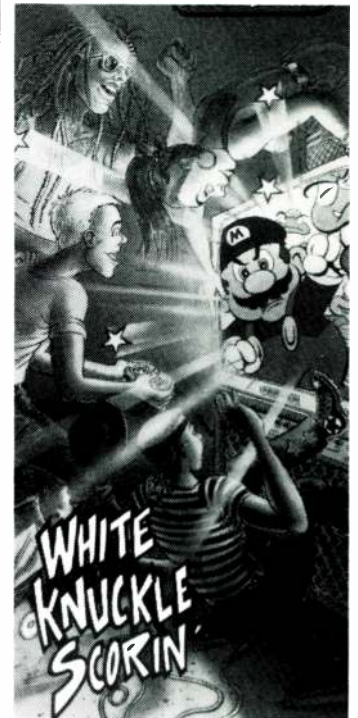
Phyllis Schwartz, Director of Marketing for Mobile Fidelity Sound Labs, which manufactures both aluminum and gold-plated CDs, states, "We don't have enough information to determine if there is a limited CD life span. CDs are just a ten-year-old medium, and the proof just isn't in."

Pete Howard, editor/publisher of *International CD Exchange (ICE)*, says, "Trying to judge CD longevity is like trying to predict how long a new car will last: You don't know until time passes."

Bill Inglot, reissue producer/engineer for Rhino Records, adds, "Conditions can be simulated in a laboratory, but a time span effect can not. I've never encountered any problems with discs deteriorating or with CD rot, though I've heard the rumors. Still, that's all they are to me—rumors." MC

Charity LP Designed To Promote Reading

By Keith Bearen



UNIVERSAL CITY—MCA Records has released *White Knuckle Scorin'*, a multi-artist concept album inspired by Nintendo's Super Mario Bros. video game series and featuring such artists as Jellyfish, Crosby, Stills & Nash, Dire Straits, Roy Orbison and Sheena Easton. The project, designed to promote the importance of reading, will help raise funds for a foundation established in the memory of veteran Creative Artists agent Bobby Brooks, who died a year ago in the plane crash which also claimed the life of guitarist Stevie Ray Vaughan.

Compiled by executive producers Ken Kushnick and David Passick, the set contains a previously unreleased Roy Orbison track, "I Drove All Night," produced by Jeff Lynne for a never-completed solo album.

Other songs include "Ignorance Is Bliss" by Jellyfish, "How Have You Been?" by Crosby, Stills & Nash, "Iron Hand" by Dire Straits and "Forever Friends" by Sheena Easton. MC

1991 Best Unsigned Band Contest

By Keith Bearen

GLOUCESTER—The 1991 Best Unsigned Band Contest has been announced by *Musician* magazine. Unsigned bands are encouraged to submit a tape of original music to the contest. All entries will be reviewed by *Musician* and then submitted to a celebrity panel of judges, including Chrissie Hynde and Don Was. The Grand Prize-winning band receives a \$15,000 equipment package. The celebrity panel will also choose which bands appear on the magazine's *Best Of The B.U.B.S* promotional CD.

To enter, send a cassette (two songs), entry form (available in *Musician* and *Music Connection*) and a check or money order (there's a \$15.00 fee) to B.U.B., 33 Commercial St., Gloucester, MA 01930; or call 1-800-999-9988. MC

KINDRED SPIRITS



Noted horror novelist Anne Rice (*Interview With The Vampire*, *The Vampire Lestat*; pictured third from left) recently received a special gold record award from PolyGram recording act L.A. Guns. The plaque commemorates the gold sales of all three of the band's LPs, including their latest, *Hollywood Vampires*. The band gave the award to Rice as a thank-you "for inspiration," according to Guns lead singer Phil Lewis (pictured to Rice's left).

< 14 Tattoo

the sale of such kits to inexperienced individuals.

Tattoo Mania uses a Pelton and Crane Sterilizer on all ink that comes into the studio, in addition to the needles. "This is not just an AIDS issue," says Montic. "Lots of other diseases can be spread through ink contaminated with blood. Not only do we adhere to strict sterile procedures during the tattooing process, but we wash down all stations every night, as well as the entire floor."

When you have a tattoo applied, make sure the needles come out of fresh, sealed packs that are dated. The needle packs have a pink dot or logo on them. If the needles have been sterilized, the dot or logo will be brown. According to Montic, there is absolutely no way to clean or sterilize a used needle, due to skin deposits in the shaft. Once a needle pack is opened, even the unused needles should be discarded and not used on someone else. There is a possibility that blood or blood-laden tissue might have contaminated an unused needle when the artist removes the needles he uses. Next, be sure that the ink is coming out of a virgin pot into an uncontaminated container.

It is up to the consumer to be knowledgeable enough to discern if a studio is using proper hygienic measures. When shopping for a tattoo parlor or individual artist, don't just look at the art, look at the procedure. **MC**

EMI Music Consolidates SBK, Chrysalis and EMI Records

By Sue Gold

NEW YORK —EMI Music will consolidate the staffs of SBK, Chrysalis and EMI Records into a new company to be called EMI Records Group North America. The new company will be headed by SBK President Charles Koppelman.

This new consolidation will mean layoffs, which, according to industry rumors, will be between 100-200 people.

While the labels will be part of one organization, Jim Fifield, President/CEO, EMI Music, said each label will retain its own identity while combining sales, marketing and promotion teams to service all three labels. "The combination of each label's established and developing acts will make this new group a considerable creative and profitable force in the music business," added Koppelman.

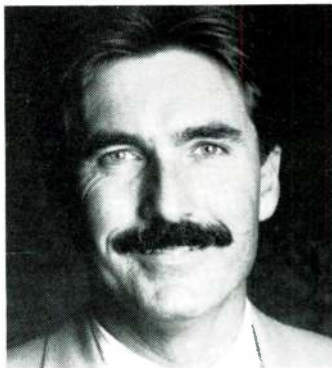
Artists affected include Vanilla Ice, Smokey Robinson, Jesus Jones and Wilson Phillips (SBK), Queensryche, Huey Lewis, Roxette and Pet Shop Boys (EMI) and Billy Idol (Chrysalis). **MC**

GOLD AWARD



Def Jam/Columbia rap group 3rd Bass was recently presented with gold plaques for their latest album, *Derelicts Of Dialect*. Pictured (L-R): Columbia's Eddie Pugh and Jerry Blair, personal lawyer Barry Rosenthal, Sony Music President Tommy Mottola, Rush Management President Lyor Cohen, MC Serch, DJ Richie Rich and Prime Minister Pete Nice of 3rd Bass, Def Jam/RAL CEO Russell Simmons, RAL/Columbia's Angela Thomas, Columbia President Don Ienner and Columbia's Rich Kudolla.

By Michael Amicone



Ron McCarrell

Bust It Records, rap artist Hammer's Capitol label offshoot, has announced the appointment of **Ron McCarrell** to the post of Senior Vice President & General Manager. McCarrell, formerly Vice President of Marketing for Capitol Records, will oversee all aspects of Bust It's operations, including a newly implemented twelve member urban field promotion staff.

Uni Distribution Corp. has announced the appointment of **Peter Scifres** to the post of Senior Vice President, Manufacturing and Operations. Scifres was previously Uni's Vice President of Manufacturing. In his new post, Scifres will continue to supervise the operation of Uni's two manufacturing plants and its three distribution centers.

WEA has announced the appointment of **Alison Lewis** to the post of In-House Marketing Rep for the company's San Francisco office.

K-tel International (USA) has announced two new additions in its sales staff: **Tom Lenaghan** has been named to the post of Senior Vice President, Sales; and **Bill Hallquist** becomes the company's Manager, Entertainment Marketing.

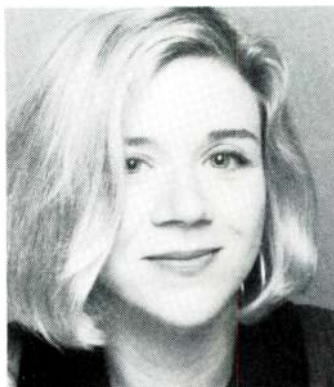
Angel Records has named **Howard Weill** to the post of Vice President, Finance. Weill, who will be based in New York, will handle financial, accounting, planning and budgeting policies for Angel.



Lori Feldman

Virgin Records has announced the appointment of **Lori Feldman** to the post of National Director, Video Promotion. Feldman, who will work out of the company's New York office, will oversee the servicing and promotion of the label's music videos to all broadcast outlets.

In more Virgin news, **Amy Seidenwurm** has been named National Director, Alternative Promotion; and **Charles Slomovitz** has been advanced to the post of National College Promotion Manager. Seidenwurm will work out of the label's Los Angeles headquarters, and Slomovitz will work out of the New York office.



Michele Mena

Columbia Records has announced the promotion of **Michele Mena** to the post of Director, East Coast Publicity. Mena was previously the label's Associate Director, Publicity.

In more Sony Music-related news, **Rich Kudolla** has been advanced to the post of Senior Vice President, Sales; **Demmette Guidry** has been promoted to the post of National Director, Black Music Album Promotion, West Coast; and **Ken Wilson** has been promoted to the post of Senior National Director, Black Music Promotion, East Coast.

MTV Networks has announced the appointment of **Marshall Cohen** to the newly created post of Executive Vice President, Research & Strategic Planning. Cohen, formerly Executive Vice President, Corporate Affairs & Communications, will oversee MTV's research efforts, providing insight and information on all consumer, competitive, marketplace and environmental trends.

Rhino Records has announced the promotion of **Robin Hewitt** to the post of Financial Analyst. Hewitt has served for the past year as an administrative assistant in the financial affairs department.



John Spielberg

RCA Records has announced the appointment of **John Spielberg** to the post of Manager, Finance. Spielberg, who has been with the company for three years, will oversee the day-to-day activities of the Finance Department.

In more RCA news, **Derek F. Graham** has been named Northeast Regional Sales Director; **Michelle Taylor** has been named Director, National Jazz Promotion; and **Bob Anderson** has been advanced to the newly created position of Senior Director, Product Development. **MC**



Danny Clinch

Formed in June, 1982, in Raleigh, North Carolina, *Corrosion Of Conformity* has just released its finest album to date. Entitled *Blind*, the group's third album is raw and energetic with influences drawn from the likes of the Stooges, Black Sabbath and Metallica. Drummer Reed Mullin describes the record this way: "Blind is America—drowning in apathy, standing tall, but rotting at the knees." This is definitely a record you should experience. One of the best metal releases of the year.

Grapevine

After a multi-platinum debut album, the Black Crowes have replaced guitarist Jeff Cease with former Burning Tree axman Marc Ford. The Crowes are currently in Atlanta preparing to record their sophomore effort for Def American.

And speaking of replacing members, who will replace C.C. DeVille in Poison (is he definitely out?). Also, continuing with their revolving member policy, Gilby Clark has been named to replace Izzy Stradlin in Guns N' Roses.

Next year, we'll witness the releases of several major albums from Los Angeles bands: Mozart will debut for SBK; Pretty Boy Floyd will issue their second for MCA, Life, Sex & Death will debut for Warner Bros. and singer-songwriter Mark Curry releases his first for Virgin. Good luck, guys.

Meanwhile, waiting in line to be signed are Monkey Paw, Killer Mockingbird, Five Easy Pieces, Swingin' Thing and Young Turk.

Look for newer bands like Vaudville and Lord Have Mercy to make their mark on the Strip during 1992.

Mike Underwood is a 19-year-old virtuoso guitarist living near Chicago who literally blows Vai and Satriani away. If this kid ever makes his way to Los Angeles—look out!

Ex-Blondie drummer Clem Burke has joined Chameleon recording group Dramarama.

The William Morris Agency has

added agents Jeff Frasco (L.A.) and Nick Caris (N.Y.), in addition to such acts as Color Me Badd, Scorpions, Steve Miller Band, Karyn White, Lita Ford, Naughty By Nature, Peter Dinklage, the Boys and Barry White, among others.

On Sunday, December 15th, X-Poseur 54 will present their second annual Toys For Tots Benefit show. Entertainment will include perfor-

Chart Activity

Thought I'd take this opportunity to list a couple of favorites and a few surprises that came our way during the year. Clearly, one of the finest albums released was the LP *Play* by Squeeze on Warner Bros. Why this wasn't a multi-platinum effort is beyond me! This is as close to a perfect album as you can get, yet, it went virtually unnoticed.

Another album that apparently slipped through the cracks is *The Law* record on Atlantic, by the group of the same name. With at least four radio ready tracks and the stunning vocals of Paul Rodgers, this disc was on and off the charts in a wink. A shame!

Hymns To The Silence, the two record set from Van Morrison, was another gem in the artist's illustrious career. The songs were more solid and the vocal performances more alive than anything on his previous *Enlightenment* album.

Most people tend to dismiss metal albums, but the new one from Corrosion Of Conformity called *Blind* (on Relativity Records) stands ahead of the pack. The songs are surprisingly well-written and the playing is great. Definitely worth checking out.

Surprises of the year include the long-awaited *Back To Mono* box set from producer Phil Spector, the Monkees' four-CD box from Rhino and MCA's Patsy Cline box.

Look for a 25th Anniversary box set from Fleetwood Mac next year. What a collection that will be.

On The Move

Judy Ross has been appointed Manager/A&R for Epic Records. Ms. Ross will be responsible for overseeing Epic's administrative functions at their West Coast A&R department as well as handling the traditional A&R responsibilities.

Blue Note Records has promoted Steven Schenfeld to Manager/A&R Administration, New York. Schenfeld is now responsible for the administration of departmental budgets, coordination of record production, talent scouting, screening of demos and a host of other projects.

SBK has signed an agreement giving that label album by album first rights of refusal to product being released by British label Creation Records.

Commentary

Nirvana. The people have spoken. The barriers between "alternative" and "mainstream" have been shattered. Which is which? Was R.E.M. an alternative band until they sold millions of records, at which point they became mainstream? Doesn't every band want to sell millions of records? And what about Nirvana? The college and alternative radio stations across the country sent a message to us all. Simply put, music should be judged by how it sounds. If you like it, play it.

A CHR station like KIIS could easily program a set of "When A Man Loves A Woman," "O.P.P.," "Black Or White," "Smells Like Teen Spirit" and "Cream" if they had balls. But if it takes alternative and college radio to lead the way—so be it. Just don't try and jump on the bandwagon down the road. Remember—if you're not leading, you're following. And this is one the big boys of radio missed completely.



Toni C. Holiday

Featuring members of Suicidal Tendencies and Jane's Addiction, Epic act Infectious Grooves recently made their live debut at the Roxy before heading out as opening act on the Ozzy Osbourne tour. Pictured above (L-R standing) are: IG bassist Robert Trujillo, Epic metal promo man Mike Schnapp, Epic A&R Rep Kenny Komisar, IG drummer Stephen Perkins, (sitting L-R) IG singer Mike Muir, guitarist Adam Siegel and guitarist Dean Pleasants.

REWIND '91

A&R REPORT—KENNY KERNER

During the past year, A&R Report has spoken to more than 25 top A&R people—from Vice Presidents to Reps—in an attempt to shed some light on the signings game as it's played here in Los Angeles. To provide you, the reader, with a quick, easy-to-read overview, we've excerpted some of the major points from these interviews.

Kevin Williamson

Manager/West Coast A&R, Atlantic Records March, Issue #5

- » Bands have to stop following trends on the Strip.
- » Work on what feels honest to you.
- » Atlantic's policy is not to accept unsolicited tapes.
- » If a band is great, they'll get noticed, regardless of what they do.
- » I don't look for any fancy packages or anything cosmetic to draw me to a band.

Steve Jones

A&R Rep, Hollywood Records March, Issue #6

- » L.A. is the best place to see bands.
- » I listen to every tape that comes into my office.
- » The best I can do for any musician is to tell him the truth.
- » A record deal just gets you into the game. You should play to win that game.
- » If you're coming to L.A. to get signed—stay home!
- » Play for the music and not for the deal.

Seline Armbeck

A&R Director, SBK Records April, Issue #7

- » The great thing about A&R is trying to find the Next Big Thing.
- » The local bands don't seem to be playing great music.
- » Talent ingredients: great songs, great musicians, something new and different.
- » A contrived look is not important.
- » I do not accept unsolicited tapes.
- » If a band is great, word will get out to us.
- » Outside of L.A., bands play more for the music and less for the deals.

Mike Sikkas

Director/West Coast A&R, Mercury Records April, Issue #8

- » There isn't a single musical movement galvanizing the scene.
- » Mercury Records does not accept unsolicited tapes.
- » The best way to get noticed is to play all the time.
- » Talent ingredients: great songs, great singer, charisma, honesty, attitude.

Michael Goldstone

VP/A&R, Epic Associated April-May, Issue #9

- » Talent ingredients: great songs, star quality, passion and vision.
- » Don't sit around waiting to be discovered.
- » Try to be the biggest band in your area.
- » Be patient and stay committed.
- » Play less and make each show count for more.

Bobby Carlton

Manager/West Coast A&R, Mercury Records May, Issue #10

- » The scene is healthy and reflects many kinds of music.
- » We do not accept any unsolicited tapes.
- » I'm not turned on by the local jam nights.
- » Bands should get used to performing on time during their time slot.
- » Talent ingredients: stage presence, great songs and balls.
- » Bands should do what they want—not what A&R wants.

Tom Carolan

A&R Rep, Atlantic Records May-June, Issue #11

- » Hype is great—if you can back it up with talent.
- » Be true to yourself and your music.
- » I'm at the clubs four to five nights a week and the scene is good.
- » Like any other business, you have to work hard.

Randy Nicklaus

Senior VP/A&R, Impact Records June, Issue #12

- » Looking for bands that are different and unique.
- » Play and record the music you believe in.

Jamie Cohen

VP/A&R, Private Music June, Issue #13

- » People are finally learning that songs are important.
- » Talent ingredients: songs, charisma and image.
- » I'm really attracted to the solo performer, rather than the group.

Guy Manganiello

Executive Director A&R, Priority Records July, Issue #14

- » I don't accept unsolicited tapes.
- » I accept unsolicited phone calls.
- » Be as well prepared as possible.

Karen Jones

Assoc. Dir. Black Music A&R, Warner Bros. July, Issue #15

- » I want to see more avenues for live black music.
- » I'm impressed with acts that are unique and original.
- » Be open to working with others in the industry.
- » Be prepared for rejection and for people to say no to you.
- » Be persistent and optimistic.

Stan Shuster

VP/A&R, JRS Records August, Issue #16

- » Talent ingredients: hit songs, presence, vision and dedication.
- » I accept unsolicited tapes, if sent directly to my attention.
- » Summary: It's all about dedication.

Dave Resnik

A&R, Chameleon Records September, Issue #19

- » I want to receive tapes through established routes.
- » Bands should be committed to who they are and what they're going to say.
- » We like to find artists early—before bidding wars occur.
- » The only way to be unique is to be true to yourself and write things that matter.

George Daly

VP/A&R, Zoo Entertainment September-October, Issue #20

- » The Zoo focus will encompass both alternative and mainstream.
- » Zoo doesn't accept unsolicited tapes.
- » The best part of A&R is knowing there's music out there that I might be able to help with.
- » The songs are the most important ingredient.
- » Always be yourself. I listen for uniqueness.
- » Demos should capture the essence and spirit of your music.
- » Send tapes to me through managers, agents, lawyers, etc.

Gary Stewart

VP/A&R, Rhino/RNA October, Issue #21

- » I believe more local clubs should admit minors.
- » Bands should perform their sets at reasonable hours.
- » Talent ingredients: good songs, interesting lyrics, presence.
- » Label does accept unsolicited tapes.
- » I suggest that all musicians learn the ropes.

Loric Weymouth

A&R Manager, Arista November-December, Issue #22

- » Bands are signed faster in L.A.
- » More imitator bands are in L.A.
- » Quality records can be made for little money.
- » I always look for a star personality.
- » Arista doesn't accept unsolicited tapes.
- » Play regularly and I'll notice you.
- » Unsigned bands don't need management.
- » Getting a deal is just the beginning.
- » Keep playing and be true to your instincts.

As a service to our readers, we have provided the month and issue number of each interview in our A&R Report, Songworks and Crosstalk Rewinds. Should you wish to acquire a specific issue with the entire interview, back issues are available. Simply call our office at (213) 462-5772 and refer to the issue number you need.



Pat Lewis

Pictured is songwriter-singer Xavier Viclonte from local unsigned band *Monkey Paw* (which also includes guitarist Joe De La Cruz, bass player Fabian Rawmsley and drummer Scott Van Schoick). This photo was taken at a recent ASCAP Best Kept Secrets showcase held at the Coconut Teaszer in West Hollywood.

Activites

ASCAP continues to showcase some of the most interesting unsigned talent in Los Angeles (and elsewhere, for that matter) at their bi-weekly **Best Kept Secrets** showcases, held in conjunction with Len Fagan and the Coconut Teaszer. A recent Best Kept Secrets yielded some interesting new bands on the local scene, including **Monkey Paw**, a four-piece, metaltinged, rock, funk, jazz, death rock, alternative-edged outfit that puts on one of the most compelling live performances that yours truly has ever had the pleasure of experiencing. **Shane Stewart**, a singer-songwriter who was also recently showcased by ASCAP, is another exceptional unsigned talent. His acoustic guitar-based tunes are inspiring and demand the industry's full attention. To give you an idea of the impact that these showcases have on the industry, **Sheer Threat**, a band that showcased a few months ago, currently has two offers pending from two major record companies. We here at *Songworks* predict things soon will be heating up in the offer department for both Shane and Monkey Paw as well!

Natalie Cole and **Joe Smith**, President and CEO, Capitol-EMI Music, will be honored at the Fourth Membership Awards Luncheon of the Los Angeles chapter of the **National Academy of Recording Arts & Sciences**. The festivities will be held at the Bel Age Hotel in West Hollywood on December 4.

Hal David and **Burt Bacharach** will be awarded Lifetime Achievement Awards at the **National Academy of Songwriters' Sixth Annual Salute to the American Songwriter** event, which will be held at the Wilshire Ebell Theatre in Los Angeles on December 12. The program will include performances by an impressive roster of songwriters, including **Jackie DeShannon**, **Dionne Warwick**, **James Ingram**, **Peter Allen** and **Vince Gill**. For ticket info, call 213-463-7178.

ASCAP board member **Hal David** moderated a panel of prominent members of the music community at ASCAP's Washington, DC Songwriters Workshop. The panel, which critiqued song demos submitted by

local songwriters, included ASCAP board member **Marilyn Bergman**, **Alan Bergman**, **Don Was**, **Mary Chapin-Carpenter**, **David Steele** (Sr. VP/Virgin Music) and **Ed Eckstine**, Co-Chairman/Mercury Records.

PolyGram/Island Music Activities

Aaron Zigman is currently working with **Nona Gaye** (Third Stone), **Marvin Gaye's** daughter. He has also written a song with **James Ingram** and **Brenda Russell** for James' next Qwest/Warner Bros. release.

Jeff Paris is co-writing with **Trouble Tribe** (Chrysalis) as well as **Pretty Boy Floyd** (MCA). Jeff also has a track on the recently released **Chrissy Steele** (Chrysalis) album.

Tony Haynes has two songs on **Keith Washington's** LP (Warner



Pop songwriters of the past meet pop songwriters of the present. After filming the second video for "When It Began" from their latest album, **Paul Westerberg** (left) and **Tommy Stinson** (right) from the *Replacements* met with songwriters **Joey Alkes** (next to Westerberg), who co-wrote such hits as "Million Miles Away" and **Larry Wagner** (next to Alkes), who wrote "Don't Bogart That Joint."

Bros.), six songs on **Karyn White's** album (Warner Bros.), and one song on the *Sounds of Blackness* release (A&M/Flyte Tyme). He has also just formed "Groove Asylum" with writing partner-producer **Laney Stewart**.

Kimm Rogers has just completed her next Island Records release with **Matt Wallace** producing. Former Epic recording act the *Rave-Ups* was her backing band in the studio.

Ivan Neville has the current **Robbie Robertson** (Geffen) single "What About Now."

NEM Entertainment's artist-songwriter **Merritt Morgan** (who had originally signed a development/publishing deal with the publisher) has signed with Capitol Records. She is currently in the studio writing material for her upcoming debut LP, which will be executive produced by **NEM's** **Ross Elliot**.

Bug Music Activites

Fred Koller ("She Came From Ft. Worth"), **Chris Hillman** and **Steve Hill** ("In Another Lifetime") and **John Jennings** ("Never Had It So Good") won **BMI** country awards at this year's Nashville event.

John Hennings and **Mary Chapin-Carpenter** wrote "Going Out Tonight," which is the single from her new LP.

Devo's **Mark Motherbaugh** composed the new *Felix The Cat* theme for the re-release of the original cartoon show.

Billy Swan's new LP on Sun Records has two **Peter Case** co-writes.

Jana Stanfield's "If I Had Only Known" is on the new **Reba McEntire** CD *For My Broken Heart* and on the **Andy Williams** Nashville project.

New Signings

Al Anderson, reknowned vocalist and guitarist for **NRBQ**, has signed a publishing agreement with Nashville-based **Bluewater Music Corp.**

PolyGram/Island Music has signed a development/publishing agreement with **Jeannette Freant**, a French singer-songwriter who recently made Los Angeles her home.


Zomba Music signed an exclusive worldwide publishing agreement with writing/production team **Kenni Hairston** and **Trevor Gale**.

Teenage Fan Club (DGC) has signed a worldwide publishing agreement with **PolyGram/Island Music**.

Sir Mix-A-Lot (Def America) has signed a publishing deal with **PolyGram/Island Music**.

Bug Music signed **Harry Nilsson**, **Dan Hicks**, the *Walkabouts* and **Gila Monster Music**.

The Business Side

EMI Music Publishing announced their acquisition of the **Braintree** and **Porchester** music catalogs, which include such popular songs as "You Make Me Feel Like Dancing," by **Leo Sayer**, "I'm So Excited," "Movin' On," and "Love Will Survive" by the *Pointer Sisters* and the *Wilson Phillips* hits "Ooh You're Gold," "Release Me," and "The Dream Is Still Alive," as well as several motion picture scores, including music from *The Champ*. 



Pat Lewis

Another recent participant in the *Best Kept Secrets* showcase was **Shane Stewart** (pictured), who performed a rousing set of original material with his band, *Shane*.

REWIND '91

SONGWORKS—PAT LEWIS

1991 was certainly an interesting year in the publishing community. We saw a number of new, independent publishing houses become firmly rooted in the highly competitive marketplace, while others expanded their roles from copyright administration and song-plugging to inking unsigned artists and actually getting those acts recording contracts. The following excerpts were taken from the publisher interviews found in the Songworks pages during the year.

Jim Cardillo

Director of Talent Acquisition, Warner/Chappell Music January, Issue #2

- » Even though Cardillo works for a publisher, he acts more like an A&R representative at a record label, signing unsigned acts and then getting them recording contracts.
- » Uses his background in marketing to help promote the acts that he works with.
- » Is always on the lookout for up-and-coming bands. Will sign bands in all genres of music.
- » Looks for bands that are focused and know what they want to do and who they are.
- » Feels the kiss-of-death for a band that is being seen too prematurely by the A&R executives.
- » Does not accept unsolicited tapes, but is accessible.

Alan Melina

Shankman De Blasio Melina, Inc. (Playful Music and Playhard Music) February, Issue #3

- » Exited a key position with Famous Music to start his own, independent publishing firm in partnership with management firm Ned Shankman and Ron De Blasio.
- » Administration, copyright and royalty collections are handled by Warner/Chappell Music.
- » Feels his strongest assets are finding, developing and promoting new talent.
- » Believes it is important for a publisher to tailor his services to the individual needs of the songwriters, producer-songwriters and artist-songwriters.

Sam Trust

President, Primat America March, Issue #5

- » In March, 1990, Trust and Japanese associates began independent publishing firm, Primat America. Also runs Killer Tracks, a production music library and publishing company.
- » Brought veteran producer Brooks Arthur and Tami Lester on board.
- » In 1976, acquired Barry Mann and Cynthia Weil for ATV Music.
- » In the past, has had Number One hits with Cheap Trick, Tanya Tucker, David Benoit.
- » Works with a limited roster at Primat and gives them boutique-styled attention.

Marla McNally and Linda Blum-Huntington

Partners, Emerald Forest Entertainment March, Issue #6

- » Two years ago, the two women went into business for themselves and began independent publishing company, Emerald Forest.
- » Together, they have handpicked a small roster of artist-songwriters, producer-songwriters and songwriters.
- » Blum-Huntington developed careers of such writers as Holly Knight and Diane Warren in the past.
- » McNally's early signings include Guns N' Roses, Til Tuesday and Jody Watley.
- » Of vital importance to the women when they first set up their firm was to be able to do sub-publishing deals on a territory by territory basis.
- » In addition to their roster of signed talent and established songwriters, they also sign development/sub-publishing deals with unsigned artists and acts and then get them record contracts.

Susan Collins

Director A&R, Virgin Music April, Issue #8

- » Is a classic example of the expanding role of the music publisher.
- » Duties closely resemble those of an A&R rep at a record label.
- » Signs unsigned talent and then secures recording contracts for that talent. Signs established acts as well.
- » Helps Virgin Music acts in creative decisions, including choosing producers and selecting the order that their songs will appear on their albums.
- » Working with great talent and wonderful music is most challenging.

Tom Sturges

Senior VP/General Manager, Chrysalis Music April-May, Issue #9

- » Heads up "the little publishing company that could."
- » Has had tremendous success this year with Slaughter catalog, an active synchronization license campaign, getting unsigned acts recording contracts and getting covers for his songwriters.
- » Keeps personally involved with each of his writers.
- » Offers encouragement and input to each and every one of his writers and bands.
- » Does a lot of encouraging and advising.
- » Sees significant changes on the horizon in the publishing world.

Doreen Ringer Ross

Senior Director of Film/TV Relations, BMI May, Issue #10

- » Duties at BMI include working with not-yet-proven film and television composers and established film and television composers.
- » Feels her job is interesting because it is "quite eclectic."
- » Coordinates and oversees several annual BMI artist relations events.
- » Coordinates film scoring workshops.
- » Enjoys nurturing young talent.
- » Is readily available for consultation.

Brooks Arthur

Vice President/Creative Director, Primat America May, Issue #10

- » A veteran record producer and engineer who has worked with Bruce Springsteen, Janis Ian and Neil Diamond, among others.
- » Enjoys nurturing new talent in the studio.
- » Oversees creative department with Tami Lester.
- » Helps develop new talent and writers' careers.
- » Has to have total confidence in a project before he will sign it.

Tami Lester

Director Talent Acquisition, Primat America May, Issue #10

- » Hires staff writers, producers and signed and unsigned talent, along with associate Brooks Arthur.
- » When she signs unsigned talent, she then works toward getting them a recording contract (as was the case with local Los Angeles favorites East Of Gideon, who signed with JRS Records).
- » When considering unsigned talent, Lester and Brooks must be in agreement.
- » Gets referrals from attorneys and managers.

Monica Benson

BOK Music June, Issue #12

- » A "renaissance publisher," Benson is an independent publisher who signs one-off deals with songwriters and "pitches" those songs to artists, A&R reps, producers, etc.
- » Enjoys setting up collaborations between her songwriters as well.
- » Has been an independent publisher for two years.
- » Accepts unsolicited material.
- » Has had tremendous success with artist-songwriter Essra Mohawk.


Lionel Conway

President, PolyGram/Island Music June, Issue #13

- » Began his impressive career in the publishing business in 1965.
- » Is excited about running his newly merged PolyGram/Island Music.
- » Gets involved with every aspect of music publishing.
- » Still enjoys finding new talent.
- » Feels publishers are paying far too much for many deals with songwriters; likes to look at every aspect of the deal and make it wisely.
- » Signs unsigned talent and then goes out and secures recording contracts for the talent.
- » Is looking for great songwriters. Image comes second, then desire.
- » Is looking for songwriters who can also become artists or producers.

Janet Thompson

Associate Director of Creative Affairs West Coast, Sony Music Publishing July, Issue #15,

- » Began her career as a music journalist-photographer and graphic designer.
- » Did a short stint as a manager before moving into publishing. Also worked in film and television and for a major booking agency.
- » Signs established songwriters, artist-songwriters and producer-songwriters.
- » Also signs unsigned talent (which is where her passion lies) and then secures that talent recording contracts.
- » Finds that "development deal/sub-publishing deals" are the most challenging and creative. But can only make a few because of all of the time it takes to get them signed.
- » Has signed the Warbabies, Dan Navarro, Robin Le Mesurier and others.
- » Offers creative input that is unique to each individual signing. 

FOR THE BOYS



BMI composer Dave Grusin is pictured during soundtrack sessions for Bette Midler's recently released movie, *For The Boys*. Pictured (L-R, standing): associate producer Chris Wilkinson, BMI's Lonnie Sill and Rick Riccobono, executive music producer Joel Sill and supervising music editor Curt Sobel; (sitting) director Mark Rydell and Grusin.

ASINATRA REPRIS: In last year's year-end issue, we celebrated the 75th birthday of Frank Sinatra. In addition to expounding on the man and his music, we mentioned the first three Sinatra video titles released by Warner Reprise Video: two classic Sixties-era television specials, *A Man And His Music* and *A Man And His Music + Ella + Jobin*, and his early Seventies comeback special, *Ol' Blues Eyes Is Back*. Over the course of 1991, six more worthy titles were released in this Sinatra Reprise Collection series. All of the

specials, *A Man And His Music Part II* (1966), the latter day special *A Man And His Music With The Count Basie Orchestra*, *Francis Albert Sinatra Does His Thing* (1968), *Sinatra In Concert At Royal Festival Hall* and *Sinatra* (1969), are essential viewing (except for 1974's *The Main Event*, during which Sinatra's voice was not in the best of form). All titles showcase the greatest interpretive singer of all time singing the cream of popular music.

INDIGO RANCH: Elektra recording artist John Eddie, overdubbing and

mixing his LP, with longtime Neil Young cohort David Briggs producing, John Hanlon manning the console and Chuck Johnson assisting.

SUNSET SOUND: Little Caesar, tracking for their second Geffen album, Howard Benson producing the project, Jeff Hendrickson supplying the sonic magic and Mike Kloster assisting...SBK act and former *Music Connection* cover boys, Mozart, tracking for their debut opus, produced by veteran recording mastermind Roy Thomas Baker (*Cars*, *Queen*) and engineered by Eddie

OZZY VIDEO



Sony Music Video has released *Don't Blame Me*, a documentary covering the 23-year career of controversial metal figure Ozzy Osbourne. The 100-minute video includes rare *Black Sabbath* and *Randy Rhodes* footage, as well as celebrity interviews, concert highlights and discussions with Osbourne himself. —Tom Farrell

Delana and assistant Neal Avron...The Yellowjackets, recording overdubs, produced by Mick Guzauski and engineered by Bill Jackson and assistant Tom Nellen.

SUMMA MUSIC GROUP STUDIOS: Producers L.A. & Babyface, working on Bobby Brown's upcoming MCA release, Barney Perkins engineering the project, with Jim Champagne assisting.

RUMBO RECORDERS: This recording facility has expanded its services to accommodate film and TV scoring. **MIC**

IN THE STUDIO



Producer Dino M., Qwest recording artist Jaci and engineer Chris Maddalone are pictured at Dino M. II recording facilities during sessions for Jaci's debut project.

STUDIO SLAMMIN'



Jeff Scott Soto's new band, *Slam*, recently recorded and mixed seven tracks at Dodge City Sound. The sessions were produced by George Bernhardt and Jeff Scott Soto, engineered by Jeffers Dodge and assisted by Jeff Shannon. Pictured (L-R): George Bernhardt, Jeff Scott Soto and Jeffers Dodge.

REWIND '91

CROSSTALK

Throughout 1991, Music Connection talked with many of the industry's top producers and engineers (and a few session players) on the art of making records. Here are some highlights from those interviews:

Larry Hirsch

Producer (Elvis Costello, Ry Cooder, Crowded House) January, Issue #2
» "When you use things like drum machines, it's so easy to get caught in the trap of layering. The greatest aspect of music is people interacting. If you can't play and sing at the same time, you don't belong in this business."
» "Until you get a guy like Elvis Costello in the room yelling at you, you haven't experienced real life in a recording studio. You have to know how to deal with the human element—the egos, the fears. There's absolutely no way you can learn that in a classroom."

Rhett Lawrence

Producer-songwriter (Mariah Carey, Whitney Houston) February, Issue #3
» "It's important that the singers feel at home and at ease so they will be uninhibited and feel that they can try anything. You never know what sort of surprises you will stumble upon."

Marc Tanner

Producer-songwriter (Nelson, Eddie Money) March, Issue #5
» "I'm not doing this for the money and all the hoopla, because the producer has to spend three months in the studio with the artist, and if you're not digging the people, it's really not worth it. I'm not about to spend three months with someone I don't like."
» "The success of the Nelson album has offered me a much bigger menu of artists to choose from. But I'm just the flavor of the month. It's up to me to make sure my restaurant lasts."

Bill Inglot

Reissue engineer-producer (Rhino Records, Stax/Volt box set) March, Issue #6
» "I don't tinker with the sound in order to make older tapes sound contemporary. I want to improve the sound without destroying the heritage of the music."
» "I handle more tape than just about anybody I know, and I've never really had any problems or horror stories. Finding tapes—we always try to use the first generation master tape—comes down to doing legwork and getting cooperation from people."

Wolf & Epic

Producers-remix specialists (Bell Biv DeVoe) April, Issue #7
» "Our productions might not be the slickest on a record, but most of the time it's the thing that jumps out at a listener."

Eddy Offord

Producer-engineer (Yes, John Lennon, the Police) April, Issue #8
» "I wouldn't say that John [Lennon] was a really sophisticated brain in the studio, but he had an amazing gut-feeling about what he wanted to do musically. He knew what he wanted, but he didn't always know how to explain it."

Eddie Kramer

Producer-engineer (Jimi Hendrix, Rolling Stones, Led Zeppelin) April-May, Issue #9
» "There's a fine line between engineering and producing. Hendrix and I used to mix things together so he certainly knew what he wanted. But I showed him some of the fader moves and things, so it was very much a joint effort."
» "I still think analog beats digital every time. Digital has its place, but I'm still a fan of the well-engineered analog tape."

Waddy Wachtel

Producer-guitarist (Lindo Ronstadt, James Taylor, Keith Richards) May, Issue #10
» "As a session player, you work with a lot of great producers, but even more lousy ones. And you find that the difference is in the communication that goes down between the producer and the musicians."

» "I'd say that listening to records and learning what everyone else does is surely the greatest education. That's how I learned everything: I basically copied everything I liked. And the more you do that, the more you'll be able to hear a melody and know how to work with it."

Davey Johnstone

Guitarist (Elton John, Bob Seger, Stevie Nicks) July, Issue #14
» "I think the biggest contribution I made to the Elton John band was the amount of different instrumentation I brought to the band. We were a totally self-contained unit. We'd lock ourselves away for a couple of months without needing anybody else."
» "The funny thing, Elton and the band had an image of making good music so we never really had a reputation for being a hard-partying band. But, in actual fact, it was completely nuts."

Andy Johns

Producer-engineer (Led Zeppelin, Jimi Hendrix, Stones, Von Halen) August, Issue #16
» "Alex [Van Halen, drummer] kept dragging out all these old Led Zeppelin albums from 20 years ago, saying, 'Andy, make me sound like this,' and it's a bit funny, because I don't think he realized in the beginning that I had worked on all of those records."
» "A lot of bands that approach me are more interested in being rock stars than they are in being amazing artists. A lot of them can't really play that well, and there's nothing wrong with that, as long as you can write amazing songs."

Nicky Hopkins

Session keyboardist (the Beatles, Rolling Stones, the Who) August, Issue #17
» "There were only a few players in England [during the Sixties] who could play rock & roll piano, but they couldn't read music. So I was able to take on all sorts of work because I had the ability to write down the chord charts, since bands like the Stones never knew how to do that."

John Porter

Producer (Smiths, School of Fish) September, Issue #18
» "The thing about production is, the song is 75% and the performance is 25%. If you've got somebody with a good song and they perform it well, you can record it on a cassette player and it will be a hit. On the other hand, if you've got no tune and no performance, you can spend billions on digital toys and it's still going to be just average."

Walter Afanasieff

Producer (Mariah Carey, Michael Bolton) October, Issue #21
» "I've always felt that a producer can only be great if his engineer is of the finest quality."
» "When I was a little kid and would play army, I always wanted to be the general. I hated being told what to do. When I was a session player, I would get mad when the producer had an idea I didn't like. I realized that creative control was eventually what I wanted."

Mick Jones

Producer-artist (Foreigner, Billy Joel) November, Issue #22
» "I don't consider myself to be a producer in the strict sense of the word. I feel more like a musician who's got production instincts."
» "I'm very bullish on songs and melodies. No matter what is layered onto a song production-wise, if the song itself isn't strong, then everything is a waste of time."
» "I like spontaneity in the studio. I don't particularly like doing things over and over. Sometimes it takes a while to discover how a song is really going to ignite, but I really don't like studios. I get very claustrophobic after a while."
» "With Foreigner, I'm used to being in the center of everything that is going on. With other people's projects, I sometimes have to learn to pull back a little. There have been times when I've wanted to totally take over, but then I realize that—even though my input is welcome—these aren't my songs, this isn't my band."

Hank Shocklee

Producer-remix engineer (Public Enemy) November, Issue #23
» "The biggest part of a producer's job is giving the artist direction. A producer has to be the middleman between the artist and the public and between the artist and the record company."
» "Analog has a different sound to it. It's warmer; the bottom end is rounder. Digital is a little sterile for me. It's like being in a bathroom, as opposed to being in a plush living room. The sound in the bathroom bounces all over because of the tiles and it sounds very shiny. The same is true for digital."
» "If you look at the Beatles, they spent a lot of time trying to get the tricks we have today. If they wanted a big snare sound, they had to work for hours. Nowadays, we can just go into a room, hit a reverb and boom, we have that effect."



Judy Garland

For your year-end holiday listening, Showbiz draws your attention to a new boxed set from Capitol called **Judy Garland: The One And Only**. This CD trio of live, studio and television soundtrack cuts is a conglomeration of tracks the legendary belter recorded beginning in 1955. It was thought that Garland's career in show business was over with the cessation of her MGM movie soundtrack in 1950, but instead this proved the impetus for Garland to become a more refined and mature entertainer. That Garland could have a successful concert career confounded the naysayers, even if her unsuccessful CBS series, *The Judy Garland Show*, proved to be a dud. Both periods are more than adequately represented here. Real fans will surely crave this collection for

unreleased gems like "Don't Rain On My Parade" (sadly, the star's version of "Purple People Eater" remains in the vaults). Also making their first appearance on CD and cassette are cuts from Garland's August 28, 1960 London Palladium performance. Though Capitol's earlier *Live At Carnegie Hall* remains the recommended reissue for non-fans, diehard followers will certainly want to give this set a listen.

Also out for all you Judy Garland fans is *The Judy Garland Christmas Show*. Warner/Reprise video has released Garland's December 22, 1963 broadcast to home video for the first time. Featured are Garland's children **Liza Minnelli**, **Lorna** and **Joey Luft**, plus special

guests **Mel Torme**, **Tracy Everitt** and the **Peter Gennaro Dancers**.

Producers **Theresa Muser** and **Kristen Daggert** of **Orion Films** have joined forces with director **Susan Nestor** to create an educational video about the Los Angeles music business. We are told the project is intended for all those interested in the how and why, the ins and outs, and the do's and don'ts of our industry. The video is set to air nationally on **Continental Cable's CityScene** program. Featured in the video is **Music Connection's** own Senior Editor **Kenny Kerner** along with **KROQ** disc jockey **Richard Blade**, **Kevin Williamson** of **Atlantic Records'** A&R department and many more.

Not more than a year ago, we were telling you to check out Cher in



Cast of Mermaids

her well-received flick, **Mermaids**. In case you missed it in the theaters, **Showtime** invites you to check your listing for times and then tune in to this nifty comedy, which they tell us is being offered as an exclusive. For those who forget, Cher plays an outlandish and eccentric single mother whose constant drifting from man to man and place to place has her young daughters at their wits-end and doing all sorts of weird things for maternal attention. **Winona Ryder** and **Christina Ricci** play the kids with **Bob Hoskins** as mom's latest fling. **Richard Benjamin** (*My Stepmother Is An Alien*) directed the film's human escapades. We have to reiterate at this time that the soundtrack is very good. Tune in!

A tribute to veteran songwriting team **Elton John** and **Bernie Taupin** will air on December 21st on ABC-TV at 9:00 p.m. The special, part of the year-

end salute to this talented team (there's also a PolyGram album of artists interpreting the duo's songs and a companion video) features John and Taupin discussing how they create and artists such as **Sting**, **Sinead O'Connor**, **Tina Turner** and **Phil Collins** performing John/Taupin classics.

Be sure to catch **Paul McCartney** in *Get Back*. This concert film documenting the cute Beatle's 1989-90 world tour was directed by **Richard Lester** (*Help!*, *A Hard Day's Night*) and features such concert favorites as "The Long and Winding Road," "Back In The U.S.S.R." and, naturally enough, the title cut. We understand the flick is only in a limited run right now. Have faith! That usually means it won't be long before it's out on video.



Longtime songwriting cohorts Bernie Taupin and Elton John

We hear that the new **Rolling Stones** footage, *At The Max*, is very good. This concert film, shot during the European leg of the Stone's 1990 "Steel Wheels" tour, is well done. Playing exclusively at the **IMAX Theaters** around the country, the film features a blistering six-track stereo soundtrack mixed from a 48-track digital recording system. For those who've yet to experience the IMAX phenomenon, the theater here at the **California Museum of Science and Industry** has a screen that is five stories high by 70 feet wide and creates a film ten times larger than 35mm. Which means that **Mick**



Crew members of Continental Cable's CityScene



Cast of Billy Bathgate

Jagger looks like he's 50-feet tall. Call the theater for show times.

Mark Isham has the score to Touchstone Pictures' *Billy Bathgate*. You may remember Isham for his work behind the *Beach Boys* and *Sons of Champlin* or for his scores to *The Life And Times Of Harvey Milk* and *Little Man Tate*.



Riders In The Sky

You may also recall that he received the Grammy Award in 1990 for his self-titled album and was honored with Grammy Award nominations for his 1988 Virgin Records solo album, *Castilla*, and the 1989 Windham Hill CD, *Tibet*. If all that escapes you, check out this adaptation of E.L. Doctorow's highly-acclaimed novel featuring *Dustin Hoffman* as gangster Dutch Schultz and an appearance by *Bruce Willis*. Rated R and at a theater near you.

In a socially-conscious counterpoint to the year-end holiday blitz, Bravo has dedicated this month to AIDS prevention. The third *Unfin-*

ished Stories telethon to raise money for AIDS care will air every Sunday in December beginning at 6:00 PST. To drive the point home, Bravo has scheduled such fare as the *Red, Hot & Blue* music special featuring *Sinead O'Connor*, *U2* and *Fine Young Cannibals*. Also on the agenda are shows dealing with the crisis from an African perspective, the women's viewpoint, and its Hollywood portrayal. There are way too many notable shows for us to list here, so let your listings be your guide. Or better yet, just keep the VCR programmed to Bravo whenever you're not watching something else that we've recommended.

Paula Abdul and *Mel Gibson* top a list of celebrities that men and/or women "would most like to meet under the mistletoe." If they couldn't get *Gibson*, the polled women said they'd settle for *Kevin Costner* or *Paul Newman*. Among the men, *Madonna* was fifth choice.

The poll was conducted by *Bruskin Associates* and commissioned by *MasterCard International*.

One of our favorite people, *Julie Brown* (MTV's *Just Say Julie*), has a special premiere this month on Showtime. Called *Medusa: Dare To Be Truthful*, this is billed as a hilarious spoof of *Madonna* and her antics. Though Showbiz tends to be a bit leery of shows that call themselves hilari-

ous, we're tuning in anyway just to see the costumes and in the hope that Brown will sing "The Homecoming Queen's Got A Gun." Check your listings for show times.

Do make the **Nashville Network** part of your holiday viewing schedule. You may want to catch *Happy Holidays with Bobby Goldsboro* with favorites such as "I'll Be Home For Christmas" and "Silver Bells" (December 12, 5:00 p.m.), or *Riders In The Sky*, a trio of whimsical cowboy harmonizers popular with young folks in their special entitled *Christmas The Cowboy Way* (December 13 and 19, 5:00 p.m. and 8:00 p.m.). If that doesn't do it for you, *Reba McEntire's Christmas Card* will air on Christmas Eve at 6:00 p.m. All times PST.

A spokeswoman for presidential hopeful *Edmund G. "Jerry" Brown Jr.* has confirmed that the former California governor lifted two lines from a rock song during a speech launching his third presidential bid. "We carry in our hearts the true country and that can't be stolen. We follow in the spirit of our ancestors and that can't be broken," Brown said, quoting *Midnight Oil's* "The Dead Heart" without properly crediting the band. The Brown campaign for the 1992 Democratic presidential nomination originally denied the lines had been intentionally plagiarized, but later said the lines were credited in the footnotes of the speech, but not set off in the text by the customary quotation marks.

Artist *Mikael Borjesson* and pho-



Julie Brown

tographer/artist *Dawn Laureen* had a bit of a coming out party recently at a joint exhibition called *Rock Art Views* at the art gallery/coffeehouse called *Art*. Among those who came to celebrate the opening and the following birthday party for Laureen amidst photos and artwork of *Keith Richards*, *Julian Lennon*, *Iggy Pop* and *Angus Young* were scribe *Cindy Lamb*, *Martha Quinn* (MTV), *Brian Setzer* (Stray Cats), *Hope Juber* (Housewives), *Candy Del Mar* (formerly of the Cramps) and *New York Dolls* alumni *Sylvain Sylvain* and *Arthur Kane*. Former *Ringling Sister Debbie Patino* and her new group *Holy Water* were supposed to play but didn't, due to a city policy pertaining to amplified music. Regardless, everyone had a really good time. MC



David Crowley, Mikael Borjesson, Sylvain Sylvain and Dawn Laureen

Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler, Oskar Scotti, Keith Bearen and Tom Farrell.

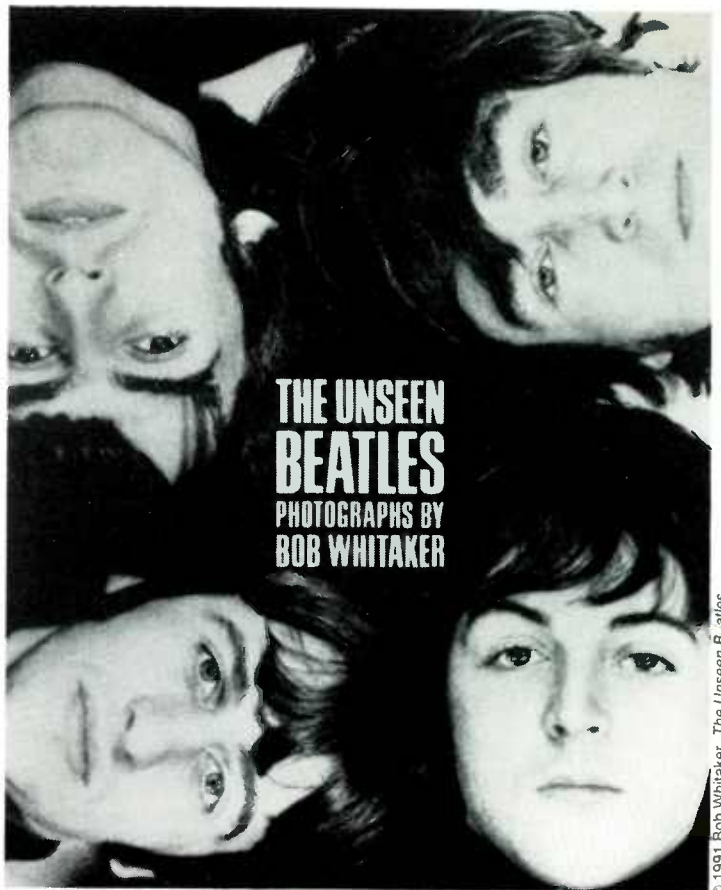
NICKS AT THE WHISKY: Rock's Witchy Woman, Stevie Nicks, in association with classic rock radio station KLSX, treated local music fans to a brief, yet exhilarating performance at the Whisky. KLSX held a two-week-long ticket giveaway for the free concert, and DJ Jim Ladd hosted the live broadcast, which included interviews with Nicks, both before and after the 60-minute set, all of which was carried on KLSX.

—SW



TATTOO YOU: Former Music Connection cover boy Gerardo poses for the camera at Hollywood's Purple Panther Tattoo Studio. The new tattoo, which the Latin rapper dubs, "Prisoner Of Love," is by Rick Cosmo.

UNSEEN BEATLES: In 1964, Australian lensman Bob Whitaker found himself in the right place at the right time. When the Beatles toured his homeland in 1964, Whitaker parlayed an assignment to photograph Beatles manager Brian Epstein into a full-time job covering the Beatles. Whitaker was given unrestricted access to the Fab Four at the height of their fame (1964-66), and in the process, took some truly amazing (candid as well as posed) shots of John, Paul, George and Ringo, many of them collected in an excellent new photo book, *The Unseen Beatles*. Whitaker traveled everywhere with the Beatles, including recording sessions, their homes, the 1965 Shea Stadium concert, their 1966 tour of Japan and photographed the infamous "butcher cover" for the U.S. LP *Yesterday And Today*, a cover so strange that, given the Beatles' squeaky clean image, it is hard to believe that the picture was ever considered as a suitable cover (it was withdrawn immediately and has since become one of the most highly prized Beatles collector's items). This handsome book (Collins Publishers), which includes a wealth of unreleased photos, is a must-have addition to every Beatles fan's collection.



© 1991 Bob Whitaker, *The Unseen Beatles*

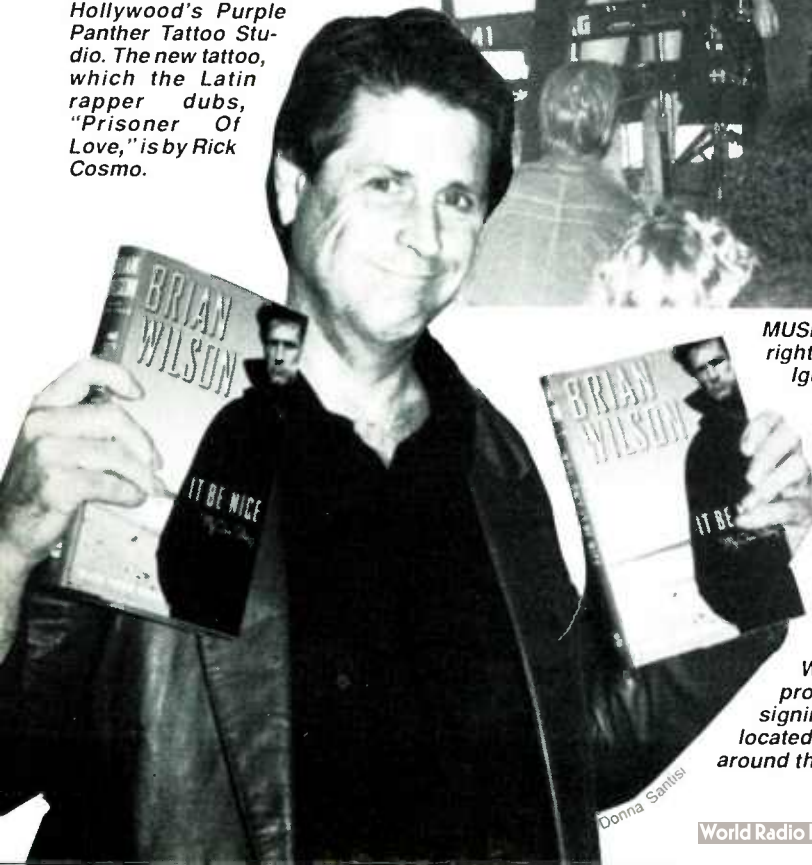


Sid Helperin

MUSICIANS GIVE ANIMALS A VOICE: A benefit concert aiding animal rights magazine *The Animals' Voice* was held on November 18th at the Iguana Cafe and neighboring *Wild Side Theatre*. The benefit featured an array of local singer-songwriters, such as Janeen Rae Heller, Dan Bern, Michael Ian Elias and Robby Nathan, all performing original material, and was hosted by *Wild Side Theatre* owner Sam Longoria. The event drew a packed crowd, there to lend support to *The Animals' Voice*, a publication educating people on issues concerning animal welfare worldwide. The evening climaxed with a stirring ensemble rendition of the Graham Nash composition "Wind On The Water." Pictured during the encore (L-R): Robby Nathan (keyboards, vocals), Richard Hardy (flute), Michael Ian Elias (vocals), Ramiro Fauve (vocals) and evening organizer Janeen Rae Heller (guitarist, saw, vocals).

—KB

WILSON MEMOIR: Beach Boys mastermind Brian Wilson recently promoted his new autobiography, *Wouldn't It Be Nice*, with a book signing session at West Hollywood's *Book Soup* (an excellent book store located across the street from *Tower Records*). A big crowd, which stretched around the block, was on hand to pay homage to Wilson.



Donna Santisi



Tom Farrell

OZZY SIGNING SESSION: Over 1,000 fans of British rocker Ozzy Osbourne lined up outside the Hollywood Music Plus store to get a glimpse of the metal legend who was holding an autograph session following his L.A. Sports Arena concert appearance on November 18th. Event officials elected to issue wristbands to the first 1,000 fans in line, after 5,000 people turned up in San Diego to meet Ozzy and his band at a similar event the night before. Pictured (L-R): Zakk Wylyde, Randy Castillo (blocked), Osbourne and Michael Inez. —TF



SAMBORA SIGNING SESSION: Bon Jovi guitarist Richie Sambora is pictured at Guitar Center in Hollywood during an autograph signing session held on Tuesday, November 19th. Guitar Center gave away free posters and CDs of Sambora's first solo release, *Stranger In This Town*. Pictured (L-R): Craig Leon, District Sales Manager, Kaman Music; James Tuverson, Public Relations, Guitar Center; Sambora; and Rick Whelden, Artist Relations, Kaman Music.

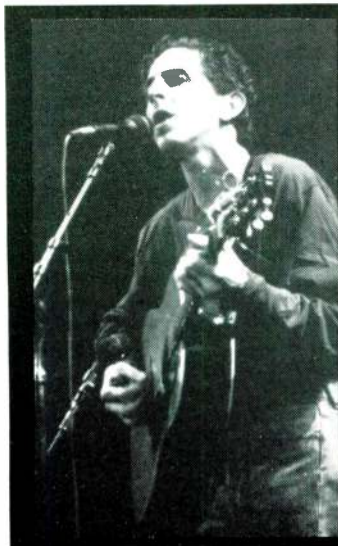


Anna "Flash"

PSYCHEDELIC WHISKY: The Psychedelic Furs, led by veteran frontman Richard Butler, played some new tunes from their current opus, *World Outside*, and dusted off some old chestnuts for a packed crowd of fans at the band's recent Whisky gig. The Brits' older material held up surprisingly well, considering that many of the selections were written a decade ago. —OS



HOW SWEET HE IS: Zoo Entertainment artist Matthew Sweet (second from right, standing), in town promoting his new album, *Girlfriend*, performed recently at Club Lingerie (he also performed an acoustic set at a private dinner party the same week). Handling lead guitar chores for Sweet's band was ex-Television guitarist Richard Lloyd (who also plays on Matthew's new album; fourth from left, standing). Joining Matthew and band for a rendition of Big Star's "Don't Lie To Me" was Big Star alumnus Jody Stephens (third from right, standing). Pictured backstage (third from left, standing) is Zoo President Lou Maglia.



Donna Santisi

CENTRAL ISSUE: Michael Penn (left) and Peter Himmelman are pictured during their respective performances at the "Unsung Heroes" concert on November 10 at the Wiltern. The special concert celebrated the 10th anniversary of El Rescate and the Central American Refugee Movement. El Rescate (which means the rescue) was founded in 1981 and has grown into the nation's largest multi-service center for Central American refugees, providing legal, social and educational services to the estimated half million Central Americans currently residing in the City of the Angels.



Donna Santisi

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

HORRIFYING HARRY: H.R. Greiger, who designed the monster and the sets for the movie *Alien*, also designed the record cover/advertising poster for Deborah Harry's solo album, *Koo Koo* (a closeup of Harry's face with nails driven through the cheeks). British Transit Authorities have refused to allow the poster to be hung in subways and buses, fearing it will disturb commuters. The album is out now in the U.S.

SOLO CAR: Ric Ocasek of the Cars has been signed as a solo artist to Geffen Records. He'll continue working with the Cars.

MUSIC CONNECTION

REWIND '91

Strip Clubs Earmarked For Historical Landmark Status

OCTOBER—Legendary Sunset Strip rock clubs Gazzarri's, the Rainbow, the Roxy and the Whisky are in the process of receiving historical landmark status, according to David Amorena, Assistant Planner for the City of West Hollywood. This effectively lays to rest persistent rumors that these rock clubs will be torn down to make way for high-rise buildings.

MCA & Motown Wage Legal Battle

JUNE—In the latest round of legal battles between the companies, MCA Records has filed a \$25 million lawsuit against Motown and Boston Ventures (part owner of Motown). This new legal salvo is in reaction to a lawsuit filed by Motown several weeks ago which claims that MCA Records breached a distribution and service agreement with the legendary soul label. The MCA lawsuit alleges that Boston Ventures acquired Motown with the intent of selling or "flipping" the asset in as short a time as possible. When Boston Ventures realized they couldn't sell the investment as quickly as they hoped, MCA says: "They engaged in a systematic scheme to change its contractual arrangements relating to Motown in order to improve its financial position." Motown's suit alleges that MCA did not provide proper services and neglected its responsibilities to Motown.

Industry Mourns Loss of Promoter/Manager Bill Graham

OCTOBER—The entire music industry was saddened by the death of Bill Graham, 60. Rock music's greatest entrepreneur died October 25th in a helicopter crash just east of Vallejo, California. Graham, his pilot Steve Kahn and longtime friend Melissa Gold perished when their helicopter exploded after striking a 200-foot utility tower during bad weather. The trio had been returning from the Concord Pavillion after a Huey Lewis and the News concert, which Graham promoted.

Disney Records Releases All-Star AIDS Project

JULY—Walt Disney Records has released *For Our Children*, a 20-track, all-star-packed CD, the proceeds of which benefit the fledgling Pediatric AIDS Foundation, an organization founded by Elizabeth Glaser (wife of actor Paul Michael Glaser), whose seven-year-old daughter Ariel succumbed to the deadly virus in 1988. *For Our Children* is a uniquely ambitious project featuring contributions (famous children songs and several originals) from twenty of the world's most renowned pop, rock and R&B stars, including Bob Dylan, Paul McCartney, Little Richard, Bruce Springsteen, James Taylor, Elton John, Sting, Bette Midler, Paula Abdul, Debbie Gibson, Carole King and Pat Benatar.



N. Miller/Azzara

APRIL: Mariah Carey walked away with three awards at the Fifth Annual Soul Train Awards. Other winners included M.C. Hammer (two awards) and Johnny Gill (two awards).



Tom Farrell

JULY: Adding new meaning to the term "heavy metal," hard rock stalwarts, Judas Priest frontman Rob Halford and Alice Cooper, arrive in a tank for a press conference at the Whisky, held to launch the two-month-long tour "Operation Rock & Roll."



MARCH: Canter's Deli recently played host to the first annual Rhino Awards. These irreverent awards are a chance for music industry pundits to let off steam and cast their votes for the worst in music. Walking away with the most dishonors were Vanilla Ice and Madonna. Pictured (L-R) Rhino's Harold Bronson, *Billboard's* Chris Morris, Patrick Goldstein (*Los Angeles Times*), Rocky Rhino, RNA artist Peter Holsapple and Stann Findelle (*Performance*).

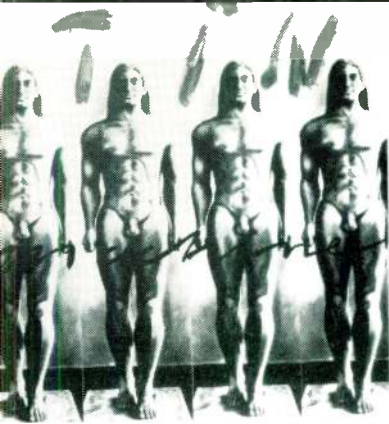


Lester Cohen

SEPTEMBER: Fans line up outside Tower Records' Sunset store to purchase Guns N' Roses' new disc offerings, *Use Your Illusion I* and *Use Your Illusion II*. The store opened its doors at 12.01 a.m. on September 17th (the official release date).



FEBRUARY: Post-Grammy parties are as much a part of the evening's festivities as the ceremony itself. Turning out for WEA's post-Grammy party in New York were Atlantic Co-Chairman/Co-CEO Doug Morris, Bette Midler, Mica Ertegun, Atlantic Co-Chairman/Co-CEO Ahmet Ertegun and Phil Collins.



SEPTEMBER: The original cover design for the second release from the David Bowie-led band Tin Machine, which features four Greek statues with fully exposed genitalia, has been censored for stateside release. The band was forced to zip up its collective crotch when certain retailers warned that they wouldn't stock the LP with its original cover.



Heather Harris

APRIL: Rock broadcasting pioneer and TV mogul Dick Clark is pictured at his recent induction into Hollywood's Rock Walk, located in front of Guitar Center on Sunset Blvd.



MAY: B.B. King and Willie Dixon are pictured performing during the recent China Club bash held to announce this year's Benson & Hedges Blues program.



Scott Downie

AUGUST: Tony Bennett celebrated his 40th year in the music business and his 65th birthday with a performance on August 3rd at the Universal Amphitheatre. Following the show, Bennett was congratulated by Paul Stanley of Kiss and Eddie Money.

L.A. & N. Y. Battle Over Grammys

NOVEMBER—The battle between the coasts is heating up as New York and Los Angeles vie for the privilege, and the monetary rewards, of hosting the 1993 Grammy Awards. Although Los Angeles has hosted the awards show more times than its East Coast rival, next year's ceremonies will mark the second year in a row that New York has hosted the event. NARAS President Michael Greene claims that neither city has the edge yet for '93. "We really have just let both cities know of our intentions, but the heat won't be on for another week or so. The important factors that we look for when choosing a site are things like the city's union policies, police protection and security procedures. But we also have two major projects, our Grammy In The Schools program and a huge music benefit to assist indigent musicians, that need to be underwritten by the host committee. That's the main reason L.A. lost the show this year: They weren't willing to do that. Nothing will change for '93. We'll still have the same basic needs and considerations."

Radio Stations Alter Playlists For Gulf War

FEBRUARY—In an internal memo sent to their radio stations, the British Broadcasting Company (BBC) has asked stations not to play certain songs for the duration of the Persian Gulf War. These suggested guidelines now have Los Angeles radio stations thinking carefully about their own playlists, with several local stations having already altered their lists. According to BBC officials, the list contains song which have war themes or fighting words in their titles. Songs include "Walk Like An Egyptian" by the Bangles, "I'm On Fire" by Bruce Springsteen, "I Shot The Sheriff" by Eric Clapton and "Killing Me Softly" by Roberta Flack.

Buyers Sample Releases With Touch Tunes

AUGUST—Imagine being able to sample, hear criticism of and order major releases by your favorite artists—all at the touch of a button. Touch Tunes, a revolutionary interactive audio service for the buyer, which doubles as a key marketing tool for record companies, is accessed by dialing 1-900-776-TUNE and presents a dozen new albums every two weeks in six categories: rock & pop, hard rock, modern rock, urban sounds, critics' choices of less MOR material and sneak previews of unreleased recordings. In addition, users have the option to hook up with Tower Records' mail order service and order tapes or CDs at well below their in-store prices. Artists with releases currently in the Touch Tunes system are Paula Abdul, Rick Astley, James Brown, Joe Walsh, Lenny Kravitz, Michael Bolton, Huey Lewis, Tom Petty and Thin Lizzy.

Jazz Great Miles Davis Dies

SEPTEMBER—Miles Davis, one of the most important innovators in jazz history, died on September 28 at the age of 65, reportedly from pneumonia, respiratory failure and a stroke. He had entered St. Johns Hospital in Santa Monica earlier in the month. Davis' passing closes one of the most remarkable and significant chapters in the history of American music.

New CD Packaging Eliminates Wasteful Longbox

JANUARY—In a move that could signal the end of the standard CD longbox packaging, A&M Records is issuing the new Sting album, *The Soul Cages*, in a new CD packaging design known as Digitrak. Various environmental groups have long argued against the use of the longbox, citing its unnecessary contribution to this country's already enormous solid waste problem. However, many retail chains oppose the elimination of the longbox because it could exacerbate theft problems and because of stores' existing display racks. Designed by AGI, Digitrak meets the requirements of concerned environmentalists and the retailers, enabling retailers to continue the use of existing display cases (the package folds into a standard jewel box-sized compact disc case).

REWIND '91

Rapper Young M.C. Resolves Legal Woes

MAY—Rap artist Young M.C. (Marvin Young), known for the hit "Bust A Move" and for co-writing the Tone Loc hits "Wild Thing" and "Funky Cold Medina," has signed an exclusive recording contract with Capitol Records. The long-term, worldwide contract, signed on May 24, 1991, ends months of legal fighting and amicably resolves all disputes between Capitol Records and Young M.C.'s former label, Delicious Vinyl. Delicious Vinyl had obtained a preliminary injunction restraining Young M.C. from recording for any other company until 1994, claiming that the rapper signed his recording agreement with Capitol Records while still under contract to Delicious Vinyl.

Legendary Club Owner Bill Gazzarri Dies

MARCH—Longtime Hollywood nightclub owner Bill Gazzarri passed away on March 13th at the age of 67. Known as "The Godfather of Rock & Roll," Gazzarri is survived by his sister, Rose, who helped him open his self-titled nightclub in 1961 at its original La Cienega Blvd. location. "Bill Gazzarri was the first person to bring rock & roll to Southern California," states Lawrence Ring, attorney for the late club owner. Some of the rock artists who have attained national fame—of the over 5,000 bands which have played Gazzarri's—include Poison, Van Halen, Guns N' Roses and Sonny & Cher.

Songwriters Guild Celebrates 60th Anniversary

APRIL—The Songwriters Guild of America will celebrate its 60th anniversary on April 30, 1991 at the Century Plaza Hotel. Guild members and other artists will perform songs written by SGA members during the first decade (1931-1941) of the guild's existence—standards written by Cole Porter, Gus Kahn, Johnny Mercer, Al Dubin and the Gershwins, as well as tunes recorded by Al Jolson, Eddie Cantor, Frank Sinatra and Fanny Brice. Since its conception, SGA has been at the forefront of helping songwriters get a fair deal.

Lennon, Dylan To Be Honored At Grammy Awards

FEBRUARY—John Lennon, Bob Dylan, Kitty Wells and Marian Anderson will receive Lifetime Achievement Awards, and Milt Gabler, Berry Gordy and Sam Phillips will receive the Trustees Awards at the 33rd Annual Grammy Awards on February 20th. "The Lifetime Achievement Awards were voted on last May, even though we don't release the names until after the first of the year," says NARAS President Michael Greene. "It's ironic that we're in this crisis in the gulf and Dylan and Lennon are both on the list, two artists who wrote about peace and life's struggles."

MCA Publishing To Administer Jackson's ATV Music

MAY—Michael Jackson has signed a long-term agreement with MCA Music Publishing for the administration of his ATV Music catalog, a prestigious catalog including approximately 250 Beatles songs written by John Lennon and Paul McCartney and songs by Little Richard and veteran composing team Barry Mann and Cynthia Weil. According to Leeds Levy, President, MCA Music Publishing, MCA was involved in complex negotiations with Jackson for about six months.



FEBRUARY: Photographer Michael Cooper's superb behind-the-scenes photographs of the Rolling Stones and other Sixties luminaries form the bulk of *Blinds & Shutters*. The book, which features over 600 photographs, also contains Cooper's outtakes from the *Sgt. Pepper* album cover sessions and sports an amazing attention to detail and a truly amazing price tag—\$650.00. Pictured (at Tower Records) are two of the book's contributors: Ginger Baker and Spencer Davis.



APRIL: More than \$550,000 was raised at the Sixth Annual Salute to the Songwriter for the Betty Clooney Foundation For Persons With Brain Injury honoring Cole Porter, Matt Dennis, Jerry Herman, Jerry Leiber and Mike Stoller and Marty Paich. Pictured are Ray Charles and Rosemary Clooney.



SEPTEMBER: R.E.M., who scored six awards (Best Video, Group, Direction, Editing, Art Direction, Breakthrough Video), are pictured backstage at the Eighth MTV Video Awards, held on Sept. 5th at the Universal Amphitheatre.



OCTOBER: On the occasion of what would've been John Lennon's 51st birthday, October 9th, Alliance for Survival's Jerry Rubin and Honorary Mayor of Hollywood Johnny Grant led festivities honoring the ex-Beatle.



Scott Downie

AUGUST: Alice Cooper is pictured dipping his hands in cement during ceremonies inducting him into Hollywood's Rock Walk on August 27.



Jessica Altman

OCTOBER: The Wonder Years' Jason Hervey is pictured holding the "piece of art" that Madonna donated to the Taco Bell Rock Art Cups For Charity auction. Hervey paid \$1,150 for an 8x10-inch canvas on which Madonna wrote/painted the phrase "Get Off My Dick, Love, Madonna." Pictured with Hervey is Taco Bell exec Kevin Dowling.



Heather Harris

MAY: A 65-foot party doll named Ruby, one of the inflatable Honky Tonk Women used by the Rolling Stones during their last tour, straddles Tower Records, heralding the arrival of their LP, *Flashpoint*.

Personics Taping System Erased From Stores

APRIL—Personics, the Redwood City, California-based company that originated the idea of an in-store taping system allowing the customer to custom build a cassette from Personics' licensed catalog of hit recordings, has decided to pull its recording systems from the retail level. Part of the reason for Personics' failure at the retail level was record companies not wishing to contribute top artists and songs to the Personics catalog. According to company President/CEO Steve Boone, the Personics catalog of material includes less than ten percent of the *Billboard* hits beginning in 1956 and only two percent of charted singles from the entire decade of the Eighties.

MCA's Al Teller Receives Spirit Of Life Honor

AUGUST—Chairman of MCA Music Entertainment Group Al Teller will receive the Spirit of Life Award from the City of Hope's Music and Entertainment Industry Chapter on September 4, 1991. The award will be presented to him during a fund-raising dinner held on the Universal Studios backlot. The City of Hope is expecting to raise \$2.5 million from the dinner and various events being held in the Los Angeles area within the next two months. Among those who are serving as Honorary Chairpersons for the event are Elton John, B.B. King, Lew Wasserman, Sid Sheinberg, Rod Stewart and Tom Petty.

Legends Of Black Music Tribute To Benefit Education

MAY—Eight legends of American music, Ella Fitzgerald, Dizzy Gillespie, Little Richard, Etta James, Charlie Pride, the Dells, the Shirelles and Clarence Avant (who will receive a special Trailblazer Award), will be honored at the first annual "Celebrate The Soul Of American Music" show on June 4, 1991 at the Pantages Theatre. The evening is designed to raise money for the Thurgood Marshall Scholarship Fund, which provides scholarships at 36 black colleges and universities around the country. The show will be hosted by Diahann Carroll, Philip Michael Thomas and the show's co-producer Dionne Warwick, and will include performances by Quincy Jones and Kenneth "Babyface" Edmonds.

Alternative Rock Show Addresses Sociopolitical Concerns

JULY—Organized in an effort to increase public awareness on key sociological, artistic and environmental issues, the long-awaited "Lollapalooza" tour, featuring Jane's Addiction, Siouxsie and the Banshees, Living Colour, Nine Inch Nails, Ice-T, Butthole Surfers and the Rollins Band, hits the Southland on July 21, 23 and 24 for three shows at the Irvine Meadows Amphitheatre. The concert will be a lengthy one, running a colossal nine and a half hours. While groups are setting up and tearing down equipment, concert-goers will be encouraged to visit the myriad of tents and media exhibits set up in designated areas and discuss issues with representatives from the many organizations in attendance. This mixed media art and ecological circus is the brainchild of Jane's Addiction members Perry Farrell and Stephen Perkins and Triad Artists' Don Muller and Marc Geiger.

Leiber & Stoller, Porter To Be Honored At Songwriter Salute

APRIL—Songwriters Jerry Herman, Jerry Leiber, Mike Stoller, Matt Dennis, Cole Porter and Marty Paich will be honored at the Sixth Annual Singers' Salute to the Songwriter. The event, which benefits the Betty Clooney Foundation For Persons With Brain Injury, will be held at the Dorothy Chandler Pavilion on April 29, 1991. Paich will receive the Arranger's Award, and Cole Porter will receive an American Legend Award posthumously.

All-Star Cast Assembled For Recycling Campaign

MAY—Stevie Wonder, Quincy Jones, Kenny Loggins, Bette Midler and Pat Benatar are among the nineteen artists who perform on a new updated version of the old Leiber and Stoller-composed Coasters hit, "Yakety Yak." The project, entitled "Yakety Yak—Take It Back," is designed to promote recycling. Other artists who participated in the project—which includes a video, a cassette and CD—are Natalie Cole, Charlie Daniels, Lita Ford, Dr. John, B.B. King, Leiber & Stoller, Tone Loc, Ozzy Osbourne, Randy Newman, Queen Latifah, Brenda Russell, Ricky Van Shelton, Al B. Sure!, Barry White and animated characters Bugs Bunny and M.C. Skat Kat.

Ex-Byrd Gene Clark Dies

JUNE—Gene Clark who along with fellow original Byrds David Crosby, Chris Hillman, Roger McGuinn and Michael Clarke was inducted into the Rock & Roll Hall of Fame on January 16, succumbed to a heart attack at his suburban Sherman Oaks home. Clark had played with the Byrds between 1964 and 1966 and was responsible for such Byrds classics as "I'll Feel A Whole Lot Better" and "Eight Miles High."

Jackson, Edmonds, EMI Music Win Top BMI Awards

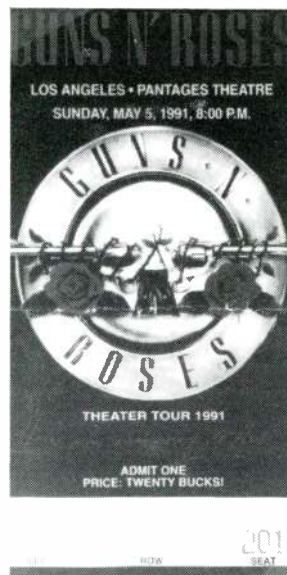
MAY—Superstar Janet Jackson and Kenneth "Babyface" Edmonds, one half of producing team L.A. and Babyface, were named Songwriters of the Year at the BMI Pop Awards on May 21, 1991. Jackson and Edmonds collected four citations each. Other top winners included Michael Bolton and co-writer Doug James and EMI Music Publishing, which was named Publisher of the Year. Other multiple winners included Gloria Estefan, Per Gessle of Roxette, Billy Joel, the B-52's, Daryl Simmons, John Waite, Roy Orbison, Barry Mann and Cynthia Weil, Chynna Phillips and Carnie Wilson and Michael Bolton.

Agreement Offers Rebates To Milli Vanilli Purchasers

SEPTEMBER—A judge has tentatively approved Arista's proposed refund plan, in an effort to resolve the Milli Vanilli lip-synching lawsuits. The agreement calls for Arista Records to refund \$3 to people who bought a Milli Vanilli video or compact disc. Cassette-buyers would be entitled to a \$2 rebate, and those who bought an album or a single would get a \$1 rebate. Additionally, anyone who purchased a ticket to a Milli Vanilli concert prior to November 27, 1990 can obtain a rebate of 5% of the ticket price, not to exceed \$2.50. The settlement also requires Arista to donate \$250,000 to several different charities.

Diane Warren, EMI Music Win Top ASCAP Honors

MAY—Songwriter Diane Warren and EMI Music Publishing won top honors at ASCAP's Eighth Annual Pop Awards dinner, held on May 15 at the Beverly Hilton Hotel. Warren was named Songwriter of the Year, and EMI Music Publishing was named Publisher of the Year. Other multiple-winning artists included Phil Collins, Don Henley, Jimmy Jam and Terry Lewis, Oliver Leiber, Madonna, Richard Marx and Prince. On the publishing side, the winners included Bleu Disque Music, Chrysalis Music, Controversy Music, Oliver Leiber Music, Flyte Tyme Tunes, Hit & Run Music Publishing, MCA, Realsongs, Virgin Music, Warner/Chappell Music, Webo Girl Publishing, Elliot Wolff Music and Zomba Enterprises.



MAY: Guns N' Roses stormed into their hometown for a special concert at the Pantages Theatre in Hollywood on May 11th. Armed with touring keyboardist Dizzy Reed and new drummer Matt Sorum, the band played a liberal sprinkling of songs from their forthcoming double release, *Use Your Illusion 1* and *Use Your Illusion 2*.



JUNE: On Monday night, June 3rd, Prince held court at Hollywood's China Club, performing a surprise, 90-minute, high energy set for a small audience of 250. Prince performed soul classics, dipped into his formidable song catalog and previewed several new songs from his forthcoming album, *Diamonds And Pearls*.



FEBRUARY: Beach Boys mastermind Brian Wilson (second from left) entertained a packed throng of celebs at the China Club during that establishment's famed Monday Night ProJam. Pictured trying to follow Brian's chord changes are guitarist Kal David and bassists Rob Wasserman and Don Was.



NOVEMBER: Songwriting notables recently paid tribute to Los Angeles Songwriters Showcase Co-Founders/Co-Directors John Braheny and Len Chandler in honor of the 20th anniversary of LASS. Pictured (L-R): Diane Warren, Len Chandler and John Braheny.

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REWIND '91

Peggy Lee Wins Lawsuit Against Disney

APRIL—Peggy Lee has won a precedent-setting \$3.83 million jury award from Walt Disney Co. over video cassette sales of the movie *The Lady And The Tramp*. Lee, 70, had sued for breach of contract, claiming she deserved \$9 million of the \$72 million the company made from sales of the classic video. In 1952, Lee was paid \$3,500 to sing three songs and provide the voices of four characters. She also was paid \$1,000 to co-write six songs. Disney officials claimed the movie was the company's property and that they alone should reap the profits from new technologies used to sell the film. Entertainment attorney Mark Bailin argued that the Grammy-winning singer should have received \$397,000 in royalties, which is what she would be entitled to today under contract guidelines set by the Screen Actors Guild. The award is seen as a victory for entertainers in the fight to share in profits from the lucrative home video market.

Proposed Copyright Amendment Protects Songwriters' Rights

AUGUST—An amendment to the copyright law which would automatically renew copyrights registered prior to 1978 has been making its way through the United States Congress. Jacqueline Byrd, widow of BMI songwriter Robert (Bobby) Byrd, gave heart-breaking testimony before the House Judiciary Subcommittee on Intellectual Property and Judicial Administration concerning the complexities of the United States Copyright Act. Byrd, whose husband wrote such rock & roll classics as "Little Bitty Pretty One" and "Over And Over," testified about the hardships her family had suffered because they were unaware that his most valuable copyright, "Little Bitty Pretty One," was due for renewal. Because she did not file for an extension and pay an additional fee with the copyright office, the song went into PD (Public Domain) and she is no longer entitled to collect royalties for its use.

BMI & Disney Channel Battle Over Licensing Fees

SEPTEMBER—BMI has won a counter claim against the Disney Channel and Black Entertainment Television. The Disney Channel and BET originally filed suit against BMI in January of 1990, charging that BMI's method of collecting royalties from the cable industry via their "blanket license" (one fee covering usage of the entire BMI catalog) was in violation of U.S. anti-trust laws. In a court case closely monitored by the cable industry, all claims brought against BMI were dismissed, and BMI was awarded in excess of \$2,000,000 in damages. Though BMI emerged victorious on the blanket licensing issue, the court ruled that BMI could not insist on licensing both the cable operators and the cable suppliers via a "split" or a "dual" license.

Country Artists Riding High On The Charts

NOVEMBER—With artists such as Garth Brooks, Reba McEntire, Clint Black, Alan Jackson, Randy Travis and Travis Tritt scoring high on the pop album charts, 1991 is shaping up as a record sales year for country music. Currently, there are nearly 30 country records on the *Billboard* Top 200, with Garth Brooks riding the top of the nation's pop charts, beating out such high profile rock acts as Guns N' Roses and Mötley Crüe. Many industry pundits believe that the new Soundscan system employed by *Billboard* to compile its pop album chart, based strictly on sales figures, instead of the previous system which used a combination of sales and airplay, is accurately reflecting the nation's musical taste for the first time.



Jessica Allman

OCTOBER: Veteran rocker/ex-Eagles member Joe Walsh threw his hat into the presidential sweepstakes recently, announcing his bid for the vice-presidential slot during a press conference at the Beverly Hills Hotel. Walsh ran for the nation's top spot eleven years ago (he managed to register 100,000 voters).



Heather Harris

JUNE: "We are mourning the death of roll & roll," proclaims Black Crowes' lead singer, Chris Robinson. To commemorate its passing, a 10'x20' black flag emblazoned with the Crowes' distinctive logo was placed on the roof of the Tower Records Sunset store (at half-mast) during the weekend of the band's recent sold-out Greek Theatre shows.



Donna Santisi

JULY: Doors keyboardist Ray Manzarek and veteran radio personality Jim Ladd gather around the large-sized cover reproduction of Ladd's new book, *Radio Waves*, a candid look at the metamorphosis of FM.



SEPTEMBER: A \$500,000 check was presented to Romanian Angel Appeal organizer Olivia Harrison (pictured with husband George and Warner Bros. Chairman Mo Ostin), representing the first royalty payment from the sale of the benefit album *Nobody's Child*.

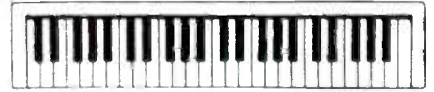
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S M O K E Y



ROBINSON

BY WAYNE EDWARDS

It's another one of those warm, sunny Southern California November mornings. On a well-manicured, obviously well-to-do block in Encino, green metal gates swing open to reveal a gorgeous estate highlighted by a colonial style house and a long, circular driveway. It ain't exactly *Gone With The Wind*, but it's close enough.

Inside the house, a photographer, fearing an unforgivable disaster, is asking the owner if someone could please come downstairs to move the expensive statuettes that are perched in the foyer.

"What's that?" questions the homeowner who, at 51, could be described as nothing less than boyishly handsome and fit as a fiddle. "You want me to call the help down?" "If you don't mind," the photographer responds almost apologetically. "Okay. Yo," the homeowner yells up the flight of steps, "somebody get down here right now and move these things." Then, catching everyone off guard, he runs up the stairs and, with a devilish grin, yells back down, "Okay, Smokey, I'll be right down."

With that, William "Smokey" Robinson, arguably the most prolific songwriter of this or any other era, laughs heartily. He's feeling good, and well he should. At an age when most of his peers have long ago faded from the contemporary music scene, Robinson keeps cranking out the hits. Currently on the charts with a new album, *Double Good Everything*, his debut for SBK Records, he acknowledges his success is a blessing.

"I feel like I've been given a gift from God," he says solemnly, "the gift to be able to write hit songs. I know a lot of people, many with whom I've worked in the early years, who were equally blessed. Maybe the difference between me and them is I never let my ego tell me it was all because of me."

Heimut Werb

Life is good for Robinson, to be sure. Like anyone else, he's had his ups and downs—an emotionally draining divorce from longtime wife Claudette, the agony of being an absentee father to his three children and the pain of cocaine addiction in the early Eighties. But now he's enjoying himself. His three children, sons Berry, 23, and Trey, 7, and daughter Tamla, 20, are all doing fine, so he finally feels fulfilled. Leaving Motown Records after some 30 years with the label was traumatic, but he's managed to get over that hump as well.

"I'd been at Motown since the company's very first day, so I did feel synonymous with it. I regretted having to leave because it's tradition and it's my heritage," he explains. "A lot of people left and have come back over the years, but I always felt it would be terrible for the image of Motown if I left because of my longstanding connection to the company."

When Motown founder and old friend Berry Gordy, Jr. sold the company to MCA Records and Boston Ventures a few years back, Robinson admittedly felt a bit left out of the new company. "I wanted to stay," he says with a trace of hurt, "if for no other reason than to show my support for the new regime. I've known [new Motown president] Jheryl Busby for a long time. He's a black man who the company was handed over to. He's a good man, but I always felt he got it so he could be made a scapegoat in the event this new situation didn't work. They could say, 'Well, see, we gave it to a black guy but it didn't work and now we have to give it to these people.' And, believe me, there were people there perched for his job."

Robinson says he's not surprised by Busby's recent decision to sue MCA for breach of contract, citing the treatment of



The Miracles (clockwise): William "Smokey" Robinson, Warren Pete Moore, Bobby Rogers and Ronnie White.

Motown by its parent company as part of the reason he chose to leave. "When I was traveling around the country and seeing that our product wasn't being promoted properly, wasn't in the stores, wasn't getting on the radio and so on, I tried to warn Jheryl. Eventually, it just got to the point where I felt it would be better for me to leave and, thank God, by the time we did sell, my contract was coming to an end and I had no connection, people-wise or music-wise, to make me want to stay. So I moved on."

With renewed vigor, following his SBK signing, Robinson, for the first time in quite a while, poured his heart and soul into a project, writing and producing an entire album (with the exception of Joshua Kadison's "When A Woman Cries") for the first time in almost eight years. "I still feel sentimental toward Motown," he admits, "because we're talking about something that's been a part of my whole life. I can't just sever the ties with no psychological or emotional connection whatsoever, but I realize that I've got to move on with my life and be where I feel comfortable now."

Professionally speaking, Robinson's career has always been in a nice comfort zone. Back in 1957, at the age of seventeen, he took his group, the Miracles, to audition for Jackie Wilson's manager. At that time, the group consisted of Warren Pete Moore, Ron White and Bobby and Claudette Rogers, who later became

Smokey's wife. Wilson's manager wasn't impressed, but another young man at the audition was. His name? Berry Gordy, Jr.

"I liked the fact that, instead of doing imitations of the popular tunes," says Gordy in explanation of his warm feelings for the Miracles, "they presented their own original material. What I liked was their potential."

"That's true," says Robinson, recalling that initial meeting. "We sang about five songs I had written, and Berry Gordy, who had written all of Jackie Wilson's hits at the time, was there. I was familiar with his work but I didn't know him and figured he was just another teenager hanging out. After the audition, Berry followed

us outside and asked where we got the songs from. He couldn't believe I had written them. When I pulled out my little looseleaf notebook with over a hundred songs in it, he said, 'Hey, man, come on to my office.'" The two developed a bond that has lasted a lifetime.

After some ill-fated affiliations with New York's End Records and Chicago-based Chess Records, Gordy came up with the idea of starting his own label. After a few local Detroit hits, Robinson convinced Gordy to try his hand at national distribution when a Miracles record called "Way Over There" started breaking big. "Berry was looking for a larger label to handle the record nationally, and I finally said, 'Why don't you do it yourself?' Berry looked at me and said, 'You trust me to go national with one of your records? You know I don't have that kind of juice.' But my feeling was go for it. Nobody

was paying us anyway so what did we have to lose?" The group followed up that initial success with a Robinson/Gordy collaboration called "Shop Around," and the rest, as the proverbial saying goes, is history.

From that point on, the name Smokey Robinson & the Miracles became synonymous with hits, but it was clearly Robinson's phenomenal composing talents that propelled them, and Motown, to the top. Just a partial listing of the many classics that Robinson has had a hand in writing includes "You've Really Got A Hold On Me," "Ooo Baby Baby," "The Tracks Of My Tears," "I Second That Emotion," "The Tears Of A Clown," "Ain't That Peculiar" for Marvin Gaye and "The Way You Do The Things You Do" and "My Girl" for the Temptations.

Robinson insists he has no favorites. "They're like children," he explains. "Would you ever tell one child you liked him more than another?"

The man possesses an innate ability to create hooks that few others could even think of, much less make sense of in a song. "There are no new words, and there are no new notes," Robinson says. "So, when I write a song, I try to have something in there that makes it special. I want to talk about that subject, whatever it may be, in a way that nobody has talked about it before.

"Not all of the songs are based on personal experience. I've written a lot of



Smokey Robinson and the Miracles

songs where people just said, 'Hey, man, can you write me a song about so-and-so?' And I've done it. The truth is, there's probably a lot more personal stuff, even in those songs, than I realize, things that are so deeply embedded...I'm expressing things which I'm not really conscious of. Plus, I'm a life watcher, an observer. I take in everything going on around me. I don't have to get run over by a car to know it hurts."

Reflecting on his career at Motown, Robinson points to the loss of two extraordinary talents—Marvin Gaye and former Temptations lead vocalist David Ruffin—as wounds that may never heal. "Marvin," he says sadly, "was a very deep, intricate human being. And a lot of things about him I didn't really understand until I read his book [*Divided Soul* by David Ritz] and learned about his childhood. It made me wish I knew those things while he was alive so I could've hugged him and told him, 'It's alright, man. You've got someone to help you feel this pain.' I regretted the fact that he was gone by the time I found out about what he went through."

As for Ruffin, who died of drug-related causes earlier this year, Robinson says, "What a shame, what a waste. He had one of the greatest voices of all time, but he, too, was a very confused individual. He was constantly going off the deep end about something in his life. Drugs got hold of him and took him out of here. He obviously never found anything that made him want to stop."

Robinson freely admits that he, too, would have faced a similar fate had he not found his salvation. "I was saved," he says in reference to his renewed faith in Jesus Christ. "I had wandered away from Jesus, but lucky for me, Jesus never wandered away from me. And thank God for that, man, because I was on death's door."

Robinson was introduced to marijuana, which he swore he would smoke forever, when he was twenty. It was ten years later that he first tried cocaine. Since May of 1986, he's been cleaner than the board of health. "I was okay until I had to face some serious emotional and psychological things like my marriage breaking up and my dad dying," he says of his well-publicized plunge into drug and alcohol addiction. "Being high helped me get through the pain, and I convinced myself that I was actually having fun. The reality is, I was killing myself."

These days, basketball and golf have replaced drugs. An avid sports fanatic, Robinson is currently scoring a Broadway-bound play called *Hoops*, the Harlem Globetrotters story set to music. "It's going into the workshop now," he grins,

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★ ★ NO. 1 ★ ★

CHARTS

CAN WE BELIEVE THEM?

By Steven P. Wheeler

Back in the Fifties, even before the birth of rock & roll, the various music charts served as a yardstick by which the industry gauged success and failure. Yet, throughout chart history, industry observers have questioned the accuracy and the information-gathering methods conducted by the publications who list the numbers that can either make or break careers.

Charges of payola and manipulation have echoed throughout the industry for decades, leading skeptics to ask whether the charts manipulate the public or if they accurately reflect what the public is already buying?

It was only last year that the music industry was rocked by Fredric Dannen's best-selling book, *Hit Men*, which told of the shady dealings in

the music business during the Seventies and Eighties. Unorthodox episodes that were common knowledge to industry insiders were, for the first time, made public. Much of Dannen's investigation pointed to the manipulation of the music charts, as well as the continued practice of payola to insure radio airplay.

The industry has been on the defensive ever since *Hit Men's* publication, and during our research for this report, we discovered that it has taken steps to correct the questionable tactics of the past. Though many of the sources in this article wished to remain anonymous, they revealed valuable information, proving that not only have the charts been less than accurate over the years, but there is more work to be done if the music industry and the public are ever to believe what they are being told by the chart numbers.

As one former *Billboard* chart compiler told *MC*: "There was one person who handled the country charts while I was there who abused his power. Every other day, he was getting gold or platinum records, bottles of wine and other gifts. When I first began I had no idea why that was going on. I found out later that he made it clear to record company promotional people that, in exchange for these things, he would give favorable positions on the charts."

Allegations such as these have volleyed back and forth for years, and although serious questions have been

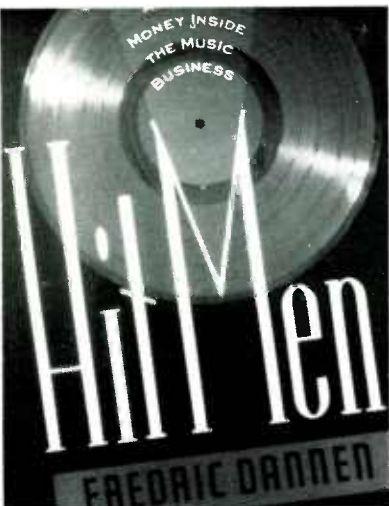
raised, a new method of compiling accurate sales figures by *Billboard* has led to a new firestorm of controversy. The debate revolves around a new tabulation system known as SoundScan, which its critics charge is not nearly as accurate as it purports to be.

Since its inception this past summer, the current *Billboard* hierarchy insists that SoundScan has given the publication its most accurate charts to date. SoundScan is the first POS (point of sales) system that the recording industry has ever used. Currently in use at an estimated 55% of the nation's record retailers, all CDs, cassettes and albums are electronically scanned by the retail employee and the result is immediately added to the computer system.

"SoundScan is a way for us to get more precise information," claims Michael Ellis, Director of Charts for *Billboard*. "In the past, we were working with several disadvantages."

These disadvantages ranged from biased retail reporters giving false information to the magazine about sales at their particular store, to honest mistakes of not reporting genres like country, R&B or jazz to the *Billboard* pop charts. Rather than relying on verbal or written reports that were not backed up by any concrete proof, the new SoundScan system has erased human error and bias.

Nick Paine, who compiled *Billboard's* charts in the early Eighties, says there were numerous problems with the magazine's



previous method. Paine says that the telephone surveys conducted by the chart compilers were by no means foolproof. "There were seven of us based in Los Angeles, and we each had very long computer sheets with the records numbered. We'd spend five to ten minutes on the phone with each radio station and retailer collecting their reports. The problem was, if you called 150 radio stations for reports and were only able to reach 75 of them, you had to leave the other 75 spaces blank. And back then, when you fed that information into the computer, if a space was blank, the computer would fill in those blanks with whatever rating was closest to it—which makes you question the accuracy of those charts."

While Ellis acknowledges that the accuracy of SoundScan warranted the switch, he denies

that it had to do with attempting to control unscrupulous retail reporters.

"SoundScan is a reaction to the imprecision of the previous method, but I don't know if you could say that it was a reaction to rumors of payola and all of that—although anything that might have happened in the past can certainly not happen anymore. We always did our best to police the panel, and we would drop accounts if we found out they were giving out false information, but it was always difficult to really know if that kind of thing was happening."

However, in the late Seventies and early Eighties, things began to unravel when evidence surfaced that some *Billboard* employees were fired for allegedly doctoring the charts. In 1981, UPI printed a story about Ron Einy, *Billboard*'s country music chart compiler, which said that he could "make or break any country artist with just a flick of his pen."

Nick Paine worked with Einy and does not hesitate to accuse his former colleague of wrongdoings. "He was blatant and open about it. But I still didn't know if he was manufacturing his charts until I took a week off and he did my charts while I was gone. When I came back and checked the figures, it became obvious that the man had just put the records wherever he wanted to. I can definitely say that

this guy did not do his charts by the figures. He used favoritism to make the charts read exactly how he wanted them to. One time, a female country artist cussed him out on the phone and her record was immediately dropped from his charts."

Paine also notes that his supervisors—none of whom are still employed by *Billboard*—did nothing to prevent the problem from continuing. "I blew up and told my bosses. They pulled me aside and told me to keep quiet." (*MC* was unable to locate Einy for a comment.)

In his best-selling book, *Hit Men*, Fredric Dannen alluded to numerous incidents of chart and airplay manipulation involving some of popular music's most famous artists. For example: CBS Records could not get Pink Floyd's 1980 single,

"Another Brick In The Wall," on Los Angeles radio stations, despite the fact that *Radio & Records* reported that "80% of the stations in its coast-to-coast survey were playing the song." Only after CBS agreed to pay a small group of independent record promoters, commonly known in the industry as "the network," did things change. The CBS hierarchy finally gave in and hired "the network," and subsequently, "Another Brick In The Wall" became a Top Forty hit in L.A. that very same afternoon.

Another episode involved Carly Simon's 1980 single, "Jesse," a song that went Top Ten on the charts and received an amazing amount of airplay, courtesy of Warner Bros.' reliance on "the network." Strangely enough, as one record company exec told Dannen in his book, neither the single nor Simon's album sold enough to justify its Top Ten ranking: "'Jesse' is legendary as one of the most expensive singles of all time in the amount of indie promotion money spent on it. It was perceived as a hit record, but the album was a stiff."

However, most of the record companies continued to pay astronomical amounts to indie promotion throughout much of this era because it had become standard practice.

Most people questioned by *Music Connection* refused to comment on

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CHARTS

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CAN WE BELIEVE THEM?

the past, but there were some who did not hesitate to unveil the industry's transgressions during the period of time in question.

Al Coury is currently the General Manager and Senior Vice President of Geffen Records, but he spent most of the Seventies and Eighties in the trenches as a promotion man for various record companies, and he doesn't deny that manipulating the charts was a means of survival at that time in the business.

"When you speak about the music industry of the Eighties," explains Coury, "you have to realize that record companies spent so much time and money trying to manipulate the charts because their competitors were doing the same thing, and if you didn't, you couldn't compete. I was an active part of all that and, to a great degree, you could manipulate certain charts. I would say that the charts in those days were no more

than 65-85% accurate."

In 1983, *Billboard* fired one of its chart compilers after questions arose about his methods. Since none of our sources went on the record about this particular *Billboard* employee and *Music Connection* had no luck in locating him, we have left his name out of the article in fairness to the man in question.

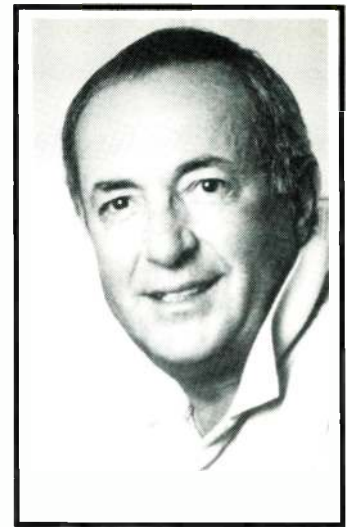
With regard to the rumors surrounding the former employee, *Billboard's* Michael Ellis would only say, "There is no one currently at *Billboard* who was around at that time, so there's no way for anyone here to confirm or deny that story."

But *MC* located another source, a former *Billboard* employee of that period who said, "The publisher at that time was W.D. Littleford, who was the grandson of *Billboard's* founder. He was a pillar of honesty and abhorred any suggestion that his charts were dishonest. He recognized that these things do occur, but he hated them when they did. He got word that there were some shenanigans going on with this person's charts, and even though he couldn't prove anything, he fired that person as soon as he heard the rumors. There were rumors that this guy sold charts,

that he held court every Tuesday at Le Dome with record company people, but I can't comment on that because I really don't know if those stories are true."

According to Paine, it wasn't until the UPI story about Ron Einy appeared in newspapers across the country that *Billboard* executives began to clean house. "The *Billboard* hierarchy went insane. That's when much of the validity of the *Billboard* charts started to go down the tubes; that was the straw that broke the camel's back and they moved to New York."

When it comes to the power and influence of the charts, Ken Barnes, Senior Vice President and Editor of *Radio & Records*, points out that there are a variety of reasons for analyzing the charts and that different people have various outlooks and motives. "For the general public, it's just like checking out the Top Ten movies or the TV ratings. It's a curiosity factor, more than anything else. But the industry has a very different need, which is why there are different format charts, because the marketing of artists depends on aiming at a narrow segment of society. The industry has always



Lester Cohen

Al Coury

needed a report card of some sort, but I think the charts serve more as an early warning than anything else, especially airplay charts like ours. The record companies need to know what records the public wants to hear and radio airplay lets them know where to ship their products."

Phil Quartararo, President of Charisma Records, agrees that the charts are merely an industry report card. "We need the charts to monitor where we stand, relative to the competition, because, after all, this is still a horse race and it gives us a barometer of the overall picture. But we don't need the charts to know what we've sold because the record companies are manufacturing the albums so we know what the record sales are. Charts merely indicate a perceived movement, and sometimes, people in this business forget that."

Yet, Russ Regan, President of Quality Records, points out that the charts influence the retailers who order the albums. "You have to understand that retailers use those charts to figure out what albums to buy. Most of them will look at the Top 100 albums in *Billboard* and buy those. So, if you don't have an act on those charts, you can be seriously hurt. You don't even get a bin number until you get in the Top 100, so the charts are incredibly important to those of us in the industry."

Most record company executives agree that radio remains the primary selling point in the industry. Probably the most influential chart publication that deals with radio airplay is *Radio & Records*, which debuted back in 1973. Editor Ken Barnes points out the importance of the *R&R* charts by saying: "You have to remember that there are two very different audiences for music: the radio-listening audience and the record-buying audience. The listening audience is well over a hundred million people.

CHARTING THE CHARTS

Billboard

First charts published: 1920s

Method of compiling charts: SoundScan system used on Top 200 Albums and Top Country Albums. Other album charts are based on retail surveys. Hot 100 Singles chart is based on SoundScan results and airplay surveys.

Analysis: *Billboard* is the longest running and most influential chart publication in popular music and is commonly referred to as the "Bible of the music industry." This past May, two of the *Billboard* charts (Top 200 Albums and Top Country Albums) went on-line with the controversial SoundScan system which counts actual retail sales, rather than surveying the retail stores as the magazine had done in the past. The conversion of the other album charts to the SoundScan system are expected to take place sometime in 1992.

CASH BOX

First charts published: 1942

Method of compiling charts: N/A

Analysis: *Cashbox* rivaled *Billboard* for years in terms of influence, but since the Seventies, *Cashbox* has become less and less important, and in comparison with other chart publications, has lost its influence.

RR

RADIO & RECORDS

First charts published: 1973

Method of compiling charts: Based on radio airplay. Statistics are gathered from surveying approximately 1,000 radio stations across the country. Focuses on singles charts rather than album charts.

Analysis: *R&R* is predominantly an industry tip sheet for radio programmers and record company personnel. Their relationship with the radio industry makes *R&R* the most influential publication with regard to radio airplay.

HITS

First charts published: 1986

Method of compiling charts: Album charts are based on sales (actual piece counts as opposed to surveys), although it doesn't have nearly as many retailers reporting to it as *Billboard*. Single charts are based on sales and airplay.

Analysis: Only five-years-old, in terms of their music charts, *Hits* proudly proclaims that its charts reflect the cutting edge of popular music, as opposed to *Billboard's*, which reflect a more mainstream base. Retail chains that report to *Hits* include major chains like Tower Records.

which is a huge cross-section of just about every demographic in America. The record-buying audience is a narrow demographic of predominantly teenagers. So it's quite conceivable that you can have a record that works great on the radio but it won't sell a lot because that particular listening audience uses the radio as its record collection.

Conversely, there may be an artist with a huge loyal following who will sell a million albums even though it might not work on radio at all. You can see that with a lot of rap and heavy metal acts who have huge followings but their music is not radio friendly."

That's something which Geffen GM Al Coury says should alert the radio charts that they are going to have to rethink their methods if they are going to be in tune with the record-buying

public. "I think that the airplay charts like R&R are going to have to change the way they report airplay because Top Forty or CHR airplay is becoming so fragmented, and when you get artists like Garth Brooks and Nirvana, who are selling many more records than they are getting airplay, it proves that radio really hasn't caught up with the acceptance of particular artists at the retail level. Those sales obviously reflect word-of-mouth on the streets, not radio's influence, so

I really think the changes that radio is going through now are that they have to find a new method of calculating what should be played."

As with all chart publications, Barnes admits that R&R has had problems with radio programmers deceiving the charts by writing up songs that they have never played, known in industry jargon as "paper adds." But he insists that those incidents are part of the past because of the increased awareness of the problem. "These days, there is a lot more focus on monitored airplay and I think 'controversy' is too strong a word for what we're talking about. Basically, if there's a discrepancy, we check it out, and if there's a problem, we'll drop the station. For a long time, we were the only publication that would bounce radio stations who were reporting 'paper adds.'"

Al Coury says that getting "paper adds" from radio stations was easy to accomplish a decade ago but is impossible with today's system of checks-and-balances. "In the Eighties, people would pay somebody at a radio station to report that their song was being played. If *Billboard* or any other publication got a report that a song was being played on a radio station, that's all they cared about in those days. Today, they have the BDS [Broadcast Data System, a national airplay monitoring system] which tells you not only that a record is being played, but how often they're playing it and what time of the day they're playing it. When you eventually get into that kind of chart, you've got something that is pretty accurate. It's a whole different thing today."

When *Billboard* switched two of its charts (the Top 200 Albums chart and the Top Country Albums chart) to the SoundScan system this past May, there was an immediate and drastic change which caused a new controversy.

"Yeah, there was quite a big change in the Top 200," admits Ellis. "A lot of titles moved up or down drastically. The biggest changes had to do with country music, which took tremendous leaps upward as a genre. This told us that we had been under-representing country music on the charts. There was a lot of

initial criticism that SoundScan was too heavily weighted toward country, but I think it has been proven to be quite accurate. Garth Brooks, indeed, had the Number One album in America [*Ropin' The Wind*], and these other country albums are selling in the quantities that we are showing them as selling."

As Ellis mentioned previously, he points to misunderstandings with the retail reporters as the key reason why country music has been unfairly slighted in the past. "The Top 200 Albums chart used to be called the Pop Albums chart, which was supposed to signify all styles and genres of popular music, but many of the reporting people misconstrued the word 'pop' to solely mean the pop genre. For that reason, they wouldn't report country music sales, because they didn't think it belonged on the

"When you speak about the music industry of the Eighties...to a great degree, you could manipulate certain charts. I would say that the charts in those days were no more than 65-85% accurate."

— Al Coury
GM & Senior VP
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pop charts."

Lenny Beer, Editor-in-Chief of *Hits*, disagrees with *Billboard's* contention that SoundScan has solved all the problems of tracking national record sales. "Country music is big, and it has been big on our charts for years, but it's not nearly as big as *Billboard* is currently saying it is. They're over-weighting the accounts that they have and ignoring all the others who don't want to be a part of SoundScan, and the accounts that they do have lean toward more adult-oriented markets and accounts. *Billboard* is making it harder for the newer acts to break through. What's harming the younger bands is that SoundScan's sampling base sucks."

A former *Billboard* chart director agrees that SoundScan, in its present form, has nothing to do with reality. "I think it's the most horrendous thing that's ever come down the pike, because it's not deployed correctly. It favors country music, that's obvious. I mean, look at some of these names on the charts, it's ludicrous. All of a

sudden we discover that country music is the most popular genre around? That's bullshit. Country music's popularity hasn't grown that much in the last couple of months."

This anonymous source went on to point his finger at the retailers that SoundScan is relying on for its information as being the main problem. "It's because SoundScan is so heavily weighted toward Handelman and the other rackjobbers [wholesale middlemen who put records in department store outlets], which is where country music lives. I guarantee that if you check retailers like Tower Records, who are not on the SoundScan system, you won't find Garth Brooks in the Top Ten, but he's Number One in *Billboard*. In fact, *Billboard* has three of his albums in the Top Twenty. It's just amazing to me that people are believing all this."

Russ Solomon, President of the influential Tower Records retail chain, agrees that SoundScan and *Billboard* do not reflect the purchases of Tower customers. "I can tell you for sure that Garth Brooks is nowhere near being our Number One record, and I have the distinct feeling that Ice Cube is not our Number Two record."

Yet all the record label executives that spoke with *MC* showered nothing but praise on *Billboard's* new system.

"SoundScan is the best thing that ever happened to the record business," exclaims Russ Regan. "There are always going to be speciality items selling at the mom and pop stores and the swap meets and places like that, but with SoundScan crossing-over into the mainstream, it's the greatest thing that has ever happened to the record business. It's honesty, honesty, honesty."

Others question the implementation of the SoundScan system because of the seemingly weekly changes in the top slots, something that did not happen in the past on the *Billboard* charts. One such person is *R&R's* Ken Barnes, who says that SoundScan hurts the industry's ability to develop an artist or a project. "If you have been watching their Top 200 Albums chart since they started using the SoundScan system, you'll notice that most albums enter the charts at their peak position [as happened with Guns N' Roses, who sold 770,000 copies of *Use Your Illusion II* during its first week in the stores, a SoundScan record] and from there on the album either gradually or drastically drops. It's kind of hard to build an artist's momentum because of this change. The reason for that is, a bulk of the artists out there have a dedicated core of fans who will buy a new album the first week it's out and



Lenny Beer

Libby Leberett/Crew

then the sales will generally drop off."

Hits' Lenny Beer says that this controversy is nothing new to his publication and shows that *Hits* was on the right track long before *Billboard* adopted their new chart gathering system. "For years, albums have been debuting at Number One on our charts. The music business has always been like the movie business, in that big new record releases do their best in the first couple of weeks. Sure, there are things that build over time, but there have always been things that just pop right to the top of the charts, too. *Billboard* never reflected that fact until they got on the SoundScan system so people think that something is wrong when, in fact, the only thing that was wrong was how *Billboard* compiled their charts in the past."

While *Billboard* is arguably more accurate than they have ever been before, there are those who still question the magazine's assertions. As one industry observer told *MC*, "The new system they are using is not perfect, but it is far superior to the old charts. But they used to present those old charts as the gospel truth, too, so I don't know if you can take what they say at face value. After all, they're now admitting that things were inaccurate in the past."

Billboard's Michael Ellis admits that there are still bugs in the system, which is why there are only three charts currently on the SoundScan system. "SoundScan is actually hooked up with 55% of the nation's retailers, and the remaining 45% are projected sales. SoundScan is currently working on securing more retail chains like Tower, as well as many more independent retailers. There's no way that it will ever be 100%, but it should get as high as 75% of the retailers."

As things stand now, critics of

CHART TRIVIA: DID YOU KNOW...

- Except for Bing Crosby's version of "White Christmas," Chubby Checker's "The Twist" is the only song in chart history to return to the Number One spot after being off the charts for a year or more. It went to Number One in August, 1960, and again in November, 1961.
- Chubby Checker's follow-up single to "The Twist" was another dance song called "The Hucklebuck," which peaked at #14. The same song was a Top Five hit for Tommy Dorsey and a Top Ten hit for Frank Sinatra.
- The top Number One album of the rock era (1955-1990) is *West Side Story*, which held the Number One position for 54 weeks.
- The Beatles lead all other recording artists with fifteen Number One albums.
- As a solo artist, John Lennon's only Number One hits were "Whatever Gets You Through The Night" (1974) and "(Just Like) Starting Over" (1980).
- Comedian Dayton "Why Not" Allen, who gained recognition in the Sixties with multiple appearances on the Steve Allen TV show, released a comedy LP in 1960 that debuted at #35 on the charts and then completely fell off the charts the very next week.
- Frank Sinatra tops the list of artists with the most Top 40 albums. Sinatra has 49.
- In a listing of the Top 20 albums of the rock era (1955-1990), the Beatles, with a total of fifteen Number One LPs, are only represented by one album,—their classic *Sergeant Pepper's Lonely Heart's Club Band*.
- Prince's best-selling album, *Purple Rain*, held the Number One position for 24 weeks and yielded five hit singles.
- Between the years 1958 and 1962, the Harry Simeone Chorale version of the Christmas favorite "The Little Drummer Boy" was released five separate times and, each time, made it into the Top 30 on the charts.
- Garth Brooks' Capitol LP, *Ropin' The Wind*, was the first country album in history to debut in the Number One position on the album charts in October of 1991.
- The Original Cast album for *My Fair Lady* remained in the Top Forty for a record 292 weeks.

information gathered from Joel Whitburn's *Billboard* books of Top Forty singles and albums.

SoundScan point out that *Billboard* is speaking out of turn by calling its charts the most accurate in the industry. "The problem that I have with SoundScan is that the accounts reporting to them are seriously unbalanced," maintains Lenny Beer. "They're projecting almost half of the sales that make up their charts. There are certain records that will sell in retail places like Tower that will not sell in the places that have the SoundScan system. And if you're going to project everything that is selling at those type of accounts, you're not accurately reflecting the new breaking artists in the industry. They're missing a lot of that groundswell. SoundScan is very expensive to implement, so it's easier for them to sign up a smaller number of accounts, project the rest and say that it's right, than it is to sign on these smaller and hipper accounts. So basically, they've created an imperfect system. I would say that it's only an interim stage that has a long way to go before they accomplish what they say they are doing now."

While all the record companies that spoke with *Music Connection* believe that SoundScan is a very positive step, there is concern about its current mode. The smaller independent record labels who sell a majority of their products in the speciality or mom and pop retail

outlets, who cannot afford to get on the SoundScan system, question SoundScan's methods.

"If it is done correctly and distributed properly throughout the country, I think it will be very positive," says Michael Ross, co-founder and President of Delicious Vinyl Records. "But I still think it needs a lot of work, in terms of getting the smaller record stores on the system, because those types of retailers tend to represent the independent record companies. You have to understand that big labels have been known to buy their way up the charts, but with this system, it's obviously going to be harder for them to do that. Hopefully, it will be a more real reflection of what's being sold to the public, rather than what's being promoted by the majors."

Ellis notes that *Billboard* realizes

its shortcomings when it comes to the small independent retail outlets, but he adds that they are attempting to rectify the situation. "It's going to take some time to convert the rest of our charts because speciality forms of music [jazz, rap, new age, etc.] generally tend to sell in the mom and pop shops and we need to get more of those independent stores on the SoundScan system. SoundScan has offered to hook up 300 of these types of retailers for free, in exchange for exclusive rights to the information, and those 300 stores will become part of the overall sample. More importantly, they make our specialized charts much more accurate. But all of that won't take place until next year."

Eddie O'Loughlin, founder and President of Next Plateau Records, echoes Ross' sentiments with regard

to the independent labels playing on a far more equal field as the majors on the charts with the SoundScan system. "We think it's the best thing that could have ever happened to the music industry," says O'Loughlin. "The major labels hate it because they can't hype things up. The new charts are based on reality—on actual sales—and they don't like that. The major labels have been giving away free records and schmoozing people for so long that *Billboard* hasn't been an accurate chart for a number

of years. For us, SoundScan is the greatest thing in the world because the charts are going to be based on actual sales and not done with mirrors."

Hits' Lenny Beer points out that *Billboard* is still not accurately reflecting the sales of cutting edge or newer acts because of their sampling base. "Our charts deal with a lot of the 'street' accounts, rather than a lot of the 'rack' accounts, so we'll get an earlier buzz on newer acts. We're the first publication that picked up on the buzz of the new Nirvana album that is now gigantic, whereas *Billboard* is more of an 'after-market' chart, meaning that the retailers that they emphasize are geared more toward the adult market. We're more in tune with stores like Tower and the street accounts."

When it comes to creating an

"The problem that I have with SoundScan is that the accounts reporting to them are seriously unbalanced. They're projecting almost half of the sales that make up their charts."

— Lenny Beer
Editor, *Hits Magazine*

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CHARTS

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CAN WE BELIEVE THEM?

industry buzz, there are no concrete rules for an album's success, as Beer points out: "When you're talking about what sells and what doesn't sell, you cannot underestimate the 'magic' factor. The Nirvana album, as we speak, is currently Number Four on our charts, and in my opinion, is the story in the record business. Here's an album that broke because of alternative airplay; it went to Number One on our Post-Modern chart even before MTV ever got their video and received no commercial airplay. I've always marveled at how the people sort of know about things. You have to scratch your head and wonder how they found out about certain albums or artists."

Because there is no way to guarantee an album's success, the music industry has been plagued with charges of payola or chart manipulation in order to somehow secure album sales.

One major label executive points out that the astronomical expense of promoting artists in today's world has led many promotion department

employees to use whatever tactics are necessary to sell a record.

Comparing some promotion men to highly paid, unethical used car salesmen, the executive said, "Sure, record companies would like to be able to have some sort of input into a chart because you always want to point to something and be able to say that you've done well. Record companies always try to encourage stores to give the best reports they can give for their artists. That's a given. And sometimes, those good intentions can lead to some questionable strategies."

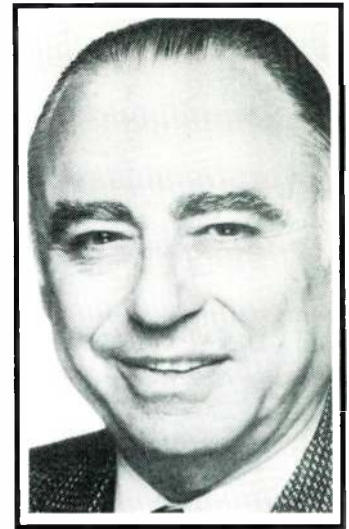
Another industry insider pointed out that "hyping the charts" has taken on some interesting and illegal turns over the years. Radio programmers and retail reporters have reportedly been given everything from cash and drugs to prostitutes in the past if they agreed to send in favorable reports to the various publications.

Paine believes that those days ended when *Billboard* moved their chart reporters to New York and away from the record company promotional staffs in L.A. "I came to *Billboard* at the tailend of all that; it was really winding down at that point. I was never offered drugs or money, but promotion people would take us to shows and feed us drinks or whatever. They would take care of you, but I was never offered any money. I think

all the drug payoffs and payola stuff happened many years before I got there. I heard all about that stuff happening in the mid- to late-Seventies, almost like it was part of the business."

Lenny Beer agrees that he has heard rumors of questionable activities over the years, but stops short of agreeing. "I think years ago you would hear a lot of stories about that, especially with *Billboard* because those charts have always been important in the artist and management communities. But I don't know if manipulation is the right word to use. I know that there were cases of record companies giving free advertising to record retailers in exchange for higher chart positions."

Joel Whitburn, who runs Record Research Inc. and is the leading expert on the *Billboard* charts, says there is a fine line between hype and payola. "I think the *Billboard* charts have always been the best reflection of what's really happening in the marketplace. But as far as 100% accuracy, you have always had to deal with things like hype and paper adds. Hype is a good honest word, unlike payola which is illegal. Hype is merely record company promotion people calling radio stations hyping their records, trying to get airplay, and there's nothing wrong with that.



Russ Regan

Where there may have been some so-called 'pampering' of the charts in the past, that is no longer possible with the SoundScan system, which reports on actual sales."

Russ Regan, a man who started his career as a promotion man and someone who had an industry-wide reputation for honesty, believes that the promotional community has learned from the mistakes of the past. "When you hype something up the charts, you're only kidding yourself. The greatest thing in the world is to have a real hit without hyping it. What record companies have started to realize is that when you hype a record, all you end up with is a bunch of returns [albums that the label has to buy back from the retailer] and nobody wins."

Regan adds that SoundScan is the music industry's answer to the unethical practices of the past. "Let's put it this way, there's no way to hype SoundScan, except if a record company goes out and pays a lot of people to buy records in the retail stores, which is pretty stupid. Why kid yourself?"

Al Coury agrees that even if record companies are attempting to manipulate the sales charts, he doesn't know how they are doing it. "It's different today. I think the business itself has grown up over the past ten years or so. Also, with the *Billboard* sales charts being based on actual sales counts, there's no way to manipulate them nowadays."

The actual birth of SoundScan came out of a bitter competition between *Billboard* and SoundScan, as each attempted to solicit and sign up various retailers. But both companies realized that neither would be able to secure enough retail outlets and chains to make the system worthwhile. So, this past March, they merged their efforts.

However, this collaboration has led

ANONYMOUS SURVEY

Compiled by Maria Armoudian

Music Connection recently asked a cross-section of industry movers and shakers their opinions on various scenarios surrounding the multi-faceted issue of music charts. Here are the results:

● How important are the charts to an artist's career?
VERY 70%
MODERATELY 25%
NOT AT ALL 5%

● Overall, do you feel that the charts are accurately compiled?
YES 37%
NO 63%

● Do you think that a chart position can be bought?
YES 88%
NO 12%

● Do the music charts really reflect what the public is listening to?
YES 45%
NO 55%

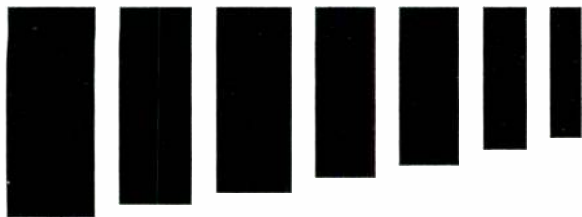
● Do the charts reflect people's true tastes in music?
YES 53%
NO 47%

● Does the industry place too much emphasis on charts?
YES 92%
NO 8%

● Do you ever purchase music based on chart positions?
YES 20%
NO 80%

● Do you think *Billboard's* use of SoundScan is detrimental to new artists?
YES 33%
NO 67%

SoundScan



to problems, according to *Hits*' Lenny Beer, who contends that SoundScan and *Billboard* are attempting to control the retail market. "I think it's a step in the right direction, but it's not a perfect step. The other problem I have is, *Billboard* is trying to create a monopoly with SoundScan and shut other people out from getting those reports. I don't think a monopoly is good for any business. I've heard stories that SoundScan is supposedly paying some retailers to get their information and shutting other people out, and I don't think that's a very healthy situation. I don't think anybody wants just one chart that is the word of God."

Tower President Russ Solomon, who has not yet signed on with SoundScan, says he also heard rumors that SoundScan and *Billboard* have tried to control the information. "When they first started, they had supposedly signed some contracts with certain retailers that gave some sort of exclusivity. Whether that is true or whether that's still the deal, I have no idea."

An interesting note about the SoundScan system is that because it is based on actual sales, they are tabulating all sales, not just the sales of new releases. Strangely enough, when *Music Connection* first investigated the SoundScan system earlier this year, we discovered that many of the biggest selling albums were classic albums from the past, such as various Led Zeppelin and Pink Floyd albums and greatest hits collections from artists like Elton John and the Eagles, all releases from the Seventies that continue to be top-selling albums two decades later.

However, *Billboard* does not incorporate those findings into their

Top 200 Albums chart, instead compiling a separate chart called the Top Pop Catalog Albums chart, even though these classic albums are out-selling many current releases.

SoundScan Chief Operating Officer Mike Shalett deflected questions about this odd scenario by saying, "Both *Billboard* and SoundScan serve the industry, and I


think the industry really made it clear that they would prefer these two charts to be separated because there is an unfair competition in having catalog products going up against current products because of the price difference [many older releases are priced lower]. The industry felt that it would be best to clarify that situation by these means. So the catalog chart represents things that have fallen off the contemporary charts for at least three months."

However, some industry observers

believe that this is just another way for the industry to dupe the public into believing that the best quality music can only be found in contemporary releases, when the figures prove that a large segment of the public prefers the music of the past.

As Al Coury puts it, "I think, because radio is so diverse nowadays, you have to use a combination of three or four different charts to truly reflect what is the most popular music in America."

While there are no easy answers, the evidence gives an indication that the days of payola are more or less in the past.

However, according to many industry pundits, it's going to take quite some time before the public and the music business are going to be able to rely on the word of the charts as being the gospel truth. 

"What record companies have started to realize is that when you hype a record, all you end up with is a bunch of returns and nobody wins."

— Russ Regan
President
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HOWIE KLEIN

By Oskar Scotti



A label within a label—that's the unique distinction Sire Records enjoys as a cog within the multi-faceted combine that makes up the Warner Bros. superstructure. In essence, Sire is an A&R intensive organ founded over a decade ago by talent sleuth Seymour Stein, wherein the marketing chores are handled by two separate entities within the WEA hierarchy: Warner Bros. Records and Reprise Records.

While Sire has churned out a massive amount of hit artists over the years—Madonna and Depeche Mode, just to name a few—they are a relatively scaled down organization. With Stein overseeing the salient acquisition—along with a select handful of other A&R veterans—the rest of the workload falls squarely in the lap of stout New York Managing Director Howie Klein. It is Klein who keeps the labyrinth from unraveling as it pinwheels through the various departments in the chain.

No less important, it is Klein's duty to monitor the sales and radio progress of the label's acts. Yet, Klein is not driven by ego so much as he is motivated by prestige and his mentor's intense quest for artistic integrity. All this activity and productivity would be noteworthy in itself, yet Klein is far more cosmopolitan than his domestic accomplishments would indicate. He has also carved a name for himself in other areas. He has jumped madly from one seat of life's manic merry-go-round to another, having toured depressed third world countries like Horatio Alger cum gypsy, only to launch the first true haven for alternative records in the U.S.A.—415 Records.

In Klein's own words, he is a "star-crossed Bohemian on a cosmic jungle gym reaching out over the precipice of doom in search of kick and the brass ring." Howie Klein has never played it safe and never will. More importantly, his enthusiasm knows no limitations. "I'm particularly blissed out today," he muses from the cluttered second story office he occupies in Burbank, "because we have just scored a double-breaker with the Farm, and that was a touch-and-go situation for a while." With the finesse of a sodden Irish longshoreman he adds: "And Ministry is exploding!" He goes on to explain that it's been neck and neck with Prince in the top sales category all week, and the excitement is building to a climax at the company. Klein is flushed with victory again.

And really, that's quite typical. He's always on the verge of a breakdown; usually smiling like a drunken Cheshire cat as his amazing victories mount throughout the halls of this mad pop catacomb. "If there is one thing I'm most proud of right now," he says, breaking stride, "it's that Seymour feels confident in my work to the point where he can spend most of his time in England, three thousand miles away from what's going on here. I'm feeling quite good about that—I must confess."

With Mr. Stein halfway around the world, Mr. Klein has been rolling up his sleeves and diving headfirst into a number of projects. His biggest coup of late has been the news that Martin Scorsese has used his personal project from Germany, *By Blood*, in his blockbuster motion picture, *Cape Fear*, which is topping the box office ledgers stateside these days. Yet, Klein admits he never thought much of the call he received from the noted director's office expressing interest in the group some months back.

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"Hell, I didn't even contact the band; that's how sure I was they were actually going to use 'Carpe Diem,' the track they told me they liked. But sure enough, it's in a very significant part of the movie and will really give the band some exposure." Ho hum, it's just another check mark of success for this baby-faced svenlengi from the Bronx.

But life has not always been so perfunctory for him. On the contrary. Some fifteen years ago, Klein showed up almost friendless in the hippie-drenched environs of San Francisco, having spent the previous six months searching the four corners of the globe for greener grass and hedonistic hegemony. As if thrust into a time machine, he fell head over heels into the aorta of the nascent Bay Area punk scene and immediately felt the magnetic tug of providence and patchouli. Klein knew where his heart was: in the streets where the tastes were abrasive and the instincts were animal.

All of this felt sublime to a man who craved the insanity of loud music and overactive musk glands. In San Francisco, he found his garden of Eden. "I didn't set out to get into the record side of the biz when I first arrived here," he says with a truculent smirk. "But the music swept me up broadside, and I just went with the spirit of the times." Klein bumped into a fellow maverick named Chris Knab who shared his passion for loud reverberations and dizzying smoke-filled rooms. The pair launched 415 Records to preserve on vinyl the frenzied music that swelled up the back alleys and filtered across the Golden Gate.

After the label released record after record and gained notoriety capturing the mood of the punk boom, Columbia Records called offering to distribute the label, and it should have been the beginning of a happy marriage. But what should have been doesn't always materialize and the Klein/415/Columbia axis disintegrated unhappily after a year of frustration and struggle. Fortunately for our hero, he soon bumped into Seymour Stein, and the die was cast for a prosperous tomorrow.

"I think Seymour likes the fact I'm passionate about what I do," he says. "There is so much to running a label, and I'm so glad that we are in league with the people here at Warner Brothers. The team I work with—especially Rich Fitzgerald and Stu Cohen (who head up the promotion departments of Reprise and Warner Bros., respectively)—has been very rewarding. I like the collegiate flavor here so much more than the suffocating atmosphere of Columbia, where suits and ties are de rigueur. This is a very relaxed yet stimulating place."

One of the things that makes the relationship with Sire so easy is the work ethic of the Stein-Klein tandem. Both men are dedicated to winning and breaking acts the old-fashioned way. They seek out the unique and visionary and nurture that talent with exemplary care. And as long as Howie Klein is running the show and Seymour Stein is spending the dough, you can rest assured that the results will continue to be rosy. Klein summarizes this philosophy perfectly when he declares: "It means more to me than making money or selling records to say that I've helped an artist truly realize his or her vision. If I can look back at my career and believe that, then it was all worthwhile."

Amen, Howie.

MC

◀ 39 Smokey Robinson

"and I'm so excited about it, I can't even begin to tell you. I've already written about 22 songs."

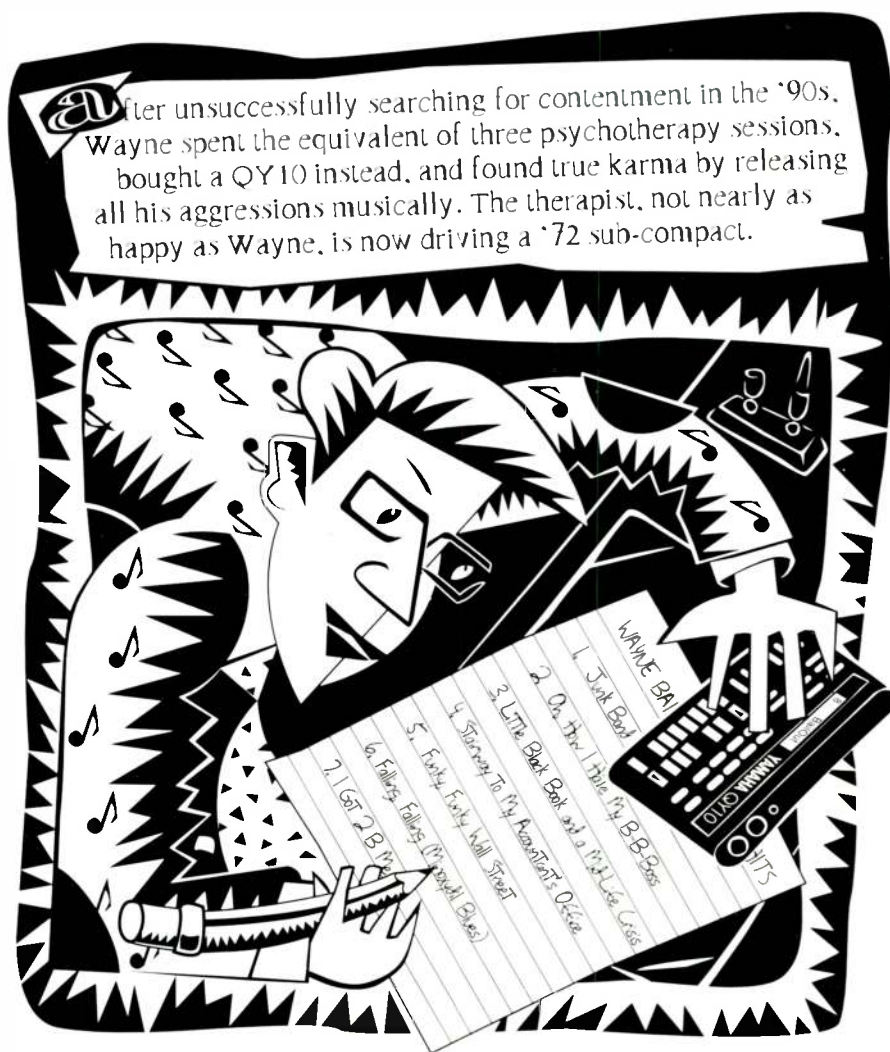
Another new venture is his new line of women's perfume called Smoke. "There's a whole lot that goes into creating a scent. I had no idea. But we finally came up with one that I really like on a woman."

And while he's too classy to brag about his "conquests" over the years, Robinson says that, yeah, there have been a few women in his life. "First of all, I'm very blessed because I have lived a life that I absolutely love," he says. "Women make the world go round, especially in entertainment. They are the enthusiastic ones. Guys can be, but they don't let those emotions go the same way the women do because women are emotional creatures."

"But I tend to look at it differently because I'm convinced that it's the lifestyle that has women acting the way they do around me. I can be the same exact guy, same everything, but instead of Smokey Robinson the singer, I'm Smokey the plumber or Smokey the grocer. I can guarantee you, women would not be lined up around the corner to come into my butcher shop to check me out."

What does the future hold for Smokey Robinson? "I've learned not to worry about that too much. I mean, I'm happy, I'm clean, my children are great and I'm with a new record company that's treating me well. It's taken me a long time, but I finally learned how to simply enjoy the moment. And that's what I'm going to do—enjoy it for as long as it lasts."

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Peabo Bryson

By Jonathan Widran



E. J. Camp

Traditionally, the word "home" has implied a sense of happiness and security, the comfortable and supportive place we run for shelter from the rain, so to speak. After sixteen years and nearly twenty albums as a recording artist, Peabo Bryson asks *Can You Stop The Rain* and finds a resounding chorus of "you better believe it" coming from the powers that be on his new label, Columbia Records.

Since his 1977 Capitol debut, *Reaching For The Sky*, Bryson has earned numerous gold records and has scored numerous A/C-oriented hits, including 1984's magnificent "If Ever You're In My Arms Again" and the '83 duet with Roberta Flack "Tonight I Celebrate My Love." Until signing on Sony Music's dotted line, however, he never felt he had wholehearted corporate backing and the creative freedom to express "the real Peabo."

"This is the first time someone hasn't tried to define who I was and what it will take to make me successful," says the Atlanta-based singer who grew up in Greenville, South Carolina. "They say perseverance is the key to success, and Columbia is really committed to not only pushing this project to its limits,

but also in the further development of my personality as an artist. I've spent my life becoming who I am, and it's nice to be appreciated like this."

The appreciation is mutual, no doubt, based on *Can You Stop The Rain*'s warm reception by radio and consumers. The title track was a recent Number One R&B hit as well as a Top Forty smash, and the second single, "Closer Than Close," has risen high on the R&B charts as well, and the album's gone gold faster than any other in Bryson's fabled career.

Such widespread and immediate success, he feels, is due in part to the give-and-take relationship he's established with the label, a bond which has given him the chance to work with some of the industry's most well-respected songwriters and producers, in addition to being able to write and produce half the tunes himself.

"They gave me room to associate myself with the best people I could find, and that has made me better as a result," he says of his choices, which include the red-hot Walter Afanasieff, John Bettis, Barry Mann and Cynthia Weil and even Michael Bolton (whose "Soul Provider" is given loving treatment).

"The outside songs represent my personality to the point that you can't tell which I wrote and which I didn't.

"Doing this album was truly a labor of love," he continues. "I felt that everyone I worked with cared about what I was doing. It wasn't about compromising my art, but about allowing me to give the public what I really wanted them to have: Peabo Bryson singing great songs from the heart."

And about those songs—this is a balladeer's album nonpareil, with ten of eleven cuts falling into the realm of what Bryson terms "the hopeful romantic." He insists that he can rock with the best of them—he mentions a recent rehearsal in Japan where he jammed on screaming James Brown tunes—but that his main objective is always to record music which speaks a universal language, music that answers the timeless burning questions about love and its many emotions, while trying to put together albums with "more than just three or four great cuts, which seems to be standard in this day and age."

Is he worried at all about a listener's attention span waning after, say, love ballad #7? "I've always believed in simplicity in songwriting, and ballads to me are the best way to achieve the messages I want to express, which always somehow include the spiritual aspect of myself which has kept me balanced. Consumers want music relating to them, not a bunch of esoteric metaphors. If people categorize me as a balladeer, that's fine with me. I'd rather be real and solid with myself than trendy. My goal is to be like a double-breasted navy suit—something that never goes out of style completely, that can always be a part of someone's life."

Bryson grew up a virtual "Frankenstein of every piece of music I ever heard." The combination of an incredible natural vocal talent and his exposure to Fifties and Sixties favorites like Jackie Wilson, Sam Cooke, Dinah Washington and even Jerry Lee Lewis and the Grand Ole Opry led him to performing in local shows by age twelve. "By age five, I knew I had music in my heart and seeing so many live concerts made me know that was part of God's plan for me."

Rejected by church and high school choirs alike, for reasons unknown to him, Bryson struck back by joining a hometown group which was in the process of recording a few national albums. Performances with that band attracted the attention of the Atlanta-based Bang Records, which signed the crooner in 1975 and afforded him some regional success by his early twenties, before his national emergence on Capitol Records a few years later. He later switched to Elektra, "which didn't share the same philosophy on how to get me to the next level," then back to Capitol for 1989's *All My Love*, before he hooked up with his port in every storm, Columbia, this past year.

The lush textures of *Can You Stop The Rain* reaffirm the soulful magic that is Peabo Bryson, while creating a whole new chapter and direction in his life and career. And knowing this musical survivor, those multi-colored, love-laden rainbows will be lighting up the horizon for years to come. **MC**

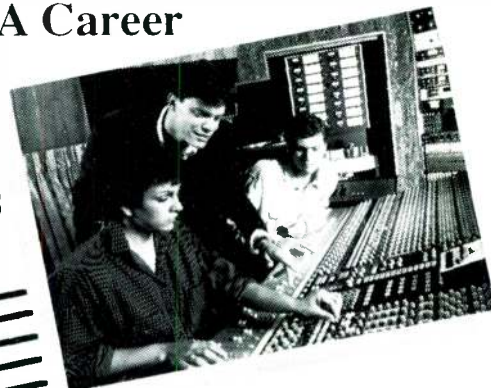
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By Frankie Nemko

Getting a record deal for an eleven-piece jazz ensemble is almost as difficult as getting into the St. James's Club wearing last year's garb. In the case of Joey Sellers and his eleven-piece ensemble, being somewhat to left field actually proved to be in his favor. As Sellers explains, "I'd been out here from Phoenix, Arizona, for about three years and had developed a relatively consistent group. We were doing original music that nobody else was doing. It was obviously a unique, hip thing and it was obvious nobody was going to give a fuck

about it, like they usually don't in L.A. I went to visit [arranger] Bill Holman just to sound him out about some arranging things. I told him I was frustrated because I feel like this thing is very cool and no one gives a shit about it. He said, 'You have to get it recorded, man, even if you have to pay for it yourself.'"

That is precisely what Sellers proceeded to do. His gig at Disneyland, which had been his bread and butter ever since he came to Los Angeles, provided him with the funds to undertake such an ambitious project. The next step was finding a record company willing to take a chance on something different and maybe not readily marketable. Several members of the band were also involved with multi-reedman Vinny Golia, who had founded 9 Winds Records more than a decade ago to alleviate the frustrations that exponents of new music encounter. Bassist Ken Filiano and saxophonist Kim Richmond were on Golia's label and suggested that Sellers approach Golia even though the latter, too, leads a large ensemble.

"He was way into it," Sellers recollects. "He was very honest. He said that basically it's my money but that

wanted to figure out how it worked."

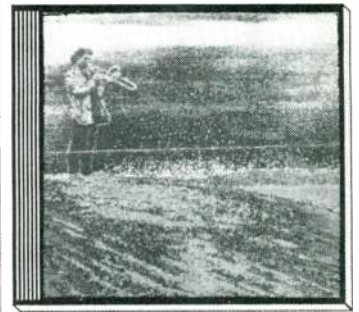
How it works is exceptionally well, in the context of the eleven-piece ensemble. With its mix of two trumpets, three trombones, three saxes ("that double on everything"), piano, bass and drums, Sellers creates exciting combinations as well as offering many solo improvisational opportunities. Don Heckman, reviewing the band in the *Los Angeles Times*, said: "Individual sections glowed with creativity, in part because of Sellers' gifted approach to instrumentation, as well as his richly complex harmonies."

One of Sellers' fortes as an arranger is his ability to "key" specific players and he feels that this has been a real strength for the group. Earlier masters, such as the great Duke Ellington, used the band in this way, creating a uniqueness not found in the standard jazz orchestra. Every man in the Aggregation will be featured during a live performance, as is true on the album.

With Sellers' original music as catalyst, this eleven-piece ensemble strikes a startling balance between the power of a large entity and the true, intimate expression of improvised jazz. **MC**

he can cut corners, which he's very good at because he's been doing it for so long now. I was very pleased with the way the recording turned out. We were in the studio for eight hours, recording direct to digital 2-track, which means what you play is what you get! Our engineer, Gary Denton did an excellent job, and we made it out of the studio quite reasonably—around \$2000. After we went with 9 Winds, it cost me another \$5000 for promo, mastering, engineering, photos, etc. I feel we have a quality CD "

The uniqueness of Sellers' work goes back a long way in his history. His mother, a musician, was also international president of a women's barbershop quartet known as the Sweet Adelines, for which she did most of the arrangements. As Sellers puts it: "I was always hearing these four-part harmonies—even before I was born! Something must have clicked, because I've always



Joey Sellers Jazz Aggregation

Something For Nothing
9 Winds

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Vinny Golia

□ **Top Cuts:** All

□ **Material:** *Something For Nothing* gives us collective improvised music that starts from a base of finely crafted arrangements. All compositions are by Sellers and produce a startling balance between the power of a larger ensemble and the intimacy of improvised jazz. Each track is different in mood and tempo, reflecting Sellers' diverse background as both player and writer. The emphasis, however, is always on individual soloists such as trumpeter Clay Jenkins, saxman Kim Richmond or trombonist Bruce Fowler.

□ **Musicianship:** These eleven men come with heavy duty credits, from former Miles Davis keyboardist Kei Akagi, to bassist Ken Filiano, heard in a thousand different contexts around Los Angeles and beyond. All are current or past members of ensembles featuring Freddie Hubbard, Charles Lloyd, Charlie Haden, Joe Farrell, Art Pepper, Toshiko Akiyoshi, Count Basie, as well as including several leaders in their own right. The standard throughout is extraordinarily high.

□ **Production:** Since the album was originally recorded direct to digital 2-track, there was little editing or playing about with the finished version. Golia's handling of transferring it to CD came off perfectly, and the overall sound and texture are excellent.

□ **Summary:** With the resurgence of big bands making a very prominent point, both in live performance and on disc, the Sellers Aggregation has much to offer in terms of what might be called "the sound of the Nineties." Along with mentor Golia's own large ensemble, Sellers could be picking up where such visionaries as the late Stan Kenton left off. "Experimental" music is given short shrift in today's formularized market, so it's refreshing to hear something of this caliber actually happening right here in Los Angeles. The band plays live around town (with occasional changes in personnel) and is well worth checking out. Meantime, this first recorded effort is a good introduction to an exciting new talent.

—Frankie Nemko

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

The Zeros

1991 proved to be an uneventful year for the L.A. music scene in terms of creativity, while cash-wise, pay-to-play helped to maintain the financial life support for many area clubs. The "Liverpool of the Eighties" title we earned for launching bands like **Guns N' Roses**, **Mötley Crüe**, **Poison** and **Warrant** seems to have slipped away to the Seattle area, whose music scene emphasizes creativity rather than bank accounts. Even though our club circuit makes Seattle's look utterly inactive, the pay-to-play movement we employ has stifled the creative aspects of local bands, forcing them to spend time pre-selling tickets, rather than working on songs.

As the recession hit L.A., club attendance dropped, and proprietors noted that clubgoers were placing more emphasis on club atmosphere, rather than the bands that were playing. With that vibe, **English Acid**, **Club Lingerie**, **Coconut Teaszer**, **Club With No Name**, **Spice** and **Red Light District** became the hot spots. High cover charges began to chip away at attendance, with com-

plaints logged against the **Sunset Strip** and **X-Poseur 54**. Ticket prices ranged from \$8 to \$13. New clubs **Sin-O-Matic**, **Club XS**, **Jani Lane's Policemen's Ball** and **Club Fuck** sprouted and enjoyed success, while the **Central**, **Thunderdome**, **Cathouse**, **Gazzarri's** and **Bordello** seemed to lose ground. Licensing problems forced the closure of **Helter Skelter's** Downtown location, **God Save The Queen** and **Pleasure-dome**, while longtime dive the **Gaslight** closed its doors outright. Look for the **China Club** to close on New Year's Eve, too. Once the pinnacles of the club scene, the **Country Club** and the **Palace** showed little sign of retaining their former glory.

Band-wise, Valley guys **Jane's Addiction** became the toast of the nation, selling out eleven local headlining shows in the year! **Mozart and Life**, **Sex and Death** were the huge buzz bands, the former signing with **SBK** after setting attendance records on the Strip, the latter inking to **Warner Bros.** in a lightning fast bidding war. Other local bands to ink were the **Beauties**, **East Of Gideon**, **Mark Curry**, **L7**, **Freewheelers**, **Dead**, **White And Blue**, **Green Jello**, **Tool**, **Henry Rollins**, **Electric Love Hogs**, **Laurie Roxx** and the **Apostles**.

1991 saw the debut releases from many local bands, including **Asphalt Ballet**, **Kik Tracee**, **WWIII**, **Circle Of Soul**, **Bang Gang**, **Vanity Kills**, the **Ultras**, **Freewheelers**, **Hole**, **Tuff**, **Shadow Project**, **CelebritySkin** and the long-awaited **Zeros** album. None of these did especially well, with the exception of **Hole**, who gained critical acclaim, and **Tuff**, who made a significant impact on the video market.

1991 brought a few careers to a close, notably **Taz**, **Children**, **Black Bambi**, **Lash and Dancer**. Revivals seemed to be a common occurrence, resuscitating the careers of the **Weirdos**, **Vandals**, **Warrior**, **Quiet Riot** and **Witch**, none of whom were able to retain their former status.

Contrary to what was reported in last issue, **Pleasuredome** owner **David Max** was *not* arrested—he was detained by police and issued a citation.



Tom Farrell

Tuff

C&W

By Billy Block



Billy Block

Rockin' Ronnie Mack

Happy Holidays, ya'll! It's been a big year for L.A. country music, and here are just a few of the highlights:

Boy Howdy signed with **Curb Records**, with a record due next year. **Karen Tobin** released her first record for **Atlantic/Nashville**, with the video of "Carolina Smokey Moon" in heavy rotation. Orange County's **Patty Booker** has a development deal pending with **PolyGram Publishing**. **Heather Myles** is currently recording for **Hightone Records**. **Rick Vincent** is also going to record for **Dick Whitehouse** at **Curb**, with **Wendy Waldman** and **Brad Parker** producing. **Jim Lauderdale** is currently celebrating the release of **Planet Of Love** on **Warner/Reprise**. Producers **Jerry Fuller** and **John Hobbs** are patiently waiting for **Colin Raye** to go to **Number One**. **Rosie Flores** made a great record for the European market. **Dave Durham** and the **Bull Durham Band** won the **Tru-Value Talent Search** and a recording opportunity in **Nashville**. **Wylie** and the **Wild West Show** won the **Marlboro Talent Search** and a shot at a **Nashville** recording session. **Billy Truitt** and the **Barnstormers** made a great indie record deserving of national attention. **Dale Watson** has yet to make the record everyone knows he has in him. **Rick Shea's** phenomenal tape live from folk scene. **Jimmie Dale Gilmore**, **Katy Moffat** and **Rosie Flores** at the **Ronnie Mack Barndance**, which is still the place to be on Tuesday night.

New talent is in abundance, as the debut of the **Ironin' Maidens** prove. **Kevin Banford** and his **Plowboys** emerge as one of the acts to watch in '92. **Stanley T.** and **Broken Arrow** forge a commercial country rock sound. **Mary Lynn Diaz** is creating a strong buzz. **Don McNatt** is rapidly gaining recognition for his songs and his voice.

Mandy Mercier, **Robin Pearl** and **Jill Rocklitz** have added a country/blues dimension to the scene as the **Blues Babes**. **Pam Loe** is emerging as a total entertainer. **Lawrence Lebo** and her **Little Big Band** take a jazzy approach with traditional bluegrass instrumentation. **Teresa James** is leaning toward the country side as she continues to receive raves for her country demo. **Reeva Hunter** has matured into a fine singer-songwriter. The **Ruby Trees'** East Coast folk influence has attracted a country following. **T. Cane Honey** has the **Creedence** thing covered to a T. The **Paxton Trio** is building momentum with a very strong act. **Steve Kolander** is back in a big way. **Margaret Fleming** has a solo career in the making. **Roy Heinrich's** **Sunset Cowboys** are playing great pure traditional country. Hit songwriter **Steve Hill** is a strong contender as an artist as well. **Ric Kirk's** voice is a beautiful instrument, singing sensitive lyrics. These are just a few of the many talented country artists making names for themselves in the L.A. country community.

In the coming year, look for the acoustic music scene to really take off. The **CCMA**-sponsored **Open Mike Night** at the **Butcher's Arms** is a wonderful breeding ground for developing writers. The **Western Beat American Music Showcase** at **Highland Grounds** in **Hollywood** is a West Coast version of **Nashville's Bluebird** scene. **Mr. D.J.'s** front porch and **Genghis Cantina** are cool places for writers to hang. Look for the coffeehouse scene to really explode with **D-28's**, **dobro's** and **mandolins** everywhere. That's just fine by me, just keep it country, God bless, and all the best in the coming year.



Billy Block

Kevin Banford



JAZZ

By Scott Yanow



Stan Getz

If I had my own L.A. jazz awards show and could cast all of the votes, I would vote for the 1991 winners as follows (with apologies in advance for all of the events and groups that I did not see):

Best Jazz Club: Catalina's Bar & Grill

Most Promising New Venue: The Jazz Bakery

Noisiest Jazz Club: Jax

Best Annual Event: The Playboy Jazz Festival

Most Remarkable One-Time Gathering: KLON's Back To Balboa Stan Kenton Celebration

Event Most In Need Of Publicity: The L.A. Jazz Festival

Biggest Loss: Miles Davis

A Close Second: Stan Getz

Most Exciting Performance Of 1991: Wynton Marsalis closing his Playboy set with a dixieland blues number that caused the capacity

crowd to explode.

Worst Performance Of The Year:

Bill Cosby at the same festival

Los Angeles' Top Jazz Legend:

Pianist Horace Tapscott

Most Promising Newcomer: Blues

singer Sweet Baby J'ai

Future Stars: Tenorman Benn

Clatworthy, pianist Cecilia Coleman

and the a capella sextet Vocal Motion

Three Jazz Entrepreneurs Who

Make A Difference: Diane Varga,

Ruth Price and Dan McKenna

Top Fusion Group: Chick Corea's

Elektric Band

Top Local Fusion Group: Guitarist

Chris Standring's quintet with

keyboardist Freddie Ravel

Pop Group Doing Best Imitation

Of Jazz Band (except musically):

The Rippingtons

Most Exciting Big Band: The

Clayton-Hamilton Jazz Orchestra

Traditional Jazz At Its Best: The

Golden Eagles Jazz Band

Best Bargain: Free Saturday after-

noon jazz at Pedrini Music in

Alhambra

Most Welcome Reunion: The Light-

house All-Stars

Top L.A. Jazz Radio Station: No

competition: KLON

The Voice Of L.A. Jazz: Chuck Niles

Daily Newspaper Best Covering

The Local Jazz Scene: None are

consistent enough to deserve an

award.

Best West Coast-Based Jazz

Magazine: Same as above, although

the *L.A. Jazz Scene* continues to

offer valuable coverage

Most Welcome Visiting Musicians:

Trumpeter Arturo Sandoval, altoist

Jackie McLean and pianist-singer

Ellyn Rucker

Biggest Need In L.A. Jazz Scene

(other than higher pay, better

press coverage and more radio

stations): a Knitting Factory-type

club that will allow adventurous

jazzmen an opportunity to stretch

out and develop original styles.



Wynton Marsalis

BLACK MUSIC

By Wayne Edwards



KKBT PD Mike Stradford with Maurice Watkins

Wayne Edwards

It's time once again for our annual year-end review, so let's jump right in:

Best Value For The Dollar Concert: Hands down, give this year's award to Luther Vandross. For \$27.50, you got a show that ran four hours long, four top quality acts and textbook audio and visuals.

Most Ambitious Tour: The winner is...the unorthodox pairing of Public Enemy with rockers Anthrax. Most folks said it couldn't be done, but P.E., without sorely compromising their set, pulled it off and won a new legion of fans.

Best Club: Granted, you need to pack a dinner basket for the long drive, but is there any club in the L.A. area that can compete with the Strand in Redondo Beach? Top rated acts at reasonable prices, great

sound system and good food make this nitery worth the tank of gas.

Best Small Concert Hall: Okay, so it's another gas guzzler but when you finally do arrive, Anaheim's Celebrity Theatre is really a happening spot to check out a show.

Best Large Concert Hall: The Universal Amphitheatre (where else?). This is one class spot...now if they can just do something about those terrible frozen margaritas!

Favorite Concert Arena: You've got two choices—the Great Western Forum and the L.A. Sports Arena—and they're both terrible. The Forum wins for cleanliness and accessible parking.

The Executive Pinch-Hitter Of The Year Award: The nod goes to PolyGram's Director of Black Promotion, Maurice Watkins, who unexpectedly had to step up to the plate when boss Ron Ellison ran into I.R.S. problems.

Rookie of the Year Executive Award: Give this one to A&M's Kevin Evans. Whether it becomes a big hit or not, this A&R Director deserves huge kudos for landing the prestigious "Wanna Be Like Mike (Jordan)" novelty record. Word is 1992 should be a big year for the company based on the talent he's now bringing in.

Best Unsigned Talent: It's hard to believe the rap trio Kold still hasn't been snatched up by somebody. The kids have great stage presence, dance up a storm and rap with the best of 'em. Ice Cube they ain't, but hey, who is?

Worst Hype Job Of The Year: Talk about overkill! The full-court press Capitol did on Hammer's *Too Legit To Quit* disc was so over-the-top, there was no way in the world it could live up to expectations. Enough already!

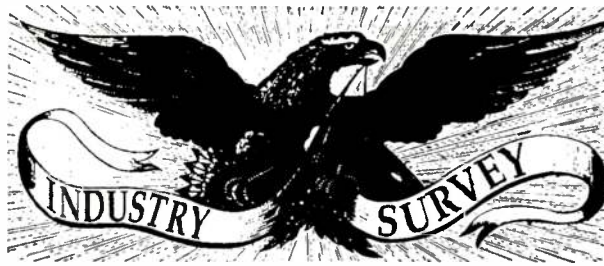
Peace out till '92.

MC



Motown Prez Jheryl Busby, vocalist Dee Harvey and Kevin Evans.

Wayne Edwards



MOVERS & SHAKERS PICK THEIR FAVORITE LOCAL UNSIGNED BANDS

COMPILED BY TOM FARRELL

HOLLYWOOD—It's no secret that every year hundreds of unsigned bands flock to the Los Angeles club scene for their shot at the brass ring. *Music Connection* polled various industry movers and shakers and asked them to list their three favorite unsigned local bands. In no particular order, here are the results of that poll.

Wendy Dio

- Niji Management
 Sweatin' Bullets
 Cold Gin
 Big Richard

Debbie Patino

- Mastering Co-ordinator,
 A&M Studios
 Everything
 The Rails
 Terror Train

Ron Lafitte

- Manger, Megadeth
 Black Cactus Stampede
 Burning Tree
 Dumpster

Rob Tonkin

- Promotions Manager,
 Pirate Radio
 Venice
 Hardly Dangerous
 War And Peace

William Howell

- A&R, Capitol Records
 Yesterday's Tear
 Tomorrow's Child
 Soul

Cody Jarrett

- Singer/songwriter
 Grace Period
 Truth Or Dare
 Wanted

Stephanie Kavalakous

- Coordinator,
 Publicity & Artist
 Relations, Private Music
 Bluc Zoo
 Stikkitty
 Tomorrow's Child

Brenda Umbrell

- Editor, *Metal Zone*
 Sarcastic
 Xcel
 Animal Bag

Paul Suter

- Freelance journalist
 Sahara
 Matriarch
 London Fields

Henry Spiegel

- Proprietor, Red Light
 District Nightclub
 Toss That Doll
 Back Alley Sally
 Wikkid Gipsy

Dionne Eskelin

- Exec. Assistant, CAA
 Stikkitty
 Flesh
 Nijole

Heather Davis

- Media Relations
 Coordinator, Epic Records
 Bootleg
 Rain On Fire
 New Tribe

Janice DeSoto

- Proprietor, English Acid
 James Intveld
 Soul
 Blackboard Jungle

Dianna Friedman

- Publicity, EMI Records
 Radio Blue
 Rexx And Johnson
 Shane

Robert Perry

- Promoter,
 Fast Lane Productions
 No Mercy
 Body And Soul
 Saddletramp

Dayle Gloria

- Proprietor,
 Club With No Name
 Tool
 Dumpster
 Wink

Chrisy, Jerry and Steve

- Publicity Dept.,
 Geffen Records
 Sam I Am
 The Zoom Club
 The Brothers

Hot Rod Long

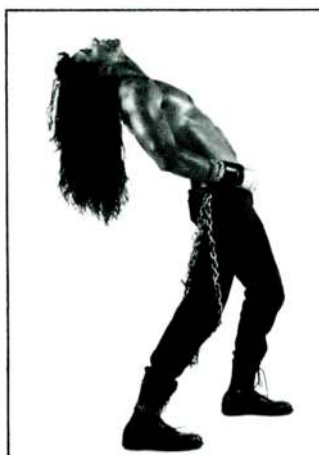
- Promoter, Journalist
 Ku-De-Tah
 Issa Joone
 Saint

Karol Alexander

- Headline
 Management/Promotions
 Swingin' Thing
 Blackboard Jungle
 Wikkid Gipsy

Michael Hannon

- Bassist, Salty Dog
 Snake Rock
 Mad Moxie
 The Mentors



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 - ☐ Stilleto
 - ☐ B.B. Chung King

Mike Badami

- Account Exec., ASCAP
- ☐ Civil Defiance
 - ☐ This Great Religion
 - ☐ Stikkitty

Rick Anthony

- Disc Jockey, *The Rick Anthony Music Show*
- ☐ Sykotik Sinfoney
 - ☐ Flesh
 - ☐ Sweatn' Bullets

Troy Augusto

- Freelance journalist
- ☐ Flesh
 - ☐ Murder Bay
 - ☐ Ku-De-Tah

Pat Schwartz

- Promoter/Manager, Blackhawk Entertainment
- ☐ Crimeny Jean
 - ☐ Rattleshack
 - ☐ Entice

Michelle Grosplitz

- Creative Services, Blak and Bloo Nightclub
- ☐ Blackboard Jungle
 - ☐ Stikkitty
 - ☐ Yesterday's Tear

Barbara Martinez

- Promoter, Club Lingerie
- ☐ Grace Period
 - ☐ Muzza Chunka
 - ☐ Issa Joone

Barbara Mitchell

- Triple X Records
- ☐ Too Many Joes
 - ☐ African Violets
 - ☐ Samba Hell

Len Fagan

- Head booker, the Coconut Teaszer
- ☐ Children's Day
 - ☐ Kathy Fisher
 - ☐ Michael Klein

Bruce Duff

- Editor, *Hard N' Heavy Video Magazine*
- ☐ The Muffs
 - ☐ The Mourning Glories
 - ☐ Clawhammer

Lance Hubp

- Promoter, the Troubadour
- ☐ Bill White Acre And Big Planet
 - ☐ City Of Faith
 - ☐ Sister Whiskey

Craig Oates

- Studio Engineer
- ☐ Sheer Threat
 - ☐ Snake Rock
 - ☐ Sensor-A

E. Heather Lose

- A&R, Chameleon Records
- ☐ Ethyl Meatplow
 - ☐ Blackasaurus Mex
 - ☐ Everything

Laurie Gorman

- Media Relations, HK Management
- ☐ Mystery City
 - ☐ Creature
 - ☐ Crusade

Vicky Hamilton

- A&R, Geffen Records
- ☐ Deborah Hannon & the Ministry Of Culture
 - ☐ Frankie & Annie
 - ☐ The Lost Boys

Jenny Bingaman

- Artist Development, Capitol Records
- ☐ Aces & Eights
 - ☐ B.B. Chung King
 - ☐ Stilleto

Neil Timmonds

- Freelance photographer
- ☐ Manual Scan
 - ☐ Snake Rock
 - ☐ Loud And Clear

Desi Benjamin

- Manager
- ☐ Five Easy Pieces
 - ☐ The Mourning Glories
 - ☐ Everything

Johnny Indovina

- Singer-Songwriter, Human Drama
- ☐ Congo Norvell
 - ☐ December Flowers
 - ☐ Muzza Chunka

Melinda Taylor

- Editor, *Jungle Magazine*
- ☐ Yesterday's Tear
 - ☐ Blackboard Jungle
 - ☐ Bad Blood

Michelle Ozbourn

- Steifel Phillips Management
- ☐ Slam
 - ☐ Roxanne
 - ☐ Sykotik Sinfoney

Alex Cain

- Guitarist, Life, Sex and Death
- ☐ Quiet Riot
 - ☐ Nightranger
 - ☐ Road Crew

Gina Celetano

- Editor, *Hollywood Rocks*
- ☐ This Great Religion
 - ☐ Sykotik Sinfoney
 - ☐ Red Square

Brian Slagel

- CEO, Metal Blade Records
- ☐ Sykotik Sinfoney
 - ☐ Dumpster
 - ☐ Civil Defiance

Marla Capra

- Film publicist, Levine/Schneider Public Relations
- ☐ Stikkitty
 - ☐ Tragic Romance
 - ☐ Easy Street

Craig Williams

- Disc Jockey, KNAC (Local Show)
- ☐ Flesh
 - ☐ Stikkitty
 - ☐ Snake Rock

Lorraine Walters

- Office Mgr./Tour Coordinator, Rockmasters Artist Management Inc.
- ☐ Stikkitty
 - ☐ Bad Xample
 - ☐ Children's Day

Jeff Albright

- Senior Account Exec., Levine/Schneider Public Relations
- ☐ Scratch
 - ☐ Christine In The Attic
 - ☐ P.Artners I.n G.rime

Bryant Markovich

- Promoter, Markovich Entertainment Group
- ☐ Ana Black
 - ☐ Razzle
 - ☐ Slammin' Groove

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VISION

CLUB REVIEWS

Psycho City

FM Station
North Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

☐ **Contact:** Eddie Wisztreich: (818) 783-9666

☐ **The Players:** Bobby Jaye, vocals; Rich Rees, drums; Dave Davis, bass; Edward Wisztreich, guitars.

☐ **Material:** A combination of influences from visionary outfits such as Last Crack and Soundgarden, Psycho City's music effectively exemplifies the modern, grinding version of metal currently at the forefront of the music industry. Alluring, moody and full of groove, their material has an underlying quality and distinct feel—the result of an intense combination of techniques and styles that deliver a strong initial reaction.

☐ **Musicianship:** Solid, versatile players make up these ranks, which is usually not the case with a band at this level. Bassist Dave Davis and drummer Rich Rees are a formidable pair who ultimately become the main ingredient behind the inherent feel of their music. Bobby Jaye is a strong and capable frontman with glowing possibility. If he could only manage to avoid all those over-used methods and concentrate on developing his own unique vocal quality, he could become quite a valuable asset, indeed. Although musical prowess is by far this band's strongest resource, there are definite problems within their foundations that keep Psycho City from sounding as coherent as they should.

☐ **Performance:** The sole thing that ultimately hinders Psycho City is the mediocre, amateurish nature of their live persona. Plagued by mishaps like out-of-tune instruments and



Toni C. Holiday

Psycho City: Too raw and unorganized.

missed cues throughout their set, they came off a little too raw and unorganized. Jaye, intent on putting on a good show, pushed himself to the limit and it showed, as he sounded consistently out of breath and unbalanced. The band's ability to keep the audience entertained is memorable, but in their case, it takes precedent over the music—a real waste for a talented outfit like this.

☐ **Summary:** Psycho City is a promising young band that needs to concentrate on fine-tuning their stage presence and overall approach. Although giving the musicianship first priority may not award them the instant notoriety they seek, it will be the deciding factor for them in the long run. They should devote more time constructing a tighter, unified sound that would get them further than any overblown stage show ever would.
—Ivette Ruiz



Brian Leshon

Soy Cowboy: Unusually entertaining.

Soy Cowboy

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

☐ **Contact:** Vince Nicoletti: (818) 990-5340

☐ **The Players:** Joe Romersa, lead vocals, percussion; Vince Nicoletti, keyboards; Tim Long, bass; Wade Charles XXIII, lead guitar; Brian Glascock, drums; Prinya Kusu-pholnand, vocals; Sarah Sihaman, vocals; Lila Uttasing, vocals.

☐ **Material:** When you've lived in Los Angeles and have frequented clubs for more years than you care to remember, one becomes somewhat jaded; smug in the sense that you have seen it all. Then comes an act like Soy Cowboy, and your confidence in the fact that you are all-knowing is shattered. This band plays a unique blend of Western-flavored rock, craftfully blended with an exotic taste of Issan, a Southeast Asian musical style with seductive harmo-

CLUB REVIEWS



Elyse S. Clarke

Ten Hands: After national attention.

nies and swooping melodies. It works. It works real well. And I can assure you that you have never heard anything like it before. Soy Cowboy opened their set with "Wall Of Moo Moo," a well-arranged piece with strong rhythm, designed to introduce the members of the band. After singer Romersa would introduce a performer, they would, in turn, deliver a brief solo, and once all the instruments were covered, it was time for a chorus in Thai. Hearing the foreign language was jarring at first, but not unpleasant. Songs like the eerie "Another World," the rocky "Postcards From Chiang Mai" and the bluesy "Graceland" successfully create the image of exactly what they are: the impressions of an American expatriate wandering the back streets of Thailand.

□ **Musicianship:** In a word: solid. Veteran percussionist Brian Glasscock, along with bassist Tim Long, laid down a solid foundation on which keyboardist and principal composer Vince Nicoletti builds his unique Trans-Pacific pieces. Nicoletti's use of percussive keyboard sounds maintained the Asian flavor, while guitarist Wade Charles XXIII added a harder edge with his effective guitar work, delivering a strong rhythm and blistering solos. Vocalist Joe Romersa has a deep, crooning tone, which is so stereotypically country and western that it borders on parody. Having covered the West, now let us turn East with vocalists Kusupholnand, Sihaman and Uttasing who sang in both English and Thai. Their voices

blended into one of the most unusual backup vocal sounds ever heard on the local music scene.

□ **Performance:** Unlike most bands pounding the club circuit who have no clue as to entertainment value, Soy Cowboy and singer Joe Romersa have a good sense of showmanship and performance. Romersa is a strong frontman whose Akido-like movements onstage look as if he is warming up for a mission with Captain Willard. He is also a strong communicator with the audience between songs and is able to entertain with humor as well as music. He pokes fun at himself, his band and their musical style, and you have to laugh. All the members move well onstage, just enough to entertain and look like they are truly into what they are doing, with no one moving around so much as to distract from the overall show.

□ **Summary:** This is something different that bares checking out. Because of their unusual style, I'm not sure if they have a song with Thai vocals that is strong enough to cross-over for instantaneous success. However, I could easily hear pieces such as "Postcard From Chiang Mai" and "Graceland," where the chorus is in English, on the radio and like it. Their show is entertaining, musically diverse and humorous. If a Vietnamese Pot Belly Pig can become the trendy yuppie pet of choice, then there is no reason why a band whose hooks are sung in Thai can make a dent in the market. By all means, go see Soy Cowboy.

—Brian Leshon

Ten Hands

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

□ **Contact:** Jesyca Durchin, Slipped Discs: (213)452-0354

□ **The Players:** Paul Slavens, vocals, keyboards; Steve Brand, guitar; Gary Muller, Chapman Stick; Alan Emert, drums.

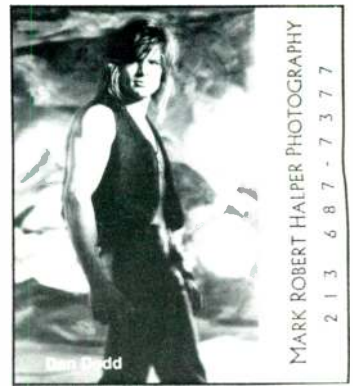
□ **Material:** Rising out of the same Dallas music scene that spawned the New Bohemians and Michelle Shocked, Ten Hands' music defies stringent categorization. The band's lengthy sixteen-song set, a special industry showcase to introduce the new boys in town, expanded on elements of funk, soul, fusion, pop and rock—at times incorporating an international vibe, notably salsa. Original rhythm combinations abounded, landing back to a funk-based groove with just the right amount of quirk. The band throws in some social commentary in "The Pollution Song," also known as "The Exxon Song," showing off some skilled guitar work, and in set favorite "Don't Even Fuck Around," highlighting great keyboards. Much of the material is dance-oriented stuff, such as "Love Is The Question," the first single, which is perfect in a club setting. While the band has certainly defined its own sound, the songs did tend to bleed into each other at times.

□ **Musicianship:** There is a lot of talent in this exceptionally tight band. Slavens took command of keyboards and vocals, executing both to great effect. His soulful voice has a gruff, emotive edge that makes the material real. Guitarist Brand ripped. His playing really identifies the songs. Muller played this funny looking instrument called the Chapman Stick (sounds like a bass, looks like a stick) and he nailed down those funk lines. Drummer Emert is excellent. He pounded out a variety of styles, kept it real fresh and added a dramatic twist. These are real musicians.

□ **Performance:** Slavens served his role as frontman well. He's loose and comfortable, expressive and exudes a lot of soul. Brand rocked, worked up a real sweat and got lost in musical euphoria. Muller was a bit stiff at first, but eventually loosened up and demonstrated his worth. Emert is most impressive; he gets down. The only missing ingredient was a healthy dose of interaction among band members. Ten Hands exhibits a down-to-earth, stringy haired, neo-hippy image that works.

□ **Summary:** Ten Hands has conquered its home town and now they're after national recognition. They've got the goods and the backing. Now it's a matter of where the cards fall in a highly competitive business. If the jaded L.A. audience embraces them, that's one draw in their favor.

—Karen Sundell



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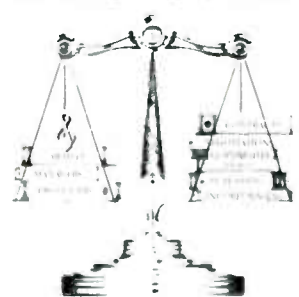
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Kik Tracee: Good live performers.

Kik Tracee

The Roxy
West Hollywood
① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

□ **Contact:** Susan Arick, RCA/BMG Records: (213) 468-4123

□ **The Players:** Stephen Shareaux, vocals; Rob Grad, bass; Mike Marquis, guitars; Gregory Hex, guitars; Johnny Douglas, drums.

□ **Material:** Kik Tracee keeps its head above the competition by infusing their above-average hard rock with an edge that makes their material memorable. Their songs are more hits than misses, and their song-writing process as a whole, shows them taking the standards of rock a bit further. Their cover of "Mrs. Robinson" is an excellent example of the band's ability to take a familiar song and inject enough fresh and blood into it to make it their own.

□ **Musicianship:** The band's greatest musical skill is that they get the job done and work well collectively—no Yngwie Malmsteens in this outfit. Shareaux's vocal antics were from the Axl Rose school of style, yet he managed to kick into a throaty mode for his more emotive deliveries.

□ **Performance:** Taking the stage to pre-recorded dialogue from *The Graduate*, Kik Tracee leapt into their well-received cover of "Mrs. Robinson" and rarely let up from there. The band's 45-minute set had a few slow moments, but maintained an above-average keel for the better part. In his T-Rex garb, Shareaux proved to be a delightful frontman, once again drawing from Axl Rose for a sense of coolness, and showing the comic relief of David Lee Roth. Shareaux weaves in his own eclectic behavior which gives him a more identifiable stage persona that he can move comfortably in.

□ **Summary:** Kik Tracee is a band on the right track, and shows the potential to really go places. The group has room for growth, which will come with time. It's fortunate that the foundation they're building on contains a worthwhile amount of mortar dedicated to good live performance.
—Tom Farrell



Asphalt Ballet: They need time to develop.

Asphalt Ballet

Florentine Gardens
Hollywood
① ② ③ ④ ☆ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Lisa Ventura, Virgin Records: (213) 278-1181

□ **The Players:** Gary Jeffries, vocals; Danny Clarke, guitar; Julius "J" Ulrich, guitar; Terry Phillips, bass; Mikki Kiner, drums.

□ **Material:** Asphalt Ballet boasts a musical collection of street-inspired

metal—laced with tinges of southern rock, which translates into easy flowing, bluesy tunes with a somewhat commanding personality and flair. Although this five-piece is aiming to break the mold of over used, commercial rock, their songs do little to justify those efforts by sounding tedious and just a little too familiar.

□ **Musicianship:** Aside from providing the necessary visual entertainment, Asphalt Ballet is not profoundly talented or even original musicians. Clarke and Ulrich are an average yet capable guitar duo, aptly filling each song with simple, memorable leads that provide that much needed, upbeat tempo songs of this nature require. A loosely structured but unified ensemble, Asphalt Ballet is not exotic or avant garde—they just work around a basic, familiar musical structure—nothing more, nothing less.

□ **Performance:** The band was obviously well-practiced and tight, which helped increase audience interest as well as participation. But unfortunately as the set wore on, their lack of experimentation became painfully apparent, drawing more attention to the unadventurous, monotonous nature of their material. The strongest asset Asphalt Ballet possess is their ability to communicate together musically as well as the unavoidable presence provided by vocalist Gary Jeffries. An impressive frontman that kept the audience captivated by his unique vocal style and appealing stage persona, Jeffries added a much needed punch to their faltering performance technique.

□ **Summary:** Striving to surpass the usual standard of a somewhat antiquated commercial hard rock genre, Asphalt Ballet is not too far past the stage of any conventional Strip band. The potential for advancement is definitely there—it just may take a while to surface.
—Ivette Ruiz

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DISC REVIEWS



Two Rooms
Various Artists
Polydor

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

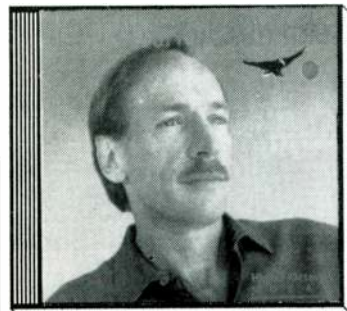
□ **Producer:** Various
 □ **Top Cuts:** "Levon," "Burn Down The Mission," "The Bitch Is Back."
 □ **Summary:** This all-star tribute to pop's #1 songwriting team of the past two decades (Elton John and Bernie Taupin) is as bright and tantalizing as one might expect, with spirited, contemporary arrangements of EJ's biggest hits as well as some well-chosen LP cuts like "Levon" (Jon Bon Jovi), "Tonight" (George Michael) and "Burn Down The Mission" (Phil Collins). Also kicking up some righteous Captain Fantastic dust are Tina Turner, Oleta Adams, Sting and Bruce Hornsby. Only Sinead, Hall & Oates and Kate Bush don't do this legacy justice.
 —Jonathan Widran



Jimmy Z
Musical Madness
Ruthless

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Dr. Dre and Jimmy Z
 □ **Top Cuts:** "Funky Flute," "Whatever You Want"
 □ **Summary:** *Musical Madness* is the album that could have been, but winds up losing points due to misplaced emphasis. While Jimmy Z's bio highlights his musical prowess on the flute, harmonica and saxophone, *Musical Madness* could have showcased these abilities more. The material leans toward a "Shaft O' The Nineties" funk feel with lyrics that are cheap—lyrics that a gifted performer like Jimmy Z doesn't need to rely on. Still, Jimmy Z's exceptional musicianship tips the scales heavily in his favor, and places *Musical Madness* in a positive light.
 —Tom Farrell



Stephen Longfellow Fiske
Stephen Longfellow Fiske
Higher Octave Music

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

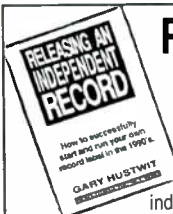
□ **Producer:** Skipper Wise and Stephen Longfellow Fiske
 □ **Top Cuts:** "The Walls Are Falling," "Warriors Of The Heart."
 □ **Summary:** Singer/songwriter/guitarist Stephen Longfellow Fiske's self-titled debut disc is an above average new age treat that will provide hours of enjoyable listening to fans of this genre. *Stephen Longfellow Fiske* anchors its formula to excellent musicianship, production and songwriting that skips clear of stereotypes and redundancy. Add Fiske's affable vocals and Tim Timmerman's quality percussion work, and you've got a winner. A real treat for the WAVE enthusiast and a probable big score for the veteran Higher Octave label. —Tom Farrell



Take 6
He Is Christmas
Reprise

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Take 6
 □ **Top Cuts:** "Oh! He Is Christmas," "O Come All Ye Faithful."
 □ **Summary:** This should be the ultimate Yuletide disc—the choirlike beauty of Take 6's harmonics applied to those cherished tunes the Grinch would hate—but the excitement is desperately missing despite some lovely moments. Maybe it's 'cause the tempos are all the same. Or the way they butcher the timeless melodies we're all used to, to the point of unrecognizability. Such creativity is slightly misplaced here, and you'd think a gospel-oriented group would know better. Still, those harmonies are pretty infectious and grow on you after the first listening.
 —Nicole DeYoung



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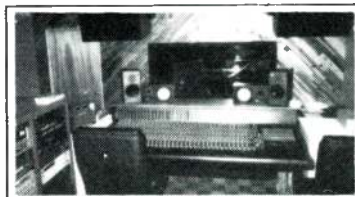
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Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 26774, L.A., CA 90026.
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11970 Venice Blvd., Mar Vista, CA 90066
Contact: Jay Tinsky (213) 319-1610
Type of Music: Original acoustic material
Club Capacity: 75
Stage Capacity: 6
PA: Yes
Piano: Yes
Audition: Open mic Mondays, 7:30 pm.
Pay: Negotiable.

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4354 Woodman Ave., Sherman Oaks, CA 91423.
Contact: Oren, (818) 783-3348
Type of Music: Acoustic material. Both covers & original.
Club Capacity: 49
Stage Capacity: 3 or 4
PA: Yes
Lighting: Partial
Piano: Yes
Auditions: Call for information or come in Sunday night & see Hal Cohen.
Pay: Negotiable.

CLUB M

20923 Roscoe Blvd., Canoga Park, CA.
Contact: Jimmy D (818) 893-6915
Type of Music: Original rock, all styles.
Club Capacity: 300
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send demo to Jimmy D 9141 Aqueduct St., Sepulveda, CA. 91343
Pay: Negotiable.

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PA: Yes, with pro engineer
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Piano: Upstairs, no/downstairs, yes
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Piano: No
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740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky (213) 392-1966.
Type of Music: Original, local/acoustic: pop, rock, folk, blues, country.
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PA: Yes
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Piano: No
Auditions: Send Promo Pack.
Pay: Negotiable

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Lighting: Yes
Piano: No
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NUCLEUS NUANCE

7267 Melrose Ave., W. Los Angeles, CA 90046
Contact: Susan DuBoise, (213) 652-6821.
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Lighting: Yes
Piano: Yamaha Baby grand.
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Pay: Negotiable.

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1215 4th St. Santa Monica, Ca 90401
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Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
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TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance, John or Gina, (213) 276-1158.
Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Negotiable.

ORANGE COUNTY

THE GREEN DOOR

9191 Central, Montclair, CA (Inland Empire)
Contact: Elisa (714) 982-8712 after 1pm.
Type of Music: All-original only.
Club Capacity: 300
Stage Capacity: 10
PA: Yes
Lighting: Yes
Audition: Call for info.
Pay: Negotiable.

JEZEBEL'S

125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz (714) 522-8256
Type of Music: R&R, metal, original rock.
Club Capacity: 368
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking.
Pay: Negotiable.

MARQUEE

7000 Garden Grove Blvd., Westminster, CA 92683.
Contact: Randy Noteboom, (714) 891-1971.
Type of Music: Loud, long haired rock n' roll.
Capacity: 452
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio.
Pay: Negotiable.

MISCELLANY

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

TWO INTERNS needed by fast growth production co. Lots of responsibility and fun for self starters. One in publicity dept., one general duties. Call (213) 8886, leave msg.
MUSIC PR firm seeks intern, paying position. Assist publicists with client's activities, general office, computer knowledge, self starter, organizational skills. (213) 852-1043, Bunny.
INTERN WANTED for independent management/publicity co. Flexible hours. No pay but good experience. Call (213) 274-6326.

MAJOR RECORDING artist is seeking an intern/assistant, part-time, general office work. Remuneration. Call Nathalie (213) 399-7744.
MUSIC MANAGEMENT/publishing company is seeking interns 2 days a week for tape duplication and general office work. Call Laurent (213) 399-7744.
INTERNEEDED promotion/retail work at Chameleon Records. Must be dependable, timely, with good phone personality. No pay, great experience. DeeJay, (213) 962-0620, Thursdays or Fridays.

MUSIC MANAGEMENT seeks college intern. Excellent opportunity to learn about managing talent and music supervising films. Flexible hours. No pay. Call A.C. (310) 659-9081.

MUSIC MANAGEMENT / publishing company is seeking intern 5 days a week to answer phones and work in publishing, typing required \$100.00/week to start. Call Nathalie (213) 399-7744.

RECORD COMPANY interns needed. Promotions and public relations. Duties vary with general office skills required. Pay and college credits available after probation period. Call (213) 856-4626.

SALESPERSON NEEDED professional recording equipment sales, experience/existing client base preferred, full time with pay. Great opportunity for motivated person. (818) 843-6320.

RECORD PRODUCTION co. seeks professional rock writers for paid position writing promo articles for our acts. Call (213) 391-5713.

RESTLESS RECORDS seeks interns for assistance in the sales and marketing departments. Flexible hours and exciting energetic environment. Call Melanie at (213) 957-4357.

PRO PLAYERS

SESSION PLAYERS

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Fully automated 24 trk. digital recording studio w/exceptionally competitive rates. 3 Atari 1040 computers w/Hybrid Arts SMPTE track, Cubase 20 sequencing & scoring program, 80 MIDI channels, Korg T-3, Casio FZ-1 sampler, Ensoniq ESQ-1, Yamaha DX-7, Akai MPC 60, Tascam 8 trk.
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, U.S. and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/worldwide airplay including KTWW, KKG, KACE, KJLH, 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.

D-ACE

Phone: (213) 653-9208
Instruments: Roland D550(multi-timbral), R-8M, Akai S1000, Emu Emax (CD Rom), Emu SP 1200, Proteus, Super Jupiter, Prophet 5, Minimoog(MIDI), Yamaha TX802, Korg DW8000, Oberheim Matrix 6, DPX-1, Macintosh HD w/ vision sequencing, sound libraries, Softbox 16-track, Otari 24-track, Sony DAT.
Read Music: All clefs.
Styles: R&B, dance, rock.
Technical Skills: East Coast Beats, L.A. Rock Licks, keyboards, productions to start and complete.
Qualifications: Writer and producer for Keith Boyd, Tweed Sneakers, T.Y. Travis, KYF, Paige Farrington, M.C. Rockwell, NBC. Universal, Nabisco, Camel, Hewlett-Packard.
Available For: Hit material clients, video/film scoring.

ACE BAKER

Phone: (818) 893-3959

Instruments: M1, Proteus, DSS 1 sampler w/ large library, Linn 9000 w/SMPTE, 32 tk. sequencer, R-8, MKS 50, DX7.

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, fts/bse.

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/Left Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefner & Ross Vanelli.
Available For: Producing, arranging, writing, and/or recording of special music projects.

CURTIS BALMER

Phone: (818) 548-4695
Instruments: Electric and acoustic guitars (Jackson, Fender, Gibson, Rickenbacker and Ibanez).
Styles: Rock, hard rock, pop, R&B and funk.
Read Music: Charts.
Technical Skills: Strong melodic solos. Creative rhythm parts with great tone and feel.
Qualifications: Extensive stage and studio experience. Numerous demos and small album projects. National TV spots: CBS Sports, CBS made for TV movie, MTV, PBS series. Reliable, fast, easy to work with.
Available For: Sessions, demos, club or concert dates, showcases and tours.

YALE BEEBEE

Phone: (213) 254-8573
Instruments: Kurzweil Midiboard; Korg T2 Music Workstation; E-mu EMAX II 16-bit Stereo Digital Sound System; Proteus 2 XR; Roland D-550, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha TX802, TX816; processing equipment; Macintosh computer with SMPTE.

Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.

Styles: Commercial rock, plus all contemporary and traditional idioms.

Read Music:

Yes
Vocal Range: Tenor
Qualifications: B. M. and Graduate Studies at University of Miami, Eastman & UCLA in Theory/Composition. Richie Sambora (Bon Jovi/Mercury Records), Paul Cotton (Poco). ASCAP/BMI Film Scoring Workshops. Extensive professional recording, performing, programming, touring, video, conducting experience. Tapes, resume, videos, references available.
Available for: Any professional situation.

ANTHONY LOVRICH- PREPRODUCTION & PROGRAMMING

Phone: (818) 752-9378 or (818) 752-0124
Instruments: Akai/Linn MPC60 sampling drum machine w/extra sampling time & 99 trk. Midi sequencer. Yamaha recording drums, electric Midi pads & drum set, FM-16 MIDI converter, E-MU Proteus w/32 voices, Akai S-1000 sampler, Roland S-330 digital sampler w/extensive library of current sounds, DRV3000 multi-FX, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/midi multi-track mixer, color tv & air conditioning. DAT.

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

Technical Skills: Programming, 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/major labels on a daily basis & several songwriters & artists. Grove School grad.
Available For: Studio work, programming, sampling, & producing hit records.

THEO BISHOP

Phone: (714) 645-7772
Instruments: Yamaha pf 85 piano +, Ensoniq EP5 16 bit sampler with library, Roland Juno 1, Yamaha TX7, Yamaha TX812.
Read Music: Yes, some sight reading and charts.
Technical Skills: Keyboardist, producer, composer, songwriter, arranger, vocals.

Styles: Pop, blues, dance pop, gospel, mor, country, or rock.
Qualifications: B.A. in piano and composing. Many recent album credits playing, writing, singing, arranging, and producing. Musical director for Gary Puchett, Peter Noone and Terry Gregory (CBS). Worked with Flo & Eddy, Quiet Riot, and many others. Extensive studio and road experience, also was recently on *Into the Night*.

Available For: Keyboards, arranging, producing, songwriting, scoring, demo work, or live performances.

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 at CSUS, jazz study w/Ted Greene, Henry Robinette, the Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Glona Rusch, Nicky Hopkins, Glen Zatlolla.
Available For: Demo sessions \$25.00 per song, instruction \$20.00 per hour. Rack programming, jingles, casuals and Top 40 gigs.

JOHN BOKOWSKI, JR. - KING'S COURT PRODUCTIONS, INC.
 Phone: (818) 377-4039
Instruments: Everything. Massive MIDI keyboard setup including: IBM at computer, Linn 9000, AKAI MPC-60, AKAI S-1000, Roland S550, JD-8000, D-70, 2 Korg MIR-EX's, Wavestation, Proteus, Roland 808 & 909, Juno 106, Super JX, Korg EX-8000, Turntables. More upon request.
Read Music: Yes
Technical Skills: Production, keyboards, remixes, drum-programming, sequencing, writing & arranging.
Styles: Pop, R&B, hip-hop, dance, gospel, jazz.
Qualifications: Has produced/remixed several projects for major labels, including Warner Brothers, RCA, Motown and World/Epic. Was staff producer/writer at Motown for 2 years. Production company recently had 2 act production deal with Arista records. Have co-produced with Nile Rodgers, Richard Perry & Bernard Jackson of Surface. Recently finished co-publishing term with Warner/Chappell music. Songwriter credits include: Tracie Spencer, Kool & The Gang, Latoya Jackson, Madame X, Temptations & Nancy Wilson. Have written with Karyn White, Freddie Perren & Skip Scarborough.
Available For: Production, remixes, pre-production/demos, keyboardist/programmer, sessions, song placement, & is currently looking for possible act's for the production company to work with.

CHRIS CLERMONT
 Phone: (818) 980-5852
Instruments: Guitars and voice - custom and Fender Stratocasters, Gibson ES-335, Ovalton acoustics.
Read Music: Yes
Vocal Range: Tenor.
Styles: R&B, pop, funk, alternative & commercial rock, blues, gospel & fusion.
Technical Skills: Experienced in production, arranging, & songwriting I can score & transcribe & have great ears. A whiz at MIDI-sequencing, drum machine programming, SMPTE, & tape synchronization. Have strong, dynamic voice & great stage presence. Also consult & professionally construct rack systems for electronic drums, keyboard, & guitar. Demo studio available.
Qualifications: Years of live & recording experience. Recently on tour in US & Japan with Ruthless/Atco Records' Michelle and M.C. Hammer "Please Hammer Don't Hurt 'Em" tour. Have performed &/or recorded with: Lynne Fiedmont & Wayne Lindsey, Greg Walker, Leslie Smith, Joe Jackson. *The Tonight Show*, NBC-TV; *Rick Dees' Into The Night*, ABC-TV. Commercials for MJB Coffee, Good Neighbor Pharmacy, & more plus videos & demos galore. Studied voice with Gloria Rusch. Summer teaching staff at Musicians' Institute.
Available For: Anything professional: sessions, jingles, voice overs, demos, TV, film, videos, club or concert dates, showcases, casuals, tours, budget rack systems & solutions, master or demo productions.

JOSQUIN des PRES - PRODUCER-SONGWRITER-BASSPLAYER.
 Phone: (213) 859-5581
Read Music: Yes
Styles: Rock, mainstream rock, pop.
Qualifications: As a songwriter, currently with Warner Chappell Publishing, credits include collaborations with Elton John's lyricist, Bernie Taupin. As a producer clients include: United Artist, RCA, EMI, SBK, Musidisc, Warner Chappell. With players such as Jeff Porcaro, Steve Lukather, Billy Sheehan and many more. As a bass player: Numerous recording sessions. Author of "Bass Fitness" on Hal Leonard Publications. Charvel/Jackson Carvin, Gibson strings and Washburn endorsee.
Available For: Complete production of masters and demos. Bass sessions, live and studio.

BURT DIAZ
 Phone: (818) 889-2109
Instruments: Roland U119, Yamaha DX7, Peavey DPM 3, Prophet 5 Youngchang grand piano, Alesis HR16 drum machine, Roland 707 drum machine, MMT8 sequencer, Fostex 16 trk., Tascam 20 channel mixer console, effects: SPX 90, DBX compressor, Quadverb, Korg T3, etc.
Read Music: Yes.
Technical Skills: All styles of keyboard playing, vocals: lead, background songwriting, arrang-

ing, finished studio production.
Vocal Range: Tenor.
Qualifications: Worked w/members of REO Speedwagon, 707, Richrath, Ram Jam, Played opening act for Joe Walsh, Ted Nugent, Edgar Winter, Rick Derringer, Robin Trower, Romanics, Recent North American tour. European tour with White Lion, B.A. & A.A. degree in music from State University of New York, Stonybrook.
Available For: All professional situations.

MARC DROUBAY
 Phone: (213) 306-4689
Instrument: Drums
Qualifications: Drummer for EPA recording artists Survivor for seven years. During that time, recorded five LP's and two soundtrack singles. Of these, six singles made Top 15 and three albums were certified platinum. Appeared in eight videos, seven *Solid Gold* shows, toured the U.S., Japan and Europe. Received a Grammy in 1982 for the song "Eye Of The Tiger."
Available For: Recording, touring, video, showcasing, preproduction, private lessons, clinics etc. Professional calls only.

DAVE GAGE
 Phone: (213) 470-1465
Instruments: Harmonica (diatonic and chromatic), Peavey stereo chorus and Fender Bassman amps. Quadverb GT (for direct recording).
Read Music: Yes.
Styles: Rock, hip-hop, blues, country, R&B, commercial work.
Technical Skills: can improvise to anything. Producer and songwriter. MIDI 8 track studio.
Qualifications: 12 years experience. TV credits include: ABC's "Davis Rules", and commercials for Clottheite and Nutra-Sweet. Recorded or played with: Andy Summer, Devo, Rick Springfield, Bill Ward (Black Sabbath), Mark Mothersbaugh, Vivian Campbell (Whitesnake). CD and cassette on AYM Records.
Available For: Session work (TV, film, or album). Some live gigs.

MAURICE GAINEN
 Phone: (213) 662-3642
Instruments: Fostex G-16 16-track with full SMPTE lock-up to video, 40 channel mixer with MIDI muting, DAT mixerdown, Saxophones, flutes, WX-7 MIDI wind controller, Korg M1, EMU 16-bit stereo piano module, Roland D-110, Roland W-30, Akai 3-900 sampler w/extensive library, Yamaha TX81-z, Alesis SR16 drum machine with TR-808 sounds, many outboard EFX, Atari computer w/cubase.
Read Music: Yes.
Styles: All.
Technical Skills: Woodwinds, keyboards, arranging, composing. Complete demo and master production. (MIDI and/or written music for live musicians).
Qualifications: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.
Available for: Sessions, concerts, touring, full service production in my studio, MIDI and studio consultation. Original songs available to singers. No spec deals. Pro situations only.

CESAR GARCIA
 Phone: (818) 891-2645
Instruments: Saxophones tenor, alto, soprano and flute. Electric effects. Yamaha REMX 60.
Read Music: Yes
Styles: All
Technical Skills: Songwriter
Vocal Range: Tenor
Qualifications: 25 years experience, hot soloist, lead vocals 3 years of college, music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions. Have recorded my own solo album. No drug hang-ups. Good attitude, dependable.
Available For: Professional work.

PAUL GOLDBERG
 Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/R.I.M.S. system, Akai-Linn MPC-60 sampling drum machine/sequencer (all 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/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Bob Shepard, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Bill Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash, TV & film; Roseanne Barr, *Wise Guys*, *Let's Talk*, Asian Media Awards. *Good Morning America*.
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

CHRIS GROSS
 Phone: (213) 876-0274
Instruments: Drums
Read Music: Yes
Technical Skills: Producing audio and video, vocals, great sounding kit, play in the pocket, lessons.
Qualifications: Recorded over 40 records- rock, country, gospel, fusion, film sound tracks.
Available For: Playing or producing, sessions and live gigs.

CARLOS HATEM
 Phone: (213) 874-5823
Instruments: Percussion and drum-set. Drums-shakers, bells and whistles.
Read Music: Yes.
Styles: Pop, rock, funk, latin, jazz.
Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music 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: Recording, live performance, sequencing and lessons. For specifics, please call (213) 874-5823.

J. HANZ IVES
 Phone: (818) 761-8823
Instruments: Kramer Pacer Deluxe, customized Gibson S.G., 6 and 12 string acoustics, Mesa Boogie Mark 111, SPX-90, Quadverb, Switch 1-1-L.
Read Music: Chords
Vocal Range: Lead, background, 3 octaves.
Styles: Rock, pop, R&B, funk, folk.
Technical Skills: Tasteful, melodic, burning leads. In the pocket rhythms.
Qualifications: 12 years professional experience as live performer. Concerts, showcases, Top 40, casuals, demo sessions, songs and jingles. Record credits for several indie releases, (12's, E.P.'s). Movie soundtrack *Space Case* (foreign release) w/ the Village People. Musical director, guitarist for the Runts' comedy revue, *Rocky Horror Picture Show Tour*. Regional bank jingle.
Available For: Demo, album, and jingle sessions, instruction, casuals, showcases, tours.

KAMAAL
 Phone: (213) 962-9145
Styles: Funk.
Instruments: Alembic Standard I bass, Trace Elliot amps, various outboard effects, Roland W-30. For film: Cannon L1 Hi-8mm camera, Sony EVO-S900 Hi-8mm VCR<Direct Ed Plus Editor, Color EQ, full 8-track MIDI studio.
Technical Skills: Bassist, producer, songwriter, film scorer.
Vocal Range: Tenor
Qualifications: Member AF of M, extensive resume and references available upon request.
Available For: Recording, touring, film scoring and songwriting.

NICK LASHLEY
 Phone: (213) 392-0079
Instruments: Fender elite statocaster, Ovalton acoustic, Mesa boogie, various effects.
Styles: Contemporary rock, pop, blues, alternative rock.
Qualifications: Originally from London, England. Toured and recorded with Virgin Records group King Swamp. Recorded albums with producer Bob Clearmountain. Performed live dates with the Pretenders. Various session work in London (Mark Shaw, Zodiac Mindwarp, Neil Arthur).
Technical Skills: Exciting creative guitar parts to suit the song. Strong melodic lead player and slide guitarist.
Available For: Touring, recording, videos, television, etc.

GILBERT LEVY
 Phone: (213) 851-7860
Instruments: Drums and percussion. Acoustic and MIDI real-time or sequenced. Drum kit, Korg M1, Roland R&M, Alesis SR16. Yamaha recording series drums and ethnic percussion.
Read Music: Yes
Styles: Contemporary
Technical Skills: Proficient in rhythmic and harmonic concepts as well as extensive engineering experience.
Qualifications: Professional experience in recording, production, arranging and sequencing. Toured with Gino Vannelli and Percy Sledge.
Available For: Pro situations only. Your drum sounds or mine. Drum and MIDI lessons available.

AL LOHMAN - DRUMS AND PERCUSSIONS
 Phone: (818) 700-1348
Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.
Read Music: Yes
Styles: All
Qualifications: B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. 15 years professional experience including performances with: Larry Canler, Kenny Rogers, The Stray Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble, Cal Lutheran Percussion Ensemble, Vera Daehn, The Evening Shades, and numerous club and casual bands. Recordings includes: local band sessions, commercials and TV. Artists include Reno Wilde, Marina Abraham, The Fables, Steve Lapeo and Lyra. Live TV including: *Evening Shade*, *Designing Women*, Seinfeld tapes available upon request.
Available For: Sessions, club work, originals, casuals.

ALEX M
 Phone: (818) 764-0103
Instruments: Ibanez 59er custom series, 1964 Gibson ES-335, 6 and 12 string acoustic guitars.
Read Music: Yes
Styles: Blues, rock, R&B, funk.
Technical Skills: Lead guitar, slide guitar. In various open tunings, fingerpicking, lead and back-up vocals, writing, (lyrics and music composition), arranging, great memory and improvisational skills.
Qualifications: Toured with Big Joe Turner, Eddie "Cleanhead" Vinson, Played sessions with numerous recording artists. An experienced studio musician.
Available For: Any pro situation live or studio, touring, private instruction.

RITCHIE MAESTRO
 Phone: (310) 392-9446 or pager# (213) 352-2770.
Instruments: Classical, acoustical, electrical guitars.
Read Music: Yes
Vocal Range: 2 octaves
Styles: All
Technical Skills: Arranger, songwriter, producer, and performer.
Qualifications: 16 years experience. TV: *PM Magazine*, Country California, Radio: KLOS 95.5, Theater: Creative Faires LTD. Clubs: LA and NY.
Available For: Any musical project.

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



RAYMOND TORIAN PHOTOGRAPHY
(213) 842-8752



FREE CLASSIFIEDS

& as a producer. Have 16-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.

MITCH ROSS

Phone: (213) 962-2964

Instruments: Tama drums, Zildjian cymbals, drum kat, Simmons, Roland octapad and R-5, Alexis effects, Peavy amplification.

Read Music: Yes

Vocal Range: Tenor

Styles: Rock, pop, funk, jazz.

Technical Skills: Recording, programming, production. Solid beat with great meter that supports the music without being overbearing. Strong old time player. Good knowledge of MIDI. Teach private lessons. Play all acoustic, electronic, or mixed.

Qualifications: 12 years experience playing original and cover material in clubs and auditoriums. Perform for the Runts comedy revue, T.V. appearances. Worked for many original artists doing showcases, studio sessions, drum programming, and videos.

Available For: Sessions, programming, live performance, videos, tours, lessons.

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 Steelzdr MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).

Read Music: Chords

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.

LARRY SEYMOUR

Phone: (818) 840-6700

Instruments: Wanwick, Wal, Tobias, 4, 5, & 6 string, fretted & fretless basses, Bradshaw rack, Demeter studio direct box, Sadowski pre-amp, Tracy Elliot amps & speakers.

Read Music: Yes

Vocal Range: Tenor-baritone.

Styles: All

Technical Skills: Extensive musical education. Creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving, improvisation, parts writing, sight reading, slap, etc..

Qualifications: Toured &/or recorded w/Billy Idol, Rod Stewart, Tom Jones, Martin Chambers, Mansella, the Committe UK, Jingles for Sunkist, Pepsi, etc.. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresler, Eddie King, etc.. 1991 grammy's, MTV, etc. *Arsenio Hall*, *Taxi*, various albums, demos, music clinics, endorsements, teaching, clubs, etc..

Available For: All types of recording sessions, touring, & private instruction.

MERRY STEWART

Phone: (213) 474-0758

Instruments: Clavitar, Gleeman Pentaphonic, Roland D 50, S 50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arp Odessays, 2 drum machines, Atari w/Hybrid Arts Smple Track, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hill mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt half stacks.

Vocal Range: 3 octaves.

Styles: All, esp. modern rock, alternative dance, psychedelic.

Technical Skills: Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.

Qualifications: 10 years classical piano w/Royal Conservatory of Canada. International touring/recording w/Nina Hagen, Eric James, & Zephyr. Soundtrack credits include Cheech & Chong's *Still Smokin'* & Warren Miller's *White Winter Heat*. Currently fronts modern rock power trio, SFR.

Available For: Paid recording & concert work, song production, soundtracks, & videos.

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 category, 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.

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- Carver PM300 stereo pwr amp. 150 wts at 4 ohms. In box w/clean warranty in your name & mnl too. \$485 Nagila. 213-650-7911
- Carvin 100 wtt guit amp w/dual chnls built in, EO & much, much more. Set in 5 spk rck. \$300 obo. Bill, 213-866-1167
- Carvin 412 straight cab w/new 75 wtt Celestions. \$275. Carvin carpeted floor monitor, 12" spkr & horn, \$125. 213-581-8186
- Fender 300C BXR bs amp. Brnd new, ong pad \$200 will part for \$400. Dave, 213-372-4293
- Fender Pro reverb amp, 1965, black face, rare, w/reverb & trem \$650 obo. Tony, 213-257-7896
- Gallian Krueger SEL2100 stereo rck mnl amp. Built in compression stereo chorus, noise reduction stereo reverb w/lt pdl unit. Xint cond, barely used. \$650 818 881-2260
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- Jackson 412 cab, \$250 obo. 818-762-5745
- Marshall 100 wtt head, JCM800 series. \$400 Mike, 818-981-0745
- Marshall 412 straight vintage 30 wtt Celestions. \$425. Marshall 412 slant, 75 wtt Celestions, \$375 Marshall JCM1800 head 50 wtt, new tubes. \$375. 213-395-1319
- Marshall JCM800 4x12 cab. \$450 obo. Xint cond. 213-465-9637
- Marshall JCM800 50 wtt head 1983, truly mint cond. \$375 obo. 213-667-0798
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- Otari MT12 1 1/4" 2 trk. max. Less than 50 hrs on mach. doesn't have center stripe. Asking \$450 obo. Collin or Brian, 818-762-0707
- Tascam model 38. 8 trk r to r w/DBX noise reduction. 1 owner, xint cond. \$1600. 818-783-2131
- Tascam model 424 multi trk rcrdr. New in box w/mnl & warranty. \$465. Gilbert, 213-962 6223
- Tascam Porta II 4 trk rcrdr. Brnd new in box. Out of wrk, nd cast. \$255 obo. Paul 818-368-1315
- Technics SVDA10 table top DAT rcrdr w remote. Like new, in box, cost \$739. sel \$600 firm or trade for gut gear Mike. 818-764-4070
- Yamaha MT100 II. 4 trk cassette rcrdr. Lk-ne new. \$400 obo. Zen. 818-763-3894

4. MUSIC ACCESSORIES

- 1 Art DRX multi trk procssr. \$400. 818-762-5745
- ADAMPI 1/2" aut pre amp w/ pro mods for cleaner operation. \$350 obo. Dana. 213-857-5516
- Alestis drm mach. HR16B \$250 John. 213-465-7052
- Alestis Quadraverb Plus. New in box w/mnl & warranty. \$370. Gilbert. 213-962-6223
- Anvil 24 spc hvy duty shock mnt rck w/covers, casters & rear rails. Mint cond. \$485. 213-469-4545
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- BBE Sonic Maximizer, like new. \$225 Peavey M2600 pwr amp, rck mnt, 180 wts per chnl, new. \$275 213 581-8186
- Boss DD-2 digital delay. \$100 PSM-5 pwr supply. \$60 Ibanez CS9 stereo chorus \$57 CP9 comprsr. \$30 Supermetal \$40. All in xint cond. 213-667-0798
- DBX-1531P EO. stereo mono. graphic EO. rck. \$260. Boss CE300 super chorus. rck. \$100. Dmitch 1550 progmblt distortion pdl \$75. Frankie. 818 881-4425

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*Grt deal. Hrd cs for elec gut \$10. Alberto, 213-874-9114
 *HR16 for sale, like new, w/warranty & box \$250. 310-419-0748
 *HR16, like new, in canon w/warranty. Asking \$250. 310-419-0748
 *Ibanez multi fx unit Model DM500 Reverb chorus, delay, flange, etc. Grt sounds & a bargain at only \$135. 818-705-4729
 *Lexicon LXP15 digital signal procssr \$790. Pauline, 213-665-3374
 *Macintosh Plus w/Altec ltr interface Vision 1.2 seqncr, 30 meg fld drive, imagewriter & software. \$1300. Jim, 818-355-0864
 *Roland bs pre amp for sale. SIP301 Comprsr external fx loop, bt amp capabilities. \$150. Guenther, 818-780-7010
 *Roland RPS 550 digital stereo signal procssr. In box w/ clean warranty in your name. ... oo \$950. Nagita, 213-650-7911
 *Tom Schultz Rockman \$65. ... RBE 822 \$290 obo Dr Thrilm DR505 dirn mach. \$195 obo. 818-505-3951

5. GUITARS

*Handmade, very rare 1985 flr/zdr/acous gut. Solid top, 3 pc bck. V-neck, bck inlay, jumbo frets, grg bck included. M3ds in California \$100 obo Terry, 213-656-7505
 *67 Jazz bs w/Schecter neck in xint cond. Has history Avail for \$350. 310-419-0748
 *88 Ibanez classical gut w bejullf rosewood bck & sides, fine grained spruce top. Ho cratches. Gold tuning machines. \$400 gut for only \$125. Eves, 213-777-1425
 *1964 Epiphone elec 12 string. Made by Gibson \$300 or trade for elec gut that plys well. Bradley, 203 461-2510
 *1968 Gretsch, jet firebird, xint cond. \$1500 obo. 213-465-9637
 *1981 Fender Bullet w/Fender HSC. \$200 Kramer Aerostar, made in USA, white, locking nut, single hmbckng, no cs. \$135. 818-902-1084
 *1988 APX10 Yamaha acous/elec gut. Comes w HSC, beautfl cond. Asking \$625 obo. Keith, 805-499-5421
 *BS gut. Japanese imitation Fender, lng scale, black, \$150. Vox bs, hexagon shape, 3/4 scale, red. \$100. Katy, 213-466-7172

*Carvin V220T, white w/gold lrdwr, Kahler Dbl hmbckngs w coil splitters 24 frets \$400. Dock, 818-980-4685
 *Chapman Stlck, xint cond. \$500. Vmce, 818-908-4361
 *Charvel 2B bs w HSC in xint cond. Asking \$250. Steve, 818-780-7010
 *Charvel gut, black, w/HSC. grt cond, \$285. 213-969-1903
 *Charvel Jackson Strat, blue, US made, locking trem, cs, \$275. Ibanez Randy Rhodes, hot PU's, locking trem, \$200. Ibanez V, red, Duncan PU's. \$225. 213-395-1319
 *Classict gut for sale. 1956 name brnd model. Bought for \$300. will take \$200 obo. Terry, 213-257-7302
 *Ernie Ball Music Man 5 string bs. Alderwood body, maple neck, rosewood fingerbrd, trans rod color. Pre amp 3 way out of phase switch. \$900. Todd, 213-397-7263; 213-390-8610 x 470
 *Fender Strat. US made, 90 model, silver w white pick guard, maple fretbrd. Like new, w HSC. \$350 obo. Paul, 213-666-7721
 *Fender Tele copy, including hrd cs. \$130, w/small practice & chrd, \$160. Ana Pro II gut w strap & cs. \$145. 818-780-4347
 *Fender Tele's. 1973, black, 1977, sunburst, 1972 custom w 4 knobs, natrl. All w maple necks, compl org, xint cond w/cs. \$650-850 obo. 213-841-6914
 *Gibson 96 Melody Maker, bright red, xint cond. \$425. 213-397-7711
 *Gibson EF175D sunburst. 1965. Beaufit, org cond. zig zag label orange label org cs. \$1450 obo. 213-878-5560
 *Gibson Les Pauls for sale. From mid 70's. Customs & standards. Black, sunburst, cream color. All compl org, xint cond, w/cs. \$650-800 obo. 213-667-0799
 *Ibanez IMG 2010 Midi contrlr w MC1 bram Gut, create incredibly beautfl, outrageous sounds. Very fast, accurate triggering. Fantastic gut, \$600 obo. James, 818-752-1566
 *Jazz bs for sale, in gd cond. Comes w/cs. asking \$350. 310-419-0748
 *Kramer Strat style gut w/F.Rose, S Duncan PU's. Will trade for Tele Rick. 818-760-2004
 *Strtlng bs, modcrn, all wood w adjustbl bridge, PU & cover, \$2900. Yamaha elec bs, black light weight body, plys grt. \$3500. 818-990-2328
 *Tobias Signature 5 string bs. top of line model, mint cond, must see. \$1850 obo. 818-998-7100
 *Yamaha acous elec gut w HSC. Brnd new, \$300. Hon, 310-455-3936

*Yamaha Pacifica, Strat style body, bolt on neck, 2 hmbckngs, 1 single coil PU. F.Rose trem. Brnd new, won in contest. \$300. Darryl, 213-466-3607

6. KEYBOARDS

*Emu Performance piano module, \$375. Pauline, 213-665-3374
 *Ensoniq Mirage advanced sampling keyboard. Digital sampling, complw 2 mnlis & xtensv library. Xint cond, \$550 obo. Steve, 213-463-0272
 *EPS 16 plus module unit, flash bank, SCSI drive turbo version under warranty, xlii cond, sciling for school tuition. Sacrifice at \$2100 firm. Tony, 213-410-9207

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*Kawai M-8000 Midi keyboard contrlr. 88 note keybrd, xint cond, \$975 obo. Doug, 310-837-1818
 *Korg EPS1 elec piano. 76 touch sensitive keys. Transpr, strings. Very gd cond. \$700 w pdl. 818-990-2338
 *Roland UX3P synth w/PG200 programmr. Grt cond, \$300 obo. Andy, 818-981-0899
 *Wtd: D550. Will buy separately or trade for D50. John, 818-810-9131

8. PERCUSSION

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- Aphex Impulse midi dr interface, trigger like the pros. \$495 obo. Chuck, 310-545-6144
- Bs drm pedals DW Gibraltar. Camco & Ludwig \$40/each. 310-306-4689
- Ludwig classic drm set w/modular hrdwr. 14, 15 & 18" toms. 2 24" bs drms. 8x14" snare. anvils c's. \$2000. Gavin, 818-567-1085
- Tama drm set. Jet black, dbl bs kit, 7 pc. Zildjian KC hi hats, platinum crashes & ride. Yamaha hrdwr. \$2200. Steve, 818-609-9039
- Yamaha bs drm. 24x18, custom made, one of a kind. Sounds grt. \$350 obo or trade for 26" Ludwig bs drm. Dag, 818-501-4757
- Yamaha Pro Tour series. Yellow, 6 pc. dbl bs. Hvy hrdwr, drm wrkshop, pdis & hi hat s/d. Assorted cymbals, custom cs's, srs only. \$3000 obo. Ronnie, 818-989-0130

9. GUITARISTS AVAILABLE

- 2nd guit w/d vocal vcs intable. hi energy. HR act. Must have incredl vocs, chops, ht mairt. Scorps. VH, Jovi Mike. 818-764-4070
- 25 y/o, 14 yrs exp. Pro iks, alt, pro gear. Lkgt to J/F cmrcrl HR/HM grp. Rusty, 818-785-3151
- Abstract, unliq guit plyr's guit. 23. lkg for any studio. fill in, or recrdng. From Abba to Beck to VH. Mike, 818-995-1905
- Axe man w/tone, taste, wrnng chops & exp sks estab, hi

- energy, 2 guit HR band w/lnst & strong lvd vocs. Tom, 310-285-9636
- Black hr'd white boy sks real rock band. Image & equip as usual. Thin Lizzy, early Cull. 818-366-4851
- Blues/rock, HM guit avail for rebellious & aggrsv proj. Intl Zep. Ozzy, Aero, AC/DC. 213-883-0848
- Christian guit into many styles of music sks wrk & other Christian musics. Terry, 213-257-7302
- Cmrcrl rock/guit/sngwrtr. 6ft, lng blonde hr, gd equip, road exp. lkg for pro band w/top notch vocs. 818-785-3013
- Cntry guit plyr avail for jams or csls. Rick, 213-977-8234
- Dual guit team to J/F cmrcrl, hi energy rock band. We have abil, desire, snags, equip. We lack only responsbl musics. Dock Jones, 818-980-4685
- Elec guit w/feelng & soul sks pro srs for early January. Tenor vocs. Dean, 310-823-6786
- Exp pr guit avail for paid srs, any & all styles. Dependbl, reliable. 818-705-4729
- Exp, pro guit avail. Steady, tastfl, melcd. Jazz, blues, cntry, Brazilian, hybrids, fusion. Jerry Lee to Jr to Joao to Joni. Matt, 310-829-9779
- Extremly dedictd L/R guit avail for estab sit or proj in the wrks. Anything from Slaughter to O'Ryche nd avail. Srs only. Jason, 818-996-1345
- Fem HR guit avail to comp band. 213-874-5128
- Flash plyr ala Sykes, Lynch, Badlands, w/album credits & touring exp. sks finantly bckd sit w/mngt & lbl intrst. Ready to go only. T. Fields, 9-6, 213-247-7800
- Guit avail for dark, aggrsv, hrd edgd altrmv band. Intl Cull, 3" Nails, old Bowie & Sabbath. No flakes, posers or beginners. Joe, 818-942-9118
- Guit avail to J/F band. Intl Johnny Thunders, Keith Richards, 21, skinny, cool lk. Bill, 310-826-7484
- Guit avail w/iks, chops & dedictn for pro sit. Robert, 213-468-1763
- Guit becomes avail 1/19/92 for dance, funk, pop styles.

- Dependbl, exp pro w/resume & tapes. Grt equip & trnsprt. Will travel. Andy, 818-981-0899
- Guit lkg for cmrcrl HR band or musics. Pro plyr w/chops, image, xint gear. Total dedictn, strong wrng & bckups. Doug, 805-574-4630
- Guit lkg for HR/HM cover or orig band to J/F. Responsbl, trnsp, equip. Zep, VH, Wilman, 818-769-9334
- Guit plyr avail for pop/rock sit. Intl Brian Adams, Giant, Foreigner, Mike Landau, etc. Grt gear & att. Joe, 818-954-0742
- Guit plyr. K/A, lkg for pro band. Intl VH, Beck, Lynch. No flakes, no BS. Lots of exp. 818-345-1966
- Guit sks estab HR band. Intl Skd, eary O'Ryche. Much recrdng, live exp. Have vox, pro gear, demo, studio access. 818-846-6057
- Guit sks estab melcd metal band. Xceptnl plyr, wrtr, showm'n w/vocs, exp, very lng hr image, killer gear & pro att. 310-323-3687
- Guit sks estab, melcd metal band. Xceptnl plyr, wrtr, showm'n w/vocs, exp, very lng hr image, killer gear & pro att. 310-323-3687
- Guit sks HR band w/hvy groove Intl. Pro sit w/mngt/prfd. I have studio & stage exp. Demo is avail. George, 310-862-4537
- Guit wait & lks sks HR act w/same. Will do what ever it takes. Call for promo pkg. Guy, 707-452-1011
- Guit w/image, chops, gear & att lkg to J/F cmrcrl HR band. 818-377-8947
- Guit, BMI sngwrtr sks band. Does id, rhyths, slide, vocs. Has Strat, Paul, SG, Fender amp, fx. Intl Hendrix, Dead, Floyd, etc. Larry, 213-739-4824
- Guit, seasoned pro, sks orig hrd pop/rock act. I'm Intl by Sattiani, Vai, Schenker, Lukather. Have xint equip & att. Jeff, 818-980-8307
- Guit keybdst compsr. 21, avail for cmrcrlly eclectic, acous edgd, melcd rock proj; Pro atts only. No drugs. Alan, 818-895-1531

- Guit/sngwrtr sks straight ahead, in your face HR band. Have image, equip, dedictd. Intl SKid, Dirty Looks, Testa. Rick, 818-969-0452
- Guit/sngwrtr w/less is more style, sks estab, altrmv band. Acous/elec. John, 818-766-5975
- Hillywd R&R guit w/bluesy feel for 2 guit sit. Pro lk, gear, bckups. Intl Aero, GNR, Crowes, Hendrix, groove, beat, melody. Jeff, 213-878-0214
- HR guit avail. Can solo. Onigs, key covers OK. Image, att & drive. Time is not a problem, am or pm. Pro gear & trnsp. Orange Co, pls. Eddie, 714-495-9158
- Hrd core ld guit, bs & voc team wrng other ld guit & drmr for speed, metal, thrash band. Pro metal heads only Intl early Maiden, Slayer, Testament, 213-464-1532
- High soundng pro HR/HM guit w/killer lng hr image, chops, equip & connex sks estab HR/HM band w/same. Tape & bio avail. Pro only. Doug, 213-371-0579
- Hungry guit w/coo snags & tasty chops sks to J/F band w/ mass potential. Intl Rhodes, AC/DC, Lynch, Jeff, 213-469-4106
- Hvy, dark, progrsv, metal guit sks to J/F single guit band. Intl Sabbath, Rainbow, Sanctuary, Kansas. Uniq style, progrsv sound. 213-288-7845
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- Ld gult/sngwrtr w/vocs sks trntrmt to form band. Intl Jovi, Poison, old VH & Stones. 818-506-7275
- Maj lbl recrdng/tourng exp lkg for signed/showscng HR band w/mngt. Srs inquires only. Danny Gill, 818-502-0120
- Maniac guit w/vocs. Intl Dickies, Stooges, Godzill. Wnt to J/F 3 oc. HR funk. Blue jeans, T-shirts & humor. pls. Bob, 213-559-8977

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FREE CLASSIFIEDS

- Old dog guit w/vocs sks band &/or muscians to form one. Marshall equip'd, hr & trnspp. our music or theirs. P. Stone, 818-240-9274
- Old school guit plyr, 24, sks 1 guit sit. Lng hr image, toned freak. Int'l Hendrix, Bobby Womack, Joe Perry, etc. Srs only. Rudy, 818-345-1966
- Pro guit sks estab HR metal band w/mngt or lbl intrst aka Kings X, Lynch, Ryke. Dedic'd & team plyr. 310-371-1067
- Pro HR HM lg guit/sngwtr w/mnt chops, equip, lng hr image & tint. Sks band w/same. Pros only. Brian Keith, 213-665-3535
- Pro lg guit w/aggrsv. Euro, HR/HM style, avail for pro band. Int'l M. Schenker, G. Moore, Brian, 818-762-5445
- P/wrhouse, tastel, melodic blues/rock guit sks pro sit. Int'l Jeff Beck, Bad Co, ZZ Top. Currently doing session wrk in LA. Pros only. 818-761-9354
- Reggae/jazz, rock guit, 32. Very xpressv, flowing improv, eloquent chord vox ngs. Album tour credits X-Sopadilla, x-Spex, x-Ross Michaels. Rick/passport. Dale Hauskins, 213-695-4089
- Rhythmic pop, blues from the gut, 60's mts 90's to J.F. Int'l Howling Wolf, 10 Years After, Doors, Johnny, 310-657-5996
- Searing, emotionally edged, unq. class, bluesy, rock guit/sngwtr w/captiv vob/partner sks dmr, bst. other plyrs for orig band Greg, 213-667-0679
- Star qual lg guit formerly from big name LA band sks god like name. Incredibl rock image. Guit/rng from hell. Int'l Steve Stevens, 818-999-2212
- Straight, lng black hr guit/plyr/bad boy sks god like band. Int'l Steve Stevens. Formerly w/big name LA band 818-999-2212
- Tall, slim, black hr, tattooed, gutter glam. Hillywd sleaze, bluesy guit avail to Riley, Lee slye dmr. Blonde or black hr only. Forming band 818-410-8926
- Versatil pro, avail for paid sits. Appeasms in Guitar World & Guitar Player mags 818-705-4729
- Very verstl guit & lntd sngwtr skg to join HR band. Plenty of matrl, tape & photo avail. Prel pros. Peter, 818-966-8807

9. GUITARISTS WANTED

- #1 exp guit plyr wtd by voc & dmr. Int'l Nirvana, Ride, Neil Young, etc. Sng orient'd & image conscious. Marshall sound. 213-394-2547
- #1 exp lg voc sks xplosv guit to J/F melodic, cmrcl, mainstream, radio trendly HR grp. Showcasing, recrdng. Aero, VH, Crowes, Zep, Tommy, 213-836-3713
- 2nd guit plyr, clean & sober, for estab HR band. Rick, lv mso, 805-522-6717
- 2nd guit wtd for orig. HR band. Must be dedic'd, have equip, image & trnspp. Lakewood area. Srs only. Robert, 213-868-5764
- Acous, 12 string elec guit plyr wtd for Euro 70's style rock band. Page a +. Dag, 818-501-4757
- Acous/elec, Int'l Springsteen, Petty, Bryan Adams. Retro rock, Capable of plng melodic & rhyth guit for recrdng & live shows. Roger, 213-274-6305
- Attnrv band sks verstl lg guit w/intr coming from David Gilmore, Steve Howe, Hendrix & Steve Morse. Jim, 818-988-4924
- Attnrv guit w/distinctive sound & knowldg of dynams. Points of referenc, Pixies, M.O.I., Sonic Youth, Furs: Steve, 818-289-1565

- Attnrv lg guit wtd, Sngwtrng a must. Points of referenc, P. Furs, Soursile, M.O.I., Tracy, 213-665-2676
- Attnrv, melodic speed, acous. Spanning all moods. Guit w/gothic int'l image wtd. We have direction, are dead srs & ready. Dave, 818-957-2475
- Are you a guit who likes Primus, Peppers, Zappa & Andy Summers? Well, we're a band/kit for a guit plyr. Mike, 213-461-2514
- ASCAP sng/sngwtr w/maj credits & lbl intrst nds non posing band members ready to succeed. Int'l M.O.I., Gabriel, XTC, Pretenders. Robert, 213-254-5119
- Atmospheric lg guit wtd by attnrv band. Must be dedic'd & have sngwtrng abil. We like Will Sargent, Robert Smith, James Honeyman Scott. Steve, 213-463-8858
- Band recrdng at A&M sks guit plyr now. Uniq style, must sing ala Steve Stevens, The Edge. 213-957-2457
- BLACK DOG SALOON sks lg guit. Slida +. Int'l Satellites, Dogs - 4 Horsemen, Groves. Chris, 714-843-2035
- Bluesy & psychdcl guit, 18-21, wtd by tint'd bs plyr to form band w/new sound. 818-998-9709
- Contmpy pop, progrsv improv sks guit. Taste, chops, education. D. Miller, S. Howe, P. Matheny. Matt, 818-760-8443

- Estab rock grp sks permanent guit for upcmg shows in 1992. Int'l C. Trick, Babies. Black hr & makeup. 818-980-6524
- Euro style, attnrv rock guit, 25-30, wtd by voc/sngwtr to start band. Must be mmimtal plyr somewhere between The Edge & Townsend. John, 310-836-9230
- Fusion band w/vocs, MAJOR HEALEY, sks guit to compl band. Jake, 818-348-6058
- Guit nidd by estab, progrsv band. Must be dedic'd, colorful, intellgnt. We have vision, matrl, musicianship & studio. Int'l Rush & Q/Ryche, Jerry, 310-208-6707
- Guit nidd for pro demos &/or possible band, ASAP. Must be xtrmly verstl in many styles. Bruce, 213-850-8704
- Guit nidd immed. Must be able to rehrs So Orange Co. Signed English band. Andrew, 714-498-9419
- Guit plyr nidd for orig folk rock band. Must be srs, dedic'd & positive. Steve, 818-846-6383
- Guit plyr wtd by attnrv metal band. We have maj mngt, deals pending. Our infl are Metallica, Faith, Slash, Floyd. Robert, 213-960-5529
- Guit plyr wtd. Young, thin, mega hr, star qual, flashy, killer guit plyr wtd. Voccs a big +. Jason Ross, 818-752-8292
- Guit wtd for attnrv band w/tem voc. Pixies, K.Bush, Peppers, Nirvana, Amy, 310-423-8529
- Guit wtd for raw edged, street sounding, undergrnd HR band w/some punk roots w/tem voc. Int'l AC/DC. Sea Hags, Ramones, Folsos. Must have tape & trnspp. 213-285-3128
- Guit wtd for xint'l, progrsv, melodic, HR/HM band w/tem vocs. Must have killer lng hr image & chops. Ala O'Ryche, Skid, Dokken, Bunny, 818-995-3001
- Guit wtd w/voc abil, image, equip & trnspp. We have sngs, name, PA, rehsl room. Srs inquires only. Mike, 714-256-9042
- Guit/keybdst wtd for attnrv band. Int'l Sisters, P. Murphy, Mission, Nick Cave. Equip, dictcln & similar infl, pls. Steve, 818-994-9325
- Guit/wtr w/vocs nidd for CHR band w/wrfl sound & grt vocs. Strong industry intrst. Very pro sit. We expect the same. Greg, 818-994-3245
- Hrd core speed, metal, thrash band wnts other lg guit plyr & dmr. Pro metal heads only. Int'l Creator, early Malden, Slaver. Testament. 213-370-1347

- Hvy, dirgy, tribal horror band nds avant garde guit. Int'l Sabbath, Ministry, Sam Hayne, horror movies. 213-957-9099
- If you are truly wild & truly motiv'd & can plyr your guit, call me. Pretenders, VH, Maj lbl intrst, of course. Sherby, 310-399-6184
- Ld guit for HR metal band. Must be mel'd & have pro equip. Must be srs & team plyr. Robert, 805-252-9126
- Ld guit nidd for attnrv pop grp. Int'l REM, Beatles & Dylan. Dave, 213-469-3614
- Ld guit wtd by rhyth guit/wtr to start R&R band from scratch. No California dreamers. Must be dedic'd. Alter 6 pm. 818-783-5192
- Ld guit wtd by sng/sngwtr to form blues based R&R band infl by Crowes, Plimsouls, Beatles & others. Bckng vocs & slide red. 213-432-2800
- Ld guit wtd for attnrv pop grp. Int'l REM, Beatles, Dylan. Dave, 213-469-3614
- Ld guit wtd for orig, mel'd, attnrv band w/tem voc. Gigs, demos, video. Int'l Lush, Ride, REM, Smiths. Srs only apply. 213-664-2641
- LEAGUES OF NATIONS sks L/R guit, acous/elec, for attnrv crossover rock grp. Many infl. Ethnic a +. Pro sit. 213-252-5240, 213-634-1858
- Male lg guit wtd for pop/rock w/tem voc/wrmpngn lbl. ally & bckng. Must have lng hr & rock image. 213-665-8577
- Pro act sks guit/voc ala Lukather w/chops, gear & image. 213-464-3543
- Progrsv rock ensemble, infl by ELP, Saga & Yes, sks 2nd lg guit, 28-38. Must read & bckgrnd vocs. Michael, 213-258-5233
- Queen, Wld, Srs muscians to form Queen cover band in San Fern Val. So let's bring back Lee Roy Brown. Mark, 805-496-6355
- Rhyth guit nidd for band. Funk infl ala Prince, James Brown, Rock infl ala Stones, Who, 213-876-9999
- Rhyth guit wtd for progrsv metal band. Solid, dedic'd, dependbl pro wqul equip. No drugs, luggage or posers. Billy, 714-642-8248; Rob, 714-529-6328
- Rock guit wtd who can ply & wouldn't mind traveling to promote single for next to no pay. Intellig, committ, srs of reality red. 213-656-0342
- Skg guit ala Petty, REM, for newly formed band. Grt sngs, Will shows. Voccs appreciated. Chuck, 818-597-9261
- Southern rock infl band, DR WHISKEY, sks 2nd guit & bs plyr. Voccs a must & some keybrds added. Has bckng & matrl. NY, 212-205-2530, LA, 213-656-2642
- Srs proj, intellgnt, mel'd pop wedge ala Til Tuesday, Motels. Sks creavly verstl. exrol cut. Fern, 213-848-9258

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., DEC. 18, 12 NOON

10. BASSISTS AVAILABLE

- Attnrv bst sks pro band into dancy, psychdcl, attnrv R&R. Lou, 213-657-7319
- Bs plyr lkg for wrkg band into classic rock, cntry rock, soft rock or oldies. Ld & bckgrnd voccs. Not young, thin or flashy. just gd. George, 818-764-6063
- Bs plyr w/strong bckgrnd voccs lkg for band w/publishng, maj or indie lbl deal. Have xint'l equip. Formerly w/recrdng band Mike, 818-784-7119
- Bs soloist, new LP w/recrdng co. Pro gear, maj toung exp. Sks overseas sits, 1 mlrs, fill ins, recrdng sits. All styles. Dis on keys, 213-662-6380
- Bs/vocs. Beat up, jaded, semi alcoholic, solid, mel'd, honest, down to earth, hr down to by built, still lkg grt. Surprise me. 213-913-9455
- Bst avail, Lkg for signed band infl by Entwistle, Bruce, Wyman, Squire, Bernie. 818-996-5449
- Bst avail, Mel'dc style, gd equip, gd image, lkg to J/F srs exp. Int'l Cure, Bauhaus & Sisters, Adam, 213-465-1153
- Bst reads & plyr all styles. Avail for studio, csis & other paying gigs. Danny, 818-888-8844



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•Bst sks all orig. Christian rock band in WLA. Santa Monica area. Have trnsps & equip. Rich. anytime. 213-592-5678
•Bst. plys all styles, pref jazz R&B. Read notes & chord symbols. have recrdng & live exp. Pros only. 619-266-5918
•Hrd core bst. Id gut & voc team writing other Id gut & drmr for speed, metal, thrash band. Pro metal heads only. Intl early Madon. Slayer. Testament. 213-464-1532
•Midi bs keyboardist avail for paid studio srs. Strong funk groove. Exp in R&B, pop, dance & funk. Fast & affordable. Chris. 213-963-9037
•Pro bst avail to compl hvy rock band. Former lbl act w/ touring & recrdng. Compl dedictn. lks. att. Melody a must. Kel. evens. 818-864-8573
•Pro bst avail wld & bckup vocs. for paying gigs. T40. classic rock bands & studio. Have gd gear. chops & att. Guenther. 818-780-7010
•Pro bst w/ intl ltrk recrd is avail for hire for perfmcn & studio srs. Has siml equip. tremendous reader. Srs inquires only. 310-285-7824
•Pro E.C. bst plyr avail for live & studio wrk. Voccs. lks & Intl. Paying srs only. Charlie. 213-957-2457
•Rhyth section avail to form band. not join one. Orig HR w/groove. No metal. Lv msg. 310-945-2057; 818-753-0552
•Rhyth section bs & drms avail for demos & showcnsg. Very light. grt sound & grt ears. Robert. 818-792-8954

10. BASSISTS WANTED

•#1 bst for REACTOR. Rock star image. Intl, bckng vocs. dedictd nnd. Cmrct metal. Upcmg shows 12/29. Skid. Dokken, old Crue, Whitesnake. Greg. 818-980-6669
•2 guit. male & fem singr/sngwrt team w/ intl intrsl sks bst. Post modern, remedial, bluesy HR w/ mind altering lyrics. 213-650-9706
•3D PICNIC sks bst. Intl Thelonus Monster, Pixies, C Trick, X, Brandon. 818-907-1548

•AAA bst wld by melic HR band w/ maj mngt deal in wrks. Killer lks & att a must. Rich. 213-370-6285
•Aggrsv & wld bst wld by guit to form killer band. Have exp. connex. lks. Intl Kixx. Skid. Love Hate. 818-343-7253
•Attrntv bs plyr wld for band. Intl Replacemts to Fugazi, Soul Asylum to Police. Jay. 213-932-0680
•Attrntv pop band wedge sks bst to shows. Must sing bckup. Strong sngs, contacts. 24 ltrk demo. Sing. Gabriel, U2. Tears. 213-390-0334
•Attrntv, melic speed acous. Spanning all modes. Bst w/ gothic intl image wld. We have direction. are dead srs. Intl. Dave. 818-957-2475
•Are there any simple rock bs plyrs out there? Jeff. 818-787-1164
•ASCAP singr/sngwrt w/ maj credits & lbl intrsl nds non posing band members ready to succeed. Intl. M. Orl. Gabriel, XTC, Pretenders. Robert. 213-254-5119
•Attrn bst. The most ultimate simple, cool. 70's intl, punk, glam, pwr pop band nys you now. Den. 213-669-0144
•Avant garde techno bs plyr wld for Mid-seqncr. Mars FM. Industrial rock band. Ready to shows live & recrd. 818-304-9031
•B/A bs plyr w/ punk mts funk style wld for non cmrct band. Must have open mind, dedictd & be 24 or under. Derek. 213-657-4729
•Blues/rock bst wld w/ voccs & sns of humor for estab band w/ gigs. pay. future. Must recd. Westside. Evb. 310-399-8428
•British bs plyr wld to form new rock band or help w/ recrdng proj. 310-693-4940
•Bs plyr nnd by voc for orig HM proj. Able to ply funk, jazz. Mature plyrs only pls. 310-458-9194
•Bs plyr nnd for band. Intl funk ala Terry Lewis, Prince, P. funk ala rock. Aero, Zap. Image vocs a - 213-876-9898
•Bs plyr nnd for folk rock band. Must be srs, dedictd & positive. Steve. 818-846-6383
•Bs plyr nnd for pro demos & possible band. Must be xtrmly versil in many styles. Bruce. 213-850-8704
•Bs plyr nnd to form band w/ guit, drmr, lyrics. Can you sing? Intl Hendrix, Trower, S R Vaughn, Vance. 310-393-4478
•Bs plyr who dbls on keys wld for 70's style Euro rock band. Voccs a +. Will get signed. Dag. 818-501-4757
•Bs plyr wld by attrntv band w/ lem voc. Bckng vocs a +. Pixies K. Bush. Peppers. Nirvana. Amy. 310-423-8529

•Bs plyr wld by band to tour & recrd. Music is fast, aggrsv style xtrmly intl by traditl American music. Some harmony singing nccssry. Greg. 213 671-7333
•Bs plyr wld by drmr & guit plyr. Intl rehrsl band sit Jazz to rock. readers pretl d. Joe. 818-954-0742
•Bs plyr wld by well known. 213-980-6524
•Bs plyr wld for estab HR. Intl. Pros & dedictd only. Odd meter. O'Ryche. old Rus'. Fates. Andy. 818-352-5589. Mike. 213-656-6951
•Bs plyr wld for funk, jazz. Frisn band forming. Ld & bckngm vocs helpul. Srs inqurs only. Must have gd feel. Reggie. 213-461-5953
•Bs plyr wld for highly ong inspnrational rock band Intl Boston, Kansas, Giant. Rehrs in LA area. Srs inquires only. plz. Steve. 714-992-2036
•Bs plyr wld for HR party band w/ soul & style. Hugh. 818-848-9773
•Bs plyr wld for new type of band. Must enjoy all ltypes of HM music. 818-761-1801
•Bs plyr wld for orig rock recrdng proj. CD, cassette, shows. Dan. 818-891-2616
•Bs plyr wld for R&B orig proj. Pald rehrs. Image import but not everything. 213-204-0580
•Bs plyr wld. Must be solid plyr w/ dedictn. Gd connex, free rehrsl spc & upcmg Whisky gigs. Intl U2, Smthereens, Pimmsouls. Dion. 818-503-5140
•Bs plyr, speed metal style, technically able. exp plyr. Into Overkill, Kreator, Slayer. Check us out. Jeff. 213-271-0578
•Bst for 60's. 70's intl orig rock band. Zep, Doors, Floyd, Who. Rock ik would be nice. Carl. 818-509-1439. John. 213-969-0629
•Bst nnd for pro HR proj. Hrd wing & dedictd. Intl Dokken, Badlands & Tesla. Rehrs in Lng Bch area. Lv msg. Glen. 714-236-2242
•Bst nnd for pro rock act. Intl Dokken, Winger, TNT. Must sing strong bckup vocs. Anaheim rehrs. Mngt & lbl pending your commnt. Jerry. 714-373-1693
•Bst nnd to bring rhyth & teeling to a rock & soul proj. 213-461-2875
•Bst sought by estab pros. Must be together. 1990's dance groove sound. No ugly guys. Sounds rocking. Jan. 818-776-1239
•Bst w/ vocs for compl bluesy rock band w/ soul & grt musicianshp. Must recd. Westside. Some pay. No hired guns. Spider. 310-827-5664
•Bst wld by singr/sngwrt to form blues based R&B band intl by Crowes, Pimmsouls, Beatles & others. Bckng vocs & dedictn reqd. 213-432-2800
•Bst wld for attrntv band w/ edge. Intl U2, Kings X, Cure. Isa. 213-572-5122

•Bst wld for blues/rock band ala Stones, Crowes. We have demo, gigs, but we also have a weak bs plyr. Pls call. 818-985-5636
•Bst wld for K/A groove oriented rock band. Intl Aero, Stones, GNR, Dolls, etc. Must have young, thin, rock image. 213-969-4750
•Bst wld for pro HR band w/ grt voc & sngs. Must be creatv & solid w/ image. Rehrs in Anaheim. Craig. 714-638-8282; Stanley. 714-241-8427
•Bst wld for progrsv metal band. Solid, dedictd, dependl pro w/ qual equip. No drugs, luggage or posers. Billy. 714-642-8248; Rob. 714-525-5328
•Bst wld for reforming band. Intl Soundgarden, 9" Nails, EMF, S Pumpkins. Randy. 213-680-0893
•Bst wld w/ funk/groove abil for band who wouldn't mind traveling to promote single for little to no pay. 213-656-0344
•Bst wld w/ incedrbl rock star image ala Nikki Sixx for the next platinum act that's gonna take over the world. Incedrbl image first priority. 818-999-2212
•Bst wld w/ strong rhyth sns & voc abil for srs HR band. Jason. 213-851-9174
•Bst wld who can walk the trebrd. Sit in the pocket & sing in the mic. For progrsv HR band. Kevin. 818-763-3870
•Bst wld. Band LAUGHING SAM'S DICE. Ron. 310-327-4157
•Bst wld. Immed gigs & recrdngs. HR, lunky, bluesy. Fem vocs. Grt sngs, Intl intrsl, studio. Soundgarden, Pearl Jam, Zep. 213-265-8147
•Bubblegum bs plyr w/ voccs wld. Ray Monroe style. Intl Archies, Speed Racer, Roadrunner & Woody Woodpecker. 818-989-9975
•Christian metal band w/ albun sks reborn Christian bst. Pro image, voccs & gear reqd. Srs only. Intl Lynctn Mob & new Yngwie. 818-761-1332
•Creatv blues bs plyr w/ pro att & exp is nnd. No flakes. Alex. 818-764-0103
•Creatv bst wld for reforming band. Soundgarden, 9" Nails, EMF, S Pumpkins. Randy. 213-680-0893
•Dance, funk, pop, band sks black bst w/ youthful image & groove. Voccs & dancing abil a - for showcnsg band. Gretchen. 213-666-6826
•DESIRE ARMED ncs modern, bohemian, angst ridden character. Feel & appearc over techniq for live, recrdng & video. Enwhistle, Cure & U2. Gordon. 310-205-8816
•Do you like Ph Pery better than Steve Vai, Roth better than Tate? If so, you'll love us. Dave. 310-322-6708
•Duo w/ mngt nds solid rhyth section for recrdng proj & live shows. Intl Bad Finger, REM, Beatles. Must be commtd. Andy. 213-465-1856
•Dynam, flashy, young, simple bst nnd for 2 guit HR band. Intl old VH: Ratt, Whitesnake, Kiss. Must have pro equip, no additions. 818-763-3094
•Fem bst wld w/ voc capabilities wld by rock/blues cover band. Origs later Bob. 818-895-1821
•Fem strong bs plyr wld. Voccs a +. For all fem band Wrk every week. \$200-350 in town. \$450-700 out of town. Wrk orig & lunky T40 rock. 310-394-6996
•Funk bs plyr wld for wicked, polished pop grp. Under 25. Chops. GO lks. business savvy. Majtbl, mngt, legal intrst. Spence. 818-546-3844
•Funky pwr bs wld for spiritually orientd, musical adventure band Intl Yes, Genesis, Gabriel, Grimsn. 213-876-4814
•Guit & drmr sk bst. Intl Jovi, Skid, VH, White Lion. Paul. 818-753-1631
•Guit, singr team sk aggrsv, non ego bst. Our intl are Rainbow, Rising Force, O'Ryche & Skid. Chris. 213-876-0656; Gavin. 818-244-6737
•HIGH ANXIETY now auding bs plyrs. Andy. 213-462-7753
•If you are truly wild & truly motvtd & can ply your bs, call me. Pretenders, VH, Majtbl intrst, of course. Sheryb. 310-399-6184
•K/A bst wld. Must have star qual. equip, trnsps, no ego & sng bckups Intl Jackson, Pilson, Srx. Lv msg No porrio stars. 818-348-4128
•Killer lks ala Nikki Sixx. Must have gd chops, sing bckups, melic HR, someone who write, creates trends, nnd copies them. 818-377-4772
•LUTHER BRADQUE bst w/ vocc abil to compl HR band w/ intl matrl. Chops & att a must. No drugs. Pros only. Larrv. 213-654-0648; Frank. 818-341-2164

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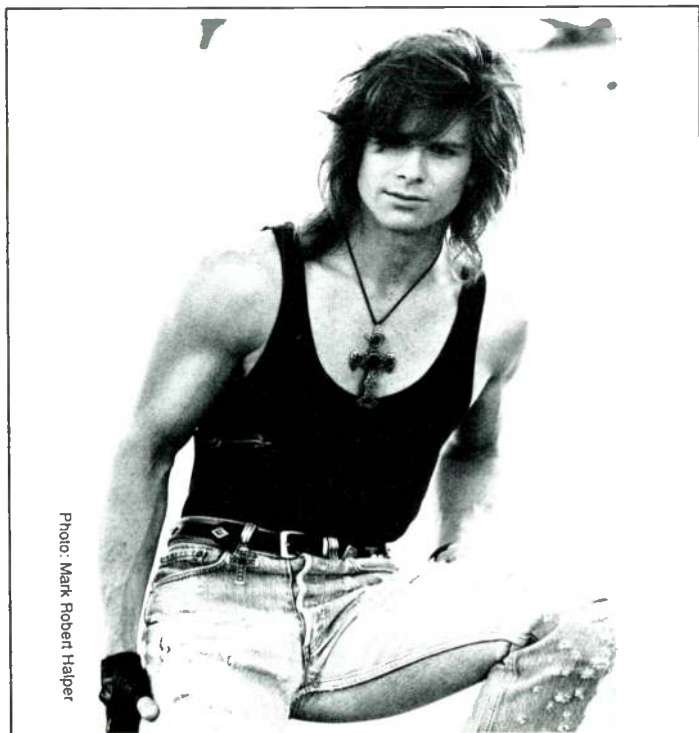


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MAD COCOON is skg tintd, capace bs plyr. We are eclectic, creatv & ready to gig. Infil Concrete Blonde, Janis, Cowboy Junkies. No flakes. Erin, 213-661-3469

Motivtd believer for fast rising altmrv act ala Material Issue, Birdland, Replacements, Ramones. Heart & energy over perfect & image. LA rehrls Denny, 714-841-0309

Nd bst now. No out of shape, clueless, 1970 rock dinosaurs. Nd hip, now sounding groove. Must have qual gear & trnspo. Jack, 213-969-0126

Outstanding classic rock cover band sks xceptnl bs plyr for 1-2 gigs/week. Infil Doors, Zep, Clapton, Petty, Dan, 818-881-2891

Pro bs plyr, 30-39, wtd for altmrv HR band. Infil Zep mts lggv. Bill, 213-874-7118

Progrsv minded guit & drmr sk bst w/voc & keybrd ala ala Gettly Lee or Sling. Infil Yes, Rush, etc. Mike, 805-296-8384; Jerry, 213-575-9642

Queen. Wtd. srs muscians to form Queen cover band in San Fern Val. Let's get stone cold crazy. Mark, 805-496-6355

Sick & tired of the same old LA trash? You can't make it w/out originality! Infil wicked, honky tonky, metal blues. Give us a call. 818-573-4100

Slow, ugly, aggrsv thrash music. No bulemic wannabe rock stars. Pro equip & trnspo a must. Rob, 213-693-5861

SNAKE EYES skg one sound mind bst for HR band. No BS, srs only. Orange Co, So Bay pref'd. Les, 310-920-1775

Solid bst/voc nnd for cmrcil rock act w/strong matri & pwrl fem voc. Pro equip, pro att. Brett, 310-832-2898

Stone cold bst wtd for 70's funk, disco cover band. John, 213-665-9924

Tribal, horror, scary bst sought by wld, scary band. Must have exp & be willing to take chances. 213-957-9969

Trto, rock/jazz bst w/vocs for band. Infil Max Webster, Beck, Mike, 818-995-1905

Uniq, progrsv HR guit & drmr sk bst. We are lkg for a fat sounding, singer's only, K/A team plyr. Jay, 818-891-6362

Uniq, progrsv, HR guit & drmr sk bst. We are lkg for a fat sounding, singer's only, K/A team plyr. Bobby, 818-985-8133

Voc sks bst w/voc abil for recrdng & live sit. Have maj lbi instr, prod'r & atty. Pros only, pls. Wade, 213-392-8603

We nd a bs plyr that wrts to be in a band. Thrash, altmrv, punk, metal. Trnspo, equip a must. Abil to ply. Tod, 805-253-2133

We're a 5 pc HM band that's worth checking out. We've got grt sngs, xlnl rock image, lnt & dedictn. Nd someone who's got it. 818-994-8561

Wtd, bs plyr w/ik, voc abil & image, equip & trnspo. We have sngs, name, PA, rehrls room. Srs inquires only. Andy, 714-633-2017

Wtd, bst & drmr of pro caliber w/pretty boy lks. Infil Warrant, Aero, GNR, LA Guns. Slacy, 818-782-5815

Young bs plyr nnd for estab, org band. Eagles, Vaughn, Petty, Aero. 310-494-8356; 818-781-4813

Young musician to ply bs for org rock band. Beatles, Replacements, REM. Must have bckup vocs. Jimmy, 818-562-6718

Young musician to ply bs for org rock band. Petty, Mellencamp. Jimmy, 818-562-6718

11. KEYBOARDISTS AVAILABLE

Exp keybrd sks combo or duo copy band w/verstl styles including R&B, rock, oldies, jazz, etc. Pasadena area. Steve, 818-405-1020

Exp, classically trained fem keybrd to arrange, write, consult. Pop, rock, classcl. Studio only, bckup vocs. Lynn, 310-470-2538

Keybrd avail for pro sit. 818-609-0342

Keybrd avail soon for wrkg cover band. Seqncng, sampling, rthm guit. Will tour. Ryan, 714-337-7655

Keybrd w/new pro gear sks pro proj. Midi, any styles, multi sampling capabilities. Lkg for overseas sits, 1 nlters. Has recrdng credits. 213-662-6380

Keybrd, exp in R&B, funk, pop, dance & jazz music. Avail for paid sessions, shows, tours & demos. Xlnl solos & ideas. Cool Chrs, 213-963-9037

11. KEYBOARDISTS WANTED

Ace keybrd nnd for crossover HR band. Hrd rockng pro. Bkng vocs, sngwrting, parfrmmg, grt lkg keybrd god w/ mainf. Mark, 213-856-6122

Acous rock band w/maj mngt & lbi instr nds keybrd plyr. Must have bckgrnd voc abil. Infil Petty, Nelson, Cougar. Jon, 213-969-9595

ASCAP sngvr/sngwrtr w/maj credits & lbi instr nds non posing band members ready to succeed. Infil M.Oil, Gabriel, XTC, Pretenders. Rpbent, 213-254-5119

Band sks fem keybrd. Hi energy cmrcil rock w/gd image. Send bio, pic & tape to 6530 Independence Ave #231, Canoga Pk, CA 91303

British keybrd wtd to form new rock band or help w/ recrdng proj. 310-693-4940

Fem keybrd wtd by lfm band. Altmtv, atmospnc sound. Vocs a big +. Guit a +. We have grt sngs. 213-876-3176

Fem sngvr sks pianist/accompanist for caberet style theater show. Ground floor. Gigs up & coming. Natalie, 213-939-5482

Fluent keybrd nnd for estab, exp band. Infil Queen, TNT, Rush, Angel. Pro a must. Kurt, 818-995-4041

Funky keybrd plyr w/gd ear for sounds nnd by recrdng artist or pop, funk, altmrv rock proj. Justin, 818-501-6990

Fusion band w/vocs. MAJOR HEALEY, sks keybrd plyr to compl band. Jake, 818-348-6058

Keybrd nnd for pro demos &/or possible band. ASAP. Must be xtrmly verstl in many styles. Bruce, 213-850-8704

Keybrd w/strong vocs to J/F straight ahead cmrcil rock band. We nd your input & dedictn. Donna, 818-781-7003

Keybrd wtd for band negotiating maj mngt & publishing deal. Cmrcil, meltd HR. Dokken, TNT, Rising Force. Must have demo & lng hr. 818-980-2472

Keybrd wtd for estab HR band, BLUE MAX. Grt bckng vocs a must. Also pro equip, image & dedictn. Craig, 714-539-4197

Keybrd wtd for highly orig, inspirational rock band. Infil Boston, Kansas, Giant. Rehrls in LA area. Srs inquires only, pls. Steve, 714-992-2066

Keybrd wtd for HR band now just starting. Gd att & gd equip. Vocs a +. Jason, 213-851-9174

Keybrd wtd for pop/rock proj w/uptmng lbi, atty & bckng. Must also be able to ply rthm guit w/bckng vocs. 213-665-8577

Keybrd wtd. Singing abil helpfl for org R&B band. Infil 60's & 70's classic rock. Rick, Tara or Sandra, 818-609-7158

Keybrd/guit wtd for altmrv band. Infil P. Murphy, Mission UK, Sisters, Nick Cave. Equip, dedictn & similair Infil, pls. Steve, 818-994-9325

Keybrd/sngwrtr/sngwrtd ASAP for Christian, contmpry R&B band. Spiritual, dedictn, all equip & trnspo a must. Drew, 310-823-8984

Keybrd plyr nnd immed. Must be able to rehrls So Orange Co. Signed English band. Andrew, 714-498-9419

Keybrd plyr/sngwrtr/sngvr wtd ASAP for Christian, contmpry R&B band in WLA. Spiritual, dedictn & trnspo a must. All equip necessary. Steve, 213-828-7077

Male sngvr/sngwrtr/arranger. finished R&B contract, sks only R&B keybrd/arrangr to collab for pro demos. Infil Babyface & Stevie Wonder. Jim, 213-851-5062

Meltd rock band w/killer sngs. sks keybrd w/sampler & gd B3 sound. Under 30 w/lks & dedictn. Infil Leppard, Jovi, Queen. Lars, 818-848-5357

Multi keybrd w/10 lingers & voc chords nnd for HR band. We are not signed or estab, just dedictd. Kevin, 818-783-3870

Pianist nnd for 40's Broadway pop music w/possible future performcs in LA area to accompany sngvr. Margey, 310-306-0154

Pro act sks keybrd plyr/voc w/gear, chops & image. Kurt, 213-464-3543

Pro keybrd wtd. Orig blues/rock band. Just compl'd EP. Have rehrls & recrdng studio. Rehrls in Laguna Hills. Bob, 714-951-5440; Abe, 818-964-3720

Pro keybrd plyr wtd for orig blues rock band w/lots of energy. Just finished EP. have own rehrls & recrdng studio in Laguna Hills. Bob, 714-951-5440

Progrsv rock band sks keybrd multi instrmntist, vocs a must. Recrdng in 1/92. Scott, 818-360-3381; Larry, 213-469-5232

Progrsv, contmpry pop improv sks orchestration, lecture, color. Brian Eno, David Sanborn, Herbie Hancock. Mark, 213-850-0249

Sngvr/sngwrtr of contmpry Christian music lkg for keybrd/synth plyr. Must be able to transpase & improv to develop act for concerts. Mary Conway, 213-306-4739

12. VOCALISTS AVAILABLE

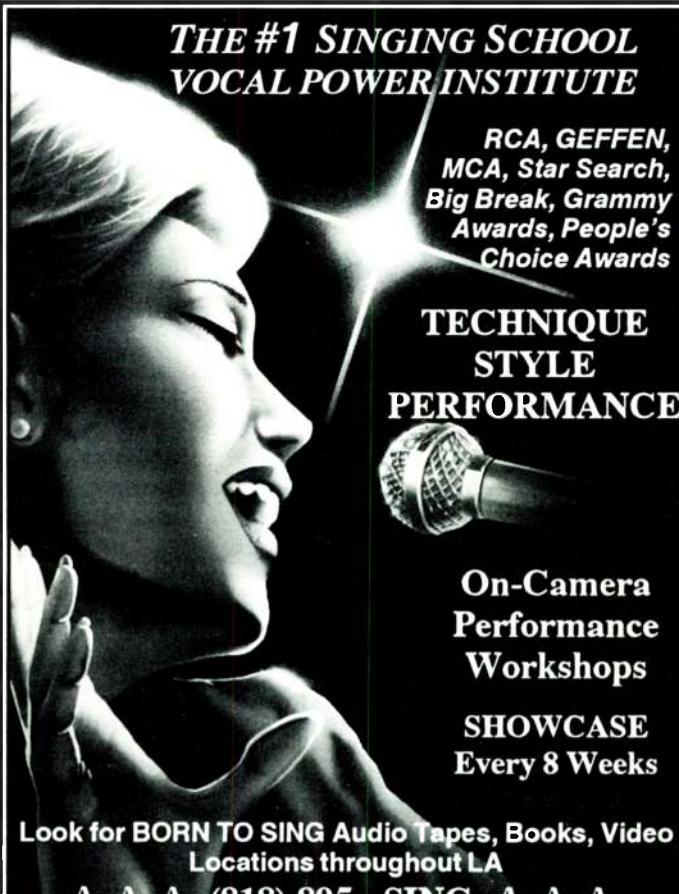
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• #1 alt rntv voc avail. 22 y/o. HR & blues infl. Axl, S.Bach. 213-871-8801
 • #1 exp id voc/sks musichs to J/F melodic, cmrci, mainstream, radio friendly HR grp. Showings, recrdng. Aero, VH, Crowes, Zep, Tommy, 213-836-3713
 • 2 guit, male & fem singr/sngwrtr team w/br intrst sks rhythm section. Post modern, remedial, bluesy HR w/mind altering lyrics. 213-650-9706
 • 22 y/o male voc w/intense range, ultimate vibrato, a lot like Jeff Tate, Winger, Skid, Cas, 213-271-8400
 • 25 y/o singr sks wrkg 50's & 60's rock band. Srs people. Jim, Iv msg., 213-724-6939
 • Angry music for angry people. Inexp'd voc avail. Intl old punk rock, Sabbath, Henry Rollins, KXLU, 213-957-4608
 • Artistic minded id voc/guit plyr sks other musichs to form modern, groove orientd band. Some infl are Jane's, Cure, Nirvana, old Cocteau. 213-455-1647

• Attractv world class male voc/sngwrtr, 28, sks estab pro, HR band w/mngt, lbi intrst. Intl Whitesnake, Bad Co, Bad English. Sexy image. 213-445-5052
 • Bckgrnd voc, loves to rehirs, avail. Angela, 213-739-4050
 • Blues voc avail. Fem. Plys a little bs & keys. Has equip. Pro. 714-249-3027
 • Blues voc avail. Pwrlf, exciting & dynam. Lkg for 1st class sit. 714-249-3027
 • Blues/rock singr avail. Intl Stones, Crowes, Doors, Aero & blues. 213-398-8221
 • Creatv voc sks to J/F fun band in vein of Bryan Ferry, Iggy, Ian McCullough. 818-506-3265
 • Dedictd, motlvtd frontmn w/ks, vox & exp lkg for hungry, mega band. Must have it together. Intl Hanoi, Zep, Beatles, R.Siewan, 213-288-2546
 • Euro style, alt rntv rock guit, 25-30, wld by voc/sngwrtr to start band. Must be minimalist plyr somewhere between The Edge & Townsend. John, 310-836-9230

• Exp male voc, 27, soull pipes, CD credits, sks pro pop/rock band ala Spandau. Everything But The Girl, Culture Club. Must sing or die. Kelly, 714-365-1014
 • Fem Id & bckup singr avail. Stage & studio exp. Skg hrd wrkg band w/orig HR groove. Grt vox & stage presnc. 213-969-9253
 • Fem Id voc/sngwrtr avail for live perfrmncs & collab. Into 60's style rock & soul. Demo avail. Linda, 310-659-3639
 • Fem singr/lyric intrst in wrkg on demos or studio wrk. References upon request. Also intrst in collab. Natalie, 213-939-5482
 • Fem voc ala Anne Wilson, Jeff Tate. Grace Slick sks srs minded, sing onend unit w/melodic HR format. 310-538-5816
 • Fem voc avail for sessions & demo wrk. Csls & showcs's. Tape avail. Jennifer, 818-769-7198
 • Fem voc desparately skg crazy, uniq, solid musichs who can do everything. Courtney, 213-469-2235
 • Fem voc lkg for wrkg pro cntry band. Have maj credits & live exp. Melinda, 714-645-7545
 • Fem, 18, singr/dancer avail for solo or grp prjcs. Hip hop, R&B, pop, English & Spanish. Rena, 818-785-7677
 • From Europe. Fem voc w/dark, sensual vox, charisma, sks compsr/sngwrtrs w/studio for collab on demos. Matr w/groove, melody, meaningl lyrics. 213-654-0438
 • Frontmn voc, exp, British image, seasoned, soull voc ala Chris Robinson, Tyler, Idol. Sks pro, payng slt. Michael Vincent, 818-760-2479

• Gutsy fem voc avail to bckup wrkg R&B/blues band. Regular gigs pref'd. fun & comradreie essential. Jill, 310-359-8365
 • Hi baritone, rock, R&B, cntry, blues, wrkg prjcs. Ld or bckgrnd. Keybrds. Stage presnc. Ellis Martin, 213-722-2078
 • HR, punk, thrash voc avail. Srs only. Mick, 818-242-3906
 • Hrd core vocs. Ld guit & bs plyr team writing other ld guit & dmr for speed, metal, thrash band. Pro metal heads only. Intl early Maiden, Slayer, Testament. 213-464-1532
 • Jim Morrison lkg for the Doors. Paul, 213-666-3949
 • Ld singr avail for 70's style funk/rock band. John, 213-665-9924
 • Ld voc, 25 y/o. Intl R.Hallord, Jeff Martin, F.Mercury, Boy George. Formerly plyr w/Young Boys. Terry, 818-886-6011
 • Male pop singr avail for demos, jingles & session wrk. Exp. Intl, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703
 • Male singr/sngwrtr/arrngr. Finished R&B contract, sks only R&B keybrds/arrngr to collab for pro demos. Intl Babyface & Stevie Wonder. Jim, 213-851-5062
 • Positive fem rapper, writes own matr, lkg for prodr, recrd deal. MC Tragic, 310-637-6715
 • Pro caliber blues/rock voc sks pro sit Intl Greg Allman, Paul Rogers, The Almighty. 310-437-6621
 • Pro voc lkg for 2 guit band. Tesla, Aero, Zep, etc. N.Hillyrd area. 213-960-2010
 • Pwrlf, rangy, soull attractv rock voc w/iceplnt/sngwrtrg & dancability plus incredibly, emotionally edged guit sk dmr, bst, other plyrs. Chris, 213-667-0679
 • Screaming, bluesy, metal, banging, K/A, R&B vox lkg for a gd thing. Xld singr of Long Gone. 818-503-0151
 • Sexy fem Id & bckgrnd singrs are avail for studio wrk w/ pay. Page Chris, 213-963-9037
 • Singr, blues from the gut. Band. 60's rnts 90's to J/F. Intl Howling Wolf. 10 Years After, Doors, Johnny, 310-657-5996
 • Spiritual, social person/voc/lyrcst sks alt rntv HR act to make world impression. Strong vocs, sngwrtr, dark hr image. Undercover, Saigon Kick. 818-458-1332
 • Strong singr lkg for band on path to griness. If I can feel it, I can sing it. I'm srs. Dawn, 310-318-5569
 • Stunning blue eyed red head, former Intl winner, Ms America, lkg for hotel/wedding type gigs. Have legit vox & grt at standards. Tricia, 818-906-7121
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- Tnd, attractv, male singr sngwrtr, md 20's, skg pop orientd plyrs to gig wth. 213-913-0439
- Very attractv fem voc sks band Dark, melcd, grungy, punk R&R 310-396-1648
- Voc avail for HR band w/soul & style. Hugh, 818-848-9772
- Voc sks srs, estab band w/bl instr Qual vox & lks. Intl Romstadt, Benalar, balladstoR&R No drugs, egos. Donna, 213-545-1702
- Young male, 1st tenor, Intl Steve Perry, John Anderson, John Wall. 818-907-9264

- Ace voc wtd by sngwrtr for demos, etc. Some pay. Pop, R&B, C&W, Lv msg for Dee. 213-950-8885
- Aggrsv & wild voc wtd by guit. 22, to form killer band. Have exp, connx & lks. Intl Kxxx, Skid, Love/Hate. 818-343-7253
- All orig HR band sks pro minded voc w/grt range, stage, presnc, image, writing skills, deductn No drugs. 714-536-1069; 714-545-4249
- Airtmly band sks male ld voc Sngwrng a big -, Intl include M Oil, Siouxste, Robin Hitchcock, Steve, 213-463-8858
- ARMEGEDDON sks vcc into Dio, Graham Bonnet, Mandy Lion type of style. Must be willing to tour. 24 hr lockout avail. Al 310-827-5176
- Awesome singr frontmn wtd by awesome, cmrcd HR band ala Skid, Firehouse We've got sngs if you've got pipes. Join today gig tomorrow Chase, 310-694-5237
- Awesome, versl frontmn wagrsv singing style & unq lyrics & melodies ala Bach, Om, Ratt, wtd by guit forming band Dave. 213-463-9413
- Bay area musicians No deal, no bull! Gd HR, grt att & lk. Sk voc w wrk ethic, no wrimps or blimps Guy, 707-452-1011
- BLACK DOG SALOON sks voc. Not a grt vox, just the right one. Orange Co based band Intl Satellites, Dogs, 4

- Horsemen, Crowes Chris. 714-843-2035
- Black fem singr for funk band w lyrics Intl from L Kravitz & Prince & reggae Noir, 310-921-2842
- BOY ELROY sks male ld voc Must have rock image & R&B Intl We have mngt, legal & studio Brad, 818-908-9309
- Brilliant voc wtd by ld guit sngwrtr w vocs to form band. Intl Jovi, Poison, old VH & Stevens 818-506-7275
- COLD machine, hear sngs. U2, Floyd, Idols Stevens. Must have cool vox Only the best, age 21-29 818-994-9486
- Christian fem voc ndd immed for controversial deno to be distributed nat lly Alto ala Amy Grant Must be very conservative, Possibl recrd. 818-509-3951
- COCKNEY MEXICANS sks male voc, Into orig, last paced music Juan, 818-338-7284
- COLD SHOT changing style Nd hvv voc Hvy groove. Soundgarden, Alice Chains, Zep Total financl bckng, lbl instr. Tony 818-761-3376
- Dance, funk, pop band sks black fem voc w/image & chops. Ld & bckgrnd vocs. Dancing abil a + for showcsg band. 213-666-6626
- Fem 16-21, Latin, wtd now for #1 hip hop grp. Dancing a must. Nd immed for recrdng & shows. Rera, 818-785-7677

- Fem singr wtd for T40 dance band 818-249-4171
- Fem voc wtd for funk, hip hop band Tall, 5'8" or above. ethnic pref d Ace Michaels 213-208-6977
- Fem voc wtd for stamng funk rock band. Handrix, P-Funkadelic, old Prince, Christopher. 213-372-3208
- Fem voc musicn wtd by male voc sngwrtr to form heart of jazz pop grp. Must ply piano or guit to compose. Robert, 818-884-9231
- Gospel chops Manchester James Brown Confidence w pop srs. Band well connected. Jack, 818-352-9021
- Guit sks srs, dedicd voc in vein of Steve Perry, Eric Martin & Brad Delt, to write with & help form band Jason, 818-996-1345
- GUN SHY sks amazing voc/frontmn Must have top notch Intl & image Intl Extreme Dokken, Lynch Mob We mean business. Joe, 213-862-8661

12. VOCALISTS WANTED

- #1 album rock act sks fem voc. Ballads to radio friendly HR. Exp not as import as desire Your sngs welcome 213-288-3562
- #1 top notch voc wtd by cmrcd rock guit plyr 6 ft, lng blonde hr, road exp. Bobby, 818-785-3013
- A1 fem voc ndd for dance orientd music Lyrics a +. Must have image, drive ambition 818-344-6648

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MALE VOCALIST/GUITARIST/SONGWRITER
w/training, long blonde hair, tall, tattooed, pierced, stage and studio experienced. Indie EP. Recently returned from 8 mo. tour. Seeks project with Southern/Blues Rock Band. Have songs, image, pro P.A. & recording equipment. Have connections and serious about getting deal. Styles of Asphalt Ballet, Black Crowes, Junkyard, Little Caesar and Lynyrd Skynyrd.
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 •Keybts/sngwrtr sks singlrlyricl for sngwrng collab in rock & pop styles. 818-241-4435
 •Ld voc wtd to complt pro hvly rock band Style of Lynch Mob & Dokken. Al. 818-964-2212
 •Ld voc-sngwrtr wtd by band infl by M.Oil, Pixies, Velvet. Echo. Tracy. 213-665-2676
 •Lkg for strong, soull, R&B voc Male & fem, solo & bckgrnd, for demo. Mark. 213-876-1288
 •LST BREED sks male voc. Infl AC DC, Sabbath, UFO. Eric. 818-907-8629; Winnie. 818-787-9353
 •Male ld voc ndd for pro HR proj. Hrd wrkwd & dedictd Infl Dokken, Badlands & Testa. Rethrs in Lng Bch area. Lv msg. Glen. 714-236-2242
 •Male ld voc ndd for srs. progrsv. HR proj. Meldd & pwrfl. Instrmnt abll a +. Jason. 213-851-9174
 •Male voc wtd by gurl to write, recrd & form band. Infl Stones, Crowes, Aero, Muddy Waters, etc. Mike. 213-874-2662
 •Male voc wtd for fem band. MISGUIDED. Cindy. 213-851-2175
 •Male voc wtd for HR/HM band. AC/DC, Zep. Eric. 818-907-8629; Winnie. 818-787-9353

•Male voc wtd for moody, mysticl, xprmntl, HR, jazz, funk, fusion band. Earthy, spirital, unq, dedictd qualities requested. Destiny awaits. David & Michelle. 818-240-5595
 •Male voc wtd for orig 80's British pop/groove/rock infl grp whltun. John. 818-905-1827
 •Meldd HR metal band sks male voc. Don't be a clone, pick up the phone & call. Matt. 818-506-5139
 •Meldd male voc wtd for progrsv metal band. Dedictd, dependbl pro. keybrd or rthm guit a +. No frgs, luggage or posers. Billy. 714-642-8248; Rob. 714-529-6328
 •Meldd rock band w killer sngs sks ldsng wrtnor range. Infl Leopard, Jovi, Queen, White Lion, Lars. 818-848-5357
 •Paul Rogers. David Coverdale voc ndd. We have grt sngs & pro all. Mark. 818-886-1347
 •Phenomt male voc wtd for band negotiatng maj mngt & publishng deal. Cntrl. meldd HR. Soto. Tale. Harnell. Must have grt range & image. 818-980-2472
 •Pro sngwr wtd for progrsv HR/HM band. Pros & dedictd only. Grt range. O'Ryche. Old Rush, Fates. Andy. 818-764-8180; Mike. 213-656-6951
 •Pro voc wtd for cmrcl metal band. Infl Whitesnake, Lynch Mob. Have lbi intrst & bckng mngt. Must have grd range, image import. Infl a must. 213-864-7567
 •Pro. cmrcl HR HM ld gurl/sngwrtr. 29 sks voc to collab/ form band w emphasis on sngs. Pros only. Pref 25-30. Brian. 213-665-3535
 •Queen. Srs muscians to form Queen cover band in San Fern Val. Let's get stone cold cr. +. Mark. 805-496-6335
 •RAGE IN EDEN sks male voc. Hauntingly meldd, emotional, progrsv, lthctrl, orig. Wv have 24 hr, access, private studio. upcmng gigs. cd dr w. Lance. 818-992-6251
 •Rapper wtd by muscn to start pro proj. Must be srs & creatv. Infl Public Enemy to house of ice 1. Lou. 213-657-7319
 •Sngl/frontrnmn wtd Young total strd ideal alter image, megavox, lady killer for former members of Dancer. Jason Ross. 818-752-8292
 •Soull male sngwrtr wtd. Equal parts rock & R&B melody & groove. Like Glen Hughes or Cory Glover. Stu. 213-429-9795

•Srs fem HR sngwrtr/guit w/ lbi intrst nds sngtr to form a new band to recrd & secure recrd deal. 213-655-4114
 •Sngwr HR voc ndd for estab HR band. Infl Lynch Mob, Whitesnake. Must have tone quality. We have lbi intrst, lockout. Srs only, pls. 818-888-3917
 •Techno instrmntl sks male voc. ages 22-25. Formng orig duo. Dance infl. Erasure, salsa, My music, your lyrics. OUN opportunity, small lbi. David. 714-522-1825
 •THE MEANIES, relocated from Detroit, sk agrsv ironmwn wclean, strong vox, att, for intense, allrntv infl HR band w punk energy. Atty, lbi intrst. 213-467-4558
 •THINICE sks male voc frontm, Infl C. Trick, Jovi, Journey. Grt sngs, lbi & mngt intrst. 25-30. No smoking or drugs. John. 818-840-9131
 •Totally meldd, HR metal band sks male voc. Upcmng demo. lockout studio. No blues, no drugs. Jordan, 818-882-5386
 •Uniq, pwrfl voc for srs, in your face band w/K A plyrs w/ qual sngs & 24 hr lockout. Demo avail. John. 818-884-4592
 •Voc ndd for xprmntl, modern, bizarre band w/infl of industrial, dance, hvy groove & soull. Infl Cure, Prince, 9° Nails, Slayer 18-23. Roman. 818-752-0568
 •Voc ndd to set HR trends, not follow them. Kevin. 818-763-3870
 •Voc req'd by band. True thespian wldgen apply only. Kyle. 213-957-2856; Jon. 213-874-4935
 •Voc w/raw energy, versctly & dedictd wtd for non cmrcl band. 24 or under, Boneheads, don't bother. Chris. 213-657-4729
 •Voc wtd ala S.Bach or Roth by star qual guit to form the ultimate rock phenomena to destroy the world. incredbl image is first priority. 818-999-2212
 •Voc wtd by internal HR band. Members w gold & platinum releases. Arena, touring exp. Send pkg to MK, 9 Bapay Circle. So San Fran CA 94080
 •Voc wtd for highly orig, inspirational rock band. Infl Boston, Kansas, Giant. Rethrs in LA area. Srs inquires only, pls. Steve. 714-992-2066
 •Voc wtd for non cmrcl HR band. We're hvy, allorig. Scott. 818-909-0874
 •Voc/sngwrtr wtd for just forming band. Points of reference include Ian McCullough, Michael Stipe, John Doe. Steve. 818-289-1565
 •Voc/sngwrtr wtd w something to say. Gabriel, Byrne, to collab w exo muscn 213-939-3011

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•We're a wrkg T40 band lkg for a sngtr to make music. Guit skills a +. Jarne. 310-379-1897
 •Well known blues rock band sks energetic, 30'ish, male voc to co-front. Crowes, ZZ Top. Have gigs, bckr, atty, grt mntf, etc. Career opportunity. 213-465-1871
 •Xint ld voc w/infl image for srs rock band. Many grt orig. 3 previous albums, no atts. Send tape & pic to Music, PO Box 86675. LA CA 90086-0675

13. DRUMMER AVAILABLE

•A grooving Chicago dmr w/acous & elec sks coverband or any studio wrk. Bret. 818-994-8841
 •A very gd dmr sks a very gd band. Pros only. Travel OK. Covers OK. Blues, cntry, rock, R&B. Sober. Doug. 818-567-6448
 •Aggrsv, hrd hitting dmr w/maj lbi credits & MTV exp, sks pro. estab HR act w/contract, maj mngt or product deal. Anthony. 213-960-7625
 •Allright, I'm avail. I have internal lbi & recrdng exp. Sks rock or alrntv band w/similr credt. Carol. 818-763-6912
 •Bs rthm section Drms & bs avail for demos & showings. Very light, grt sound & grt ears. Robert. 818-792-8954
 •Dmr avail for modern HR or funk band. Recrdng & touring exp, gd equip & trnspo. 213-883-0256
 •Dmr avail for paid wrkg sfs. Csts. demos, wddngs. T40, etc. All styles & bckgrnd vocs. Tom. 818-994-8113
 •Dmr avail for R&B already together band. Srs inquires only. Danny. 213-874-9988 x 320
 •Dmr avail. Big sound for HR/HM band. Jim. 310-476-1991
 •Dmr avail. Infl C. Trick. Kiss. 73-76, F.Pussycat. Crue. Jamie. 213-615-237-3301
 •Dmr for HR/HM band into odd time & different grooves. Progrsv. 16 yrs plyng exp. 24 y/o. Sonar dbl bs. O'Ryche. Rush Andy. 818-352-5599
 •Dmr from LA's top bands sks real R&B band w soul & grt image in vein of Aero, R&R, Scott. 818-784-8757
 •Dmr sks modern rock band. Infl by Jane's, Peppers, 9° Nails, Faith, Gd equip & trnspo. Tourng & recrdng exp. 213-883-0256
 •Dmr w/20 yrs exp. all styles, elec & acous drms, lkg for gd wrkg & orng slt. Al. 818-700-1348
 •Dmr, 31, lkg for steady club wrk. Solid, dependbl, easy to wrk with. 3 nites/week pref'd but open to 5 nites or csts. Tommy. 310-393-8625
 •Dmr, exp w/soul, pop & new age. Lkg for bst, team plyr. 213-390-7818
 •Dmr, pro w/gear, att, rock image, much exp sks HR band of same. Must have mega hit sngs & sign ready. Just add me. Jeff. 714-NE1-HERE
 •Dmr/progrmmr w/stage & studio exp in all styles. Strong groove & chops. Pro slt only. Ron. 818-999-2945
 •Exp pro sks wrkg slt. Demos, tours, club dates, csts. Gd reader, many yrs exp. All styles, rock, jazz, cntry, etc. Paid sfs only. 310-788-0688

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*Fem drmr, gd, solid, hvy beat, w/bckgrnd voc exp, gd att & avail now. Jennifer, 213-871-2722
*Former drmr w/xyz, lng for pro sit. Much studio & live exp. Avail for demos or any recrdg proj. 310-693-3136
*Funk drmr avail for band, Peppers, Fishbone, Jane's Srs. Hrd hting, 21 yv, 818-991-3451
*HR, hting, lnhl, exp, skg recrdng proj ready for album/tour. Paid pro sals only! Top chops! Grt gear! Killer lks! Chris, 619-295-6372
*I'm a conga plyr w/25 yrs exp as a pro. Skg Brazilian jazz band & traditl Brazilian band 818-994-3187
*Latin percussnt, plys congas, timbals, bongos All styles, Latin, funk, pop, jazz. Also sadio skg. Exp only. 714-371-7238
*Pro blues drmr avail. Hook road & studio exp BB King, Albert King, SRV, Hooker, Strong, smooth, 6/8 shuffle, Charlie Watts, Andy, 213-478-1651
*Pro drmr avail for jazz or fusion Sessions or grp. Xint time, chops. Young & hungry Jeff 818-986-8233
*Pro drmr, in the pocket plyr. Grt feel & meter. Gd att, gd lks. All styles. Avail to join or fill in w/wrkng grp. Sorry, paid sals only. Mark, 213-306-4698
*Pro studio drmr avail for recrdng wrk only. Many yrs exp in studio. Grt acous drm sound. Greisch, Zilgjan, Sabian. Read music, references avail Andy 213-478-1651
*Rhyth section avail to form band not join one Ong HR w groove. No metal. Lv msg 310-945-2057; 818-753-0552
*Uniq, creatv drmr w/grt equip, lime & feel, sks R&B orientd rock, funk sit or band. Tony, 805-527-0702
*Xint drmr, 22 yrs exp pkg rock band w/plyng gigs R&B, blues, T40 or cntry or csls. Doug, 213-394-8732

13. DRUMMERS WANTED

*#1 exp id voc sks fasty drmr to J.F. mldc, cmrc, mainstream, radio friendly HR grp. Showcsgng, recrdng. Aero, Vh, Crowes, Zap, Tommy, 213-836-3713
*2 gult, male & fem singr/sngwrt team w/lntrsk sks drmr. Post modern, remedial, bluesy HR w/mind altering lyrics. 213-650-9706
*All orig HR band sks pro mnded drmr, dbl bs a+. Must have image, lnt, exp & dedictn. No drugs. 714-536-1069, 714-545-4249
*Altrntv pop band wedge sks drmr to shows. Must be strong plyr. Grt snags, contacts. 24kr demo. Singr, Gabriel, U2, Tears. 213-390-0334
*Altrntv rock band w/lyr drmr. Hrd hting, Intl Nirana, Jane's, Nephelin 310-836-1288
*Are you going to karma farm? Mature, bluesy, funky, rocking band w/grt snags & musicsnsp sks final member. Solid & colorfil but not too busy. 310-423-0488
*Attn drms. Estab rock grp, Intl C. Trick & Babes, now adding for upcmg shws in 1992. Black tr & makeup. 818-960-6524
*Avant garde techno drmr wid for Midi seqncr. Mars FM, industrial rock band. Ready to shows live & recrd. 818-304-9031

*Band w/instr sks grooving Joey Kramer, Tommy Lee. Priorityes, snags, att, vocs, 20 s. Jonesie, 818-986-0968
*Bluesy, gnter, glam guit ala Christy, Tracy, sks Lee. Rly style drmr. Forming band. Have tunes, name, connex, gear, etc. Blonde or blk hr. 818-410-8926
*British drmr wid to form new rock band or help w/recrdng proj. 310-693-4940
*Cmrc lHM band in San Fern Val area sks drmr w/private rehrst spc. Pros only w/pro gear. Trnsps. Alex, 818-992-7442
*Cmrc rock band w/srs lbl instr nds verstl rock drmr w/ro att, now 213-957-2457
*Creatv drmr wid by reforming band. Intl Soundgarden, 9' Nails, EMF, S.Pumpkins. Randy, 213-680-0893
*Dance, funk, pop band sks black drmr for gigging, showcsgng band. Pro equip & att a must. Gretchen, 213-666-6826
*Dbl bs drmr nnd by estab hvy band w/maj rep & lbl instr. Touring & recrdng pendng. Exp pros only. Jay, 213-654-4134
*Dbl bs drmr wid for HR metal band. Must have pro equip & att. Team plyr. Robert, 805-252-9126
*Dedictd & determined to make it. HR band sks aggrsv, hrd hting drmr w/gd meter & pro att. Greg, 818-342-2842; Joey, 310-313-8310
*DESIRE ARMED nds Bonham to brushes, Cure to U2. Aggrsv sng orientd artist w/grt bking vocs a must for live, recrdng & video. Gordon, 310-205-6816
*Dope, young, soul groovers w/gult sk exp, passionate drmr. Omah Hakim Sly Dunbar, Ginger Baker. Touring. Your love, tomorrow the world. 213-954-8481
*Dmr for 60's, 70's infl org rock band. Zap, Doors, Floyd. Who. Solid meter essential. Carl, 818-509-1439; John, 213-989-0629
*Dmr nnd by band into schizophrnia, anarchy, versility, piercing & beyond Intl Jellyfish, Peppers, Jim Carroll, Faith, Zeke, 213-384-9107
*Dmr nnd for happening sit Intl Beatles, Pretenders. Simple, hrd hting, groove plyr nnd. Tim, 213-874-6768; Pat, 213-547-4284
*Dmr nnd to bring rhyth & feeling to a rock & soul proj. 213-461-2875
*Dmr req'd by band. Exploration of time a must. Kyle, 213-957-2856; Jon, 213-874-4935
*Dmr w/day job wid by reforming rock/blues cover band. Origs later. 1 band plyr only. Vocs helpful. Bob, 818-895-1921
*Dmr wid by otherwise compl tem, cmrc HR band. Must have xint meter, pro att & image. Lv msg, 818-973-3245
*Dmr wid by singr/sngwrt to form blues based R&R band infl by Crowes, Pimmsols, Beatles & others. Bking vocs & dedictn req'd. 213-432-2800
*Dmr wid for altrntv band w/dge, Intl U2, Kings X, Cure. Isa, 213-572-5122
*Dmr wid for band. Intl Sing, Henley, REM, Exp, hrd hting, gr listener Tom 310-394-4890
*Dmr wid for blues based band ala B. Raitt, Albert King, BB King, Little Walter, w/upcmg gigs. Laurie, 818-559-7679

*Dmr wid for full mldc rock band w/fem singr. Must have xint image & equip. Dedict, srs only. Intl Larry Mullens Jr, to Bonham, 213-937-9942
*Dmr wid for orig pop/rock proj. Must be srs. John, 818-769-9798
*Dmr wid for orig rock band. Petty, Mellencamp, Jimmy, 818-562-6718
*Dmr wid for orig rock recrdng proj to recrd CD, cassette, shows. Dan, 818-891-2616
*Dmr wid for pro HR band w/grt voc & snags. Must be creatv & solid w/image. Rehrs in Anaheim. Craig, 714-638-8282; Stanley, 714-241-8427
*Dmr wid in style of Lar Ulrich plus J. Bonham, Metallica to Zep. Band has strong snags, direction, dedictn & mngt skill own studio. Ling hr image pref'd. 213-289-5705
*Dmr wid into pop/groove. Throwing Muses, Blue Aeroplanes, XTC, Gung Largo, 213-665-4878
*Dmr wid maj heading HR/HM band, 805-643-4477; 818-244-0167
*Dmr wid that can keep simple time who wouldn't mind traveling to promote single for next to nothing. 213-656-0344
*Dmr wid to compl mdn HR band Dblbs pref'd. Chops, meter. Intl Aldridge, Powell, Pace, Hugh, 213-962-8182
*Dmr wid to J/F straight ahead cmrc rock band. No spoon fed babies. We're ready to grind. Donna, 818-781-7003
*Dmr wid, M/F, for orig band infl by Bangles, 3 O'Clock, Byrds, Kinks, Voccs a+. Tom, 310-277-0925
*Dmr wid. Singing abt help for orig R&R band. Intl 60's & 70's classic rock 818-609-7158
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 •Verstl drrm wtd for intellgnt, mysticl, altrntv band Drrm inti Stephen Perkins, Budgie, J Bonham. Ron, 310-455-3936
 •Wtd, drrm & bst of pro caliber w pretty boy kx Intl Warrant, Aero, GNR, LA Guns, Stacy, 818-782-5815
 •Wtd, w/oms grstl drrm w rock, blues, punk edge Nds passion for music, humor & perseverance. Intl Redd Kross to Pretenders to L.Colour Sean, 818-356-9166
 •Wtd, young drrm for org rock band. Must have incredtl time. Ringo, Charlie Waits, Kenny Aronoff. Will, 818-562-6718

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 •Sax plyr, exp all styles, grt improvcr, can read Avail for studio & live gigs. Barry, 818-842-4901
 •Sax plyr/EWI wind synth plyr avail for studio w/ik, demos. all styles. Also for horn section arrangemnts. Rack, 818-845-9318

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 •Be pop violinist w/exp in blues, Latin, swing & more, avail for clubs, recrdngs & videos. Grt sound, elec & acous. David, 213-666-1398
 •Brilliant, hrd w/kg, So Bay surf, ska, polka band sks mngr/agent to help get gigs, tours, etc Gd ground floor opportunity for smart independent Steve, 213-477-0919
 •Contmptry jazz artist sks mngr/agent. Has industry intrst, has wrkd on pre prodctn matrl. Is performing regularly as of now. Intrst'd in capitol investors. 310-285-7824
 •Drm roadie wtd. Grt exp for young drrm. Jack Hamer, 818-765-3583
 •Exp bs tech, stage hand avail for foreign sits. Have references. Pro & road ready. John, 213-936-2307
 •Exp, reliable guit/drm tech avail for tour & local w/ik. John, 213-913-0250
 •Financ'l bckgr wtd for album proj to be released w/indie or maj lbl. Srs inquires only. 818-905-8062
 •HORRIBLE CURTAINS sks mngr. All orig rock. Intl King Crimson, P.Gabriel whrd edge 818-908-4361
 •Investor wtd. Singr/sngwrtr w/indie lbl contract & maj lbl distribution sks prodctn financing. Tapes/video avail for review. Lu, 608-274-6838
 •LAWNMOWER wrecently finished 5 sng demo sks mngr, prodr or atty to help shop it to the major indies. Alan, 213-851-3494
 •Lkg for reggae bands to form reggae assoc. Mike Wheeler, 213-651-9533; 818-973-6133
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 •Poet sks collab w/genius muscians. 818-788-7251
 •Poet sks muscians for collab. 818-905-2192
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 •Sngwrtr & guit on 12 step progrm sks othr sngwrtrs & muscians on 12 step progrm for possible joint ventures. Paul, PO Box 314, San Gabriel CA 91778-0314
 •Triple A investor. Executive prodr wtd to finance blnde bombshell album proj w/maj lbl intrst. Dance beat. Euro hip hop music. 213-878-5594
 •We're two blues/rock pop acous guit/vocs reforming our band, THE BOONDOCKS. We h, live lots of sngs, skg lbl deal. Nd bst & drrm. Bize, 818-885-2864
 •WONDERBOY, pwr pop wtd singr w nat'l recognition, over 3 sets of grt sngs. Skg Japan, college of support tours. Mark, 818-592-0061

16. SONGWRITERS

•Artist w/recrd deal lkg for writing partner for album. Pop/rock wedge. Greg, 213-322-2891
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 •Att SF Bay sngwrts & band. My anthem is my music. My music is my life. Many more grt sngs! Write or talk. Mike, 415-664-2300
 •Awesome, verstl frontmn w/aggrsv singing style & unq lyrics & melodies ala Bach. Ont. Ratt. wtd by guit formng band. Dave, 213-463-9413
 •Comprr sks lyricst. Intl are Gershwin. Pre Fab Sprout, Gilberto & Anita Baker. Louie after 10 pm, 213-655-3581
 •Euro style altrntv rock guit, 25-30, wtd by voc/sngwrtr to start band. Must be minimalist plyr, somewhere between The Edge & Townsend. John 310-836-9230
 •From Europe, Fern voc w dark, sensual vox, charisma. sks srs comprr/sngwrtrs w studio for collab on demos. Matrl w/groove, melody, meaningfl lyrics 213-654-0438
 •Have maj lbl intrst. Nd sngs for immed recrdng. Will collab w/arrangr, prodr, wtr or studio owner. Lynn, FAX, 213-851-4518; msg, 213-871-6953
 •Lkg for collab prodr to wrk wme on R&B, pop, funk. Possibly live in & wrk together. Anne, 805-265-8024

•Lyrcst & poet 100's of sngs & poems written by me Smokey & Luther. I've got the words. I nd the music. Avery, 818-989-5924
 •Lyrcst lkg for music comprr that composes music in the Philly soul style of music ala Lisa Stansfield & Barry White. Courtney, 213-876-8829
 •Lyrcist wtd by recrdng artist pianist w/2 albums. Must have xint connex w deal in wrks. 818-789-9211
 •Lyrcst/sngwrtr/guit sks Intl key/bst/voc to comp'l cmrd pop sngs. Goal, to secure a publishing deal. Ballads, dance & cmrd rock. John, 818-766-5975
 •Male sngwr/sngwr w/ob image & Intl sks prodr/comprr w/ht sngs willing to collab ala George Michael, Madonna, Houston, 818-783-0167
 •Male sngwr/sngwr/arrangr finished R&B contract, sks only R&B key/bst/arrangr to collab for pro demos. Intl Babyface & Stevie Wonder. Jim, 213-851-5062
 •Male voc sks verstl muscians & comprrs for collab on rock, pop rock, cntry rock & more. Have resources & money to pro produce. Steve, 213-850-8704
 •Male voc/lyrcst sks sngs to pro demo in 24 trk studio w/ studio muscians. Rock, cntry rock, blues & more ndd. Bruce, 310-394-3066
 •Music/arrangr lkg for lyricst to collab with R&B, rap. Louis Lee, 818-810-5880
 •New age jazz guit sngwrtr/sngwr sks fem sngwr/sngwrtr for collab/wtd. Intl Basia, G Estelan Robert, 818-884-9231
 •Paul Hanson, sngwrtr & guit, has cntry & pop demos. Lkg for bands, not necessarily self contained & music publishers. Paul, 818-358-6863
 •Pro publishd lyricst avail to comp'l your trks. Pop, rock & cntry. Maj publishing avail for grt sngs. Michael, 818-881-2300
 •Sngs avail. Pop, rock, contmptry cntry, R&R, HR. Also avail to collab. Johnny, 213-850-1476
 •Solo artist sks key/bst or guit for writing collab w/pop & rock tunes. Upcmg album release. Must be familiar mainstream rock & ballads. John, 213-378-9869
 •Song plugger wtd. P.T. Pay depending on qualifications + percentage & commission. Lv msg for Ms Williams, 213-960-8886
 •Voc/sngwrtr sks guit/instrmntlst for collab on matrl widely ranging from 70's HR to altrntv & industrial. Exp. pts. Dana, 213-857-5516
 •Words & music. Singr/sngwrtr who writes music ala Eagles, Springsteen, pop/rock style. lkg for very focused, Intl lyricst. 818-789-5846

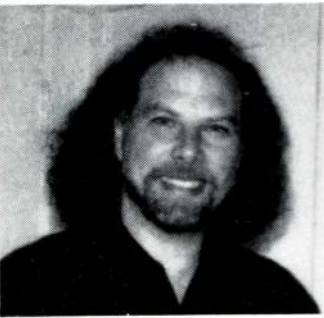
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