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VIXEN

Despite a lack of respect from critics and the doubts of a male-dominated music industry, these girls are platinum-bound with their latest LP, *Rev It Up*. Find out what keeps them focused and determined to succeed.

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JOHN DOE

As the co-leader of X, Doe amassed a body of critically acclaimed work during the Eighties. Now he's released his first solo LP, *Meet John Doe*. Doe talks about X, the new LP and the age old question of art vs. commerce.

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Vixen cover photo: Neil Zlozower John Doe inset photo: Loredana

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CALENDAR

By Trish Connery

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

*Calendar, C/O Music Connection,
6640 Sunset Blvd.
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☐ *Music Connection* is proud to be a co-sponsor of Vocal Faire '90, the largest event in the country specifically for singers. This year's event features music industry pros conducting workshops and seminars on numerous areas of interest for singers. Topics range from musical theater performance to breaking into the jingle and voice-over business, from controversies in the music industry such as censorship to legislation affecting recording artists. Also featured are performance evaluations and a special Vocal Pitch. In addition, producers and demo companies will be there to listen for new voices. Vocalists will also be able to perform for the talent coordinators from the new TV show, *Big Break*, which begins airing this fall. *Big Break* is hosted by Natalie Cole and will introduce new talent to the nation. Exhibitors such as *Music Connection*, the Album Network, Baldwin Piano Co. and the L.A. Chapters of NARAS, LASS and NAS among others, will be on hand to showcase their products and services. Vocal Faire '90 will be held this year on September 8th and 9th at the Holiday Inn Conference Center, 303 East Cordova, Pasadena, CA. For further information, call (213) 856-6246 or write to Vocal Faire '90, P. O. Box 65134, Los Angeles, CA., 90065.

☐ *Celebrity Centre International* has two new events coming up soon, so fasten your seat belts and hang on. The first is an open mic talent night scheduled to take place every Sunday at 7:30 p.m. No, this isn't shades of the *Gong Show*, it's going to be a very professional series hosted by Johnny Pierce and Joanna Christy Pierce. The evenings will be open to all performers, musicians, singers, dancers, comedians, poets, bands, etc. Held in the new *Celebrity Centre Arts Pavilion*, the weekly talent nights give you, the artist, a chance to perform your material in front of a live audience with no performance fee. In addition, gold and platinum singer-songwriters will be on hand to assist you. The second event is a one-time workshop titled "How to Double Your Income as an Artist," taught by veteran producer John Ryan and management consultant Andy Kitt on September 14th, 7:30 p.m. These guys have worked with some really big names in the business, like Lynyrd Skynyrd, the Doobie Brothers, Santana, Billy Sheehan and many, many more. John and Andy will discuss the ins and outs of financial prosperity in the record business. This workshop will be held at the *Celebrity Centre International*. For more information on the talent nights, contact (213) 960-3100; for information on the workshop, call (213) 874-3890.

☐ If you're interested in preparing for a

career in the music industry but you're not sure how to go about it, UCLA may have what it takes to get you headed in the right direction. On September 8th, 9:30 a.m.-6:00 p.m., UCLA is hosting a special open house to preview its fall quarter of courses and special programs for those interested in the music industry. This one-day program will feature discussions by leading persons in various facets of the music industry, mini-lectures, demonstrations, video screenings and recordings. Topics to be covered include the music industry today, film scoring, recording engineering, songwriting, electronic music, marketing and publicity, music publishing, record production and artist development. UCLA Extension staffers will be on hand to answer questions and discuss scholarship and internship information. This is a free service, open to the public. So, if you've been wondering how to go about being a record company mogul, show up at UCLA, 2160-E Dickson Art Center Auditorium. For more info, contact the UCLA Extension, (213) 825-9064.

☐ The *Songwriters Guild of America (SGA)* has just given us their schedule of events for the month of September. First off is "Ask-a-Pro" with Randy Poe, Executive Vice President and General Manager for Leiber & Stoller Music, September 11th, 7:00 p.m. On September 25th, 7:00 p.m., "Song Critique" will have Vincent Guest, Professional Manager for Dyshar Music Publishing Co. in attendance. A new workshop, "Hand's-On MIDI Songwriting & Recording Workshop," begins September 18th, 7:00-10:00 p.m., and last but not least, the Jack Segal Workshop presents "The Creative Side Of Songwriting" on September 27th, 7:00 p.m. for a nine-week stretch. You can call the SGA at (213) 462-1108 for more information on how to enroll.

☐ More than 15,000 people will be walking together to raise funds for AIDS Project Los Angeles on September 23rd, but more are always needed and appreciated. If you're interested in signing up for the ten kilometer walkathon, start making a list now of all your friends, family and co-workers to enlist as sponsors. If you think walking that far in one day should only be done if your car has broken down on the 405, then maybe you can think about signing up as a sponsor. Or, if you're low on money and your boots aren't made for walking, AIDS Walk Los Angeles is always looking for more volunteers. For additional information, call (213) 466-WALK.

☐ The *California Lawyers for the Arts (CLA)* will be presenting another of their music industry oriented workshops on September 7th. Attorney Rod Berman will conduct "Trademarks, Copyrights & Patents" which discusses the differences between these three forms of protection. The workshop takes place at the law firm of Gold, Marks, Ring & Pepper, 1800 Ave. of the Stars, 3rd floor in Century City and begins at 7:00 p.m. with admission only \$15.00; or \$5.00 for CLA members. Call the CLA at (213) 623-8311 to reserve your space. **MC**

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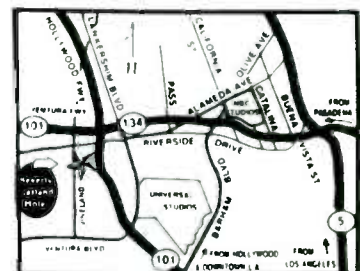
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GUEST COMMENTARY

The Current State Of Music

By John Axelrod

Robert Hilburn recently argued that "Rock was running on empty;" that the forward momentum of rock's originality was thwarted by the obligatory repetition of rock veteran's repertoire and the increasing fragmentation of music into separate formats. Here is another opinion that suggests a reason for the present sterility of rock.

Hype, controversy, scandal, sensationalism...

...these words are not strangers to the music business. In fact, when used appropriately and tactfully, these words have been capable of summoning a tremendous power to communicate valuable and important messages. Unfortunately, however, it's all gone too far. If an artist is not surrounded by controversy, scandal, obscenity charges, plagiarism, copyright infringement and hype, then the press doesn't want to know about it. And if the press doesn't know about an artist, neither will the public. And the most important part of it all, the music, seems to be left far behind.

At a time when the market is flooded with new product from old and new companies, the competition is such that labels and artists are forced to create some sensational phenomenon so as to attract the attention of the press and hence the public. This scenario is, of course, familiar and this strategy is nothing new. It's just that it's gotten to the point of overkill as artists are either controversial for the sake of being controversial or are plagiarizing each other to such a flagrant degree that originality and creativity have all but been sacrificed to the great god of hype. I will not suggest that these controversial groups are devoid of any musical aestheticism, for each opinion is different. The problem is that the subject of the hype has transcended the music itself, and the press and the public have become more concerned as to who the latest artist pleading First Amendment is than they are in the music. As a result, many good and often great records suffer.

These records suffer because they cannot compete in the larger world of principles and issues. It is much easier for the mass public to identify with the First Amendment than with a melody, especially since most of the original and creative melodies being produced today are lumped into a category called "alternative" that unfortunately is assumed to be too complex for the average listener to embrace. Now it seems that original music is being further reduced to more limited means of exposure as the press continues its campaign for controversy. And ultimately what the press writes, the public will bite.

I am not suggesting that there is anything wrong with the press. I am only suggesting that the problem will not be solved by all the current finger-pointing at the labels, the PMRC, Jack Thompson, 2 Live Crew or other artists. The labels only offer to the public what they want to

hear, and the PMRC only reacts to what the labels release. But if the press did not give attention, airtime or ink to these artists in question, then perhaps the public would not be so curious about them and hence not support the controversy by buying the records.

Instead, there may well be a renaissance of original and creative music as the artists and the labels would once again realize the critical and financial rewards that come from such aesthetic pursuits. But if controversy and imitation continue to be exposed and compensated, then we might as well be in the car or condom business as original music as a profitable commodity will slowly die in the face of such competition.

Money is, of course, an important motivation for any business, and I do respect the business acumen for reacting upon such controversial phenomenon. But for this business, the music should also be an important motivation. As a member of this industry, I am concerned about the current state of music and, yes, Mr. Hilburn, I too believe

the music is worth fighting for. Labels should not have to compromise musical standards and succumb to the pressure to sign the artists whose actions or lyrics suggest only sensationalism in order to make a profit! I think we would all like to see the music of today becoming the legacy for future generations, the way that our generation was influenced by the legacy of such great originators of the Sixties and Seventies.

But, alas! An opinion is only an opinion. These kinds of artists have always paid the bills and opened the doors to allow the

labels to invest in more adventurous, but not as profitable music, and they will continue to do so. And the press will most likely continue to over-emphasize the controversy because they too are constantly in the midst of a competitive media war. To most of you, this opinion will mean absolutely nothing because the momentum of the machine is too big to stop and change. But for the few who do see some truth behind all of this, then let us all stand up and chant the familiar phrase with which we must all become more familiar: "Don't believe the hype! Don't believe the hype! Don't believe the hype!" And in the end, hopefully, music will prevail.

EDITOR'S NOTE: If you'd like to take a stand on an important industry issue, send us a commentary and let your feelings be known. Three to four typed pages will do. We also require a photo to accompany the commentary. Mail your submission to: Commentary, Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.



John Axelrod
RCA's Director/A&R



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Geffen Refuses To Release Rap Record

By Steven P. Wheeler

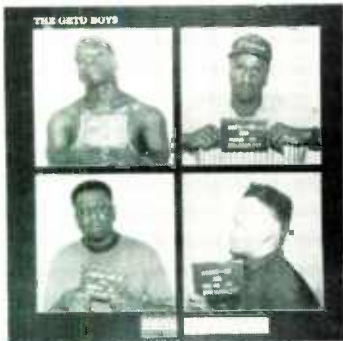
LOS ANGELES—Def American Records has run into interference in their attempt to release the debut album of Houston-based rap group the Geto Boys. First, the original release date was delayed when Digital Audio Disc Corp. refused to manufacture any CDs for the album citing "offensive lyrics." Now, Geffen Records (Def American's distributor) has announced its refusal to distribute the album citing similar reasons.

In a series of prepared statements, Def American President Rick Rubin angrily attacked DADC: "As a member of the entertainment community, my concern is growing with regard to the increased regulation of what we are allowed to hear and what we are allowed to see—in all forms of art and entertainment. If someone is offended by the Geto Boys record, or any other record for that matter, then they shouldn't buy it. Personally, I

am offended by anyone presuming that they can enforce their opinion on others without consent."

Rubin further points out that the DADC episode is especially unnerving: "To me, this is the oddest link in the chain to break. I always thought they just stuck the tape in a machine and out popped the com-

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AN ALBUM IN SEARCH OF A DISTRIBUTOR: The cover of the in-limbo Geto Boys LP.

nobody was doing anything. So we came up with the idea of getting a bunch of bands and going down to the club where 2 Live Crew was arrested and performing a bunch of 2 Live Crew songs and seeing if they would arrest all of us."

Unfortunately, Quirk and Too Much Joy found that they would have to make this protest on their own without the support of other bands. Prior to their departure for the concert, Quirk told *Music Connection* that he felt the 2 Live Crew fiasco was racially motivated: "They're going after black people on independent labels because they're easy targets. It's really quite offensive, because I've been reading some of the papers in that Florida community, and the police are claiming that they're not going to arrest us because they think we're conducting a publicity stunt. Now, I have no desire to go to jail, but I can't understand how they can arrest 2 Live Crew and not a white band who is performing the exact same material. It doesn't make any sense. It just sort of proves that they are racists."

When we contacted the Broward County Sheriff's Department before the August 10 show, a spokesman denied the allegation of racism

Too Much Joy Arrested In Florida During Protest Concert

By Steven P. Wheeler

HOLLYWOOD, FL—In a bizarre twist to the already controversial scenario of censorship in pop music, a white New York-based rock band Too Much Joy was arrested while performing at the Club Futura in Hollywood, Florida, on August 10—the same venue where rap group 2 Live Crew was arrested on June 10. The concert, which featured the band performing songs by 2 Live Crew, was held to protest censorship and help bring attention to the issue.

Tim Quirk, leader of the Giant recording artists, says Too Much Joy has been closely following the 2 Live Crew situation and has been appalled at the lack of industry support for the rap group. "We were just sitting around watching the news and seeing what was happening to 2 Live Crew and we were waiting to see what the industry was going to do in response to it, but

The 1990 MTV Video Awards Set For September 6th

By Tom Kidd



Reuven Kopitchinski

Doug Herzog

UNIVERSAL CITY—The Seventh Annual MTV Video Awards will be broadcast live from the Universal Amphitheatre on Thursday, September 6th, at 6:00 p.m. (PST). For the third consecutive year, Arsenio Hall will host the broadcast which will feature live performances from such stellar acts as Madonna, Janet Jackson, Aerosmith, Mötley Crüe, INXS, Phil Collins, MC Hammer, a New Edition reunion featuring Bobby Brown, 2 Live Crew, Sinéad O'Connor and Faith No More.

This is traditionally one of MTV's highest rated programs. In the U.S., the three-hour broadcast has the potential of reaching 50 million households and will also be seen around the world in Europe, Japan and Australia, among others. This growth of MTV globally is reflected in the addition last year of an award for Best International Video. Veteran co-producer Doug Herzog (he produces the show along with Gregory Sills) cites this as an example of what sets MTV apart from the other awards shows. "We definitely have a global outlook; more so than the Academy Awards. The Grammys have come a long way in recognizing music from around the world with their Latin and Reggae categories, and we figured, as a global video network, that it was time to recognize music from around the world."


Another thing that sets the MTV Awards apart, according to Herzog, is the award show's party atmosphere. "It's an awards show, but what it's turned into is this rock & roll event of the year," boasts Herzog. "It seems to be more fun than the other awards shows on

television. We try to make sure that it's a real party and a great show. It's a real rock & roll circus."

The MTV Awards show traditionally features performances and appearances by some of the hottest names in popular music, and this year is certainly no exception. Aside from the acts previously mentioned, presenters will include a wide array of celebrities from the motion picture and television worlds as well as the musical arena: Cher, Wilson Phillips, a mini-Partridge Family reunion with David Cassidy and Susan Dey, film director Oliver Stone, actress Kim Basinger, Living Colour and Billy Idol.

Though no stand-up comedians are slated to appear—perhaps due to Andrew Dice Clay's controversial foul-mouthed performance during last year's broadcast—the appearance of rap group 2 Live Crew could present similar problems. Regarding last year's incident, Herzog stresses that not all the blame should be placed on Dice. "In retrospect, we probably didn't prepare ourselves as well as we should have. After all, this is rock & roll," says the producer. "We're just going to be better prepared this year. But it's not going to stop us from doing an exciting or adventurous show."

This year's nominees for Best Video include: Aerosmith for "Janie's Got A Gun"; Don Henley for "The End Of The Innocence"; Madonna for "Vogue"; and Sinéad O'Connor for "Nothing Compares 2 U."

Madonna garnered the most nominations with eight, followed by Aerosmith with seven and Paula Abdul with six. 

and also declined to say whether the police would move in and arrest members of Too Much Joy. "We don't know what we're going to do. It's obvious to us that this band is trying to stir up publicity for itself by confronting the police on this hotly debated issue. We are taking a wait and see approach. We don't even know if Too Much Joy is go-

ing to show up."

All the questions were answered a few days later when Too Much Joy appeared at the Club Futura and performed a 45-minute set consisting of six 2 Live Crew songs and a couple of songs from Too Much Joy's latest album, *Son Of Sam I Am*. After the August 10th perfor-

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SIGNINGS & ASSIGNMENTS NEWS

By Michael Amicone



Oscar Fields

Motown Records has announced the appointment of Oscar Fields to the position of Senior Vice President, Sales/Distribution. A twenty-five year industry veteran, Fields was recently with Warner Bros. (a thirteen-year stint) where his last position was Vice President of Sales and Marketing, Black Music.

Columbia Records has appointed Michele Mena to Associate Director, Publicity, East Coast. Recently a Senior Publicist for Susan Blond Inc., she has worked with such artists as Lenny Kravitz, Taylor Dayne, Fine Young Cannibals and Lucinda Williams.



Tom Callahan

Virgin Records has named Tom Callahan to the post of National AC Manager. In his new position, Callahan will be responsible for managing the AC and new AC formats. Virgin has also made Diane Rayboy New York Administration Manager.

MTV Networks has announced several new appointments: Lillian Mizrahi has been named West Coast Talent Consultant for HA! The TV Comedy Network; Patricia Brennan has been made Vice President of the company's Affiliate Sales and Marketing Department, Central Region; Christine Sheehan has assumed the position of Senior Vice President of the company's Affiliate and Marketing Department; Western Division; Nicole Browning has been appointed Senior Vice President, Affiliate Sales and Marketing Department, Eastern Division; and Roberta Koz has been named Vice President, Affiliate Sales and Marketing Department, Western Region.

Arista Records has made two new appointments. Valerie Jack joins the company

as Associate Director, International Artist Development, direct from an eight-year stint with BMG International and RCA. Scott Spanjich becomes the label's Senior Director, Video Production and Development. He was recently the Director of Video Production.

Capitol Records has announced the appointment of Karen Goodman to the post of Director, International Promotion and Artist Relations. Working out of the Capitol Tower, Goodman's duties will include working with artists and managers in arranging promotional tours and giving Capitol artists a higher profile worldwide.



Kenny Hamlin

Elektra Entertainment has promoted Kenny Hamlin to Senior Vice President, Sales. During his lengthy career, Hamlin has worked for PolyGram and ABC-Dunhill.

Cary Baker, National Director of Media and Artist Relations for Capitol Records, will resign his post, effective September 30. Baker has served in that position for a year and a half.

Music industry veteran Steve Resnick, formerly with A&M Records for ten years, is joining Tom Noonan and his New Marketing Co. Resnick brings his well-rounded musical expertise to the company.



John Vlautin

Island Records has announced the appointment of John Vlautin to the position of West Coast Director, Media Relations for the label. John Vlautin was recently with A&M Records, where he was Director of Information.

< 9 Too Much Joy

mance, police came backstage and arrested the members of Too Much Joy. A few days after the incident, Quirk spoke again with *Music Connection*: "We went to jail for singing songs. We played our set, sort of dug our own graves and walked off stage, and the police came back, cuffed us and took us to jail."

According to Quirk, there was no police brutality or anything of that sort, probably because of the large amount of media personnel who were present at the club. "The police were as gentle as they could possibly be. There were camera crews filming us upon our arrival at the police station and they were still there ten hours later when we were

released."

Early next month, the members of Too Much Joy will receive their court date. The band faces charges of giving "an obscene public performance," a charge that carries a maximum penalty of one-year in jail and/or a \$1,000 fine.

In hindsight, Quirk says that he would do the concert again. "The main impetus for the concert was not to raise money but to raise consciousness about the issue and to protest censorship. Our record company says that they are behind us in this, but we'll see when the legal fees start coming in who pays the bills. I'm sure we'll be helped out by someone in the industry but no one's come forward and said they'll take care of it." **MC**

< 9 Geffen

pact disc. You never think of them listening to it. It's as if you wrote a story and your editor approved it, and then the printer refused to put it out."

In another prepared statement, Rubin turned his attention towards his distributor, Geffen Records. Under the terms of their distribution agreement, Rubin is free to look for another distributor for the Geto Boys product, however, this did not stop Rubin from speaking out against Geffen: "I am obviously shocked and disturbed by Geffen's decision. I am very proud of this record and would have liked for people to have had the opportunity to hear and judge it for themselves."

(A spokesman for Def American confirmed that Rubin is currently shopping around for a distributor for the Geto Boys.)

Both Geffen and DADC have cited the offensive lyrical ideas on the album, including one song, "Mind Of A Lunatic," which deals with the exploits and has a detailed first-person account of a sadistic rapist-murderer.

Ironically, Def American's roster of artists also includes controversial comedian Andrew Dice Clay and Geffen did not refuse to distribute that product.

DADC, a Terre Haute, Indiana-based manufacturer, was not available for comment and did not return numerous phone calls. **MC**

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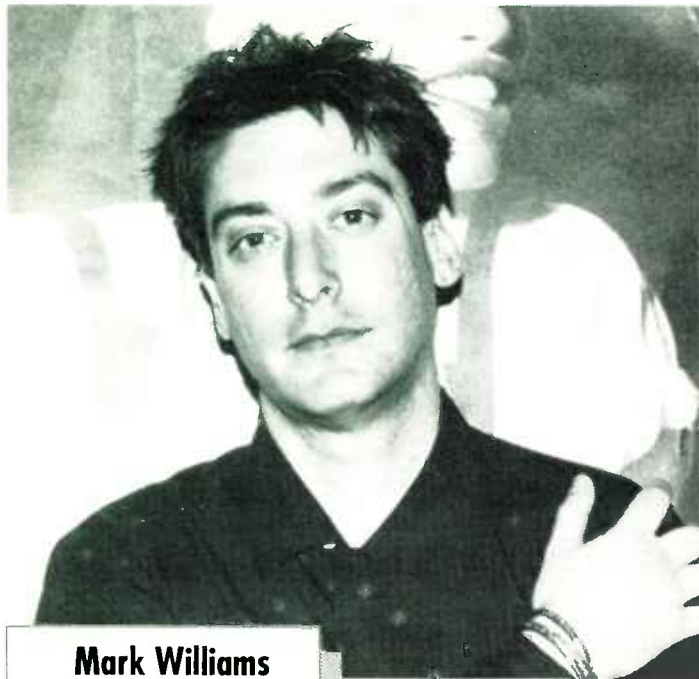
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Mark Williams

Company: Virgin Records
Title: Director, A&R
Duties: Talent acquisition
Years with company: Four

Dialogue

What's New: "We're currently working on a new Divinyls project which should be out in January. We also have a new album out by Kid Frost which is doing real well. There's a new King Swamp album due out in September that was done by Bob Clearmountain, and we're very excited about that. We start working on the Ziggy Marley album in October, and hopefully, that'll be released in April of '91."

Locally: "I think it's a natural inclination for young musicians to look up to their peers. When Guns N' Roses broke, we saw a flurry of GNR sound-alikes. And now that the Chili Peppers and Faith No More are doing well, it's only natural that other groups emulate them—in the same way that Suzane Vega's success a few years ago stirred interest in Tracy Chapman and other female acoustic acts. It's something that always happens, but at the end of the day, the best always tend to rise to the top, and as an A&R person we have to be able to see through any kind of bandwagoning. We have to try and see through that and look for the true talent that's going to be around for years to come."

"I don't think the local scene is stagnant at all. In fact, I'm encouraged by what I've been seeing over the last couple of months—nothing in particular that I wanted to make a move on, but there's more of a variety of styles out there now. For awhile, it seemed like you didn't see anything but motorcycle bands, but that's not true anymore. Also, the clubs are

opening up to booking more kinds of bands. You can now go to the Whisky and not see just hard rock acts."

Outside L.A.: "There is an advantage to finding a band outside of Los Angeles and the other major markets. Hopefully, those bands have had the time to develop on their own without the pressure of being under a music industry microscope. If the band has a fan following there, it's real and was probably cultivated on their own. Another advantage from an A&R standpoint is that you don't have to worry about other record companies breathing down your throat. That's good both for me and the bands because then there's less pressure on both of us. It means that

there's no real urgency to jump in and sign the act for fear of losing them to someone else. If in your heart you feel that the band isn't quite ready to actually sign, you can let them develop and still have them with the label. The other alternative is to sign them and sit on them for a year until they figure out how to play."

Jammin': "I don't think bands should rely on the local jams as a means of getting exposure. If a band has been doing a lot of other full shows around town and picks up one of these jam night shows, I don't see how that could hurt them. It is, however, advantageous for an A&R person to be able to go in and see a lot of different things in one sitting. I just hope the quality control from the clubs remains pretty good. If they're doing this for the benefit of the industry, then to keep it going they've gotta maintain their credibility. If I did see an interesting band at a jam show, I would arrange to catch one of their real performances sometime later when they would be playing a full set."

Attention Getters: "For a band to get my attention, they should first be playing consistently. Because I pretty much know what's going on in town, if they play regularly, I'll hear about it. They're also free to get involved with a respected music lawyer. That will both help and protect the act. Also, if a package comes from a lawyer, it gets dealt with much quicker than if it comes from an unsolicited means. We do accept unsolicited tapes. Andy Factor at this office listens to them and gives me the ones he likes. One of the big misconceptions about A&R is that people think we just sit around all day and listen to tapes. My first priority is to work with the bands that are already signed to the label;

looking for producers, working on songs, deciding on follow-up tracks."

Social Life: "Let me answer this way: Music is my life. This is what I've always wanted to do, and now that it's my job, I work it out to where it's both a job and a part of my life. There are times, however, when I'll just say, 'It's movie night tonight' and forget about the clubs. You always have to keep a freshness about this job or else you're going to burn out. If you overdo it, you'll lose that freshness and excitement. But even when I'm off, I'm listening to music and reviewing tapes."

Talent Ingredients: "I'm very much a song person no matter what the style of music is. Whether it's hip-hop or rock or country or alternative, the songs are the first things I look for. I like for them to be a bit different in their structure and their approach. After the songs, other factors come in: Are they good players, do they have a following, do we need something like this on our roster? I think that's a big problem in A&R today. People aren't being realistic about what they already have on their labels. They keep going out to get more and more of the same. So are you really doing your bands a justice if you keep filling your roster with the same kinds of acts? That's why I like to work with such diverse acts as Kid Frost, Camper, Bob Mould, Ziggy Marley. It keeps us fresh, and it also reflects my tastes."

Best/Worst: "The best part of the A&R gig is finding a new band, working with them and seeing them succeed. There's nothing better than that in the world. The worst part is finding a band you believe in and, for whatever reasons, it just doesn't work out. That's always a big disappoint-



N.W.A., those controversial rappers who mined platinum with their debut, Straight Outta Compton, have just released a five-song EP on Priority Records to tide us all over until the end of the year when a brand new, full-length album will arrive. Entitled 100 Miles And Runnin', the record naturally includes a parental warning due to explicit lyrics.

Concrete Blonde



Considering the current success of their new Bloodletting album on I.R.S. Records, Concrete Blonde may soon shed its alternative cloak for a taste of commercial success. The album is now bulleting up the national charts and could turn out to be their biggest record yet.

ment to me; I hate to see that happen. But fortunately, I haven't had to deal with that too much. I keep a very honest and open relationship with all of the artists I work with—even on the things that aren't easy to talk about. Because if you always dance around and bullshit, it's gonna come back to you. You have to be honest so they know what to expect."

Label Praise: "As a relatively new company, I think we've done well over the last four years. We put together a nice, diverse roster and have proven that we can do different styles of music. I think we're doing well."

Grapevine

Local band **Neverland** will have a serious shot at a Top Twenty hit single if they release "Cry All Night" as their debut to CHR radio. Band is signed to **Interscope** and is now recording their initial album.

Los Angeles bands are still churning out the new album product in drooves. New recorded product from **Ratt**, **Poison**, **Stryper**, **Don Dokken**, **Warrant** and **Nelson** is either already in the stores or about to be released. And while we're on the subject of local acts, expect the album debut of L.A. club scene stalwart **Tuff** early next year.

With "Cherry Pie" leading the way and "I See Red" as a potential follow-up single, **Warrant** is well on the way to duplicating the success of their multi-platinum debut LP. Jani and the boys will team up with **Poison** for

an upcoming U.S. tour.

According to published reports, **Sandy Gallin** will become **Michael Jackson's** newest Personal Manager.

Expect the latest from thrash band **Slayer** to hit the stores in mid-October.

Watch for a band called **Risque** to garner plenty of label interest over the coming months. These guys are real pros and a welcome addition to the scene.

Check out **Alice In Chains** on Columbia Records. The band represents **Nick Terzo's** first signing to the label since he joined their A&R department.

If you haven't yet read it, pick up a copy of *Hit Men*. The best-seller is all the rage in the music industry. You won't be able to put it down.

Last year, I ranted and raved about an artist named **Gregg Alexander** on A&M Records. His debut for the label, *Michigan Rain*, was a masterpiece. But shit happens and somebody dropped the ball. We now hear rumblings that Alexander may resurface as an artist on the Epic/Associated Labels. Bravo! This is a major signing as Gregg is a very capable songwriter and a unique vocal stylist. Can't wait to hear something new.

On The Move

Frankie LaRocka is named new Associate Director of A&R for **Epic Records** in New York. LaRocka was previously with Atlantic. 



Road Vultures

Contact: Kevin K.
(213) 874-9118

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Hailing from New York where they were regular performers at the Continental Divide and the Ritz, this trio boasts being pals with ex-New York Doll Sylvain Sylvain and ex-Dead Boy Cheetah Chrome. Their five-song demo submission includes some raunchy, streetwise rock & roll. Though the demo isn't really well-made, their attitude certainly comes through in a big way. "Easy Targets" and "Fire It Up" are my favorites, but the entire tape is good and original if you like Seventies punk type rock. I would suggest the band make another demo tape—this time, try to get it more sonically balanced. There's a lot of talent here and some of it gets lost on a noisy tape. If you're looking for honesty in music with absolutely no frills, the Road Vultures is your kind of band. Judging from this tape, their live show should be very exciting.



Guttercats

Contact: Johnny Black
(213) 874-5434

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

Guttercats, if you remember, was the band that guested on an episode of Fox TV's *Married...With Children* last year. Their music, much like their name and image, is raw, punchy and streetwise. Josh Blake, former lead guitarist with Black Cherry, now fronts this band admirably. Their demo submission contains four songs including "Rescue Me," "Mary Innocent," "Decoy Woman" and "Friends." Their sound is reminiscent of mid-Rolling Stones tunes such as "It's Only Rock & Roll" and "Jumping Jack Flash." Blake's vocals screech, but the feeling comes from the heart, and it doesn't seem to detract from the songs. Musically, this tape is tremendously tight and the only area that needs some work is the songwriting which is close, but not quite there yet. Already causing a buzz on the Strip, these guys are well on the way.



Badd Boyz

Contact: Niji Management
(818) 840-6712

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ⑦ ☆ ⑨ ⑩

Boy, talk about talent and credentials. This is not your typical demo tape submitted by a local band playing around town. To begin with, Badd Boyz are managed by Wendy Dio. Secondly, the band is comprised of vocalist Paul Shortino (Rough Cutt, Quiet Riot), guitarist Mitch Perry (Talas, Heaven, MSG), bassist Sean McNab (Quiet Riot) and newcomer, drummer Rich Carlson. Their four-song tape is filled with crunching rock and a powerful ballad entitled "I Don't Wanna Hear Your Heart Break." Their press package was packed with publicity materials from around the world so a record deal is imminent. The playing is tight, the singing is soulful and the look is perfectly clear and obvious. What the band needs is a solid hit which I didn't hear on this tape. But they're young and just getting started. Things should fall nicely into place for these rockers.

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



LASS held its first Songwriters Expo in Austin. Pictured from left are: Austin Songwriters Expo co-producers Tommy Pierce, John Braheny (LASS) and Len Chandler (LASS).

Activities

ASCAP member Dizzy Gillespie was honored with the ASCAP Duke Award, for his lifetime achievements in music at an all-star jazz centennial concert at Washingtons, D.C.'s Kennedy Center.

Los Angeles Songwriters Showcase (LASS) is once again sponsoring its annual Songwriters' Expo in Pasadena on October 27-28. This is an excellent opportunity for songwriters who haven't quite been able to break into the professional songwriting/publishing marketplace. The two-day conference will include more than thirty classes, panels and workshops taught by hit songwriters and music industry pros. Of course, LASS will bring in numerous publishers, producers and A&R reps to listen to demo tapes. For info, call LASS at: (213) 654-1665.

LASS recently presented the first Austin Songwriters Expo. The format was a near duplicate of LASS' successful annual Songwriter Expo in Pasadena. Over 160 songs were held for further consideration.

BMG Music Publishing Activities:

Writer/producer Rhett Lawrence has a track on the multi-platinum *Teenage Mutant Ninja Turtles* album

and songs on the bulleting debut LP of Columbia recording artist Mariah Carey. He produced Carey's debut single, "Vision Of Love."

Writer-artist John Hiatt's long-awaited A&M album *Stolen Moments* has been released to critical acclaim. His songs have been recorded by a diverse group of artists including Jeff Healey, Bonnie Raitt, the Dirt Band, Iggy Pop, Earl Thomas Conley, the Fabulous Thunderbirds, among others.

BMG writers are featured in such major releases as soundtracks for *Days Of Thunder* (Chicago track co-written by Kevin Dukes) and the theme of Orion's *Robocop 2* (Babylon A.D. track co-written by Vic Pepe), the Nelsons' debut album on Geffen and Tracie Spencer's new Capitol release. Also, first releases are due from three BMG development artists—Atooz (EMI), the Blessing (MCA) and Young Turk (Geffen).

New Signings

Dale and Betty Lou Tedesco announced the signing of Tara Leavey to a production, management and publishing agreement. Leavey is a Canadian artist/composer who is being played on Canadian radio without an available record.

Almo/Irving/Rondor Music announced the signing of the writing/production team of Denzel Foster and Thomas McElroy. Their association with the publisher includes the debut album by En Vogue.

The Business Side

Karyn Ulman has been named Vice President and General Manager of Private Music's publishing companies, 23rd Street, Inc. and Listening Room Music.

Almo/Irving/Rondor Music has purchased Shelter Records' Skyhill/Tarka Music catalogue, which includes songs by Tom Petty, Phoebe Snow and Leon Russell.

ATV Music has appointed James Leach and Noelle Swan to the posts of Creative Managers based in their Los Angeles headquarters.

The formation of NEM Entertainment, Inc., an international music publishing corporation, was announced jointly by NEM Chairman Kuni Mura (who is based in Tokyo) and NEM President Ira Jaffe (Los Angeles). NEM will open an additional office in Nashville shortly. The publisher has recently signed hard rock bands Death Angel and Killer Mockingbird.

Evan Lamberg has been appointed to the position of Manager of Creative Services for MCA Music Publishing, located in New York.

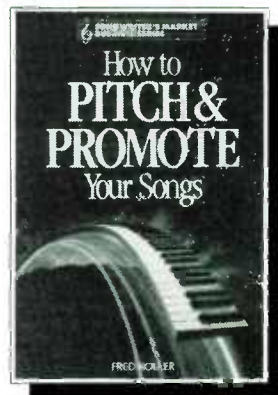
Almo/Irving/Rondor Music announced the appointment of Brian Scholfield as VP/CFO. Brian comes to the company from A&M Records in London.

MCA Music purchased several compositions from songwriter/artist Gary Wright's catalog, High Wave Music, Inc., including his hits, "Dream Weaver," "Love Is Alive" and "Really Want To Know You."

PolyGram/Island Music announced the appointment of Kathleen Filler to the post of A&R Manager. She will be responsible for talent acquisition. John Baldi has also joined PolyGram/Island as their new West Coast Creative Director.

Virgin Music has quite a few new appointments. Kaz Utsunomiya has been named President. David Steel is now Vice President and General

Book Review



How To Pitch & Promote Your Songs

By Fred Koller
Writer's Digest Books, Cincinnati, OH
\$12.95 (paperback)

After spending a number of years struggling in the Nashville songwriting marketplace, the author of this book, Fred Koller, finally figured out the publishing ropes, honed his songwriting skills and began scoring home runs with his songs. All of his success and his advice is based upon his experience in country music and the Nashville music scene, which, for the most part, is quite a different animal than the Los Angeles scene. Of course, the beginning songwriter might find comfort in his story, and some of his advice certainly applies to song pitching in general. Unfortunately, this is a poorly written book. Not recommended.

Manager/East Coast. Donna Young has become Vice President of Repertoire. Susan Collins joined the Los Angeles office as Director, A&R. Coral Browning is the publisher's General Manager/West Coast.

Jon Sutherland has been appointed as Manager, Metal A&R for Zomba Publishing. Jon will focus on the acquisition and development of metal and hard rock bands for the publishing company and function as an in-house metal specialist. **MCA**



Songwriter/artist Gary Wright cuts loose with MCA Music execs while visiting MCA's recording studio in Los Angeles. Pictured from left are: Evan Medow, attorney; Leeds Levy, President, MCA; Scott James, VP Motion Picture and Television Music; and Wright.



Peer Music writer/co-arranger Jud Friedman and MCA Music writer Allan Rich visit with James Ingram and producer Thom Bell during the recording of James' smash hit, "I Don't Have The Heart," on Warner Bros. Pictured from left are: James Ingram, Allan Rich, Jud Friedman and Thom Bell.

SONGWRITER PROFILE

Pat Lewis



Andy Priebloy

By Pat Lewis

Andy Priebloy may not be a household name, however, as this talented and quite unusual singer-songwriter's material begins to make its way onto commercial radio, it probably won't be long before his name becomes more than just a whisper on many a major label A&R rep's tongue. He may not be destined for Madonna or Prince-like status, nevertheless (and much akin to the aforementioned artists), Andy Priebloy is an unpredictable and brisk slap in the face in an otherwise comatose rock & roll scene.

The Indiana-born artist's impressive debut album on Doctor Dream Records, *...Upon My Wicked Son*, was released not more than a month ago and has only been available at a select few independent record stores. Yet due to the continuous airplay of the first single "Tomorrow Wendy" on college and especially KROQ-FM radio, the album has already sold-out of its initial pressing (by the time of this writing, the shelves should once again be brimming with Andy's devilish grin). Priebloy also has written and produced two songs, "One Girl In A Million" and "How Would I Know Love Now?," for the upcoming feature film, *Blood And Concrete*, starring Jennifer Beals, who also sang the selections. Andy even makes a cameo appearance in the movie as a sleazy rock & roll performer. Additionally, he scored a cover with "Tomorrow Wendy" on the new *Concrete Blonde* LP.

For those who continued to follow Wall of Voodoo after Stan Ridgway parted the band's company, you know that Andy assumed that vacated position in 1985. As vocalist and head Voodoo-dude, he recorded several albums and toured the world twice with the left-of-center band, winning over large audiences in Europe, Scandinavia and Australia in the process. Among the many Voodoo tunes that Andy penned, "A Far Side Of Crazy" (which is a song about John Hinkley Jr.'s love letters to Jodie Foster) was a notable favorite. Even though the song deals with, shall I say, subversive subject matter, it still managed to crack the Top Ten in Australia. Andy says that the band has not officially called it quits and suggests that we just might see a reconstructed Wall of Voodoo in the near future.

As a youngster, Andy had an intense interest in music and poetry. And by the age of thirteen, he had already taught himself to play the piano and began turning his poetry into music. "I started writing songs about people that I knew—sort of personality sketches—and love songs," Andy explains. "Now that I look back, I see that all of the songs were of a personal nature, and also I didn't really want to mimic anybody. It was very important for me to express myself. I see now that it was important for me to get whatever these devils were inside of me out. I had a very strange upbringing. And from that point on, I just wrote and wrote."

Andy, who is a very disciplined songwriter, has a set ritual that he religiously follows every day: He must write one song per day. If the music doesn't seem to flow easily, he will express his creativity as chalk drawings or as "impulse writings," as he terms it, which he will then later translate into songs. Andy documents his songs, drawings, lyrics and writings in artist portfolios and notebooks. He also keeps a daily diary to help get those artistic juices flowing. If he misses a day, then he must write two songs the following day, etc. "I have realized that the important thing is not to make any demands on myself as a writer—just to write something and complete it," Andy explains. "It may be a piece of shit or really good or maybe there will be one or two lines in there that I could use later somewhere else. If you only write one or two songs a month, then you have this incredible pressure. The thing that I have discovered is the less pressure you have on yourself, the greater the chances are that you are going to produce something that's a sincere piece of work."

Priebloy's "impulse writing" rules are certainly intriguing. He explains: "You just write and write and then forget about it for three or four months. The main thing is to forget about it because sometimes you hold onto an idea and it becomes too precious. Then you bring it out and put it in front of you and the piano and you sing parts of it and suddenly some of the images that you put down ignite images that are in you now. You find a sentence that you like and maybe you even read it wrong and when it comes out it triggers something else inside. So, a key thing is to constantly keep it open for interpretation—even for yourself. The songs I have written that I like the least are the songs that I know exactly what they're about—they hold no mystery to me. There are only a few songs that I cherish because when I listen to them, there's always a sense of self-discovery. But the key is to work at it all the time and as I said, never make any demands. Never say, 'Oh this is too stupid.' If it's too stupid, finish it anyway. So what if it's stupid? You're not Christ. You're not Mozart." **MC**

ANATOMY OF A HIT

By David "Cat" Cohen

"Epic"

WRITER: Faith No More

PRODUCER: Matt Wallace and Faith No More

PUBLISHER: Big Thrilling Music/Vomit God Music (ASCAP)

Faith No More

Slash

It is only fitting that we follow last week's MORap crossover hit with a recording crossing-over the same rap road—but from the other way. Instead of overlaying the rap style onto a sweet, almost saccharine soul cover song (as in M.C. Hammer's "Have You Seen Her?"), this band has grafted a rap verse into a well crafted heavy metal recording.

"Epic," by Faith No More, takes segments of the rap style and fuses it into commercial song form. The rap is not the star of the recording, merely serving as a prelude to the hook. Since we can hardly hear the words of the rap clearly, it is more for effect than anything else. However, something in this combination works, as the chorus is strong and gets stronger as the song progresses.

Lyric: Not much can be said about the lyric concept of "Epic" (how this title relates to the song is one of this year's great mysteries). One can say that it does reflect a fairly accurate expression of half-baked teenaged rebellion: the frustration of not being able to have what you want (hot fun with sexual innuendos). Not only can we not hear the words well, but they seem to be strung along more for rhyme and effect than for meaning. The lyrics of the chorus, such as they are, make the song's main statement.

*You want it all
But you can't have it
It's in your face
But you can't grab it*

Groove: A mid-tempo 8th groove overlaid with hard driving 16ths in the guitar parts that drive it forward forcefully.

Scale: The rap is by nature scaleless, but the hook line is distinctly in the ragtime scale, a 6-tone scale as follows, 1 2 b3 3 - 5 6 - 8.

Melody: The rap section once again is devoid of melody. However, the hook line in the chorus is very memorable and is repeated often enough to be infectious. Instead of waiting through a verse to hear the hook, we wait through the rap section for the same effect. Even though the two styles used in "Epic," rap and heavy metal, are not necessarily known for their musicality, the guitar and keyboard work here are melodically distinctive.

Harmony: Only pure rock triads are used. The rap section abstains from chords as well as melody, but the chorus uses I V bVI and bVII chords effectively.

Form: The form is very clear cut, substituting short raps for the usual verse sections: Intro Rap1 Hook Rap2 Hook Rap3 Hook Bridge Guitar Solo Bridge Hook Guitar Solo Keyboard Tag.

Influences: The strongest influence here goes all the way back to the days of the first power trio, Jimi Hendrix. Vocally, the style is generic heavy metal, and the rap itself is also pretty generic.

Production: The strongest part of the production is the rhythm track as the groove is compelling and the instrumental work flawless and tasteful. The overall sound combines to form a very credible product.

Performance: The vocals do the pubescent number much more convincingly than many in the genre.

Summary: Like M.C. Hammer's recording, "Epic" is an interesting hybrid of pop styles. It seems that the floodgates have opened for the rap bandwagon, especially in the rap meets pop, rap meets metal, rap meets R&B arena. Who knows what will come next—rap meets country, rap meets jazz fusion, rap meets Broadway or rap meets tango?

MC

IN THE STUDIO



Chameleon all-girl recording act *Precious Metal* is shown putting the finishing touches on their debut LP. (L-R, men): Scott Weinstein (A&R, Chameleon), producer-engineer Phil Kaffel, producer David Resnick and manager Pat Patton; and Julia, Carole, Leslie, Janet and Mara of *Precious Metal*.

SKIP SAYLOR RECORDING: Donny Osmond was recently in laying down vocals for his next Capitol release, with producer David Gamson and engineers Ray Bardani and Ryan Dorn...The Outfield is back and they're at Skip's mixing their latest opus with producer-engineer David Leonard, Liz Sroka assisting...Soul II Soul, recently in mixing "People" with engineer Greg Laney and assistant Liz Sroka...Ex-Prince cohorts Wendy and Lisa were recently in mixing their single, "Rainbow Lake," with engineer Carmen Rizzo and the ever-faithful Liz Sroka...Island recording act the Buck Pets, recently mixing their latest opus, producer Michael Beinhorn overseeing the mix, David Bianco manning the boards and Chris Puram and Liz Sroka assisting.

SCREAM STUDIOS: This Studio City recording facility recently played host to metal-rap-rock hybrid Faith No More, mixing eight songs for a live video...Hall and Oates were

mixing with Paul Lani, assisted by Craig Doubet...Controversial rap group 2 Live Crew, in mixing songs for their new video.

PARAMOUNT RECORDING STUDIOS: Kylie Minogue was in working on a new song with producer Rick Nowels and engineer Michael Becker...Veteran bluesman Taj Majal was in putting down basic tracks for a new album for Private Music; Skip Drinkwater producing and Phil Nicollo manning the controls...Arista's Tomorrow Child recently recorded some songs with producer Jim Creegan and engineer Geza X...The Mighty Hornets, laying down tracks for a new EP with engineer Gary McGachan.

IGNITED PRODUCTIONS: Bill Meyers, in tracking and producing his latest solo effort, *The Color Of The Truth*, for Agenda Records, Maurice White and Phillip Bailey helping out, with Paul Klingberg engineering and Jeff Welch assisting.

STUDIO MASTERS: Epic/Solar

ON THE SET



Rock band *Jailhouse* is shown on the set (a hamburger stand on the corner of Wilcox and Hollywood) of the video shoot for "Stand Up." A motley crew of Hollywood street urchins are pictured with band members (L-R) Amir Derakh, Matt Thor, Danny Simon, Dave Alford and Mike Raphael.

Records' Absolute was in doing vocals for a new release with producers Belva Haney and Knight Crew, engineers Fred Howard; Matt Pakucko and Greg Scott on the boards, Greg Grill assisting...Bobby Vinton, in Studio B mixing a new country single with producer-engineer Ken Suesov and assistant Wolfgang Aichholz.

SUMMA MUSIC GROUP: Giant Records act Too Much Joy was recently in this recording facility cutting vocals in Studio B and mixing in Studio A; producer Paul Fox overseeing the recording with Tim Crich engineering and Robin Laine assisting and Ed Thacker handling the mix with an assist from Scott Blockland and Ted Pattison...Engineer Jon Gass, mixing the Jets for MCA, assisted by Kyle Bess...Warner artist Thelma Houston, in Studio B recording overdubs with producer Richard Perry, engineer Derek Marcil and assistant Scott Blockland.

LARRABEE: Larrabee Studio has recently purchased veteran producer-songwriter Giorgio Moroder's Oasis Studio. The newly revamped studio, to be dubbed Larrabee North, will be outfitted with two of the nation's largest Solid State Logic consoles (one 80 input and one 72 input) and will feature a MIDI overdub room and two Sony 3324 digital tape machines.

SOUNDCRAFT: In the "new equipment installed" department, TSR Studios, a Studio City recording facility, has installed a 44 input Soundcraft 6000 console.

ARTISAN SOUND RECORDERS: Master engineer extraordinaire Greg Fulginiti recently mastered LPs for: Blonz with Phil Eheart and Steve Walsh; Notorious with Dave Donnelly; Megadeth for Mike Clink; David Cassidy for Phil Ramone and Eric Thorngren; the Party for Peter Paterno; Precious Metal with Dave Resnick and Phil Kaffel; Redd Kross with Michael Blum; Skull for Bob Kulick and Eddie Kramer. **MIC**

IN THE STUDIO



Warner Chappell Music staff writer John Lang, who has written songs for Mr. Mister and Meatloaf, is pictured laying down tracks for his first solo project at Dino M. II recording studio. (L-R): John Lang, Dino M (standing) and Dave Battelene.

ON THE SET



Charisma recording act *Jellyfish* recently completed the video for the song, "The King Is Half Dressed," from their excellent debut LP, *Bellybutton*. The fanciful video, which features the band cavorting before the camera and includes a rather "explosive" top hat, was directed by Nick Brandt (XTC, *Escape Club*) and was produced by Propaganda Films. (L-R): Chris Coyle (Industrlal Management); Jason Falkner, Roger Manning and Andy Sturmer of *Jellyfish*; Charisma Art Director Steve Samiof; and (squatting) *Jellyfish* Chris Manning.

PRODUCER CROSSTALK



Pat Lewis

ROY THOMAS BAKER

By Steven P. Wheeler

Roy Thomas Baker has been the mastermind behind some of the most notable albums of the last two decades. His work with Queen, Journey, the Cars and Foreigner has helped advance recording technology to what it is today. Furthermore, the talkative Englishman has been known to speak his mind on a variety of subjects concerning the rock & roll industry.

Beginning his career as an assistant engineer at Decca Records in London at the ripe old age of fifteen, Baker says he began working on classical records before he was afforded the opportunity of turning his attention to his first love: rock & roll. However, the likeable blond Englishman states that he quickly became disenchanted with his engineering duties at the London studio. "I was among engineers like Gus Dudgeon and Bill Price, and we were basically puppets for these 'producers' who were complete idiots. We used to say to ourselves, 'What are we doing here?'"

In 1969, Baker began working as an engineer at Trident Studios, working with such artists as Free, T-Rex, Frank Zappa and Nazareth (whose second album he produced). His big break as a producer came when he found Queen. Baker had been checking out a new studio in England, and Queen happened to be recording some demos at the studio when he was inspecting the sound of the place. Because the Trident hierarchy didn't want to mess around with an unsigned band, Baker recorded what would become the first Queen album during the downtime in the studio. "We did all sorts of weird hours and shit. It really didn't matter at the time because they were still in college and I was still a teenager." That album eventually went gold, and the stage was set for


Queen's next project.

During this time, Baker unloaded his head of all the production techniques that he was told he couldn't use while he was at Decca. "We were given legitimate studio time and a legitimate recording budget, and the band said to me, 'Any idea you've ever had that's been rejected by any producer that you've ever worked with, we want to use.'" The producer rolls his eyes and lets out a deep, hearty laugh before continuing, "That's why everything but the kitchen sink was put onto *Queen II*."

Although he was accused of over-producing the album by music critics, Baker proudly notes that some of the techniques that they had to do by hand have now become common tools of the trade in contemporary studios. "It's a bit like the movie *2001*, which was done without the use of computers. If Kubrick hadn't made *2001*, *Star Wars* would never have been made. The same thing applies to us on the second Queen album. We were doing phasing by hand; there were no phase boxes back then. All delays were done by hand. If we wanted to put a long delay on a guitar, we had to get two machines and strap them together just to get a delay."

Even to this day Baker thinks one of a producer's functions is to push the accepted mode of contemporary technology. "You still have the uncreative people who live with the technology as it is, but there are some of us who are still pushing it. We're still coming up with ideas and pushing them on the manufacturers. Otherwise it won't progress, it'll just stop."

Evidence of this fascination with technology came to a head on Queen's epic album, *A Night At The Opera*. "Bohemian Rhapsody" would become a landmark piece of musical art in pop music. Baker says that the song started out simply enough. "I was at Freddie Mercury's house, and he sat down at the piano and started playing this new song. Right after that first verse he stops and says, 'This is where the opera section comes in.' I started laughing, but he was serious. That song was basically three songs: the beginning ballad, the opera section and the rowdy rock thing. It was initially conceived like that, but we never dreamed that it would end up being seven minutes long." Baker starts to laugh as he recalls the actual recording of the opera section: "It seemed like every day Freddie would show up and say, 'I've added to it, I've got a few more Galileos.' Just recording the opera part took longer than the other two parts combined." Once again, the studio wizard had to resort to primitive means in order to achieve the desired results. "There was no linking-up between machines in those days, so we had to do it on one and bounce to the next and back and forth. To do the whole thing just took forever and ever."

NEXT ISSUE: Baker recounts a life-threatening experience with Ian Hunter, his work with Journey and his discovery of the Cars. 

NEW TOYS—BARRY RUDOLPH



DD11 Electronic Drum Pad System from Yamaha

The DD11 is a MIDI drum controller with a "beat box" built in. You may use the DD11 as a complete MIDI controller for playing or entering and saving real time performance data to your sequencer. There are provisions for a bass drum control and footswitch with all controls, buttons and indicators arranged below the eight pads. There is also a



Two New Charvel/Jackson Guitars

The Jackson Professional Series is one of two new series of guitars from the Charvel/Jackson company. Built at Charvel, these guitars have a bound ebony fingerboard with genuine mother of pearl sharktooth inlays. There are five models that range in price from \$1,195 to \$1,495.

built-in speaker and headphone jack which is used for the beat box.

The DD11 comes with 100 styles of Auto Rhythm Patterns, 40 instrument voices, and Auto Rhythm Demonstration. You may record and play chord sequences for setting up accompaniment to three different sequences and then control Start/Fill/Intro/End/and Synchro break for a choice of fills, patterns and when rhythm patterns start and stop.

The DD11 weighs under five pounds and operates with either batteries or optional power adapter. For more information, write Yamaha Corporation of America, Synthesizer Guitar and Drum Division, P.O. Box 6600, Buena Park, CA 90622, or call (714) 522-9011.

The new U.S.A. Series is made in Ontario, California, in small production lots of twelve. The guitars are available in most Jackson finishes and also ten different air-brush graphics. Each guitar is unique to the air-brush artist who painted it. Priced from \$1,495 to \$1,795, these instruments are 40 percent lower priced than previously U.S. made Jacksons.

If you would like to have a custom made, hand-built guitar, then visit the Charvel Custom Shop in Ontario and create your own dream guitar. You'll need about \$2,000 to get started. For more information about Charvel/Jackson call: (817) 336-5114 or write to 1316 E. Lancaster, Fort Worth, TX 76102.



Soundcraft Venue Console


The Venue is an eight-buss console for live sound mixing. There are four frame sizes available—(read this as number of input channels), they are: 16, 24, 32, or 40 channels. Soundcraft, which is part of JBL Professional, has opted for a more open-ended design philosophy here, in that the Venue can be configured for your exact mixing requirements.

The output section is just one place where the design shows its versatility. An optional 10x8 matrix will allow additional output mixes to be created from the signals present at the group and mix outputs.

Each input module has six auxiliary sends,

four mute groups and a unique stereo "width" control on the stereo input. The stereo width control controls the stereo image—you may vary the "size" or width of the stereo sound picture from totally mono to extra wide stereo.

The Venue utilizes a single piece steel frame with each module integrated with the individual rear connector panels. The number of wiring harnesses are greatly reduced with this advanced construction technique.

If you would like to know more about this new console, contact JBL Professional—Soundcraft Division at 8500 Balboa Blvd., Northridge, CA 91329 or call (818) 893-8411. 



SHOW BIZ—Tom Kidd

RADIO PIX

SUNDAY, SEPTEMBER 2

8:00 a.m. **KLSX FM 97.1**—Off The Record With Mary Turner: One hour of interview with the music by Winger.



Pat Lewis

Johnny Mathis

5:00 p.m. **KMPC AM 710**—The Life and Music of Johnny Mathis: Chances are that if you only have ears for the smoothest of crooners, then this two-hour visit with the Meister of Mellow is just what the doctor ordered. All the timeless hits and interviews, too!

7:00 p.m. **KMGX FM 94.3**—Dick Clark's Summer Memories: Spend Labor Day with Dick Clark's last blast of summer. Songs include summer hits like "Under The Boardwalk," "Up, Up and Away," "Surfin' USA" and "(Sittin' On) The Dock of The Bay." In addition, special guests **Seals and Crofts**, **Jimmy Buffet** and **Martha Reeves** share their warmest memories of summers past.

8:00 p.m. **KLSX FM 97.1**—Dr. Demento: The perfect antidote for a day filled with yelling employers. The Doctor prescribes a show called "The Lighter Side of Work."

MONDAY, SEPTEMBER 3

12:00 noon **KLSX FM 97.1**—Led Zeppelin: It's Been A Long Time: An ear-shattering and mind-numbing six-hour tribute to one of the most influential drummers of all time: **John Bonham**.

FRIDAY, SEPTEMBER 7

11:00 p.m. **KWNK AM 670**—Bootleg Radio: Welcome the late night rockin' power chords of **Ray Lyell**, **High Noon**, **Red Squad** and **De Cappo**.

SUNDAY, SEPTEMBER 9

8:00 a.m. **KLSX FM 97.1**—Off The Record With Mary Turner: A full hour concert by the **Allman Brothers**.

12:00 noon **KNAC FM 105.5**—High Voltage: To celebrate the release of their excellent new album, **High Voltage** spotlights **Jane's Addiction**.

WEDNESDAY, SEPTEMBER 12

11:00 p.m. **KLSX FM 97.1**—Lost Lennon Tapes: The making of Lennon's **Walls And Bridges** LP.

FRIDAY, SEPTEMBER 14

11:00 p.m. **KWNK AM 670**—Bootleg Radio: It's Mirror along with **Mr. Raven Slaughter**, **ZZYZX** and **Talisman**.



Heather Harris

Aerosmith

Who is this **Jim Morrison** guy and why don't people let him rest in peace? With **Oliver Stone's** biopic of the **Doors** still shrouded in secrecy (they haven't even announced an official title) but known to be headed to a theater near you at year's end, everybody is preparing for a rebirth of Doors-mania. *Show Biz* has kept you well posted on former Doors member **Robby Krieger's** work with **Eric Burdon**. The two are touring with a combination of Doors and **Animals** material. That's fine, because if anybody has a right to make money off this soon-to-crest wave, it's the guy who helped create it. **Danny Sugarman** is also planning a rebirth with a very racy book to be published about the same time the movie hits. And, of course, everyone has heard **Billy Idol's** cover of the group's "L.A. Woman," which at least does justice to the original. But now, *Show Biz* has a copy of **Aerosmith's** version of "Love Me Two Times," and we are sorely disappointed. Aerosmith has always been one of our favorite re-



Herb

Tina Turner

grouping bands (though we can't take them live). One of the best cuts they ever did was that nasty send-up of the **Beatles'** "Come Together" from the otherwise dismal **Sgt. Pepper's Lonely Hearts Club Band** movie from eons ago. This new cover is taken from the soundtrack to MCA's **Mel Gibson** vehicle, **Air America**, and it sounds like a one-off cash-in. While the original version flirted with the twin rock pillars of sex and death as embodied in **Morrison's** enigmatic persona and voice, the new version can't even get it up. This was not a good idea at all, guys.

On a brighter note, MCA also has a new offering in the stores called **Soundtrack Smashes—The 80s And More**. This one has neat stuff like "Dead Man's Party" by **Oingo Boingo**, "I Can Dream About You" by **Dan Hartman** and "The Heat Is On" by **Glenn Frey**. There are also cuts by **New Edition**, **Patti LaBelle**, **B.B. King**, **Gladys Knight** and **Stephanie Mills**. While *Show Biz* doesn't remember all the movies these cuts came from, let it be known that we find the record to be a gem in its own right.

Gladys Knight, **Dionne Warwick** and **Patti LaBelle** are planning to resurrect their trio act called "Sisters In The Name Of Love" just as soon as Warwick finishes her commitments to the Warwick Foundation for AIDS research. The three first teamed in the 1986 HBO special of the same name and have been talking about regrouping ever since. The plan is to do one special preview performance in Atlanta, GA on December 28 and to tape for another TV special.

Actor **Wilford Brimley** (*The China Syndrome*, *Cocoon*, *Tender Mercies*) wants you to know that he can sing as well as act. That was proved recently at the **Vine St. Bar & Grill** in Hollywood when the 56-year-old spokesman for Quaker Oats took to the stage with such standards as "My Funny Valentine," the **Muppets'** "Bein' Green" and "It Had To Be You."

Princess Diana was among 60,000 cheering fans who attended one of **Tina Turner's** last live shows which was held in the open-air theater at the stately **Woburn Abbey** outside London. The 51-year-old singer, whose acting career includes roles in **Tommy** and **Mad Max III: Beyond Thunderdome**, is

negotiating with several film producers and is particularly interested in playing a part in a science fiction movie after her tour ends in a few weeks. In addition to the princess (who stayed for the entire two-hour show), other audience members included **Elton John**, **Mark Knopfler** and **Kate Bush**.

This September, **Warner Bros. Records** is all set to release a **Twin Peaks** soundtrack album, which is expected to be heavy on the input of their artist, **Julie Cruise**. As you'll recall, Cruise provides the theme and incidental music for the popular and surrealistic late-night soap.

Sting will provide the voice of eco-villain **Zarm** in the new animated ecology-minded cartoon series **Capt. Planet**. **Tom Cruise**, however, who recently urged **Earth Day** celebrants in Washington to help save the planet, has dropped out of the series. He was to provide the voice of the main character, a green-haired eco-hero who can be summoned by five youngsters of different races and nations to fight various villains ruining the Earth. The 26-episode, \$7.8 million project to alert kids to dangers to the environment is



Pat Lewis

Oingo Boingo's Danny Elfman

the brainchild of **Ted Turner** and is scheduled to air in the fall. Though Cruise's busy film schedule does not permit his involvement in the series, other major stars will lend their voices. On tap are **Whoopi Goldberg** as the voice of a central character called **Gaia**, the **Mother Earth** who gives the kids on the show magic rings containing the powers of earth, wind, fire, water and heart. **Martin Sheen** will be eco-villain **Sly Sludge**, while **Meg Ryan** is the horrible **Dr. Blight**. Turner officials say the show has been sold to more than 100 stations for broadcast during kid-cartoon hours Saturday mornings. TBS, serving more than 50 million homes by cable, will air it Sunday mornings. "It's very much designed for that audience game that broadcasters and advertisers play, but it has meaning," says the program developer **Barbara V. Pyle**. "It's designed to compete with all the junk." The search for a new **Capt. Planet** continues.

Congratulations are in order for the **Nashville Network** who report that their service now reaches into 50.6 million

SHOW BIZ—Tom Kidd

cable television households in the U.S.A. This growth is considered spectacular for a cable station in only its seventh year of existence. Keep up the good work!

MTV has announced that it is developing and producing an animated variety series with Big Pictures entitled *Liquid Television*. The series will debut on MTV in December. The new program is described as a combination of underground animation, over the edge graphic and stories from beyond the fringe. *Liquid Television* will feature original and acquired animation, animated versions of underground comics, stories featuring live actors in action settings and short films. Each segment will be unified by a strong graphic sensibility and a sense of humor that's slightly askew. *Show Biz* thinks we can identify with this one.

We understand that the new ABC series *Into The Night With Rick Dees* has many really ace guest stars lined up. That's the teaser, but so far no one is forthcoming with any names. Guess you'll just have to watch yourselves. The show airs over the ABC network



Rick Dees

on Monday nights. If you check your guide for show times, *Show Biz* will keep checking with publicists for those famous names.

Let's talk money. If **Tom Cruise** reportedly pocketed \$10 million for *Days Of Thunder*, and **Eddie Murphy** walked away with \$9 million for *Another 48 Hours*, why did **Madonna** get a measly (by comparison) \$27,360 for her role as Breathless Mahoney in *Dick Tracy*? According to *Parade* magazine, the answer is not sexism. Rather, the Material Girl had not had a hit in five years when she heard about the flick. She called **Warren Beatty**—who got \$9 million plus 10% of the profits for his work on *Tracy*—and promised that if she got the part she would plug the film on her "Blond Ambition" concert tour. Not only that, but she'd work for scale pay of \$1440 a week. Madonna worked a total of nineteen weeks on the film.

In related news, *Show Biz* jumped too fast when reporting on Madonna's shoe biz. Reebok has dropped her as a spokeswoman before she filmed a single commercial. The company and

the pop singer had agreed to, but not signed, a contract that would have paid her nearly \$6 million. According to the athletic shoe company's vice president of marketing, **Bernadette Mansur**, "Madonna's availability and our need to get her weren't a mesh," due to Madonna's just completed world tour. Last year, Pepsi signed a \$5 million contract with the singer, but the soft-drink maker took her commercial off the air because some people confused it with her "Like A Prayer" music video which contained religious imagery some found offensive.

Ever wonder what happened to **Flo and Eddie**? The duo who first rose to prominence as members of the **Turtles** in 1965 now make their home in New York at radio station WXRX FM 92.3. On the radio station more commonly known as K-ROCK, the two host a program that is very similar to the one they used to have in Los Angeles at KROZ FM 96.7 during the early Seventies under the tutelage of **Shadow Stevens**. The two welcome famous names to their program, but according to **Howard Kaylan** (Eddie), they have an irreverent approach to their guests. "We don't care how they got their name or how they made their album," he told *Goldmine*. "We want to know what food they eat, what car they drive and who they are hanging out with." The two also play only short snippets of music. "Our feeling is that once you've heard 'Hey, hey Paula' the rush is over," Kaylan explains. Subversive radio is still alive!

Steven Spielberg and **Andrew Lloyd Webber**, the most commercially successful figures in film and theater respectively, have joined forces for a full-length animated feature film adaptation of Lloyd Webber's hit Broadway musical, *Cats*. Though **Don Bluth** animated Spielberg's previous animated films—*The Land Before Time* and *An American Tail*—it has not been decided which animated company will do the new project. Other companies, including Disney, have approached Lloyd Webber with the project in the past. What made the difference this time was a long-standing friendship between the two men, both of whom have expressed a desire to work together. Also up in the air is the production schedule. As of yet, no start up nor completion goals have been



Flo and Eddie

set. *Cats* is based on *T.S. Eliot's Old Possum's Book Of Practical Cats*. It opened on Broadway in 1982 and won seven Tony awards. The musical is currently in production in fifteen countries. An adaptation of Lloyd Webber's equally popular *Phantom Of The Opera* is in pre-production at Warner Bros. with Lloyd Webber as producer and is scheduled to be released late next year. Spielberg's other works include *E.T. The Extra-Terrestrial* (the largest grossing film in history), the *Raiders Of The Lost Ark* series, *Jaws* and *The Color Purple*.

Plans continue for the big-screen version of *Phantom Of The Opera* this month, but at last report, director **Joel Schumacher** has not picked a locale. Original plans called for a London home base, but that proved to be too expensive. "We have a completed script, costumes, everything but a shooting location," Schumacher laments. "We're a picture without a country." Other locales being considered are Rome, Munich, Budapest, Prague and Los Angeles. **MC**



Madonna

TELEVISION PIX

MONDAY, SEPTEMBER 3

1:00 A.M. **THE DISNEY CHANNEL**—**Bright Eyes**: Shirley Temple sings "On The Good Ship Lollipop" while contending with that little villainess **Jane Withers**.

7:00 a.m. **BRAVO**—**The South Bank Show**: **Dvorak** in Prague with **Julian Lloyd Webber**.

4:00 p.m. **KNBC**—**Donahue**: Renegade Jackson family member **La Toya Jackson** is Phil's guest on this segment.

6:00 p.m. **THE NASHVILLE NETWORK**—**TNN's All-Star Salute to Country Music**: **Johnny Cash** and **Barbara Mandrell** head a roster of more than 70 country superstars paying tribute to **TNN's Ralph Emery**, a broadcaster whose name has been synonymous with country music for more than 30 years.

THURSDAY, SEPTEMBER 6



MTV Video Awards

6:00 p.m. **MTV**—**MTV Video Awards**: As MTV increases its hold on the world market, expect a virtual cornucopia of talent to come out and help the video channel celebrate its achievements. Live from the Universal Amphitheatre.

SATURDAY, SEPTEMBER 8
8:00 a.m. **BRAVO**—**Big World Cafe**: The exciting and always provocative sounds of **Peter Gabriel**.

WEDNESDAY, SEPTEMBER 12
7:00 p.m. **VH-1**—**Sex In The 90's**: The video channel for adults takes a closer look at **Madonna**, **Mel Gibson** and other sexy stars to determine the current attitudes and issues of the popular culture towards sex and its various media portrayals.

FRIDAY, SEPTEMBER 14
5:00 p.m. **THE NASHVILLE NETWORK**—**Rick Nelson: It's All Right Now**: A repeat showing of the special that **David Nelson** called "a wonderful remembrance of my brother." Songs include "Poor Little Fool," "Garden Party" and "Hello Mary Lou." **REPEATS**: September 20.

SATURDAY, SEPTEMBER 15
1:00 p.m. **VH-1**—**VH-1 to One**: The music of **Harry Connick Jr.** is featured.
8:00 p.m. **BRAVO**—**Big World Cafe**: Welcome that very popular country act, the **Judds**.

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

Local Notes

By Michael Amicone

Contributors include Kenny Kerner, Pat Lewis and Sue Gold.

FOR AUTOGRAPH LOVERS: This issue's cover girls, Vixen, and next issue's co-cover bands, Megadeth and Precious Metal, will be signing autographs in *Music Connection's* Room 374 at this year's hard rock/heavy metal convention, **Foundations Forum '90**, at the Sheraton Plaza La Reina Hotel on Sept. 13-15. Megadeth will be there on Sept. 14th (1:00 p.m.), Precious Metal also on the 14th (3:00 p.m.) and Vixen on Sept. 15th (3:00 p.m.). Be there early.



Brad Yuen

FM FRIENDZY: Friendly is shown celebrating at FM Station. Winners of week #5, they will contribute a song to the FM Station/KNAC Pure Rock Search '90 CD compilation of L.A.'s best bands, due out in October. Friendly moves to the finals on September 11th at FM Station. All proceeds will benefit Children of the Night. (L-R): KNAC's Craig Williams and band members Joey Jo, Paul Lamb, Jeffrey Jon and Laurie Rox.



Pat Lewis

ROCK FUNNIES: Beat Brothers Records hosted a record release party on August 16th at Golden Apple Comics on Melrose Avenue to celebrate the label's latest release, the Seduction of the Innocent's debut album, *The Golden Age*. The party brought out a cast of wild characters, including "Weird Al" Yankovic and Dr. Demento. Why did the label and band choose a comic book store to showcase the album? First off, guitarist Bill Mummy and drummer Miguel Ferrer co-wrote the Marvel Comet Man mini-series, bassist Steve Leialoha has drawn Spider Man and the X-Men and keyboardist

Max Allan Collins is the writer for the Dick Tracy comic strip. In addition to their comic book credentials, Bill Mummy played Will Robinson in the hit *Sixties TV* series, *Lost In Space*, and Miguel Ferrer is also an actor, having appeared in *Robocop* and the television series *Twin Peaks*, playing the forensic specialist Albert Rosenfield. Pictured (L-R): Leialoha, Ferrer, Mummy, Dr. Demento and "Weird Al" Yankovic. —PL

AIDS BENEFIT: Commitment to Life IV, an event honoring Madonna, Congressman Henry Waxman and artists David Hockney and Ian McKellen for their work against AIDS, is being moved to the Wiltern. The Sept. 7th show was originally set for the Beverly Hilton Hotel but ticket demand and commitments from talent (Rod Stewart has been added) pushed it to a bigger venue. Tickets are available thru Levy, Pazanti and Associates (213) 386-8014. —SG



EMI

CAPTAIN FANTASTIC AND OL' BLUE EYES: Mobile Fidelity Sound Lab continues to distinguish itself in the compact disc reissue arena. This company, which became famous for their Original Master Recording series (classic rock albums mastered at half speed and pressed on heavy 200 gram pure virgin vinyl), releases the ultimate in CD sound technology with their Ultradisc series: compact discs using a 24 karat gold reflective layer instead of the conventional aluminum. Every month, new titles are added, and for August they've outdone themselves, releasing *Songs For Swingin' Lovers*, a mid-Fifties classic that is one of Frank Sinatra's finest albums (arranged by Nelson Riddle and containing the Sinatra classics "I've Got You Under My Skin," "We'll Be Together Again" and "I Thought About You") and Elton John's great 1972 album, *Honky Chateau* (his first Number One LP). Released at a crucial point in Elton's career, amid overexposure and a critical backlash, it features the hit singles "Rocket Man (I Think It's Going To Be A Long, Long Time)" and "Honky Cat," along with the great album tracks "I Think I'm Going To Kill Myself" and "Mona Lisas And Mad Hatters."

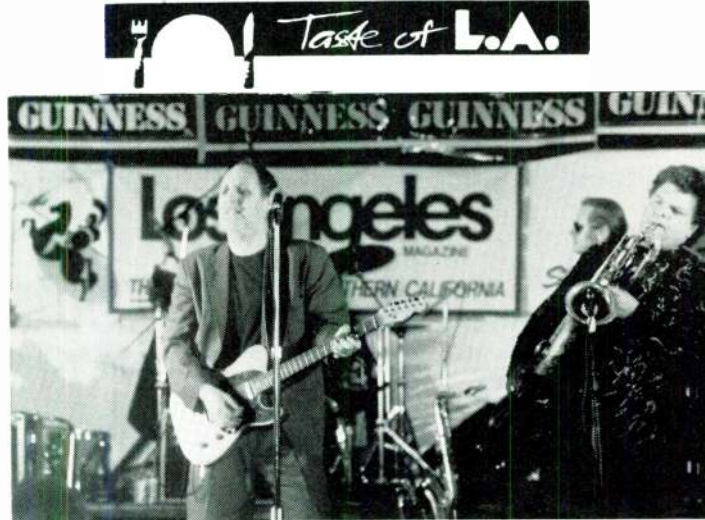


FATS IS BACK: My Blue Heaven: The Best Of Fats Domino is the latest title to be issued by EMI Records in its ongoing *Legendary Masters Series*. Released to coincide with the Steve Martin/Warner Bros. movie, *My Blue Heaven*, this collection contains some of the New Orleans piano man's best recordings and some of the cornerstones of early rock & roll—"Ain't That A Shame," *Blueberry Hill* and "I'm Walkin'." As is the case with most reissue packages these days, special care has been taken to insure the optimum sound quality, with all twenty songs digitally remastered from the original Imperial Records master tapes. This set, along with the Eddie Cochran and Ricky Nelson collections released by EMI earlier this summer, are essential listening.



WHAT A NOVEL CONCEPT: MORE LATE NIGHT JAMMIN': The L.A. Jam Night Wars continue unabated: Charlie Wilson of the Gap Band (top left, playing the organ) and funkmeister Rick James (top left, wearing the Can't Touch This T-Shirt) recently stopped by the China Club's Monday Night ProJam; and John DeFaria of the Miami Sound Machine, Sonny Mone of Crazy Horse and Brian Phelps, one half of the KLOS morning team Mark & Brian, stopped by Vertigo for some night late club-hopping and jamming (above, middle; L-R: DeFaria; Mone; Jim Ehinger, leader of the Nasty Survivors, Vertigo's house jam band; and Brian Phelps).

A TASTE OF L.A.: Grueling as it is most of the time, the job of a rock journalist is not without its rewards. At first, I was reluctant to work on a weekend—until I discovered that I'd be reviewing the Fifth Annual Seagram's Taste of L.A. Festival at the Santa Monica Civic. What a great idea—combining the culinary excellence of L.A.'s finest eateries (Carnegie Deli, Genghis Cohen, Le Dome, Joss and Tommy Tang's, among many others) with musical offerings from the likes of the Tokens, Billy Preston, Tierra, Billy Vera & the Beaters (shown right performing at the event) and Little Anthony. A portion of the on-site revenues from the four-day/two-weekend event (August 11-12 and August 18-19) will be divided among three nonprofit groups—the Greater Los Angeles Partnership for Homeless, Ocean Park Community Center in Santa Monica and St. Joseph Center in Venice. Pictured (far right): a pastry tray from Le Dome, one of the music industry's favorite hangouts. —KK



THEM & ELVIS: "Me & Elvis," the debut single from Columbia recording act Human Radio, is stirring up some action on the nation's alternative airwaves and helping to put this unique Memphis five-piece on the musical map. Consisting of (L-R) guitarist Kye Kennedy, singer-keyboardist Ross Rice, bassist Steve Arnold, drummer Steve Ebe and mandolin-violinist Peter Hyrka, Human Radio combines a flare for commercial melody with a quirky, seriocomic lyrical slant. When asked how the band arrived at its unusual moniker, chief songwriter Ross Rice replies: "The name came from an image I had as a teenager growing up. I used to have this radio with these big volume and tuning knobs and a great big dial at the bottom which would glow in the dark. And when it was glowing, it had this silly, almost pumpkin-like face." On "Me & Elvis," a song that boasts a stick-in-your-craw melody and a clever lyric describing some fictitious hanging out with Memphis' favorite son, the band gives their penchant for seriocomic pop material free reign. "It started out as kind of a joke. Every time we say that we're from Memphis, someone's always saying something about Elvis," explains Rice. "So we'd make up these crazy stories about him—'Yeh, we knew Elvis, we used to ride around on his Harley eating doughnuts'—making up all these dumb stories. And, of course, people would look at us like we were a bunch of jerks. But we are a bunch a jerks, what can I say?" What these self-described bunch of jerks have done with their self-titled debut album is fashion one of the best out-of-left-field pop entries of the year. Not bad for a bunch of guys who used to hang out with the King of Rock & Roll, if only in their imaginations.

Alan Messer

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

PROOF THAT LIGHTNING DOESN'T STRIKE TWICE: Robert Stigwood, the man who brought you *Saturday Night Fever* and officially kicked off disco madness, is hoping he can do the same with new wave with his *Times Square* film. Advance word says it bears little resemblance to *SNF*, but Robin Gibb does contribute one song to the soundtrack. Apparently, as you might have guessed, it sounds a little out of place with the other music, which features the Pretenders, Lou Reed, Talking Heads, Gary Numan and others. The flick is about two teenage runaways who end up on Times Square to form a band called the Slezee Sisters that turns them into local celebs. Stay tuned.

GIDGET LEGALESE: "Gidget Goes To Hell," the poignant 45 about a girl named Gidget who drives to the beach in her sports car and gets eaten by a shark, has Suburban Lawns, who recorded it, in hot water. Fred Kohner, creator of Gidget TV, films and books, says the Lawns' song infringes on his copyright and damages the Gidget image, and he's sent a letter ordering the band to cease and desist from distributing the single.



Roxy Petrucci ▲
Jan Kuehnemund ►



REV IT UP!

By Scott Schalin

Photos: Annamaria Di Santo

Why doesn't anyone ever ask David Coverdale what it's like to be in an all-male rock band? I guess the fact that he's a man makes no difference in judging his creative output (such as it is). Yet, 70 years after women were granted the right to vote, they still have to qualify their achievements. If you didn't know the gender of the band Vixen but saw that their self-titled debut had surpassed the platinum sales mark, you'd be impressed. But if you discovered the band was made up entirely of attractive women, you'd be shocked. Well, truth being stranger than fiction, these pop metal fatales not only accomplished that rare fledgling sales feat, but their follow-up, *Rev It Up*, which broke into the *Billboard* Top Forty in its first four weeks, seems destined for the same kind of success.

Still, gaining their current recognition and respect, especially in the early days of their career, wasn't always easy. "I thought radio would be more receptive to us than they

were in the beginning," recalls guitarist Jan Kuehnemund, "but they [programmers] would look at the album and go, 'I'm not playing these bimbos.'" "Yeah, they didn't know if we could *really* play or not," agrees bassist Share Pederson chomping on a breakfast of red grapes. "Our manager would call up radio and [MTV] and ask why they weren't playing our songs, and they'd say, 'Well, we love the video and we love the song...but it's this girl thing.'"

In the past, many bands whose members had the unfortunate luck of being born without jutting genitals would often succumb to the pressure of stereotypes. However, Vixen remained undaunted and firmly stood their ground. "We always knew the fans were there because we could tour endlessly without any problem at all," recalls drummer Roxy Petrucci, formerly of Madam X. "The hard part was always getting people in the industry to take us seriously."

But in the five years it took the band to

secure their deal with EMI, these women persevered. "It's rare that an all-girl band puts themselves together and sticks together," says Share quite correctly. "But it's the same thing with any band that's outwardly different. It's like if people talk about Living Colour, they say, 'Oh, that *black* metal band.'"

Funny, though, how far a few million in record sales will go in breaking down those antiquated sexual barriers. Where women have always flourished in other genres from country to pop, hard rock has always been curiously lacking in talented women who could play well without sacrificing their natural femininity. It seems even odder when you see how many men in hard rock bands go to such lengths to look like women.

Thankfully, today's Vixen has not only proven its viability in the marketplace but they've also become something of a positive role model to young women who may have been previously timid about coming out of the rock & roll closet and admitting their



▲ Share Pederson
 ◀ Janet Gardner

fondness for the genre. "I'd put on a Zeppelin or a Sabbath album when I was a kid and, even though they were guys, I wanted to be like that," says the raven-haired Roxy. "I never thought I couldn't because I was a girl."

"I do feel more responsibility since I've seen little girls coming up to us saying how we influenced them to put a band together," Share says proudly. "But, despite the gender, what's the difference?" shrugs Jan by way of finishing the point. "We have two hands and we can play, too."

Proof positive is their new release, *Rev It Up*, which stormed out of the starting blocks by selling nearly 200,000 copies in its first two weeks. Thanks to that kind of proven success, the band was granted some creative liberties in the recording of this album that they didn't enjoy before. "On the first record, Share had just joined the band, and there was no pre-production time," recalls Jan. "We had three times as much time in the studio

for this one. Plus, we told the record company that we needed three months to write for this album and they were great. They left us alone."

The resulting album seems a major step forward for the band both in terms of sound and content. First off, to establish a fresher sound that better captured the band's enthusiastic live performance, they brought in a relatively untested producer, Randy Nicklaus, whose only previous experience was with the still obscure *Shark Island*. "That's what's good about him," Roxy interjects, "he's new, he's fresh and he had great ideas how to capture more of the live energy."

Also, where much of the debut record was written with outside collaborators in an effort to save time, the members of Vixen wrote much of *Rev It Up* alone. Thus, the album's main themes of love—both unrequited and realized—and youth's lost innocence are more personalized than before. Two songs in particular, "Hard 16" and "Fallen Hero,"

underscore not only the band's newfound maturity but their sense of responsibility, describing the hardships of teens who leave home in search of a better life only to become wayward victims of the street.

"I think there's a lot of confusion really," theorizes singer Janet Gardner about why kids run. "At that point in your life, everything's a big deal, like going to school with a zit. Now I could care less. Then, every little thing is blown out of proportion."

As for the effort to alleviate teenage confusion, the band feels much of the responsibility should naturally fall onto the shoulders of parents. "Parents have to be really careful to keep everything in perspective with their kid," advises Janet. "Because they [kids] lock things inside and don't tell you, and as a result you don't know what's goin' on inside their heads until—BOOM!—they're gone," Roxy sighs. "Maybe they think the only way to get attention is to do something drastic," Jan concurs as the conversation quickly takes on the subtle tones of a suicide survivor's session.

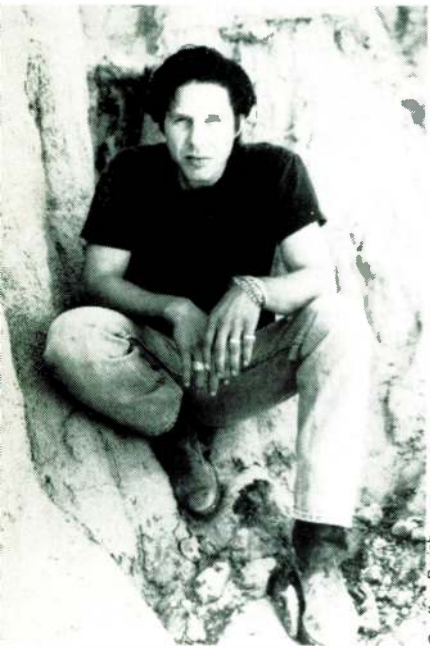
As a result, Vixen hopes to instill their audience with positive images about growing up and a glimpse into the futility of suicide. The messages are presented in a straightforward manner, perhaps in a move to avoid the absurd misunderstandings that have legally plagued both Ozzy and more recently Judas Priest. "Well, those kids [whose parents are suing Priest for purportedly causing their children's suicide with subliminal messages mixed into their *Stained Class* LP] were fucked up to begin with," begins Roxy. "It's so obvious. The kids were in their room drinking beer and smoking pot. How come nobody cares about that? How come nobody says, 'Look, mom, you fucked up?'" "And the parents were [abusive] alcoholics," continues Jan. "These were like the Cleavers from hell," laughs Share with a joke that's sad in its tragic reality.

We sit for a brief moment pondering the irony of ignorance before the ambiance of the cavernous North Hollywood rehearsal studio sets back in. It's here that Vixen is preparing for some long road work on a bill with Winger and Kiss that should do well to bolster their already vast appeal. And hopefully, by the time they achieve their own headlining status, this nonsense about women rocking in a man's world will be old news. It would actually be even better if more women bonded together to further tip the sexual scales in the direction of equality. One way or another, I'd happily prefer to spend a morning talking with Vixen than ugly old Coverdale any day. Rev on.

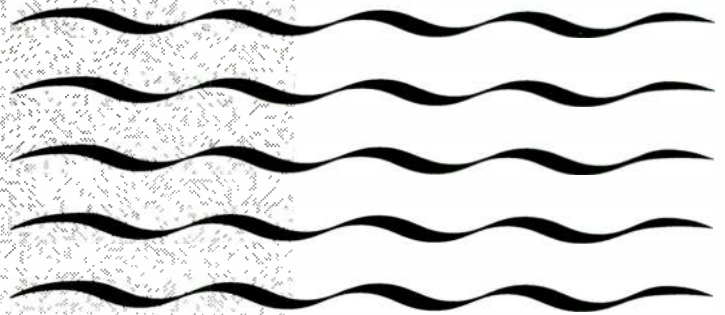
MC

NOT JUST ANOTHER

JOHN DOE



Geoffrey Banish



By Michael Amicone

Though his adopted name conjures up images of anonymity, John Doe has been at the forefront of the Los Angeles musical scene for more than a decade. As the co-leader of X, one of L.A.'s most respected rock outfits, Doe and his fellow band members amassed a critically acclaimed body of work during the Eighties, beginning with their punk-fueled one-two album punch, *Los Angeles* (1980) and *Wild Gift* (1981), on Slash Records, and the excellent *Ain't Love Grand* (1985) and *See How We Are* (1987), released during their five-album tenure with Elektra.

Now, this stalwart of the L.A. rock scene has released his first solo record, appropriately titled *Meet John Doe* (the title derived from the great 1941 Frank Capra movie of the same name starring Gary Cooper and Barbara Stanwyck). Though this roots-sounding, country and western-influenced album is far removed from the punk style of X's first two records, it still springs from the same well of musical integrity and unpolished raw emotion that fueled those efforts.

"Punk rock wasn't about hairstyles or spitting on people, it was about rock & roll," explains Doe. "It was reducing music back to a three-minute song. Not a lot of leads, not a lot of histrionics. And there was a lot of humor and poetry involved, and that's what music still is to me."

Born in Decatur, Illinois, Doe cut his musi-

cal teeth in Baltimore (playing in Top Forty bar bands) before moving to Los Angeles in 1976. It wasn't long before X, the band he formed with singer-songwriter Exene Cervenka, guitarist Billy Zoom and drummer D.J. Bonebrake, distinguished itself from the rest of the punk pack.

Originally labeled (somewhat erroneously when you look at the band's evolution) as a punk band, the tag eventually came back to haunt X later in their career. "At one point, it was good," states Doe, "because it separated us from the rest of the crowd. And then later on, when it really didn't apply anymore and there wasn't as much of a scene, it got in the way. It was difficult to get away from all those preconceived notions that radio programmers and business people had—shit that doesn't make a lot of difference to you but makes a lot of difference to your livelihood."

John Doe cites the age old conflict of art versus commerce as having a detrimental effect on X's career. "I felt as though the band was really hurt by the business and the expectations that they had for us. Because everything's about money and how many records you sell. You're not upset if your record only sells 150,000 copies or 200,000 copies—that's a lot of people. But everyone else expects you to do more. And that sort of greed gets transferred to you. You think, 'Gee, I wonder if I did this, if that would be better.' And you just kinda get fed up with the whole

thing.

"It's really a shame that you can't just do whatever you want," adds John between drags from a cigarette outfitted with a filter system to help wean him off smoking, "that you eventually fall prey to those pressures and what everyone else thinks. And I think it's just bullshit. Sure, I'd like to sell a lot of records. Not from a financial point of view, but just from the point of view of getting the music across to people and having someone say, 'I like that song, it gave me some happiness or it got me through something.'"

Though X never racked up huge sales numbers during their career, they managed to build a loyal core audience—albeit one which metamorphosed over the years, with some of the band's early fans becoming disenchanted with the band's later, more traditional rock approach.

"A lot of people thought—especially after *Ain't Love Grand*—that we were completely fucked," relates Doe. "The best story I have about that record was when we were playing a show and touring behind the record, and some guy in a leather jacket who thought he was hot shit said, 'Hey man, I haven't heard your record, but I hear that it sucks.' And I just said, 'Fuck you. If someone else is gonna make up your mind for you and you're not gonna find out for yourself, I don't want you around anyway.'"

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WARREN ENTNER

Both Sides Now

By Steven P. Wheeler



During a press conference on the Beatles' first American tour, the band was asked what it was about their music that excited the masses. Quipster John Lennon facetiously remarked: "If we knew, we'd form another band and be managers." Warren Entner, former leader of the Grass Roots, has done just that and is currently managing four of the top young bands in the business.

Entner's career in the music business began in the mid-Sixties and has included stints as a producer and studio manager in addition to his prolific career in the Grass Roots, who registered seven Top 40 hits in their heyday between 1968 and 1971.

The 46-year-old musical entrepreneur says he began dabbling in management during the end of his tenure with the Grass Roots, something that he says is akin to being your own lawyer in a court proceeding. "For basically the last three years that I was in the band, I was working with the record companies and the agents and all of that, which is basically a horrible thing to do. Looking back on it, I did gain some valuable experience but no one should manage themselves."

From here, Entner did begin to look behind the scenes of the music business and liked what he saw. "I felt myself on a path where it was leading into the business side of things,

but I enjoyed the creative end of things, too. I loved the studio and I loved to produce. Initially I wanted to go into production but I met up with an English management company and decided to pursue that angle." Toby was a well-known English firm that was planning on expanding to the United States and Entner got involved with helping to develop new American talent. Because Toby was associated with managers like Tony DeFreeze (who was handling David Bowie), the English company came to America with guns blazing.

Over the next six years he spent with Toby, Entner was producing acts and managing others. Eventually, he gave up producing after his first two years with the company and began focusing solely on the managerial role. However, Entner says he was never really content with the company—especially when he began to change his views and musical tastes: "It was six years of banging my head against the wall. I was coming from Top 40 pop and was leaning towards hard-hitting rock. AOR-styled bands were doing great business at that time without having a Top 40 single out, so I started concentrating more and more on that vein of music."

During his years at Toby, Entner became involved with an American rock band called Angel. Angel was one of the most promising

hard rock bands of the mid-Seventies who literally self-destructed when they decided to change their image into that of bubble-gum pop stars. Entner's disgust with the tragedy of Angel helped convince him to leave Toby. "What happened with Angel is that people got scared and started over-thinking things. That first record started off great; it was a real record. But as time went on, they kept doing sales of 300-350,000, and we had to get them over the hump. We had an extravagant live show that included illusions and pseudo-holograms, it was really quite innovative."

Unlike their Casablanca labelmates Kiss, Angel was losing money because Casablanca President Neil Bogart spent a lot of money on marketing and was not receiving much in return. This financial struggle began to influence the artistic integrity of the band and Entner says he began to lose patience with Toby. "It started to become a conscious thing of 'we need a hit single now.' It began to get away from why the band was formed in the first place. There was a lot of cerebral managing going on at that time and people began to play it too safe and it became too calculated and preconceived. After that experience, there was just too much frustration so I left the company."

Burned out with management, Entner began working at a recording studio that used to be the same ABC Studios where he recorded with the Grass Roots. For a while, Entner says he was content, but like all the career twists that went before, he still hadn't found true contentment.

Like a karma wheel, Entner was approached by one of his former bands and was eventually persuaded to once again try his hand at management. Reluctant at first, Entner was soon back in the captain's chair and steering the fate of a ship called Quiet Riot. "They came back to me in 1982 saying they had a deal. I didn't want to manage them because we had pulled so many stunts to get them noticed in L.A. that I just didn't want to go through that again. But when I heard the record, I decided to make one more foray into management."

Since that time in 1982, Entner has been instrumental in guiding the soaring careers of his four-band roster. Faster Pussycat, Faith No More and Burning Tree are three of the brightest acts on the contemporary scene and Entner recently added a New York-based

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band called Maggie's Dream who have a record coming out on Capitol. According to Entner, there is no surefire method for finding quality bands. "We've done everything from finding bands in clubs and developing them until they get a record deal, all the way to the other situations where there's a band with a record out and their attorney or record company has come to us. That's how we got Faith No More."

In starting his own company aptly entitled Warren Entner Management, the engaging industry veteran says he has learned from the mistakes of his former employers at Toby. "We've kept this company very small because through my work with Toby, there were too many people, and things got very scattered. Somebody might be thinking of a band in one direction and somebody else was thinking something totally different. We're a very hands-on organization, so we keep it small." Entner's approach is also to only deal with bands who know exactly what they want from their manager. "I don't want to try and formulate an image for a band, I want them to know who they are. You have to let them present themselves and do the whole creative aspect of it with direction and input but not be manipulative and try to find a slot for them. If they don't know what slot they're going into, we're in trouble."

Drawing upon his nightmare with Angel, Entner has come to believe that you can't pamper your artists or work for them. "It's a partnership. We've been very fortunate with our artists in getting them to understand that we're not 'hand-holders.' When I was an

artist, nobody held my hand, I wasn't coddled. We try to instill that responsibility into all of our acts because they've got a major role in all of this, too." As Entner points out, it's easy for an artist to get carried away with the perks of stardom. Using Angel as another example of mismanagement, Entner says, "In the heyday of Angel, they were treated like platinum-selling stars, and they got spoiled. They were the only band I knew who drove around in Corvettes without earning it. That was one of those lessons where I learned everything not to do with a band."



Faith No More

Nowadays you can find Entner and his staff teaching their clients about responsible business practices in an industry full of sharks. "A lot of it is an educational process with the younger guys because they've never done this before. We attempt to indoctrinate them to the realities of everything, especially the financial aspect of it, so that they can feel responsible for their own future." Entner laughs when he talks about up-and-coming bands who are looking for managers to do everything

for them. "Most bands want a manager that can get them on the radio, heavy rotation on MTV and a lot of heavy advertising. That's the three requirements of most novice bands. Luckily we've been able to work with bands who don't make those unrealistic demands. Because we're all partners in the situation. Everybody has to do their part and that includes the band."

Coming from the background of a top-selling rock star, Warren Entner is in a unique position of analyzing when a band should begin seeking out management. "A lot of young bands feel that they should go with the superstar managers, and I don't know if that's good or bad. I don't think it's necessary for a band to feel that it's the only way they'll make it or the only thing that's missing in their career."

In a surprising statement, Entner also feels that many of the well-known management companies are out of touch with dealing with young unsigned bands. "There are a lot of novice managers who have a better understanding of the business than some of the 'monster' managers who have lost that feeling of being in the trenches and taking it to the streets. I don't care where a manager comes from, if he's got the savvy and the ability to grasp the business, a band should stick with him. There's a lot of great managers who just haven't had the big break."

Coming from a man who has made his own breaks in a business which often doesn't give someone a second chance, this statement should be taken as gospel by struggling musicians looking for stardom. **MC**

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THE JEFF HEALEY BAND

By Steven P. Wheeler



Joe Rockman

Jeff Healey

Tom Stephen

The saga of the Jeff Healey Band—Jeff Healey, guitar; Joe Rockman, bass; Tom Stephen, drums—began on the streets of Canada, where this powerful trio came together over four years ago. Led by guitarist/vocalist Jeff Healey, this talented band seemingly came out of nowhere to release a platinum-selling debut album, *See The Light*, which took the charts by storm and ultimately sold close to two million copies worldwide. Now, with the recent release of their follow-up, *Hell To Pay*, the Jeff Healey Band has dismissed any notion of a sophomore jinx by capitalizing on their previous successes but adding a much harder edge to their platinum formula.

In late 1988, Jeff Healey became an immediate media sensation as a twenty-three-year-old guitarist extraordinaire known as much for his blindness as he was for his brilliant musical talent. Since he lost both of his eyes to cancer when he was barely one-year-old, Healey has had to put up with rude curiosity and also suggestions that his visual handicap

actually helped him in his career. "I only get tired of talking about it when it's assumed that it accounts for anything else, like the fact that I'm some freak that plays guitar," says the good-looking blond guitarist. "There's no doubt that I'm blind, so there's no need in trying to deny a fact like that. From there, you just have to do what you do."

One of the most interesting aspects of Jeff Healey's prowess as an axe-man is his peculiar style of playing. Onstage he sits on a chair with his guitar on his lap and nonchalantly lets his flying fingers rape his six-string. Yet Healey is non-committal when it comes to questions regarding his unique adaptation of stereotypical guitar playing. "I started out playing that way because I envisioned playing the guitar in my lap. I don't know if it's a better way to play, because I don't play the other way. People that have analyzed my style would be in a better position to tell you."

Luckily, one such person is the tall, dark-haired bassist Rockman who attempted to differentiate between Healey and other gui-

tarists. "Any guitarist or bassist can attest to the fact that when you first start playing, your hand is your enemy. You're training your muscles to do something that they're not specifically designed for. It's not a natural thing." Rockman stands to illustrate his point before continuing, "Jeff's technique enables you to forget all of that. You place your hand on top and you're not fighting anything. His style is much more natural, and it also enables you to reach further down on the neck. He can literally reach notes that I can't."

The Jeff Healey Band got together in 1985 and began to make some noise on the Canadian club scene. But the three men soon realized that their destiny lay outside the snowy borders of their home territory. "We decided that as much as we loved our country, what we wanted to do was hit the world market," explains Healey as he takes a sip from a can of Coke. "We looked for a deal in Canada, but they weren't interested in giving us a Canadian deal, much less a deal with worldwide distribution."

Since the band's home base was Toronto, a 60-minute flight to New York was the next obvious choice. Armed with an independently produced video and a press kit, the band began to introduce themselves to the East Coast record companies. Ironically, the process didn't take long, according to Healey: "We received several interesting offers, but Arista was the most solid and lucrative. They wanted to forget the development part of it and just put us to work."

The boys were teamed up with producer Greg Ladanyi, and *See The Light* was released in September, 1988. Did the huge success of their debut surprise the band? "That's a difficult question to answer," states the soft-spoken Healey. "If I were to say that we weren't surprised about it all, I'd sound like an egotistical jerk, and if I say we were surprised, then why would we have put the album out in the first place. It also depends on what you consider massive success. We didn't sell as many as *Thriller*, but two million copies is nothing to sneeze at either." Rockman points out that although the band was hoping for solid AOR airplay, the album really took off because of the huge appeal of the ballad "Angel Eyes," which rose to Number Five on *Billboard's* Singles Charts. "There's no question that we tried to be successful on the AOR level, but the fact that 'Angel Eyes' crossed-

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over to the CHR formats pushed the album beyond our expectations. It literally tripled the sales of the album. So that was the real surprise."

Ironically, at the time that "Angel Eyes" was released in mid-1989, the album had started to slip and sales had dropped off dramatically. Rockman says that the band was ready to begin work on the next project. "At that point, we were really thinking about going into the studio again and starting the next album. Instead, Arista had us go into the studio and remix a few guitar parts and vocals on 'Angel Eyes' and release it as the next single. You have to hand it to Arista because that enabled us to reintroduce the song to radio which helped the album get discovered again."

With the new album, both Healey and Rockman were relieved to find that they would have more time to properly prepare for what would ultimately become the *Hell To Pay* album. "It was really the first time that we were able to sit down and rehearse," admits the curly-haired Rockman. "We did *See The Light* and the *Roadhouse* soundtrack all within a five month period; we were really rushed through it. This time, we were able to deal much more introspectively." Healey agrees, "We had more time to concentrate on it, as far as the rehearsal goes, but we still were writing at that time, too. Then we had the pre-production with Ed Stasium [Living Colour, the Smithereens], who insists on having the band for at least a week before he even goes near a recording studio. So when we finally entered the actual studio, there was nothing left to do

but record. There were no other distractions."

Like its predecessor, *Hell To Pay* is steeped heavily in the blues. Although Rockman acknowledges that fact, he is also emphatic in his belief that this band is much more than that: "There's no question that Bonnie Raitt has been the main instigator in the return of blues and roots rock to the American mainstream. Yet the problem that we've been having is that people have been lumping us in with that whole genre. But with us, the blues

"We looked for a deal in Canada, but they weren't interested..."

—Jeff Healey

is just an influence of what we do. There's no question that with people like Bonnie, Stevie Ray Vaughan and groups like the Black Crowes, there is a resurgence of music based on the blues format. And in my opinion, that's real music. But blues has been an influence on music for fifty or sixty years."

Healey agrees with Rockman about their blues influence, but like his bassist says, he also feels that this band has other territory to conquer as well. "I think on the third album there will be more of a variation, but I don't

think we'll ever stray too far from our blues influence. There will always be the soul and spirit of that. But it's like on 'Angel Eyes,' there's a little section that is reggae-based. So there's all sorts of musical possibilities for this band."

This fact is borne out on the newest album which covers blues-based ballads like "I Love You Too Much" and pure rock & roll energy on "Full Circle," which kicks off the album with feverish gusto. There are also some big names appearing throughout the eleven electrifying tracks. George Harrison and Jeff Lynne play guitar and sing backups on a sizzling version of Harrison's classic song "While My Gently Weeps." Mark Knopfler contributes likewise on his tune, and keyboard wizards Paul Schaffer and Bobby Whitlock also make some impressive contributions.

However, Healey makes clear that these guest stars were actually afterthoughts, not publicity stunts. "It was never a conscious thing from the outset. I think that's the best way to make it work, because in doing it that way, the obvious emphasis is on the band. You have to go in and cut the songs like it's all you, otherwise you can get lazy and wait for someone to come in and fix the track."

As for the immediate future, look for this incredible live act in your town as they're currently making the rounds before they even think about a follow-up to *Hell To Pay*. Actually, when you think about it, they should just about have hell paid off by now. In other words, the Jeff Healey Band has paid their dues like all great rock bands should. **MC**

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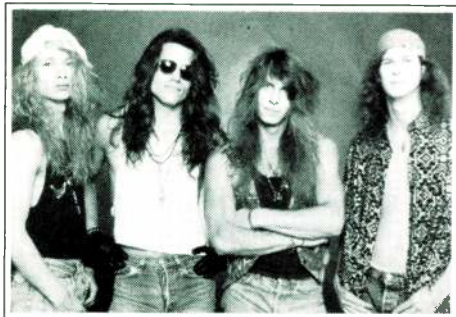
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Habits
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By Eric Niles

In some respects, the average club-goer is spoiled. For the mere price of a cover charge, the club-goer gets to witness the final leg of a band's food chain: the live performance. They don't have to suffer through abruptly halted, misplayed or completely screwed up versions of a band's songs. Rather, the club-goer gets the frosting on the cake without having to toil in the kitchen.

Truth is, though, a band may bust hump for up to twenty-five hours in the practice studio for every one hour spent onstage. To mine an old cliché, practice makes perfect, and a healthy percentage of L.A.'s club bands make a ritual out of practicing often.

To get a better grip on the nuts and bolts of rehearsal protocol, MC recently surveyed over a dozen local bands and asked them to elaborate on their practice rituals by revealing how often they practice, where they practice and what a typical practice session is like. Here's what they said:



Dave Shaffer / Antiquity Lace

1. We rehearse three times a week.
2. Yo Studios in the Valley. It's located only two blocks from our house, and it's cheap.
3. The first hour or so we go through the set that we play live. We usually try and shuffle a few songs in and out of that list, so our set fluctuates a lot. The second hour of the practice we usually work on new songs, and the third hour is kind of a jam session

where we mess around and do covers (AC/DC, Van Halen) and drink a little beer.

Eric Phillips / The Ovulators

1. We practice once every six months.
2. Believe it or not, when we practice, and it is infrequently, we like to pull a Led Zeppelin and practice naked in our bathroom. Since we have a two girl/two guy setup, things get mighty interesting sometimes.
3. Since we do a lot of European touring, sometimes playing six nights a week, our need to practice is obsolete. Hell, how many variations are there to practice in three-chord punk rock thrash tunes? Leave all that practice to musicians more interesting in fueling their egos than actually injecting an ounce of feeling into their music.



Dave Catching
The Ringling Sisters

1. We practice about twice a week.
2. We practice in a member's living room or on their patio. But if we have a show coming up, we'll book some time at Hully Gully. The living room environment is really casual, and since we're basically acoustic, we don't need a big rehearsal place.

3. Practices are really loose. There's a lot of gossiping going on since a majority of the group consists of women (tongue firmly planted in cheek). We tell lots of crazy stories. Basically, our practices are like slumber parties. When we need to, we get serious. Like, for instance, when we need to get miking techniques down or things like that we'll book some time at a studio and do it right.



Kevin Seconds

Chris Young / Tempatater

1. We rehearse four times a week.
2. We practice in the guitar player's garage in Glendale. We love it because it's free, it's carpeted, it's small and it's hot as hell.
3. We start out kind of fucking around. I guess our best warm up ritual is playing a batch of songs by bands we hate. The other night it was Ozzy and Poison, and last night we were doing Bryan Adams covers. We're working in a new singer right now and we're concentrating on getting him to learn the old songs. So we aren't doing any new ones. Basically, we do a lot of spontaneous type jam stuff and follow it as far as it goes. It keeps us loose.

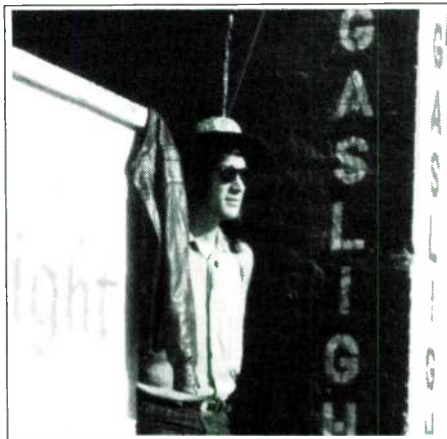
Jeff Fuller / Ovis

1. We practice twice a week.
2. We practice at Rocket Rehearsal Studios in Burbank. Our publishing company foots the bill, that's why we practice there. But the facility also has a good coffee machine, a good sound guy and a string shop.
3. Our practices are usually three hours. The sessions are pretty professional and structured. We might even get together the day before and talk about what we want to work on. Basically, we'll run through new material, take a break and then run over our set. The set usually takes about 40 minutes to run through. Our singer will

sometimes give us a tape of new songs he's worked on and we'll have to figure out our parts. The rehearsal studio is where we find out if they work or not.

Freddie Rascon, Kevin McCall & Mal Blackwell / Sled Dog

1. We practice four times a week for about three hours. On Fridays, we might practice for eight, ten hours or right on over to the next morning. Friday, by the way, is our Corona-with-lime night.
2. We practice at Fortress Studios in Hollywood. We play there because it's convenient and cheap (\$12/hour for our particular room).
3. Right now we have ten or twelve songs, and our practice consists of working on the melodies and lyrics and structures of those songs. We go in with the goal of finishing at least three songs. The only drawback to this place (Fortress) is that the PA is kind of cheap. Thankfully, though, we have a nice room to play in.



Eric Niles

Stuart Kelii / The Rattles

1. We practice two or three times a week.
2. We play at an old office building in Hollywood. At one point, we were desperate for a place to practice and we found an old office building for lease and started practicing there. It's a good arrangement because we can keep our equipment there and we only share it with one other band. We split the \$400/month cost with them.
3. The bassist and drummer usually get to practice and warm up before the rest of the band gets there. Then we go through our set and work on certain things like chorus-to-verse and solo-to-verse transi-

tions. About once a week we'll work on new stuff. We used to have a rule that nobody could come to practices because it would be a distraction. Ultimately, though, we figured that when you play out, there's going to be people there...so we let our rule slide. We don't get distracted anymore.



Billy Coane Rings Of Saturn

1. We practice three times a week.
2. We practice at Metalhead Studios in the Valley. We like the room they offered us because it has a powerful PA, a big stage, good lights and good people. We pay \$13/hour.
3. We usually play for three hours. The first half of the session, we'll concentrate on our problem spots: things that aren't tight or new songs that need work. We also center on backing vocal work in the first half. The second half we play our show set straight through, regardless of whether we make mistakes. We try and run through it twice if possible.

Kathryn Grimm Group Therapy

1. We practice once for every gig we do.
2. We practice at GHM Studios in the Valley. It's cheap (\$6/hour), it's clean and it doesn't smell like urine like a lot of the places we used to practice at.
3. We play the new stuff first and then work on the older material. There's a lot of horsing around and dirty joke telling at practice, but there's also a lot of serious rehearsing. We don't rehearse a lot because we feel pretty confident about the songs and our ability to play them live.

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SOUTHERN CALIFORNIA REHEARSAL STUDIOS

The following pages contain Music Connection's Fifth Annual Southern California Rehearsal Studio Listings. Our aim was to provide the most comprehensive listings ever, and thanks to the rehearsal community, we've done just that. All of the information herein was provided by the studios themselves. MC made every effort to contact as many studios as possible, but may have inadvertently missed a couple. Our apologies to those studios we might have missed and our thanks to those who have helped make this directory a useful, year-round tool for musicians, producers and labels. —K.K.

Compiled by Billy Coane, John Hill and Dan Dodd

A&A Studios

4722 Lankershim Blvd.
N. Hollywood, CA 91602
(818) 763-4594
Contact: Andres or Anthony
Rooms: 4 Rooms. Air conditioned. Very good PA. All rooms \$8.00 to \$10.00. 24-hour access. Daytime rates on weekdays \$6.00 to \$9.00 til 6:00 p.m. Storage available. Call for details.
Special Services: PA rentals. Guitar & bass amp rentals. \$5.00 for drummers.
Equipment: Boards: Yamaha, Peavey; amps: Yamaha, QSC; cabinets: JBL's, EV.
Clients: St. Thomas, Belgium, Blue Johnny, Madd House, Buzz Drivers, Burning Sensation. Rooms are tuned for all styles.

A Best Rehearsal Studio

5707 Cahuenga Blvd.
N. Hollywood, CA 91607
(818) 980-1975

Accessive Light and Sound

23206 Mariposa Ave.
Torrance, CA 90502
(213) 534-5636

AMC Rehearsal Studio

18828 Bryant St.
Northridge, CA 91324
(818) 993-7157
Contact: Tony

Associated Rehearsal Properties

12500 Riverside Dr., #209
N. Hollywood, CA 91607
(818) 762-6663
Contact: Nick Paine
Rooms: 85 studios, 7 locations in the Valley. Drum rooms, band rooms, showcase rooms, pre-production sound stages. 10 x 10, 17 x 18, 18 x 20, 20 x 25, 30 x 35, 40 x 50, 50 x 80, 80 x 120. Not hourly. All rooms flat monthly rate.
Special Services: All studios have 16-18' ceilings, clean, safe locations. Monthly PA rentals available to all clients. All pre-production sound stages have 18-25' ceiling heights. Fax/office, dressing rooms. Some stages have showers and lunch rooms.

Atomic Sound

2808 N. Naomi St.
Burbank, CA 91504
(818) 840-9119
Contact: Gloria or Bryan
Rooms: Two large studios, 1000 sq. ft. each, including stages, pro stage lighting & production rooms. 24 x 8 channel mix. Studios include complimentary fridge, coffee and video games. Private parking & basketball court.
Special Services: Rentals: PA's, instruments, amps & video equipment. Cartage, guitar & amp repairs. Music accessory shop.
Equipment: TAC Scorpion, Soundcraft, JBL, Yamaha, Crest, Crown, Cerwin-Vega, Shure. Rental equipment includes Yamaha keyboards, Gibson, B.C. Rich, Fender guitars, drums & percussion.
Clients: Laura Branigan, Jeffrey Osbourne, Dio, Billy Preston, Dwight Twilley, Highway 101, Hank Ballard, W.A.S.P., Howard Hewitt, Dramarama, Mr. Mister, Gary Myrick, Wall of Voodoo, Bullett Boys, Warner Bros. & Capitol Records.

Audible Systems

1631 Maria Street
Burbank, CA 91504
(818) 843-2121
Contact: Francine Marks
Rooms: 3 rooms. 42 x 36 x 17, 32 x 23 x 17, 28 x 18 x 10.
Special Services: Free phone services, air conditioning, private lounges with TV & VCR, coffee-making facilities.
Equipment: Full monitor systems.
Clients: Mötley Crüe, Richard Marx, Sheena Easton, Poison, Tina Turner, Stevie Wonder, Oingo Boingo, Dio, Bobby Brown, Joe Cocker.

Backstage Rehearsal Studios

11762 Western Ave.
Stanton, CA 90680
(714) 895-4914

Bandwest Rehearsal Studios

1911 Betmor Lane
Anaheim, CA 92805
(714) 634-9016
Contact: James McFarlen

Beach Studios

2810 McBain St.
Redondo Beach, CA 90278
(213) 371-5793

Beverly Hills Studios

2902 Lincoln Blvd.
Santa Monica, CA 90405
(213) 285-3676
Contact: Bill Skinner
Rooms: Two rooms: 1—400 sq. ft.; 2—Recording studio
Special Services: A/C, storage.
Equipment: 10 channel PA, 4 & 8 track recording available.

Bill's Place

11140 Magnolia Blvd.
N. Hollywood, CA 91601
(818) 761-8482
Contact: Jim or Bill

Blue Moon Rehearsal Studios

341 1/2 Culver Blvd.
Playa del Rey, CA 90293
(213) 301-9105
Contact: Eddy or Debbie

Bluebird Rehearsal Studio

5059 W. Pico Blvd.
Los Angeles, CA 90019
(213) 934-5270
Contact: Bobby
Rooms: 5 Rooms: 12 X 15, 15 X 15, 15 X 15, 30 X 16 w/stage, 25 X 20.
Special Services: Special daytime rates, block time available, free storage.
Equipment: Equipment rental.

Branam's Fox Run Stages

216 Chatsworth Drive
San Fernando, CA 91340
(818) 898-3830
Contact: Joe Branam
Special Services: Great room for showcasing new bands. Patio, kitchen, lounge and dressing room included with room. Complete lighting system available on site.
Equipment: (1) PM 2000, (2) Yamaha 1608's, (12) JBL loaded wedges, (2) JBL Cabarets, House Fill, Side Fill, (12)

Yamaha amps, (10) ATD amps, many microphones to choose from.
Clients: From unknowns to rock stars; everybody loves Branam.

Cash Studios

11334 Burbank Blvd.
N. Hollywood, CA 91601
(818) 761-1301
Contact: Michael
Rooms: One room: 1,000 sq. ft., 25 X 40, 18' ceiling, 17 X 22 stage.
Special Services: 16-track live recording from stage, daily/weekly lockouts, A/C, storage.
Equipment: PA, 2,000 watt stereo, Altec, JBL, EV, Crown, Sunn, Hill, Shure, Sennheiser, DDL, Digital reverb.
Clients: Call for extensive list.

Cole Rehearsal Studios, Inc.

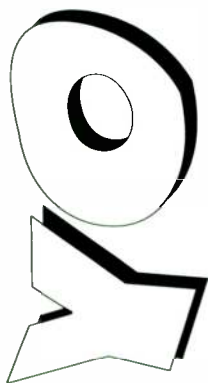
923 N. Cole Ave.
Hollywood, CA 90036
(213) 962-0174
Rooms: 8 Rooms. Showcase room. All air conditioned.
Special Services: Instrument rental, in-house sound technicians, drum rentals, central Hollywood location.
Equipment: Excellent pro quality PA's in all rooms.

db Sound & Lights

8217 Lankershim, Unit #1
N. Hollywood, CA 91605
(818) 504-0494
Contact: Dennis or Dave
Rooms: 24-hour lockout studios, 20' x 20', 16' ceilings, A/C, alarm, shower.
Special Services: Sound & light rentals, fog machines, ACL's, wireless systems, amps & drums.

Downtown Rehearsal

P.O. Box 21185
Los Angeles, CA 90021
(213) 627-TUNE
Contact: Greg
Rooms: 15 x 19, 17 x 17, 17 x 19, 17 x 24, 19 x 25, 19 x 30, 23 x 25, 23 x 33, 27 x 35, and many more! 11'-13' ceilings. Brand new studios. Private. CLEAN!



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REHEARSAL STUDIOS

Special Services: Month to month rental for one low rate. Unrestricted 24-hour access. Security-card system. Free utilities. Within blocks of the 101, 5, 10 & 60 freeways. Gated parking available. Vending machines.

Equipment: Rooms have ceiling fans, openable windows (many with a great view of the downtown skyline while the cool night air blows in), new carpet and phone jacks. Freight elevator available 24 hours.

Clients: Alternative, metal, rock, and all other styles welcome. Top bands on such labels as SBK, Atco/Atlantic, Geffen, Virgin, Metal Blade, Shrapnel, Solar and Triple XXX practice at Downtown Rehearsal.

Effective Entertainment Group

10020 Pioneer Blvd., #104
Santa Fe Springs, CA 90670
(213) 942-2799

Contact: Rich or Willie

Rooms: 3 Rooms. Room A—21 x 23, Room B—23 x 40, Room C—35 x 42.

Special Services: PA, mics no additional charge, storage rooms. All rooms are air conditioned and soundproofed. Monthly discounts. Strings and accessories for sale.

Equipment: Shure, Yamaha, BGW, Crest Soundcraftman, EV, TASCAM and more. **Clients:** Los Lobos, Stacey Q, Dangerous Toys, Canned Heat, many more.

Elbee's Studios

604 1/2 Sonora Ave.
Glendale, CA 91201
(818) 244-8620

Contact: Brad Wilson

Rooms: Two complete sound stages with full PA, monitors, overhead stage lighting, engineer to handle the audio. Studio A—40' x 30' with 16' ceiling, Studio B—25' x 25' with 12' ceiling, storage lockers, free parking, load-in dock. Open all day til 2 a.m., 7 days a week. Also features 16-track live recording. Five years in business. Studio A—\$15 per hour, Studio B—\$10 per hour. Block Rates, (Weekday) Daytime Rates.

Fortress Studios

1549 N. McCadden Place
Hollywood, CA 90028
(213) 467-0456

Contact: Office

Rooms: 8 rooms, from 400 sq. ft. to 800 sq. ft.

Special Services: Best Hollywood location (Near Mil). A/C, amp rentals, storage, lowest prices. New clean rooms available. 16 track recording.

Fortress II

1160 N. Las Palmas
Hollywood, CA 90028
(213) 467-0456

Contact: Office

Rooms: 2 Rooms. Sound Stage available (1,500 sq. ft.), \$12 hour and up. Small rehearsal room available (400 sq. ft.). Lockout only, weekly, monthly rates.

Special Services: A/C, storage. **Equipment:** 2400 watt PA system. 16 channel console, 31 band FX. Digital effects recording available.

Francisco Studios

4440 District Blvd.
Los Angeles, CA 90058
(213) 589-7028

Contact: Tommy

Rooms: 100, four acoustically designed rooms with mirrored walls, carpeted floors. Very secure.

Special Services: 24 hour access. Monthly lockouts. Free utilities, ample parking, best rates in town.

Clients: Simon's Ghost, Downey Mildew, Animal Farm, Daddy in his Deep Sleep, Mozart, Biloxi, Swingin' Thing, Armoured Saint.

Frostfire Studios

15534 Cabrito Rd.
Van Nuys, CA 91406
(818) 994-5890

Contact: Jackie, Mike, Syd

Rooms: 1 showcase/rehearsal, 18' x 40'. 1 showcase/rehearsal, 18' x 34'. 1 choreography suite, 18' x 32' with 6' x 20' mirrored wall. 1 rehearsal room 18' x 16'.

Special Services: Choreography, stage presence coach on staff, makeup artist on staff, engineer on staff, 8 track demos, musicians/backup vocalists available, composers, arrangers, charts.

Equipment: Air conditioned, stages & stage lighting. State-of-the-art equipment.

GHM Rehearsal Studios

13750 Victory Blvd.
Van Nuys, CA 91401
(818) 376-1696

Contact: Dave

Rooms: 4 Rooms. 16 x 24. \$9.00 per hour.

Special Services: Central Air. **Equipment:** Full PA's in all rooms.

Halfnote Street Rehearsal Studio

13143 Saticoy St., #6
N. Hollywood, CA 91605
(818) 765-8402

Contact: Dale or Isabel

Rooms: 4 rooms: 15 x 13, 15 x 15, 20 x 20 and 20 x 24. Central air conditioning. Larger rooms have stages and stage

lighting. Acoustically designed.

Special Services: Equipment rentals, storage, daily/weekly/monthly lockout rates, PA's in all rooms. Open 7 days. **Equipment:** Halfnote Street is proud to use only quality audio products by: JBL, Cerwin-Vega, Carver, QSC, Altec-Lansing, Seck, Roland digital effects. Mains and monitors in all rooms. **Clients:** Past and present; from unknowns to rock stars.

Heart of the Valley Productions

11864 Sheldon Street
Sun Valley, CA 91352
(818) 768-0402

Honee Rehearsal

14656 Leadwell
Van Nuys, CA 91405
(818) 902-0551

Contact: Joey Palmeri

Hot Dog Rehearsal Studios

12455 Branford Street, #6
Arleta, CA 91331
(818) 896-7185

Contact: Dennis or Mary

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Contact: B. East

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Stanton, CA 90680
(714) 821-3000

Contact: Paul

Kolarosa Rehearsal Studio

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Van Nuys, CA 91402
(818) 781-5857

Contact: Joe Kolacheck

Late Night Rehearsal

1224 Vine St.
Hollywood, CA 90028
(213) 462-7277

Contact: Roy

Leeds/Le Mobile

11131 Weddington St.
N. Hollywood, CA 91660
(818) 980-7774

Contact: Trish Field or Mark Newman **Rooms:** Studio 1—Room 18' x 23', stage 18' x 15' x 2'; Studio 2—Room 23' x 32', stage 23' x 15' x 2'; Studio 3—Room 38' x 50', stage 23' x 33' x 2'.

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Contact: Gary

Rooms: 3 Rooms. 40 x 19, 36 x 17, 35 x 16. All rooms have soundstages.

Special Services: A/C, mirrors in Studio B, storage, equipment rentals, cartage available, vending machines and video games.

Equipment: 3 Yamaha boards ranging from 8-16 channels, monitor systems, digital reverb and delay in all rooms.

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Contact: Ray Hagar

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N. Hollywood, CA 91601
(818) 760-9772

Contact: Mike Neal

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12123 Oxnard St.
N. Hollywood, CA 91604
(818) 763-0597

Contact: Rick or Fred

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Contact: Craig

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Contact: Michael

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N. Hollywood, CA 91605
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Contact: Katy

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Venice, CA 90291
(213) 399-5015

Contact: Bruno

The Production Company

673 Valley Dr.
Hermosa Beach, CA 90254
(213) 379-6477

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Burbank, CA 91506
(818) 843-4494

Contact: Robb, John or Ginger

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Special Services: Complete Midi production, recording & video production services, instruction, basic rehearsal space, in-house equipment rentals, U-lock storage lockers, special equipment design, fabrication and repair.

Equipment: Mac Plus MIDI system, Performer & Composer software, music printouts, Audio DEX-811, SAE, Alesis HR-16, EQ, Oberheim DPX-1, sample library, SMPTE, DBX, H/P & Telectronics test and calibration gear, PA's, amps, keys, etc.

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2116 S. Sepulveda Blvd.
W. Los Angeles, CA 90025
(213) 479-3818

Contact: Hayden or Bobby

Rooms: 3 Rooms. A—38 x 24, stage 20 x 24, drum riser, 8 x 8 mirrored wall, central air, lighting; B—22 x 18, stage 15 x 19, A/C; C—20 x 18, stage 10 x 19, A/C.

Special Services: A—works very well as a showcase room. 1/2 hour setup time, sound check with Engineer. 12 track remote recording in all rooms. Weekly & monthly lock out rates, also low day & weekend rates.

Equipment: A—16 channel board, 2500 watt bi-amp system, 4 wedge monitors, side fills, SPX-90, micro verb—EV speakers; B—8 channel board, 1400 watt bi-amp system, 2 wedge monitors, delay & reverb; C—8 channel board, 1400 watt bi-amp system, monitors, delay & reverb.

Clients: A&M, Columbia, Virgin, CBS, Warner, Epic, SBK, Capitol, Atlantic.

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REHEARSAL STUDIOS

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Contact: David or Renee

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 Los Angeles, CA 90031
 (213) 221-5006
Contact: Lon

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 (818) 997-2828
Contact: Barry C. Schneider
Rooms: Daily, weekly, monthly bookings. One main hall is 25 x 45 with concert lighting and drum riser.
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Equipment: Full PA and monitor system featuring 5,000 watts Carvin, Yamaha, JBL, Roland, Alesis gear.
Clients: Poison, Missing Persons, Yellow Jackets, Kingdom Come, Lita Ford, Jethro Tull, Tribe After Tribe and many others.

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 (818) 761-0877

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Equipment: PA, risers.

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 Van Nuys, CA 91401
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Vineland West

7133 Vineland, Unit #4
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 (818) 765-4849
Contact: Gregg
Rooms: 2 rooms. A room—30 x 30 x 15 ft. ceilings. Stage lighting, 24 channel (3-way) 2000 watt sound system, central air conditioning. B room—25 x 18 x 15 ft. ceiling. 16 channel (2-way) 600 watt sound system, central air conditioning.
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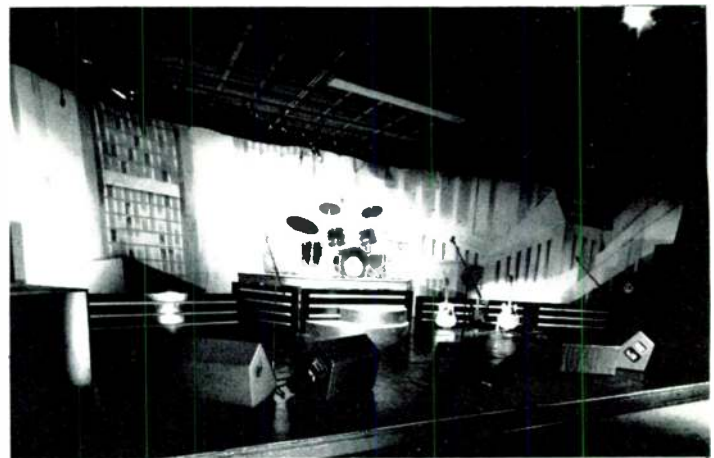
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◀ 24 John Doe

Ironically, the offending album, *Ain't Love Grand*, was one of the band's strongest, most emotionally naked efforts. Just as Fleetwood Mac's *Rumours* LP reflected the breakup of two couples within that band, *Ain't Love Grand* chronicled the coming apart at the seams of John Doe's marriage with bandmate and wife Exene—something that must have made their breakup doubly painful. "It's just as hard if you aren't in a band together," explains Doe. "You can only write about what you know, and what you know firsthand. You just try to be brave and get through it and realize there's other aspects of the relationship that you want to keep. You realize that you started out as friends. I mean, we weren't married when we started the band."

this could be great, let's do this.' And we talked about it for three straight years before we actually got around to doing it."

Along with taking their sweet time inking the deal, John and Gersh painstakingly assembled the songs for *Meet John Doe*. "John and I worked together on what the songs would be for a year and a half before we started talking to producers," states Gary Gersh. "At different times, John would think that he had all the songs ready, and I would say, 'We don't have enough songs.' And we'd sort of push and pull...some songs he would really like, and other songs I would say needed to be a little stronger. And then sometimes I would say that, and he would say, 'This is the way it's going to be'—cause, after all, he's the artist."

But I say, "No!" and I guess that's good/I'd hate to fuck up worldwide brotherhood"). "I wrote that when I was in one of those hateful, black moods where you think that everyone's out to get you and you wish you had a couple of machine guns to lighten the world's population.

"'Worldwide Brotherhood' was fun to record," continues Doe. "We didn't think the song would ever see the light of day. I had written all the words, and guitarist Jon Dee and I worked on the music together. And we took it to the band and said, 'Here's this other song. We think it really sucks, but if it sounds like a song after we play it a few times, then we'll all share the writing credit.'"

Meet John Doe, one of the first wave of releases from David Geffen's highly vaunted

new label, DGC, has had a sluggish commercial start—unlike the out-of-box success of fellow DGC debutees the Sundays, Nelson and Sonic Youth. Neither a stunning debut nor an artistic stumble, Doe's middling, hard-to-market LP is what the industry politely refers to as a "work record." Still, even if it doesn't connect commercially with the record-buying public, it should lay a solid foundation for his next effort.

"Hit records are fairly subjective," says Gary Gersh. "Is this New Kids on the Block? Not a chance. We particularly paid close attention to a few songs, such as 'Matter Of Degrees' and 'The Real One,' with commercial radio in mind. But I think the only way that there could be a hit off this record would be if there was a demand for radio to play it—meaning if the record continues to get really

wonderful reviews, the record sells and the tour is great."

As for John Doe, he's been a part of the music industry long enough to have a realistic slant on the business of selling records. "I think that the alternative market is really strong and there's a lot of opportunities for groups to do weird stuff and make it. Because that alternative network has had a long time to develop. There's clubs, radio stations, record labels. And most of the alternative record labels are distributed by major labels. I think it's fairly balanced. It just depends on where you place your attention. If you place your attention on all the people that are making millions of dollars and the fact that a lot of newspapers give them the most attention, then you'll be dissatisfied. Because it's all about money."

MC

"You're not upset if your record only sells 150,000 copies or 200,000 copies—that's a lot of people. But everyone else expects you to do more."

—John Doe



Geoffrey Banish

It was at this point that Doe was first approached about recording a solo record. "When we released *Ain't Love Grand*, Gary Gersh at Geffen said, 'Look, if you want to make a solo record, you can make it here.' I said, 'I'm flattered, and I will...at some point.' But I felt there was still some unfinished business with X. We hadn't made our double live gonzo record yet [laughing]."

Gary Gersh, one of Geffen's star A&R men, explains his motivations for signing Doe to a solo deal. "X did a week of shows at the Whisky, and I went down there and saw them and left thinking, 'This guy John Doe is a major star.' I always thought to myself, 'I'd like to make a record with him.'"

"And then in '85, when X was continuing to grow but not at the same rate as they had in the early years, I went to John and said, 'Look,

One of the key tracks on the album, and one that has been getting a lot of attention, is "Take #52," a song which describes a singer racked with emotion, desperately trying to complete a song in the studio. Though it's standard heartbreak fare, the song has an added ring of truth because it was co-written by ex-wife Exene, making it easy to assume that it could be autobiographical. "It's one of the only tracks that is *not* autobiographical," counters Doe. "Exene wrote most of the lyrics while we were making *More Fun In The New World* (1983) and she made up a story. We were happily married then."

On another track, "Worldwide Brotherhood," Doe demonstrates that he has lost none of his patented flair for dark sarcasm ("My psychosis rips the hinges off of doors/ My psychosis dreams of murdering and more/



Bill Kaylor

The Holly Drive Hillbillies

1. We practice twice a week.
2. We practice at Fortress in Hollywood. We practice there because it's centrally located and it's cheap (\$10/hour).
3. Our practices consist of going over some of the songs, fine tuning them and adding new tunes. When we have a show coming up, we'll spend a lot of time deciding which songs to add or cut from the set. We'll also work on stuff like changing endings and parts of songs that don't work. We used to have a free rental space and we screwed around a lot. Since we pay for a spot now, we don't fuck around as much.

JD Black / Still At Large

1. We practice two times a week.
2. We practice at Technopolous Studios in the Valley. Our room is a single room so we don't have to deal with other bands moving equipment in and out. The room is well built, private and it has a good sound system, complete with separately mixed monitors.
3. The first hour we essentially run through our dress rehearsal. Along the way we make mental notes on what we need to improve. Then, we work on the parts of songs that need help. Sometimes we'll even unplug and work on vocals and harmonies. Then we take a cigarette and beer break. After that, we'll continue working on the rough spots, or maybe just continue drinking beer.

Marcus Haley / Selena Sol

1. We practice four nights a week for four hours per night.
2. We play at an old Pabst Blue Ribbon Brewery that they remodeled into practice spots. It's called Studio 99. It's cool because we can leave our stuff there and lock it up. We pay about \$350/month. It's kind of

in a bad part of downtown L.A., but the location has its benefits.

3. We pretty much pretend that our practice is like a live show, and we act accordingly—stupid and crazy.



Michy Men / Bad Bones

1. We practice four days a week.
2. We practice at Studio D in the Valley. We play there because our management company referred us to the place. It's affordable (\$10/hour).
3. Basically, what goes on in practice is determined by the proximity of the next gig. If we have a show coming up, we'll concentrate on the older material that will be in the set. If there isn't a gig on the horizon, we work on new material.

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River City People

Say Something Good
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Don Gehman
□ **Top Cuts:** "Carry The Blame," "Find A Reason," "Say Something Good."

□ **Material:** No two songs sound alike, and they each have their own individually strong lyrical content. The beautifully haunting ballad "Carry The Blame" is a spine-tingler. "Thirsty" infuses U2-like guitar flashes and contains a strong statement about governmental control of the Earth ("Man drew up lines/Where God created space"), while the uplifting title track is about finding a silver lining around every dark cloud. In terms of flat-out, thumping rock, the winner is the Lone Justice-influenced "Find A Reason," a ballsy pop/rock tune.

□ **Musicianship:** The rhythm section of Paul Speed (drums) and David Snell (bass) is as solid as any around, moving from driving rock to anchoring the more dramatic numbers ("Walking On Ice," "Under The Rainbow"). Tim Speed's fretwork is concise and sparingly effective; there is no need for obnoxious solos and Speed successfully avoids such pitfalls. The crystal-clear, yet full-bodied vocals of Siobhan Maher are what make these classy songs truly breathe as she has developed a magical vocal style all her own.

□ **Production:** Don Gehman's trademark has long been the ability to capture a live, raw sound in the studio—but also being able to incorporate a polished shine to the material. He has used both of these textures on this surprising album to great effect. His tender treatment on "Carry The Blame" makes this notable song one of the year's best.

□ **Summary:** Without a doubt, anyone who likes mainstream rock with an original approach will find much to enjoy on this sparkling album. River City People has entered the rock & roll rat race with one of the strongest debut albums in many years, I only hope that American radio will open up its collective narrow-minded views and play this record because of the material rather than trying to analyze where this band belongs. Go ahead and take the plunge into the River!
—Paul Stevens

Paul Cox

River City People

Label: Capitol
Manager/contact: Talent Bank Management/Tony Brinsley
Address: Bugle House, 21a Noel Street, London W1V 3PD
Phone: N/A
Booking: Carole Kinzel/Triad Artists
Legal Rep: Mark Davis/Harbottle & Lewis
Band members: Tim Speed, Siobhan Maher, Paul Speed, David Snell
Type of music: Mainstream Rock
Date signed: September, 1988
A&R Rep: Alison Donald

By Paul Stevens

This is one of those albums that jumps out of the speakers, grabs your ears and says, "Hey, I'm something special." Overflowing with an original, surprisingly upbeat pop-rock flair (considering the theme of many of the lyrical ideas), this debut is nothing short of magnificent.

Ironically, the sound of River City People does not sound intrinsically English. You would never guess that these unassuming musicians were born and raised in the musical seaport town of Liverpool, England. Perhaps it's the production of American stalwart Don Gehman (John Cougar Mellencamp, R.E.M., Bruce Hornsby) that gives the record a red, white and blue flavoring. Yet, chief songwriter Tim Speed (guitar) says that for all the American touches, the songs on the album are very much the same as they were when they were first written. "I'm sure there's a few American influences. I mean, we recorded it in Los Angeles, we had an American engineer and producer, but the songs don't sound that much different from our original demos. The songs have always been that way, and Siobhan has always sung the way she sings on the record."

Ah yes, Siobhan Maher. The powerfully smooth vocals of the strikingly attractive lead singer is one of River City People's many highpoints. The raven-haired beauty agrees with Speed when she says there is no calculated approach to

the band's music. "People in England say we sound American, but we don't know what that means." Maher laughs before continuing her statement in her thick English accent, "We just play the way we play and sound the way we sound."

With this band, you get a gnawing feeling that if the music is heard, people will respond in a very positive light. After all, this is a group whose first public appearance as a band was before 15,000 Alarm fans at a festival in England. Not a bad crowd for a band's very first gig. "I had a friend who was booking the bands," says Speed, "so we were really fortunate. After the show we got introduced to a guy from Talent Bank Management, which is now our management company. So it was a very important date...at least in the history of this band."

Since the band's inception in mid-1987, River City People played the demo game, sending tapes to record companies like every other band around the world. Although there were some solid signs of label interest, the band was given another break when an English video program called *The Chart Show* chose River City People as one of three unsigned bands for whom they would make a video. The result? A killer video of "(What's Wrong With) Dreaming?" and a record deal with EMI at the end of 1988.

Yet, Speed takes exception to those who say the band received a deal merely because of that video. "A lot of people say, 'Oh, you got your record deal by doing a video.' That's not true. You don't get a deal by making a video, you get a deal by writing good songs." Yet the long-haired guitarist does admit that the video didn't hurt them either. "It kind of helped our cause a little bit, although we already had a lot of interest. It did help push everybody in the right direction by showing that there was interest in the media."

While the sound and musical direction of this refreshing and talented band is very much their own, the English critics have compared the

band to some well-known American groups. Twenty-eight-year-old guitarist Tim Speed attempted to describe the music of River City People, no easy feat as any rock journalist can attest to. "It is very hard to describe music in words. I always thought of it kind of like Lone Justice. Other people have said Fleetwood Mac, Pretenders, a little bit of U2 and Alannah Myles. It's mainstream rock, but it's not a straight copy of anything." Maher avoids trying to pigeonhole River City People, preferring to let the music do the talking. "It should be taken for what it is, rather than what category it fits into," says Maher before demonstrating a keen awareness of the American music scene. "I think certain radio stations over there have to decide that they think we are 'this' type of music. Once that happens, there will be the mass appeal of the music that I think it has."

When it comes to the songs, this is the major factor that sets River City People apart from other new and beginning bands. "We never set out to sound any particular way. The way we sound is just pure accident," explains Speed. "We got to a stage where we decided to do just what we like and just make music for us. It's nice if someone else likes it, but the point of this band is to write songs that we're interested in."

The themes and interests of the group which are reflected throughout this diverse twelve-song collection range in scope from relationships ("Find A Reason," "Walking On Ice") to abortion ("Carry The Blame") to world hunger and world division ("Thirsty"), all the way to living in the current depressive state of Liverpool and looking for a light at the end of the tunnel ("Say Something Good").

With an album that has already clinched itself a spot in my year-end Top Ten, I can't wait for this group of down-to-earth people to return to the States for their first live shows in America later this year. Hopefully, by then, this album will have been given the credit and airplay that is so richly deserves.

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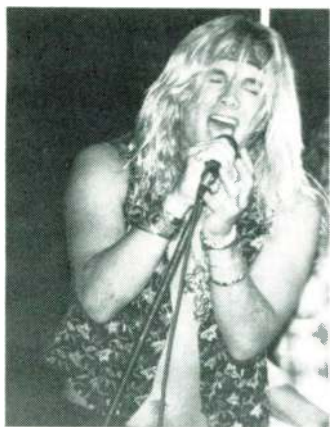
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NIGHT LIFE



ROCK

By Tom Farrell



David Cohen

Long Gone

Valley-based hard rock outfit **Long Gone** will be gone for a while. Apparently injuries amongst band members have sidelined the talented group for a bit. Keep those cards and flowers coming.

See what the buzz is about: **Loud and Clear** will be playing the **Roxy** September 15th. The mainstream Seventies influenced hard rock outfit pulled in well over 1000 people at their **Palace** gig opening for **Babylon A.D.**!

Orange County hard rockers **XSinner** have returned from a successful club tour (meaning they actually made a profit!) to promote their A&M Records debut album, *Get It*. The band is planning some long awaited local gigs, and we'll keep you updated.

Out of the ashes of **Kill For Thrills** rises the **Beauties**, headed up by ex-KFT guitarist **Jason Nesmith**. Check 'em out on September 14th at the new **Black & Bloo** club on Sunset and Curson (home of the **Tattoo** club on Saturdays). Lead

vocalist **Gilby Clarke** is finishing up a demo (KFT was Clarke's second signed band!) and bassist **Todd Muscat** and drummer **David Scott** have formed a new project tentatively called the **Miracle Workers**.

"We got rid of the flakes and frizz," says **Girl Trouble** guitarist **Ace Steele**, formerly of longtime Hollywood glam rockers **Actress**. From what we've heard, **Girl Trouble** is going to knock your socks off. The band is currently rehearsing and working on a demo. Look to see them on the club scene as soon as September. We'll keep you updated.

There's a new Saturday night only club in town called **Vamps**, and girl rockers **Hardly Dangerous** played its recent premiere. The club is located at **Beverly Hills Live** (formerly **Club Rubber**) at La Cienega and Olympic.

A glimpse into the future: Opening at the end of September will be **Club CPR** at the huge **Bijou Stage** on Sunset and Ivar. The club is being organized by **Renaissance Entertainment**, who promise that you'll hear it here first. All interested rock, Hollywood and metal type bands may contact Mychael Marilyn at (213) 654-ROKR.

Rapsin Stewart will be playing the **Iguana Cafe** in North Hollywood September 16th.

United Snakes is currently auditioning lead vocalists. The hard to fit position has been open for about half a year now. These guys are serious—they have label interest and a defined future. The L.A.-based street rock outfit can be reached via their drummer, Georgie O. at (818) 506-1839.

Bruce Dickinson was joined onstage at his Whisky solo performance by his Brit brethren, **Iron Maiden**, for a rousing version of "The Trooper," which Dickinson opted to sing from the sitting position. Expect a new Maiden album, *No Prayers For The Dying*, by October, and an end to all this solo silliness to become effective immediately.



Tom Farrell

Iron Maiden

C&W

By Billy Block



Billy Block

Texas Tornado Doug Sahn

Hundreds of well wishers attended the **Curb Records** single release party for **Dale Watson** at the **Palomino Club**. The **John Jorgenson** produced single, "One Tear At A Time," has already been given a recommendation by *Billboard* magazine and should be getting airplay very soon. Dale and his new band, which now includes **Mike Thomas** on drums, **Lorne Rall** on bass and **Mike Johnstone** on guitars, takes to the road for six weeks of touring.

The **CCMA** Los Angeles chapter will be holding its annual awards show at the Palomino (6907 Lankershim Boulevard, North Hollywood) on Sept. 23, from 2:00 to 4:00 p.m. The ballots for this year's nominees are currently being counted, so make plans to attend and support our local country music scene.

Colin Cameron, co-producer for **Dean Dobbins**, tells *MC* that Dobbins has been signed by **USA Records** for national distribution. Dean Dobbins and his band have won numerous awards from the

CCMA as well as from the *Indy Bullet* and *Cashbox* magazine.

Fiddle player extraordinaire **Byron Berline** has a new band, a new record and a new fiddle book. **Sugar Hill Records** is releasing *Jumpin' The Strings* which features Byron's new band, **California**. California includes **John Hickman** and **Dan Crary** (from the original Berline, Crary and Hickman) with new members **John Moore** and **Steve Spurgin**. **Center Stream Publishing** is distributing a new fiddle book, *Fiddlin' Thru The Years*, which traces Byron Berline's musical roots from his earliest playing years to the present. Byron Berline and his band California will tour the mid-west this summer in order to promote their new record.

The **Cowboy Jubilee** will hold three separate performances the first week of September. At **Ronnie Mack's Barndance** on September 4, cowgirl/poet **Reine River** headlines with **Mike Meheany** and **Trail Mix**, **Duke Davis**, **Greg McCarty**, **Mark Thornton** and the **Sidekicks Forever** and **Beryl Black**. Look forward to a unique evening of western poetry, music and fun. Other dates include the **Anti Club** on September 6 and a matinee performance at the **Gene Autry Western Museum** on September 9.

The **Texas Tornados** (**Doug Sahn**, **Freddie Fender**, **Augie Meyers**, **Flaco Jimenez**) tore the roof off the Pal at their recent SRO concert performance. Playing songs from their debut **Warners** release as well as their individual hits (Sahn's "She's About A Mover" and Fender's "Before The Last Teardrop Falls"). This congregation of legendary Texas musos cast a spell over the Palomino crowd unlike anything seen there in years. The **Refugee Mgt.** staffers smiled and sang along all night as did most of the sold-out crowd.

Oops! In an effort to give you information as soon as it happens, we sometimes jump the gun. In the case of the **Boy Howdy** production deal, we neglected to report the project will be a co-production between **Ken Sueson** and **James Stroud**. Our apologies, guys.



Billy Block

Rosie Flores, Dale Watson, Lucinda Williams and Curb Records' Dick Whitehouse.



JAZZ

By Scott Yanow



Bob Cooper

Is there jazz in Burbank? Strangely enough the answer is yes. **Chadney's** offers a variety of local jazz greats on most nights, with no cover charge! On a recent Saturday I was fortunate enough to see **Bob Cooper**, one of the last tenor-saxophonists to play in the "Four Brothers" style. Assisted by pianist **Lou Levy**, bassist **Harvey Newmark** and drummer **Nick Martinez**, the veteran tenor jammed happily on such tunes as "Yesterdays," "Stella by Starlight," "You're My Everything" and a new number titled "Russian Blue," showing that at 65 he has lost none of his enthusiasm or creativity.

On the other end of the age spectrum is organist **Joey DeFrancesco**, who at eighteen, has already survived a tour with **Miles Davis** and had two albums out on CBS. Obviously an admirer of **Jimmy Smith**, DeFrancesco (on a set of

standards) showed expert use of dynamics, a strong sense of humor, dazzling technique (especially his basslines) and heated swing in his debut at **Catalina's**. His backup band was also quite excellent: **Glen Guidone** on tenor, guitarist **Paul Bollenback** (who displayed an original tone), trumpeter **Jim Henry** (an odd mixture of **Freddie Hubbard** and **Al Hirt**) and drummer **Byron Landham**. DeFrancesco did get a bit carried away in the latter half of the set, playing an excess of fast blues, and he was somewhat stingy in allocating solo space, but as a musician he is quite a monster and he put on a good-humored and highly enjoyable show.

Billy Childs has gradually emerged as one of Los Angeles' top jazz pianists. Joined by bassist **Tony Dumas** and drummer **Steve Houghton** at **Le Cafe** (where he generally performs about once a month), Childs showed that it is possible to form an original style within the boundaries of straight ahead jazz. He squeezed new life out of the overly played "Round Midnight," constructing a moody and abstract improvisation. "Backwoods Bop" and "Alone Together" found his trio utilizing strong musical communication, while "A Fleeting Incident," a particularly memorable original, used several different rhythms in each chorus, serving as a fine example of the power of Billy Childs' music.

Upcoming: Great traditional jazz at the **L.A. Classic Jazz Festival** (Aug. 31-Sept. 3); call (213) 521-6893 for details. The third annual **L.A. International Jazz Festival** features **Dianne Reeves**, **Gerald Wilson**, **Joey DeFrancesco** and others Sept. 1-2 (213) 469-5589, while the eleventh annual **Long Beach Blues Festival** is the weekend of Sept. 15-16 (213) 430-6960 with thirteen groups including **Bo Diddley**, **Ruth Brown** and **Albert Collins**.



Billy Childs

BLACK MUSIC

By Wayne Edwards



Chuckii Booker

Rumor has it that **Chuckii Booker** is out as opening act and musical arranger for the European leg of the **Janet Jackson** tour. Ms. Jackson supposedly wants a band more familiar with that market and has opted to replace Booker with dance favorite **Soul II Soul**.

According to a reliable source, Booker's people are extremely upset with the way the whole situation was handled. They feel that after being promised the entire tour and turning down lots of production work here in the States, the talented keyboardist and songwriter was stabbed in the back. Once the pain of it all wears off, staying home may prove to be the best move for Booker who should have all the production work he can handle. His often played production of Troop's "Spread My Wings" is absolutely brilliant.

After seeing Soul II Soul's recent Universal Amphitheatre gig, it's hard to argue with Jackson's change of heart. **Jazzie B.** led his twenty-something piece ensemble through one of the best shows in recent memory. In fact, as much as I en-

joyed **Chuckii Booker's** set, I think I could deal with a Soul II Soul/Janet Jackson bill. Talk about a show worth the price of admission....

Also worth the price of admission was a recent showcase by comedian **Randall Coleman** at Santa Monica's **At My Place**. I have to admit it was refreshing to hear his version of obscenity free family humor. The audience, which included producer-composer **Preston Glass**, former **Kenny G.** drummer **Kenny MacDougal** and session trombonist **Maurice Spears**, really enjoyed the set as well. Coleman, who says he's a storyteller as opposed to a jokester, really got to the crowd with his childhood tales of school teachers and dog walking. Catch this rising star if you can when he next performs around town. The bill was split with musical group **911**. Let's just say they should have dialed their own number because they were definitely in need of help.

Anaheim's **Celebrity Theatre** has announced a new date of Friday, November 9, for the recently postponed **2 Live Crew** performance. There was no mention at press time as to whether or not former opening act **King Tee** is still on the bill.

WELLING NOTES: It seems concerts favor the mellow set in September. There's lots to choose from: a just added **George Benson** date at the **Celebrity Theatre** (Sept. 12). The **Greek Theatre** hosts **Anita Baker** with **Perri** (Sept. 19, 20, 22, 23), and South Africa's **Ladysmith Black Mambazo** are at the **Henry Ford Theatre** (Sept. 15). As usual, the **Strand** has some great shows lined up. Among them, **B.B. King** (Sept. 3), **Miki Howard** (Sept. 14), **Diane Reeves** (Sept. 20), **Sonny Rollins** (Sept. 22), **Brenda Russell** (Sept. 23), **Ray Goodman & Brown** (Sept. 29) and **Bob James** (Sept. 30). Sneaking into October, tickets are now on sale for the **Take 6/Bela Fleck and the Flecktones** concert at the **Wilmet Theatre** (Sept. 6).

If you don't feel like going out, program your CD to lock in on the ballads on **Brenda Russell's** new **Kiss Me With The Wind**. MC



Randall Coleman, Preston Glass and Kenny MacDougal



Leon Redbone

Leon Redbone

The Roxy
West Hollywood

Leon Redbone slipped through the backdoor of America's musical consciousness fourteen years ago via *Saturday Night Live*. Since then, he has gone on to such pop cultural heights as television commercials for Budweiser, in addition to recording a series of critically acclaimed albums.

Redbone's persona is unusual. He is arguably one of the finest white black blues singers alive. Claiming everyone from Enrico Caruso and Frederic Chopin to Hank Williams and Gene Austin as his influences, Redbone delivers a mixture of whimsical, light fare to more straightforward Dixieland-style blues.

There is a drawback to Redbone's act, however: His uniqueness makes it easy to peg him as a novelty act. In other words, people seem to seek him out eagerly yet, in the end, never quite take Redbone that seriously. And this is a mistake, for despite all his in-between-songs humor and cheerful banter with audiences, there exists a genuinely serious musician. Moreover, Redbone is almost a folkloric treasure chest; listening to him is akin to hurtling through a time warp wherein one can experience pre-Thirties music with almost profound immediacy.

Picking his trademark acoustic guitar and accompanied by a marvelously talented ensemble playing trumpet, saxophone and piano, Redbone launched his show at the Roxy with a song, "Ghost Of The St. Louis Blues," from his new *Sugar* album. After crooning this disarmingly effective number, Redbone next segued into the comedic element of his show. Then, after a couple of intentional false starts, Redbone carried on with the concert. Of special note: The power went out just prior to Redbone's final two numbers. Without missing a beat, he procured an industrial-strength flashlight, positioned it and pointed it at himself and proceeded to play, sans the house sound system. Like a Timex, Leon Redbone just keeps on ticking.

This fairly describes a Leon Redbone show. His own almost exag-

gerated singing and overall excellent musicianship combined with a cheerfully refreshing style of self-deprecating humor make for an off-beat yet enjoyable night out.

—Jack Briggs

Joe Cocker

Greek Theatre
Los Angeles

Joe Cocker, the raspy king of blue-eyed soul, is one of the few recording stars who rose to fame and fortune in the late Sixties and early Seventies that has continued to find new ways to express his personal musical tastes in a contemporary style.

This engaging performance only solidified this point, as the barrel-chested Englishman whisked the capacity crowd through his twenty-year career with the ease of a musical time traveller. Covering such classics as Dave Mason's "Feelin' Alright," the Lennon-McCartney chestnut "With A Little Help From My Friends" as well as his more current hits like Randy Newman's sexual invitation, "You Can Leave Your Hat On," Cocker gave the crowd what they came for.

Past accomplishments aside, Cocker's output during the Eighties rivals anything he ever did during his hippie days. "Hitchcock Railway," "Shelter Me," "Unchain My Heart" and the powerhouse hit from his last album "When The Night Comes," demonstrated that Cocker's trademark rasp is still the most unique and powerful vocal style on the music scene today. This was especially evident during his impassioned screams on the harder-edged numbers and, of course, on the song that has become synonymous with the name Joe Cocker, "You Are So Beautiful."

However, it was the updated shine added to many of the older songs



Carnie, Chynna and Wendy of Wilson Phillips.

that really brought the Cocker legacy out of mothballs. Fronting a ten-piece band that included keyboard whiz and longtime Cocker cohort, Chris Stainton, Cocker was seemingly pushed to the limits of his natural abilities. How fortunate this was, as songs like "The Letter" and the blistering show closer "High Time We Went" never sounded better.

While Joe Cocker may be getting older, he's also getting better. With a new album in the works, it's nice to know that unlike some of his musical counterparts, Cocker is not content to rest on his already impressive laurels.

—Steven P. Wheeler

Richard Marx

Greek Theatre
Los Angeles

Richard Marx insults his audience's intelligence. He tries so hard to come off as this raw and aggressive felon—attempting to further the illusion by titling his current album, *Repeat Offender*—however, he's just too squeaky clean looking to be taken seriously, and his material, although brilliant at times, is far too safe and fluffy and does not translate well to a live format. He would be much better off just letting his songs be the focal point of the show, canning the over-blown staging hoopla and giving up on those silly, unnatural rock god poses. Marx is at his best when performing ballads because he is confined to the piano. Consequently, "Right Here Waiting," "Hold On To The Night" and "Endless Summer Nights" were the highlights of his set.

In complete contrast to Richard Marx, witnessing opens Wilson Phillips' set was like watching the runners up at a junior

high school talent contest. Daughters of Brian Wilson (Beach Boys) and John Phillips (the Mamas and the Papas), these girls may have a good handle on three-part harmony, however, they have zilch stage presence and their songwriting abilities leave much to be desired. Shame on their record company for blatantly prostituting themselves. —Pat Lewis

Soul II Soul

Universal Amphitheatre
Universal City

Not since Bob Marley rocked New York City's Madison Square Garden back in '78 has a concert hit this hard from start to finish. Jazzie B. invaded the Universal Amphitheatre with his British soul aggregation, Soul II Soul, and had the crowd on its feet from the very first number.

From the various colorful, huge cartoon-drawn backdrops to the bass heavy Afro-Caribbean influences, Jazzie had every move thought out while managing to make it all look like a spontaneous house party. The band actually featured four rotating female vocalists, one DJ, three violinists, three horn players, three keyboardists, one drummer, a bass player and five dancers. Unlike George Clinton's fun filled three-ring P-Funk circus, Soul II Soul's twenty-one members never clashed, blending seamlessly onstage.

Then, of course, there was Jazzie B. himself. His role, much like Quincy Jones' onstage, was that of the overseer. This was his house and his party and everyone else, including the band, was there to have a good time. Jazzie spent much of the time offstage allowing his musicians plenty of room to cook. When he did appear it was mostly to strut around surveying things, nodding his approval to some deft dance steps or speaking (calling it rapping would be a stretch) lyrics that primarily served to explain his philosophy about Soul II Soul and the world at large.

It'll be interesting to see where Jazzie B. takes Soul II Soul. Right now it's not so much a group as it is a revolving door of musicians passing through to enjoy the jam a bit. On the surface, that can't work too long. But after seeing Jazzie's vision live, selling him short would be a huge mistake. —Wayne Edwards



Joe Cocker

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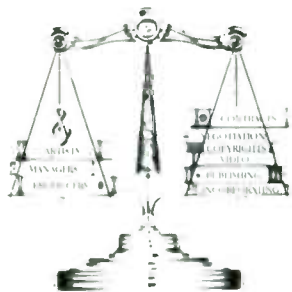
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CLUB REVIEWS



Pat Lewis

The Housewives: Campy domestic rock.

The Housewives

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Frankie Leigh: (213) 650-1114

□ **The Players:** Hope Juber, vocals; Maggie Mayall, vocals, harmonica, guitar; Lisa Harrison, vocals, keyboards, guitar; Laurence Juber, lead guitar; Jon Walmsley, guitar; Denise Fraser, drums, percussion; Domenic Genova, bass.

□ **Material:** The Housewives' material, penned primarily by husband-and-wife team Hope and Laurence Juber, ranges in style from funk-rap ("The Reynolds Rap") to surf music ("Permanent Wave") to metal ("Battle Of The Bulge") to Fifties music ("Be My Baby-sitter") to almost everything in between. What unites these diverse styles and brings cohesiveness to the set is the lyrical content. Each song deals with different aspects of home life—sort of domestic rock, if you will. The lyrics are clever, creative and extremely camp. But this is not music to just wash dishes by or for women-only. As a matter of fact, if you can keep from laughing too hard at the lyrics and their delivery and actually take a listen to the songs themselves, these are some well-constructed tunes. The Jubers are certainly no slouches when it comes to creating catchy melodies. Of course, between Ms. Juber, who's been writing situation comedies professionally for a number of years and Mr. Juber, a former member of McCartney's Wings, who has his own solo album coming out shortly on Beachwood Records and is the guitarist on *It's Fritz*, it's no wonder

that these songs are of such high caliber.

□ **Musicianship:** Again, of the highest caliber. Guitarist Jon Walmsley, who is married to vocalist Lisa Harrison (yes, this certainly is a family affair), just finished up the Richard Marx world tour and Denise Fraser, one hard hitting drummer, spent a year on Broadway playing with comedian Sandra Bernhard in her one-woman show. And the credentials go on and on. The husbands, I mean, backup players, were as tight as a whistle and pulled off all the styles of music flawlessly. Daddy Juber was the standout musician, offering up some tasty guitar work. The three vocalists, who each took turns singing the lead vocals, were strong, well-seasoned and forceful singers.

□ **Performance:** The Housewives are performance artists. Each song was like a mini situation comedy or vignette. The three Housewives, pardon me, I mean, singers, changed costumes and props for each song. For example, during "It Started With A Kiss," the gals came out wearing evening gowns over their extremely pregnant bellies and during "Ironing Bored," Hope slaved and then passed out over an ironing board while the other two gals sprayed starch into the air. It's a Vegas review—camp, camp and more camp—but done at a professional level. Kudos to Laurence, who is responsible for the musical direction. □ **Summary:** A show for the entire family, the Housewives will put a smile on your face and a warm feeling in your heart. I'm not sure if they will even be embraced by the rock & roll community, but they will definitely get some sort of attention. An enjoyable evening. —Pat Lewis

Michael Vandroff

Bon Appetit
Westwood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Michael Vandroff: (213) 856-0906

□ **The Players:** Michael Vandroff, lead vocals; Belinda Skinner, backing vocals; Mark Portman, keyboards; Jeff Kashiwa, saxophones; Ron Komie, guitars; Steve Bailey, bass; Joel Taylor, drums.

□ **Material:** Most of Vandroff's original material has a breezy, uptempo romantic pop feel about it, and all the tunes were quite catchy. "Love And The Seven Seas" and "Rainbow In Your Eyes" were soaring, passionate pieces which brought out all of Vandroff's appealing if somewhat one-dimensional expressiveness. Other love-tinged songs like "Someone's Waiting" and "Sunday Morning" were also attractive, yet the set suffered a bit from a lack of tempo variation; Vandroff could have used some moodier numbers to show off a more heartfelt side. And from the passion he exuded throughout the set, you just know such a side exists.

□ **Musicianship:** Vandroff apparently knows the secret of a successful vocal performance: Sing with power, and make sure your band is top-of-the-line energetic. And his large ensemble, featuring three members of the Rippingtons, quite simply was burning. Komie and musical director Portman provided particularly sparkling solo action. By surrounding himself with such powerhouse pop-jazz talent, Vandroff forever skirted the possibility of being drowned out by them. But more often than not, he

CLUB REVIEWS



Michael Vandroff: Vegas bound?

held his own.

□ **Performance:** Physically and personality-wise, Vandroff is quite an appealing showman who looks stylish, moves well, and possesses a good deal of stage charisma. From his production values, I could see him in a Vegas showroom setting very easily. Vocally, he doesn't blow you away with finesse or extreme depth, yet he possesses a strong sense of melody, phrasing and those intangibles which please his audience the most. It would be interesting to see if he could carry off the same kind of fun with just an acoustic piano or guitar for company.

□ **Summary:** Make no mistake, this is one up-and-coming pop-jazz singer whose charming way with a song will take him far. More of a variety in both the musical styles and lyrics of his songs would be to his benefit. And even though his band is incredible, Vandroff should tone them down just enough so that we can hear his heart and soul without the pomp and circumstance.

—Jonathan Widran

Two Bit Sally

FM Station
North Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Sue Few: (818) 506-1883

□ **The Players:** Bob McConoughey, percussion; Fernando DaRosa, bass; Marcus Paul, lead guitar; Devon James, vocals.

□ **Material:** Why any band that's already established would go out of its way to change its name for something other than a legal problem is beyond my comprehension. Two Bit Sally (also known as Liar) didn't seem to think twice about it, though, as they launched into their

own era of blues-based rock & roll. The opening song, a hard rocker appropriately titled "Break The Ice," was probably the musical highlight of the evening. It was upbeat enough to set everyone in a partying mood. Yet from then on, the music seemed to be at a plateau and never quite got away from it. Songs like "Ain't My Cup Of Tea" and "Cry Baby Cry" all just drifted from one into the next one. With all the blues that's out there already these days, it all starts to blend together.

□ **Musicianship:** Talent-wise, Two Bit Sally did much better. Devon James' grinding, raspy vocals were nice to listen to, and the lyrics were easily understood. His brief use of the harmonica added something different, too. Luckily, the band focused a great deal on their good points by doing solos. Fernando DaRosa's bass solo was one of the best I've seen in a long time, and it certainly helped to break up the monotony of the songs themselves. The acoustic guitar in a touching ballad called "A Way With Words" was nicely done, once again breaking the rhythm of things.

□ **Performance:** The one thing that was definite about these guys was looking comfortable onstage. There were no between-song nervous jitters and, as a frontman, James had no problem being in control. Although they don't use the Hollywood pretty-boy tactics as an attention-getter, they just rely on having a good time and looking like they know what they're doing. With all the gimmicks bands use to get attention, maybe Two Bit Sally should have tried a little harder.

□ **Summary:** For a band that's been around a while, Two Bit Sally still seems a bit confused about which direction they're going in musically. The talent is there, as well as the drive and potential, but they're at a fork in the road and seem to be running back and forth between the two sides. A little fine tuning and some work on songwriting, and maybe this could be a worthwhile effort. Just no more drastic name changes, guys.

—Kathy Pellizzi



Two Bit Sally: Musical identity crisis?

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CLUB REVIEWS

Hans Naughty

The Troubadour
 West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Terry: (213) 281-8800
 □ **The Players:** Danny Jazz, vocals; Terry Dean, guitar; Steve Stamato, bass; Jimmy Flanagan, drums.

□ **Material:** Hans Naughty is a choreographed party band that exudes an uptempo, raucous sound full of spunk and thrust. Their set consisted of songs that were love and party oriented, with a "bad boy" style, and all seemed to incorporate tired clichés. The tight set consisted of favorites "Give Me Good Love" and "Winter Kills." One song that stood out was the melodic and powerful "Bad Feeling," which dealt with Jesuit priests in El Salvador.

□ **Musicianship:** Well, virtuosos they're not, but Hans Naughty do know all the required chords and licks. Sporting a noteworthy bass player amidst a favorable guitarist and drummer, Hans Naughty's main asset is its rhythm section. Bassist Steve Stamato is quite impressive during his bass solo—combining the elements of swing, blues, ragtime and rock. Danny Jazz's piercing and authoritative vocals were very Dokken-ish in style, which was acceptable yet tiring.

□ **Performance:** They kicked off the night with an impressive blues/groove tune, "Place To Drink." The performance was full of flare and spewed excitement and intensity. As a unit, these four play off of each other with no real focal point. They know how to put on a show with the lights and moves and attire. However, with the exception of the entertaining bass solo, a refreshing switch during the entire set, the performance became boring and uneventful (which may have been attributed to



Hans Naughty: A boring and uneventful performance.

the lack of an audience since they did go on late).

□ **Summary:** Although they released an independent album in 1988, this band should eventually elevate themselves past the clubs if concentration is placed more on the songs rather than the look. They have all the elements of an L.A. band: the ballad, image, hair and, of course, the leather and hunk look. Although they are lacking in originality, it could have been made up with impressive songs and a powerful performance. Well, they've got it half right.
 —Paola Palazzo

Ray Pizzi Trio

Silver Screen Room
 Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Ray Pizzi: (818) 782-1235

□ **The Players:** Ray Pizzi, saxo-



Ray Pizzi: A prolific and inventive composer.

phones, flute; Jim Fox, guitar; Bob Maize, bass.

□ **Material:** Although Pizzi is a prolific and inventive composer, in the set I heard recently at the Silver Screen Room he gave us delightful reworkings of standard jazz tunes, such as "Cherokee"; a completely reharmonized version of the ancient "Greensleeves"; plus two of his own, "Alicia" and "Walter Honkright Blues" (dedicated to...see if you can guess).

□ **Musicianship:** Ray Pizzi himself is a constant surprise. I've seen him perform in many different contexts for at least twenty years, and every time he puts that sax or flute to his lips, who knows what will emanate therefrom. As a consequence, anyone with whom he collaborates is totally stimulated and inspired. During a poignant "My Funny Valentine," for example, Fox and Maize got their strings together for an exquisite duo. Needless to say, the flute on that particular work was so sensitive and profound that even the bartender appeared to have lost interest in his cocktail mixer.

□ **Performance:** This room, newly re-opened for jazz, has an appealing ambience and is sympathetic to performers who more often than not require full attention. Pizzi and company seemed at ease most of the time, daringly trying new combinations of sounds, knowing that they would find a good response. The trio format offers many opportunities for diversity, and, of course, Pizzi's mastery of his sax and flute always challenges the ear of both listener and associate alike.

□ **Summary:** Fads and fashions come and go in the music world as well as anywhere else, but when you've got something as timeless as these three musicians have, it's never dated. In fact, there's a freshness to such a performance that one doesn't always see in younger musicians playing newer music.
 —Frankie Nemko

CLUB REVIEWS



David Cohen

Bill White Acre: A guitar master.

Bill White Acre & Big Planet

The Palomino
North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Kate Sage, Sage Artists Mgmt: (213) 464-7005

□ **The Players:** Bill White Acre, electric-acoustic guitar, vocals; Rana Ross, bass; Matthew Steer, drums.

□ **The Material:** White Acre's music pretty much seems to serve as a vehicle for his extraordinary guitar playing; indeed, it is almost secondary. This is not to say that White Acre pays no attention to the craft of songwriting—he does. Yet White Acre's fretwork virtually overpowers his material. The music itself is soft pop with an apparently calypso influence. It is enjoyable if one is in the mood for this kind of stuff, yet seasoned rockers will find themselves bored. His best songs during this set were "Earthquake," "Mountain Lion" and "No Pain." Soft and melodic, they exhibited fine attention to songwriter detail. But once again, this is the kind of material for which one must be in the mood. Consider White Acre's music extremely focused and targeted. And it is only because of the esoteric nature of his material that this show receives less than a 10-star rating.

□ **Musicianship:** Here is where Bill White Acre shines like a thermonuclear explosion. Few people demonstrate such incredible mastery of the guitar. What is so uncanny about his playing is that during solos, White Acre makes his electric-acoustic guitar sound virtually like a full-piece ensemble, with bass and percussion as well. Rarely have we encountered such marvelous guitar prowess; it is hard to imagine anyone surpassing White Acre's playing. His backup musicians are fine as well. Bassist Rana Ross and drummer Matthew Steer play unobtrusively and expertly, fulfilling their accompanist

roles adroitly and expertly.

□ **Performance:** Bill White Acre & Big Planet put on a first-class, magnificent show at the Palomino. As far as could be noted, their performance was flawless, with no detectable mistakes or gaffs. Watching and listening to White Acre play the guitar is nothing short of an experience. To witness firsthand such artistry is tantamount to a privilege. This show was nothing short of marvelous.

□ **Summary:** Bill White Acre is a guitar hero of the first magnitude. One should see him primarily to witness some incredible guitar playing. And as we stated before, White Acre's music is subservient to his fretwork. If one wants to see a guitarist who is probably among the finest at his craft, then a Bill White Acre show is a definite must. Highly recommended. —*Jack Briggs*

Familiar Spirit

The Central
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** A.J. Jonas: (818) 884-0592

□ **The Players:** Dawn Fintor, vocals, acoustic guitar, harmonica; Matt Mitchell, electric guitar, vocals; Dan Morris, drums, mallets; Colin Mitchell, bass, vocals; Greg Bernath, percussion.

□ **Material:** Familiar Spirit is a melodic folk rock band lead by singer-songwriter Dawn Fintor. Some of the songs, like "You Can't Take It With You," have quite a jazzy Latin flavor and suggest influences such as Ricky Lee Jones and Joni Mitchell. Of course, having a percussionist as well as a drummer who plays mallets and syncopated rhythms all night long probably helps contribute greatly to the wonderful Island feel. Not in the least bit pretentious, this material seems to come from an open and honest heart. Lyrically, the songs paint interesting poetic landscapes

and suggest the writing of someone concerned with things other than sex, drugs and rock & roll.

□ **Musicianship:** Ms. Fintor has a warm voice that compliments the songs that she writes. She really reminded me of Joni Mitchell on "Miracles On Rue Van Ness." Drummer Morris was a bit uneven in places, probably due to the fact that he's trying to do too much at one time; mallets, percussion and drums really should be approached separately. It's almost as though there were two percussionists and a drummer in this band. I was especially impressed by young guitarist Matt Mitchell, who seemed a bit restricted by the "mellowness" of the material. I can just imagine him burning up the stage in a hard rock outfit.

□ **Performance:** Even though they were plagued by electrical problems due to the lack of decent electricity in this particular establishment, Familiar Spirits were, nevertheless, good trouper. They seemed much more concerned with delivering the material and making it shine, rather than how their hair looked. Of course, most attention was on front person Fintor, who wore a flowing psychedelic-styled skirt. She looked almost like a modern day flower child and had the stage persona to match.

□ **Summary:** Given the current "return to folk music" climate that the industry seems to be in at the moment, I would say this band should garner a bit of notice. Unfortunately, their sound is stuck in a folksy, Sixties mode and needs to go through a bit more personalizing before it can really make any lasting impact. Familiar Spirit is just that—a tad too familiar. —*Pat Lewis*



Pat Lewis

Familiar Spirit: A return to folk music.

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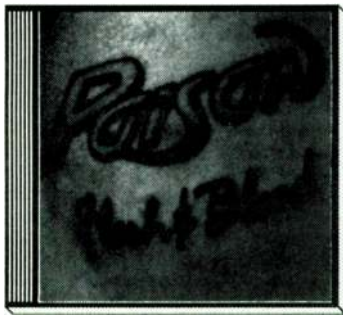
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DISC REVIEWS



Poison

Flesh & Blood
Enigma/Capitol

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Bruce Fairbairn
 □ **Top Cuts:** "Unskinny Bop"
 □ **Summary:** Poison has come along way since they first bulldozed their way onto the L.A. metal scene some seven years ago. Their third offering, *Flesh & Blood* is their most melodic, full-bodied album to date. They even try their hand at some blues and cajun music. Unfortunately, we still get disappointments like "Something To Believe In" which sounds like "Every Rose" with a new set of lyrics. If they were just able to keep up the caliber of writing that went into "Unskinny Bop," their most brilliant song to date, Poison just might have a few more rock critics on their side.
 —Pat Lewis



Cheap Trick

Busted
Epic

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Richie Zito
 □ **Top Cuts:** "Back N Blue," "Busted."
 □ **Summary:** The Tricksters are back with a strong, sonically pleasing album primarily penned by the band. Special guests Mick Jones and Chrissie Hynde also lend a helping hand. Unfortunately, "Can't Stop Fallin' Into Love," the first single is the weakest song on the album and not at all representative of the remainder of material. A much better ballad choice would have been "When You Need Somebody," which drips with vocal emotion courtesy of Robin Zander. Of course, I'd just as soon listen to the Stone-ish "Back N Blue" or anthem-like "Busted" any old rock & roll time!
 —Pat Lewis

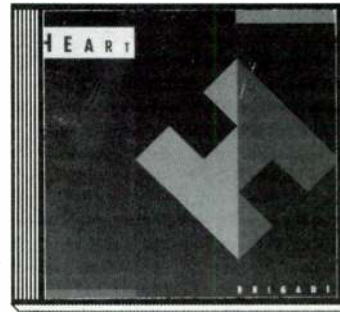


Various Artists

Days Of Thunder Soundtrack
DGC

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Various.
 □ **Top Cuts:** "The Last Note Of Freedom," "Knockin' On Heaven's Door," "Thunder Box."
 □ **Summary:** From a commercial standpoint, this is a killer soundtrack full of big names and bigger production. From an artistic one, the whole project is seriously lacking in originality. Sure, Chicago's "Hearts In Trouble" soars heroically, but so does the much more interesting David Coverdale track, as well as those by Tina Turner, John Waite and Cher. The best offerings turn out to be Guns N' Roses' interesting yet hokey cover of Dylan's "Knockin' On Heaven's Door" (the planned second single) and Apollo Smile's funky "Thunder Box."
 —Tom Kidd



Heart

Brigade
Capitol

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Richie Zito
 □ **Top Cuts:** "All I Wanna Do Is Make Love To You," "Stranded"
 □ **Summary:** Ann and Nancy Wilson shine through on this hooky thirteen-tune collection, but the overpowering electric guitar sound pounding behind most of the melodies may be too harsh for fans of Heart's most successful past ballads. Lyrically, every variation of boy-meets-girl is explored, and musically, there are some nifty power love songs mixed in. Heartfelt numbers like "Secret" compensate for the brassness of "Call Of The Wild," but repeated listening may be rough on the ears. Recommended mostly for the group's fanatics.
 —Jonathan Widran

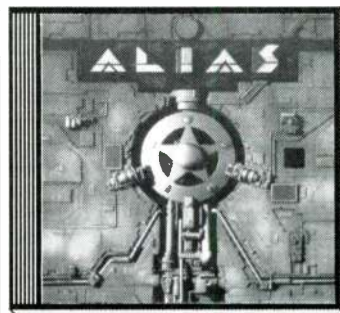


Sonic Youth

Goo
Geffen

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Sonic Youth with Nick Sansano & Ron Saint Germain
 □ **Top Cuts:** "Tunic (Song For Karen)," "My Friend Goo."
 □ **Summary:** If you're not already a SY fan *Goo* probably won't convert you. With their anti-progressionary playing, SY has the knack of making a five-minute track sound more like ten. The album is interesting initially with odd odes to such luminaries as Karen Carpenter and Jesus' supposed mom, but the discordancy wears thin over successive plays. The band is really in vogue among the *LA Weekly* crowd, but after the chicness fades and you're making a selection in the privacy of your home, you realize that non-music isn't really all that cool.
 —Scott Schalin

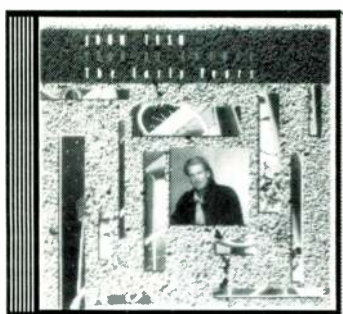


Alias

Alias
EMI

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Rick Neigher
 □ **Top Cuts:** "Heroes," "After All The Love Is Gone," "Haunted Heart"
 □ **Summary:** Alias is truly a group in search of an identity. Despite some catchy hooks and pleasurable melodies, the band is basically an REO Speedwagon-Survivor-Bon Jovi hybrid, exploring the same old themes with the same old hard-edged pop guitar lines. Several of the choruses, in fact, sound strikingly similar to BJ's "Living On A Prayer," which means they are pleasant but not terribly substantial. This debut may be sugar-coated enough to become a hit, but a band without an original angel is always in danger of getting lost in the musical shuffle.
 —Jonathan Widran



John Tesh

Tour De France: The Early Years
Private

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Michael Hanna & John Tesh
 □ **Top Cuts:** "Headclobbers," "Dijon Strut," "Road Made For Animals"
 □ **Summary:** Private is the choice independent label to turn to for the best in electronic instrumental music, and Tesh's innovative keyboard conversations will floor anyone who just knows him as the guy reeling off celebrity birthdays on *Entertainment Tonight*. Tesh's work as a Tour De France correspondent inspired these pieces, which range from happy pop-jazz to contemplative new age. The uptempo melodies have the pacing of the bicycle race, while most of the simpler tunes are hipper than the majority of music in this genre.
 —Jonathan Widran



Andy Prieboy

...Upon My Wicked Son
Dr. Dream

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Andy Prieboy
 □ **Top Cuts:** "Tomorrow Wendy," "Man Talk."
 □ **Summary:** The ultra-decadent art rocker, Andy Prieboy, is truly an innovative singer-songwriter who isn't afraid to push the boundaries of pop music to the absolute limits. Just left-of-center, these thirteen well-produced, brilliant tracks showcase the well-rounded talents of the Indiana-born Prieboy. His biting social commentaries, Stan Ridgway-styled vocal delivery and quirky melodic motifs are absolutely inviting. This disc should do well on the college radio/alternative charts. "For Love" and "Tomorrow Wendy" may have crossover potential as well.
 —Pat Lewis

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Available For: Anything interesting.

STEVE BLOM

Phone: (818) 246-3593
Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/ EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.
Read Music: Yes
Styles: R&B, jazz fusion, rock.
Technical Skills: Great look, sound & stage presence. Dynamic soloist.
Qualifications: 3 yrs. classical study @ CSUS, Jazz study w/ Ted Greene, Henry Robinette, The Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faunt, Gloria Rusch, Nicky Hopkins, Glen Zatloua.
Available For: Tours, local gigs, studio, rack programming, career consultations & instruction.

PAUL GOLDBERG

Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Electronics available.
Technical Skills: "Versatile Drummer", vocals, writer, arranger, drum tuning, programming, percussionist.
Read Music: Yes

Styles: All

Qualifications: New Gretsch artist, Phila. Music Academy graduate w/ BM in Percussion, transcribed for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Biff Hannon, Tom Warrington, Rick Zuniger, Blackstone, Lee Jackson, Bill Medley, Darlene Koldenhoven, Larry Nash, TV & film; Roseanne Barr, Wise Guys, "Let's Talk", Asian Media Awards, video w/ Kim Paul Friedman, "Good Morning America".
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

AL LOHMAN

Phone: (818) 988-4194
Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.
Read Music: Yes
Styles: All
Qualifications: 20 yrs. experience in all areas/ styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. A million club dates & casuals, both originals & covers.
Available For: Sessions, club work, originals, casuals.

ANTHONY LOVRICH: PREPRODUCTION & PROGRAMMING

Phone: (213) 833-9371
Instruments: Akai/Linn MPC60 sampling drum machine w/ extra sampling time & 99 trk Midi sequencer. Yamaha recording drums, Electric Midi pads & drum set, PM-16 MIDI converter, E-MU Proteus w/ 32 voices, Roland S-330 digital sampler w/ extensive library of current sounds. Roland U-220 w/ 30 voices, DRV3000 multi-FX, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/ midi multitrack mixer, color tv & air conditioning. DAT available.
Read Music: Yes
Styles: Rock, rap, pop, hip hop, dance, house, metal, & funk.
Technical Skills: Programing, sampling, sequencing, arranging, tailoring sounds to YOUR taste, troubleshooting, producing the way YOU want it to sound.
Qualifications: I sequence, program, preproduce & perform on dozens of records— all styles, I work w/ a couple of producers on a daily basis & several songwriters & artists. Grove School grad.
Available For: Studio work, hit records, programming, sampling, lunch, & dates w/ Julia Roberts look-alikes.

FUNKY JIMMY BLUE

Phone: (213) 936-7925
Instruments: Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpte lock-up.
Technical Skills: Production, arranger, musician, engineering, composer, drum programmer.
Styles: R&B, Hip-Hop, Rap, Gospel, Pop, House Music, Dance.
Qualifications: Top-20 singles, Top 40 album, Video scoring, B.E.T., Soul Train, VH-1, Radio jingles, RCA.
Available For: Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

HARVEY LANE

Phone: (818) 986-4307
Instruments: Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.
Read Music: Charts
Vocal Range: High baritone.
Technical Skills: Pop, rock, funk, R&B, very fast & always in the pocket! Excellent w/ the arrangement.
Qualifications: Over 18 yrs. experience. Performed &/or recorded w/ Richie Sambora, Tico Torres, Southside Johnny's band, members of Vonda Shepard's band & Prophet, Darling Cruel, Bruce Foster, Richie Wise (producer), "Staying Alive" movie project, Flamingos, Coasters, Major studio experience on both coasts and extremely dynamic live performer!
Available For: Recording, touring, lessons, any professional situation, live or studio.

BOB BUDAVICH

Phone: (213) 837-3973
Instruments: Guitars, voice, Valley Arts Strat, Gibson Les Paul, Mesa Boogie quad preamp w/ 295 simulclass stereo amp. T.C. Electronics 2290, Lexicon PCM70 & various other pieces of gear.
Vocal Range: Strong baritone w/ well over 50 current & standard tunes professionally arranged for easy or no rehearsal.
Styles: All
Technical Skills: Versatile guitar & vocal: full arrangement services from simple lead sheets to complete studio production. Excellent effects programming for big clean sound in the studio or on stage.
Qualifications: 7 yrs. professional exp. in

Houston, TX area playing & singing rock, top 40, country & fusion, Dick Grove grad, 2 yrs. exp. working in the Dick Grove Video Lab studio as a guitarist. Millions of casuals & demo sessions.
Available For: Lead sheets, arrangements, sessions, casuals, lessons & tours.

EDDIE GREELEY

Phone: (213) 313-3756
Instruments: Korg M1R Sampler, Yamaha DX 7 (modified), Roland Juno 60 w/ M88 Midi interface, Alesis HR-16 Sampled drums, Alesis MMT-8 sequencer, Yamaha MT1X Multi-track recorder.
Read Music: Yes.
Vocals: Lead & background.
Qualifications: Composer, keyboardist, arranger, programmer. Studied piano since age 6; educated at UCLA, Associated Arts degree. Credits: Arranger & keyboardist for The Rivington's "Papa's Show Stoppers" album; composed songs for films produced by Canon & ITM Pictures; plus various background material for Musac. Performed in concert w/ several revival acts including The Coasters, Peter Noone, & Little Anthony. ASCAP published writer.
Available For: All recording work (film scoring, TV, recording artists, producing, programming, Plus live performance.

PETE SOTER

Phone: (213) 876-4980.
Instruments: Music synthesizer/drummer. Macintosh SE/20 studio 3, DX7 II70, HR-16, Kawai K4R, MI, D-50, Performer 3.42, Galaxy, Remo drumset, have access to other equipment & facilities.
Technical Skills: Play keys, drums, can read, compose, arrange, sequence, specializing in drum synthesis detail, sound design, sampling.
Qualifications: B/A in Music, Berklee College; Boston, concentrate in synthesis, played drums in hard rock band, lectured on drum programming at Berklee. Worked on many New England projects for audio, video & television. P/T programmer/engineer at the Microplant. Love challenging work. Easy to work with.
Available For: Sessions, jingles, etc.

ETHAN JAMES

Phone: (213) 392-6105
Instruments: Hurdy-gurdy (medieval style 4 string w/ trompette), Harmonium (indian w/ 3 drones), Dulcimer, Accordion, Acoustic guitar (open tuning finger style), & various keyboards.
Read Music: Yes
Technical Skills: Professional, accomplished musician. Experienced recording engineer (10 yrs.), record producer w/ extensive alternative label credits. Film composer (2 features & 3 television shows), songwriter w/ album currently out (Erin Kenney & Ethan James).
Qualifications: Formal & informal study. Well versed in most styles of music w/ a particular interest in medieval & acoustic music. Specialize in eclectic creativity.
Available For: Recording sessions & live performances w/ my singing partner.

BART DAVIS

Phone: (213) 372-9143
Instruments: Custom Strat, Mesa Boogie, Roland Digitals.
Read Music: Charts.
Technical Skills: Energetic soloist, rhythmic, versatility - rock, pop, R&B.
Qualifications: Numerous casual & original situations - GIT grad.
Available For: Recording, showcases, gigs.

KIRWAN BROWN

Phone: (818) 545-4550
Instruments: Tobias 5 string bass, Modulus graphite 6 string bass, M.V. Pedulla 5 string fretless; SWR amp & speakers.
Read Music: Yes
Styles: All

Technical Skills: Strong groove w/ excellent time & feel - very tasteful player; also very adept & melodic soloist, particularly on 6 string & fretless. Good reader. Bright, funky slap sound.
Qualifications: Currently bassist w/ Jill Sobule (MCA recording artist); former bassist w/ Nelson Rangell (GRP). Extensive studio & touring experience. University of Miami educated. Featured in "Spotlight" section of Guitar Player Magazine (Dec. '87).
Available For: Pro gigs, sessions, demos.

VOCALISTS

COSMOTION

Ramona Wright & Gael MacGregor
Phone: Gael (213) 659-3877 / Ramona (818) 767-0653.
Sight Read: Yes
Vocal Range: 3 octaves
Styles: All
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clam-free. Together 6 yrs.
Instruments: Synths, percussion
Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doozie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.
Available for: Sessions, demos, jingles, club/ concert dates, etc.

ARLENE MORHAUSER

Phone: (213) 557-8050, 473-7353
Instruments: Voice, piano
Technical Skill: Vocalist, instrumentalist, write charts, songwriter
Read Music: Yes
Styles: Pop, ballads, country, blues, R&B, classical
Vocal Range: 3 octaves (soprano)
Qualifications: Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung on several demos. Univ. of Conn. graduate with B. S. in music. Have taught music and conducted. Great attitude, easy to work with, dependable. Tape, resume, & photo available.
Available for: Jingles, session work, demos, casuals, weddings.

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Name: _____ Phone: _____
Instruments: _____
Read Music: Yes No
Technical Skill: _____
Vocal Range: _____
Qualifications: _____
Available For: _____

FREE CLASSIFIEDS

•Roland D50 synth, \$850; DX2SB w/anvil cs, \$1100. Call Rick, 213-858-3801
 •Synergy w/MIDI, anvils, USS Versatile, 3 Carol cants, all \$800 or trade for spinet piano. Diane, 213-578-1466
 •Analog synth, Krumar trilogy w/49 note polyphony, 3 var. layering, multiple outputs, liter sweep pdl, org \$2995, sell for \$225 obo. Roger, 818-891-6292
 •Vintage Honner D6 Clavinet for sale, immaculate, \$395 obo. Tony Ciarcchi, 818-841-7057
 •Yamaha \$2 upright piano. Gloss ebony. Xint cond, \$3900 w/bench. 818-990-2328

7. HORNS

•Common tenor sax, 1933 vintage, xint cond w/new cs. \$600. Poo, 213-913-3459
 •Tenor sax for sale. Brand new Mark II tenor sax w/custom cs, never plyd, \$2300 obo. Ken, 213-301-0498

8. PERCUSSION

•Pearl drms, Export series, 10 pc, white, toms w/hrdrw, xint cond, \$800, special price. Craig, 213-936-3285
 •Tama Grand Star, white 7 pc, mring hrdrw only. Sounds grt. Iks brnd new. \$700. Tony, 818-705-4615
 •Yamaha custom recding drms, white, 5 pc, xint cond w/cs, \$1100. Tim, 818-989-3329
 •11 pc Tama Imperial Star drms w/dbl bs, Zildjian cymbals & Tama hrdrw. Xint cond, \$1200. Carl, 818-353-1933
 •Pearl SL-40 electric drm kit w/Pearl cymbal pads & Tama drm pads. all hrdrw includ, xint cond, \$1350. Tama Imperial Star 18" floor tom, custom art finish, iks & sounds grt. \$55. 818-709-0665
 •Remo Encore 7 pc pwr drm kit in black. Used only a couple of times, like new, lots of xtra hrdrw. \$1000 firm 818-766-8438
 •Simmons SDS7 black 7 pads, brain, tables, cs, many xtras. \$900 obo. Scott, 818-84-8757
 •Tama 5 pc drm set w/Remo piccolo snare & Yamaha bs drm, \$300 includ cymbals & hrdrw. Frank, 213-829-3690
 •Tama Rockstar 7 pc dbl kicker, T.Lee style, pd over \$2300, new 1/90. Compl w/cymbals, Titan hrdrw, new head, must sell ASAP. \$1250. 213-838-5626
 •Tama Superstar drms, mint cond, 6 pc w/hrdrw & cs, \$675. Stewart, 213-478-3050

9. GUITARISTS AVAILABLE

•26 y/o guit, very creatv, w/uniq style. Lkg for bs, drms & vocs for hypnotic tribal gothic sit. Infil Bauhaus, Siouxi, Hendrix. 213-559-6926
 •26, skg xtremely tlntd 90's proj w/oboe crushing music, memorabl melodies & superb voc. To replace your missing link for success, call Gino, 818-788-1953
 •Burning verstitl guit lkg for pro sits. Have maj credits, pros only nd call. Steve, 818-246-3593

•CBS recding artist, HR bluesy guit avail for pro sits. 24, image, feel, chops, vocs. Jason, 213-871-2028
 •Devastating creatv HR/HM guit, blonde, 26, w/iks, att, equip, exp. Inmsprn, to J/F band. Pro only. VH, Sarriani, Slaughter. Paul, 213-474-1041
 •E Cat guit formerly signed to RCA, lkg for musicons to form hvy rock band. Must have exp, dedictn, equip & lnt. Call Paul, 818-789-7521
 •Euro guit & lem bst are hungry for success. Lkg to join T40 band, have 10 yrs of exp & gd att. 818-352-5905
 •Fem guit avail, altrntv music infl. Would like to find band intrst in recding & prodng produ. 213-462-8774
 •Guit sks 2 guit crml rock proj. Gd chops, pref rthm, have iks, Inmsprn, xint equip. Infil Angel City, AC/DC, Zep, Santana. Mensi, 818-995-7929
 •Guit, 33, chops, style, gear, vocs, lntes, Inmsprn & att, sks stadium rock band. Infil Zep, Whitesnake, Aero, Winger. Pro sit w/mngt. James, 805-529-0020
 •Guit, L/R, sks to J/F R&B band. Infil Stones, Clapton, Little Feat, Dire Straits. Ira, 213-659-0951
 •Guit/voc, 25, library of tunes, sounds like no one, infl by British invasion. Sks pro plyrs to form true rock band. No metal. Paul, 213-462-1305
 •Ld guit avail for fully estab wrking T40 or csts band. Gd lvc, current on T40, R&B, dance, oldies, classic rock, etc. Call M.Gordon, 213-653-8157
 •Ld guit plyr, 20, sks rowdy R&B band under 23 willing to tour, whop voc & ing hr image. Rick, 213-223-3658
 •Lefty guit avail to J/F band ala Tolo, & studio wrk. Eric, 213-463-7980
 •Pro cntry rock ld guit avail for F/T wrk. Will travel, artist exp, demo avail. David, 702-438-8798
 •Pro guit plyr avail for recding sessions or any kind of sessions. Call Pierre, 213-878-3539
 •Rock guit sks pro crml HR sil. Much exp, pro equip & image. Leo, 818-243-8936
 •Simply the best HR or HM only. PO Box 69514, Hilywd CA 90069
 •2 guit plyrs lkg for HR/HM band. Srs, mel pros only. Infil Gary Moore, M33, Brian, 818-762-5445
 •2 guit team avail for HM proj. We have sngs, Infil Queensryche, Maiden, Metallica. Must be srs, no flakes. Chris, 213-838-8363
 •2 guits lkg for skull crushing ball busting metal drmr & bumping bs plyr. Posers stay at home w/Mama. 213-837-7552
 •20 y/o guit desparately sks 90's crml metal band w/vicious groove. Infil Skids, Crue, Screw, Slaughter. Have gear, iks, exp. Mickey, 213-327-2507
 •Acous/elec L/R plyr, 15 yrs. Infil Zep, Floyd, U2. Contact Seth, 213-436-7472
 •Blazing blues rock guit lkg for energetic blues rock funk band. Have 8 trk studio, credits, equip, martr, Inmsprn, bckup vocs. Werner Ehrenpreis, 213-469-7314
 •Bluesy HR L/R guit sks band w/2nd guit & singr. No drugs. Call Danny, 818-769-3191
 •Burning verstitl guit lkg for pro sits. Have maj credits. Steve, 818-246-3593
 •Christian HR/HM ld guit avail to J/F career minded

ministry band. I have some studio & live exp, demo avail. Ed, 213-838-3637
 •Cmrcrl HR guit w/over 300 gigs perfmrd & 7 yrs recding exp includng 2 pro EPs, image, sngs, stage presence, personality, will travel. Steve, 213-882-8322
 •Crazy wild R&R guit plyr & drmr skg musicon to form crazy wild rock band. Infil LA Guns, Wasp, Cooper. 818-336-5842
 •Exp guit w/xint chops, equip & iks sks estab band w/killer vocs. Pros w/dedictn only. Tony, after 6. 714-396-1173
 •Exp guit/voc sks wrkg band or tlntd members for own orig. Gd lkg, att & rock based martr. Call Jason, 213-478-6350
 •Fem guit sks to J/F band w/intrepty. Infil Stones, Crue, Linda. 213-466-7619
 •Glam guit lkg to J/F band. Infil S.Stevens, Poison, Suite, C.Trick. Call Vince, 213-874-2170
 •Guit avail. Pro image, att, equip. Infil Tora Tora, VH, Badlands. Mike, 818-982-8160
 •Guit lkg for J/F controversial theatrical band. Music must be mel. No Poison, Crue or Floyd. Lv msg. Call Bernie, 818-506-5250
 •Guit plyr/sngwrtr from Sweden w/many yrs exp sks musicon for crml rock proj w/orig style. Infil Bad English, Foreigner, Marx, etc. Call Edmund, 818-761-9603
 •Guit sks estab mel HR/HM band. Xceptlnl plyr, writr, showman w/vocs, exp, very ing hr image, killer gear & pro att. 213-988-4074
 •Guit sks wrkg band. Rock, blues, pop, jazz or reggae. L/R. Relaxed, reliable. Pref LA area. Call Rick, 818-766-3158
 •Guit w/pro exp avail. Can ply anything from rock to funk to jazz to blues. Sing's ldk & bckup vocs. Lkg for srs sits. 213-461-5953
 •Guit, 28, sks reading sits, all styles. Logan, 213-857-0279
 •Guit/sngwrtr, 19, avail for K/A band or collab w/other sngwrtrs. Bluesy HR. Sorry, no girls. Call Tom, 818-951-4935
 •Guit/sngwrtr/singr lkg to J/F sng orientd rock band. Infil Beatles, Petty, Smitherens, Knack. Call Mark, 818-894-6809
 •Guit/sngwrtr/singr. Infil blues, soulful fiery edge. Cure, Cult, James Brown, Doors. Top gear. 213-698-8344
 •Guit/sngwrtr/voc lkg for driving tribal proj. Open to suggestions, must be visual minded. Infil Cult, P.Floyd, Mission UK. Chris, 213-657-8178

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., SEPTEMBER 5, 12 NOON

•Hot ldk guit sks HR band. Has top equip, iks. Srs pros only. Call Billy, 818-501-0470
 •Jazz guit avail for wrkg sits. Igor, 818-994-6008
 •L/R guit sks crml HR/HM band. Total ing hr image & att. Infil S.Pow, Poison, Crue, Cinderella. 818-787-4505
 •L/R guit, 33 y/o, nds to J/F R&B band. Strat & Roland. Infil Mick Ralphs, Miami Steve. Gregory, 818-981-7065
 •L/R guit, crml HR band, have exp & equip. Infil Lukather, Schon, Landau. Tres, 818-368-8388
 •Ld guit sks wrking csts, oldies, blues, T40 band. Ld vocs as well. Have chans, equip & exp & a cheery att. 818-768-6782
 •Ld guit w/spirt of Santana, soul of Clapton & flash of Page, sks Latin flavored blues rock band. Call Vilhelm, 818-505-1088
 •Ld guit, 23, into sngwrting, bckng vocs & a positv image sks mel bluesy rock voc or band. Jovi, VH, Bad English. Mario, 818-333-5162
 •Orig sngwrting guit & drmr sk srs creatv outfit to compl perfmng band. Smiths, Alarm, REM, INKS Infil. 619-588-1017
 •Pro rock guit w/groove bluesy feel, is lkg for a grt band of guys to join. Marc, 213-343-0850
 •Rock guit avail, pro credits, sngwrtr, iks, gear, team warrior. Xplosv. dynam fresh style. Infil Zep, Richards, Aero, Pistols. 818-843-7405
 •So you're hvy into Jane's, the Stooges & Soundgarden? What do you know? So am I. Let's groove. Edward, 818-994-2596
 •Young pro guit, very tasty & soulful, loves old R&B & jazz. No gimmicks, just raw Infil. 213-837-1152
 •Young pro guit, very tasty & verstitl. lkg for plyrs who lve to ply jazz funk, R&B, fusion. Call if it's you. 213-837-1152

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•2nd guit plyr/wrd for gigging street rock band. Infil Ramones, Jim Carroll, Cooper. Pro only. 24 trk demo. 213-668-0323

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Four singers (age 16-20). Must have good singing voice. Dancing ability a plus.
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Ranger. Must sing backup vocals. Mngt & lbi pending. Lv msg. 714-893-2409

- Uniq mel creatv orig band sks keybdst to weave melody & create atmosphere. Emphasis is on emotion & expression. Nicole, 818-986-3812
- Wld. keybdst, pro w/instv studio & club exp. Strong harmony a/b. Wtd by fem voc, male guit forming band. Intl B. Raftt, T. Dayne, 818-762-8085
- Young keybdst genius w/grt sounds ndd for urban/rock maj recrd deal proj. Must groove. 818-506-1454
- American rock w/Spanish lyrics? Bands ssk commit keybdst to crack open Latino recrd buying market. 213-217-7564
- Att'n keybdst plyr. Wtd for orig proj. Funk, jazz, rock, blues, Latin. Vocs a +-. Call Neil, 213-379-8498
- Band w/mngt possibilities, gigs & strong future sks verst keybdst plyr w/no att. Dedicin a must. 213-374-8532
- ESCAPE CLAUSE nds a keybdst for recrdng/band. Into Qingo, Talking Heads, Oti. Must have gd equip & groove. Steve, 213-271-8144
- Fem keybdst wtd to form HR band, rock image. Intl S. Row, Crue, Warrant, Rana, 213-957-0055
- Fem keybdst/voc wtd for P/R band. Have mngt, will be recrdng. Grt potential, rock image. 818-718-2856
- Fem keybdst plyr wtd for all fem P/R band w/mngt & maj lbi instr. Vocs a +-. 213-652-4165
- Fem percussnat & male voc nd fem keybdst to form grp. 21-26. Intl ABC to P. Murphy. Clean sharp dance yet not mechanical. 805-659-4986
- HR/HM keybdst wtd. 213-463-2042
- Keybdst wtd by fem singr for club wrk. Intl Basia, B. Raftt, R&B, standards, soft rock, jazz, Broadway w/twist, orig. 818-509-0113
- Keybdst wtd for pop band w/mngt. 818-344-1526
- Keybdst wtd for studio wrk. Leopard, Heart style. No pay but gd opportunity for right person. 818-907-0527

- Keybdst wtd w/inst bkng vocs for estab orig rock band. Call Jeff, 818-765-0929
- Keybdst/guit wtd for estab wrkg band. Intl early Stones, Aero, Doors, Cult. Call John, 213-867-9912
- Keybdst plyr wtd for R&B orig band. Gd image & att. Team plyrs only. Pls. Intl Heart, Giant, Bad English. Backup vocs a +. So Bay area. 213-372-3119
- Keys wtd w/vision, sound & style comparable to Duran, De'Fêche, ABC & Chic for writing & arrangemnt team. Band ages 18-25. 213-876-4234
- Keys wtd. Lkg for keybdst to join a funky orig rap band. Call Stacy, 213-380-9006
- Lkg for keybdst w/unlimited imagination & coolness. 213-850-0698
- M/F keybdst ndd by singr, guit. Multi-faceted mel/rock ala Rush, Asia, Bad English. Sngwrting welcome. Lbi instr. Lv msg. 213-376-6238
- Mainstream rock band sks keybdst for recrdng, showngs immed. Must have rock lk, top equip, pro credits. Ben Montench, Tony Hymus. 818-981-2171
- Male black keybdst plyr wtd. Must have sampler, must like Babyface, hip hop & Guy. 818-505-9275
- Orig pop rock band lkg for keybdst w/MIDI for showngs & recrdng. In for lng haul. Trump, 213-255-1302
- Planoc/keybdst wtd for wrkg T40, classic R&R band. Commitmt a must, vocs a +-. Call Teri, 213-397-9930
- Pro proj sks keybdst. Rock, funk, R&B. Bckd proctn, studio. 818-346-4045
- Programmer sought to collab w/singr/sngwrtr & form band. Intl ThrillKill, Cult, Caberet Voltaire, early New Order. Call Rick, 213-461-9592
- Rock keybdst ndd immed for recrdng, showngs, future sngwrting collab. Have prodcr, mngt, MTV video. Must have lng hr. 818-545-1915
- Srs commitmt, not pro yet. Guit, bst ssk rhythm keybdst w/ vocs. Rock, ska, R&B, acous. Many orig, no metal. no image. Call Doug, 213-659-4020
- Voc/guit nds keybdst/piano plyr. Have grt sngs & lk. Just want to jam to keep chops up. Stonesy, bar room type piano. Paul, 213-462-1305

12. VOCALISTS AVAILABLE

- 2 fem voc skg to J/F band w/similar instrs. R&B, rock, pop, anything from A-Z. Call Raquel or Kathy, 213-913-1642
- Black fem & male duo, strong bckgrnd vocs, to do recrdng projcs or bands. Pref R&R, no flakes. Debbie & Gil, 213-463-4014
- British voc/frntman, 28, dynam image, pro toumg/studio exp. ala Waites, Stewart. Dbls guit/piano. Avail for sessions, pro srs only. Details, Jon, 213-913-3842
- Fem rock singr w/Euro hits, avail for session or wrkg band. Cindy, 818-774-0513
- Hot Euro fem voc avail for R&R gigs. 818-243-2858
- I lk like an angel, I sing like the devil, Rose, Monroe, Morrison, sk hvy rarely cncrt action multi-inlr band. Scott, 213-658-6580 or 213-876-5661
- Ld voc skg wrking idles cntry band. 213-597-8067
- Male voc avail for scratch vocs/demo recrdngs. Into pop, lite R&B, jazz, standards. Call Myron, eves, 213-667-2544
- Pro fem cntry rock voc/rhythm guit avail for F/T wrk, will travel. Also have ld guit, demo avail. Linn, 702-438-8798
- Radical stage monkey, fully trained, killer image, sks band w/equal. Grooving cncrt rock. Bckng, lbi instrnt, mngt pref. 818-786-8062
- Verstf 4 oct soprano, reads, harmonies, avail for sessions. Pop or rock, ld or bckups. Some exp. Will wrk in exchange for tape. 213-829-3287
- Voc lkg for estab band. Very raw w/slammng groove. Jane's mts Danzig. 213-461-0633
- Voc, former singr of MadParade, lkg for creatv individuals to join forces with. Intl early punk, gothic rock. No metal. Belle, 818-967-4811
- Voc, guit, 25, library of tunes, sounds like no one, intl by British invasion. Sks pro plyrs to form true rock band. No metal. Paul, 213-462-1305
- Voc/sngwrtr sks HR proj ala Bowie, Idol, ZZ Top. No metal. LA or San Fern Valley area. Call for tape & pics. Craig, 805-298-1472 or 213-556-7900
- Voc/sngwrtr/keybdst w/vis band or recrdng proj. Pwrl sexy vox like Martha Davis. Have strong sngs, stage presence & dedcin for success. Lisa, 213-392-8147
- World class male voc located in Ft. Lauderdale, sks ready to be signed HR band, pref w/representation & mngt. Don Chamblin, 305-721-2757
- 19 y/o frontman/sngwrtr w/image sks radio ply hrd dance groove rock band ala Jovi mts Pwr Station. Brian, 213-728-6953
- Awesome frontman w/Slaughter type vocs, trained, xlnt image, sks cncrt grooving HR band w/mngt, lbi instr, bckng pref. 818-786-8062
- Blonde cntry voc sks C&W band. Intl all cntry, blues & southern rock. Heather McDonald, 213-964-4050
- Brazilian voc avail for srs musicians. Gd range, quick ear, mel vox. Christina, 213-851-8038
- Dynam voc, singr/sngwrtr/dancer avail for R&B & funk projcs. Contact Jeff, 818-345-1306
- Exp voc/guit sks rock band or lntd members for own origs. Gd lk, att & wrkg based matr. Call Jason, 213-478-6350
- Fem C&W voc avail for ld & bckups. Potential band skg. Call Rachel, 213-391-2414
- Fem singr/sngwrtr/dancer for band in vein of Petty, D. Henley or B.Adams. 818-905-6960
- Fem voc avail for band or recrdng proj. Pwrl, sexy unik voc & street image. Rock, blues, folk & groove intl. 213-461-2191
- Fem voc lkg for srs srs. Recrdng orig &/or copy matr. Cncrt rock, even cntmtry cncrt dance R&B. Call Lisa, 714-778-5918
- Fem voc sings Stones, R&R, pop & HR. Lkg for T40 or orig band to gig with. Call Taylor, 213-820-3405
- Fem voc/sngwrtr avail for recrdng projcs. Sexy vox w/R&R image. Intl by Roxette, Heart, S.Nicks. Call Sandy, 213-839-9556
- Is your demo bad? Be honest. Vocs & keys avail to bring your demo to life. Rock & pop. Mark the L, 213-202-0280
- Let's do it. You, like me, are a strong voc/plyr/wrtr in P/R vein. Henley, Petty, Gabriel, Cars. Pro proj. Scott, 213-820-0683
- Male singr/sngwrtr, finished R&B contract, sks estab band or agent in Hilywd area. Intl Stevie Wonder, Babyface, Jim, 213-851-5062
- Male voc lkg to form band of lntd desperados. Pure rock, killer funk. From Sinatra to Hendrix, Peppers, L. Colour. Bob, 818-566-1829
- Male voc, acous, blues, folk, intl dirty blues & jazz. Guit plyr, singr, sngwrtr. Dana, 213-288-9573
- Pro black male voc, master dancer, lyricist, entertainer extra-ordinaire. R&B, rap, rec'd triple standing ovation @ Apollo Theater. Nds recrdng contract & mngt. Prince Zardok, 213-464-8381
- Pro callber male ld voc sks HR or blues rock band. No flakes, no hr spray heros. 213-437-6621
- Pro male voc lkg for orig or T40 R&B pop band. Call Dale, 213-874-0281
- Pro singr sks rock band w/equal sngs & image. 818-505-8884
- Pro voc lkg for bckgrnd wrk & demo recrdngs. Only srs nd call. Shannon, 818-902-0904
- Pro voc, 1st tenor, young, sks pro gig, orig/covers. Intl Yes, Triumph, TNT. 213-469-9317
- Sng/sngwrtr/wrtr to collab w/keybdst or guit plyr or band w/R&B sngs, orig matr. Let's gig now. Roland, 213-343-5988

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•Uniq comp/singr nds voc/lyricst for altmvt rock collab. Infi Beatles, Doors, Prelenders, Clash. Call Rick, 818-785-6900
 •Verstl unlk black male voc/lyricst/dancer avail for sessions, gigs as ld or backups & collab on dance music & ballads. Eric, 213-469-4055
 •Voc avail for studio session wrk or club acts or whatever Styles like Alter 7, Stylistics, Babyface, 213-285-5120
 •Voc avail in LA area for the right band who wants to collab. Not much voc range but plenty of style ala Peppers, Love/Hate. Call 213-390-6357
 •Voc avail to J/F band in style of Kix, Guns, Pistols & Crue. Sleaze & flash a must. Pls lv msg 213-402-2261
 •Voc lkg for guit & bs plyr to compll HR party band. Must have voc abl, image, Aero mts VH. Srs pros only. Call Lisa, 818-446-9462
 •Voc lkg for HM band ala Deep Purple, Priest, No Pretty Boy Floyd or Poison type bands, pls Ask for David, 818-862-3675
 •Voc sks guit plyr/sngwtr for hrd hting rock band. No drugs or flakes. Dark glam image a must. Infi early Crue vein Sean, 213-882-8307
 •Voc sks to J/F ultimate pop grp, mixing INXS, C. Trck, Bowie, Prince, etc. Charies, 213-392-4775
 •Voc, 26, lkg to J/F grp in vein of Idol, Polce, DePeche. 818-761-9760
 •Voc/sngwtr sks HR proj ala Bowie, Idol, ZZ Top. No metal. Call for tape & pics. Max, 805-298-1472 or 213-556-7900

12. VOCALISTS WANTED

•2 bckng vocs wtd for cmrcl rock band. Some pay involved. Ready to gig in 1 month. Call or lv msg. Alex, 805-297-5766
 •3 fem bckup singrs wtd for estab blues band. Have lots of gigs, little pay, 213-760-7826 or 213-772-1413
 •All star voc band sks musicians who also sing. Orig, inlf, Soul II Soul, Alabama, Sting, K. Bush. Lv msg for Ms Jones, 213-960-8886
 •Audina now being held for singrs at arena. Call Shawn Hollingsworth, 213-957-9877
 •Call us & listen for yourself. Call you fill the shoes of our last frontman? We nd grt tone quality, rock w/dark edge. 818-379-2663
 •CBS recording artist sks HR blues voc. Tyler, Plant, w/

strong image & writing abil. Pros only. Jason, 213-871-2925
 •Drmr, guit writing team nd voc, guit, bs or keys a +. Cmrcl but diverse. GNR, Winger to Journey, VH, Fred, 714-592-9702
 •Extremely soulful energetic attractv male singr ndd for intrsing proj. No metal. HR, James, 213-957-1967
 •Fem voc wtd by fem cmrcl rock grp w/mgt instrt. Must have pwrfl vocs, rock image & proj att. No short timers. Lisa, 818-409-4325
 •Guit/keybdst sks voc/lyricst to collab on writing & forming HR band w/poetic intense unpolished orig image & sound. Rick, 213-952-2023
 •Hip hop dance/rap voc/dancer ndd immed to compll grp. Extremely pro & srs in music. Hip hop dance & voc a must. Rap helpul! Trey, 818-509-1998
 •Hrd hting bluesy HR band w/rl instrt, atty, sks bluesy bailsy voc ala Coverdale, R. Gillan, S. Mamott. Tape reqd. 818-506-4622
 •Latin male, age 18-23, bi-lingual for recrdng, writing & performng. Marc, 213-874-4296
 •Male voc wtd by P/R band w/rl & mngt instrt. Inlf Babies, Outfield, Marx 25-30, no smoking or drugs. Call John, 818-840-9131
 •Pro HR voc ndd for demo wrk. Lbl instrt. For details call. 213-370-8285
 •Rapper/singr wtd Inlf Public Enemy, Peppers, L. Colour. Lks are not really import, must have pretty gd att. Noel, 213-876-8227
 •Singing grave digger wtd. Dark image, psycho stage manners. Inlf Damned, Cramps, Misfits, 213-874-8375
 •SONIC 13 sks R&R singr for Circus of Pwr, AC/DC type band. Exp necessary, tape reqd. No glam. 213-467-6202
 •Voc wtd by E Csl guit, formerly on R&A, to form hvy rock band. Must have a grt vox, lk & exp. Call Paul, 818-789-7521
 •Voc wtd for orig cmrcl rock band. Lkg for team plyr w/pro att. Call Clayton, 818-765-0564 or Bobby, 818-901-7128
 •Voc wtd by E Csl guit, formerly on R&A, to form hvy rock band. Pls call Rob or Dave, 213-864-2229
 •Voc/frontman wtd to compll HR act. Pros only. Call Steve, 818-766-4180
 •1st tenor ndd for male voc grp. The higher the falsetto the better. Must be able to sing ld & falsetto & have natl vox to sing ld in both. Call Michael, 213-766-8536
 •3 singrs who's soul is visble, sound is colorfl & motivn

is high as well as dedictn. Musicians a +. Roland, 213-784-7139 or 213-343-5988
 •All orig band lkg for dynam sexy fem voc. Gigs & recrdng in near future. Pro att req, Inlf Basia, Sade, Stanfield, Call Nicky, 213-392-3472
 •All star voc band sks musicians who sing. Inlf Soul II Soul, Alabama, Sting, K. Bush. Call Ms Jones, 213-960-8886
 •Any voc who sings th wtd for orig fusion proj. Gary, 213-542-9698
 •ARMEGEDDON sks raw but tasty ld voc. Must be commtd. Al, 213-850-0322 or Danny, 213-202-1295
 •Band nds voc for orig recrdng proj. Phoenix based band. Call J.D., 602-992-9512
 •Band sks male ala Steve Marriott, Joplin, S. Tyler, James Brown, 818-701-9643 or 213-885-0282
 •Band w/3 albums lkg for grt frontman/voc. Must be pro & kcs import. 213-882-9658
 •Band w/own sound, lk & goal in srch of ld voc w/same Hrd wrk & dedictn a must. Collab effort. Mel HR, 818-359-9635
 •Chops orientd groove rock band sks hi energy, hi range frontman for recrdng & showings. Inlf L. Colour, Mr Mr, Winger, Michael, 818-377-5189
 •Christian voc wtd for non-ministry HR band. Must have hi range & lks. Michael, 818-783-6961
 •Compsr/keybrd plyr sks voc/lyricst into Bowie, Iggy Pop to form chameleon band. Call Iggy, 213-389-5686
 •DECEMBER FLOWERS lkg for pwrfl intense voc, loosely inlf by the Mission, Sisters, Cure, Upcmng commtmt, srs minded only. DJ, 818-781-0563
 •Don't kick yourself in the future when this band reaches multi-platinum status & you wish you'd've called the ad but you didn't. 818-506-1839
 •Elvira type gal for techno-gothic sound. Vampire lk a must. Synth or guit exp a +. 213-850-1492
 •Estab band sks ld voc. Inlf Scatterbrain, Fishbone, Mr Bungle, Jane's, 213-412-9521
 •Estab headlning HM/HR band lkg for voc w/exp, responsibility. Must have image as well as at least 2 oct range. Pref mtd or hi range. 213-827-5565
 •Fem bckup singrs wtd for orig proj. Call Neil, 213-379-6499
 •Fem bckup/keybdst for intense passionate music. 213-390-7431
 •Fem Latin voc wtd for R&B dance grp, under 24, lks & dance abil, srs only. Have well known prodr. Call Becky, 818-352-8055

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•Fem pwr metal voc wtd. Inlf leather. Zed Yago, Doro. Must have grt image, personality, vox & be totally dedictd to HM. 213-374-1676
 •Fem voc wtd for HR/HM band. Inlf Dokken, Tesla. Srs only, must have equip & trnsprn. Call Kynana, 818-841-4761 or Helen, 818-571-2006
 •Former Cyndie Kick members sk commanding aggrsv frontman, voc charisma a must. Inlf Cuit, Peppers, Jane's. Call after 5. Eric Vogel, 818-244-7625
 •Frontman ndd for rock outfit in LA. No wrting to lk or sound like anyone else. Billy, 213-856-0737
 •Frontman wtd for HR band w/dmtr. Must have strong stage presence & gd vox. Inlf Aero, Zep, AC/DC, Queen. 213-259-0924
 •Frontman wtd, 21-29, w/balls, passion, stage presence & pro chops. Dark moody dynam new rock ala early Cult. Zep. Uz, 818-786-4287
 •Guit sks soulful smgr for aggrsv altmvt music. Nick Cave mts AC/DC, Russ, 818-785-2192
 •Gypsy glam glam w/Japanese tour commtmt sks undergrnd vapour like singr. Dedictn, responsbl, outrageous image & vox a must. 213-962-9601
 •HR band wrts sexy fem voc for bckups, harmonies & lds. Absolutely must be pro w/dmtr. Call Tim, 818-367-4353
 •I'm lkg for 3 fem singrs, 1 black, 1 oriental, 1 white to sing bckup for rap grp. Call Tony, 213-450-0646
 •Ld throat wtd for cmrcl HR band w/metal edge. Must have lng hr, rock image & sngwring abil. Pros only. Call Brent, 213-678-0460
 •Let's do it. You, like me, are a strong voc/plyr/wrtr in P/R vein. Herley, Petty, Gabriel, Cars. Pro proj. Scott, 213-820-0663
 •Lkg for 2 fem R&B rap voc for 4 member grp. Carla Santi, 818-794-6097
 •LOVE SIK-K sks hi energy mobile hipped voc w/ing hr image ala Jani Lane or Brett Michaels. No LA Guns lk. For more info, call 213-351-1532
 •MALCOLM BLISS sks passionate voc w/hi range, lks & demo. Inlf Zep, Kings X, Whitesnake & Badlands. Steven or Ellis, 213-850-5094
 •Male voc for R&B band. Lng hr & own equip a must. 6 yrs min exp reqd. Must be over 25. Call Brian, 818-882-1857
 •Male voc ndd for estab HR band for recrdng & showcs proj. Inlf Dokken, Badlands, Tesla. Have mngt. Lv msg. Call Glen, 714-236-2242
 •Male voc ndd for forming metal band. Styles from cmrcl to progsv to thrash. Must be verstl, gd att & image. Must

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band. Call Bishop, 213-662-4946
 •Big band forming. Call Mary, 213-397-0060
 •Lg for a funky trumpet player for underground funky rap band. Call Stacy, 213-380-9006
 •Sex play nodd for orig proj. Bking vocs & dlong on percuss or any instrmnt a -. Jazz rock fusion. Call Neil, 213-379-8498
 •Sex wtd, must sing, for csls band. Must be energetic. 714-984-0559

15. SPECIALITIES

•Attr A&R industry. The entertainer extraordinaire is here. Sing, rapper, dancer, lyricist/withe right hype. Call me now & I msg. Prince Zadok, 213-464-8381
 •Hip hop dance/rap voc/dancer nodd immed to compli grp. Xtremely pro & srs in music. Hip hop dance & voc a must. Rap helpul. Trey, 818-509-1998
 •Hip hop DJ who can scratch & sample nodd to be part of tribal beat funk rock band. Tim, 818-769-5338
 •Live sound engineer avail. Just off tour. Srs inquiries only. Greg, 818-753-8562
 •Percussant avail, plys timbals & congas. Johnny, 818-693-2781
 •Personic brain surgeons. Lois Frøberg, John Sinclair, now operating in LA. 213-913-1342
 •Pro fem cntry rock singer sks pro mgmt. Gutsy vox, demo avail. Linn, 702-438-8798
 •Srs mngr wtd for srs band. Len, 818-451-6746
 •Arranger/MIDI programr, multi-instrmnst w/maj credits will wrk w/sngs &/or sngwrtrs for recrdng purposes. David, 213-837-5625
 •Band that has it all wrts it all. GLORIOUS DIN, intense altrntv P/R band, sks prodr for next EP, mngr, etc. Chris, 213-391-8232
 •Big band forming. Call Mary, 213-397-0060

•Bnna musicn would like someone to donate a new/used Yamaha portable keybrd/piano, also like piano teacher for beginning or intermediate lessons. Call Richard, 213-938-5347
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 •English educated exp personal assistnt avail for right position, assisting recrd prodr, music mngr or wrkng wthin recrdng industry. Graeme, 213-655-0405
 •Fem voc lkg for bckrs, nd \$4000 to recrd 2 demos. Being mgtd by mngr from NY. Pls call. 714-778-5918
 •Get busy, homeboys & girls. Outrageous funk singr & guit forming the largest posse in LA. Musicians, dancers & bking vocs nodd immed. J.J. or Stevie D, 213-969-1618
 •Harp plyr sks wrkg blues band. Ld vocs & guit as well. All pro vintage gear & yrs of exp. 818-788-0610
 •HM hrd core, hrd pwr band lkg for sound engineer. For info, pls call. 213-464-1532 or 714-538-1258
 •I'm lkg very hrd for a cellist. M/F who's not afraid to ply funk music. Call me. Tony, 213-450-0646
 •Intellnt motvtd individual sks job in entertnmt industry. \$2000/mo to start. Call after 6 pm. 818-507-5649
 •Internat'l recrdng artist, TYRANT, LA's biggest, baddest, loudest & thvst metal band sks mngr now. Contact TYRANT, PO Box 1529, Temple City, CA 91780
 •Lockout rehrl, room w/PA wtd. Hillywd/Westsid location pref'd. Willing to share. Rich, 213-654-4134
 •Male singr/sngwrtr, finished R&B contract, sks estab band or agent in Hillywd area. Infl Stevie Wonder, Babyface. Jim, 213-951-5062
 •MOJO RISEN sks agent or promoter for bookings. Doors tribute band, 213-946-2000
 •New funk band sks funk musicians. Eric, 213-757-8505 or John, 213-677-8245
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 •Pro HM band sks pro mngr. Srs only. Lv msg. 213-281-9995
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 •Roadie interns nodd for altrntv style college bands. Intrstd parties should call. 213-963-6807
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 •Tech/roadies nodd for local band. Must be reliable & have pro att. Will pay cash. 818-980-2727
 •Upcmg altrntv band lkg for light, sound & stage crew. Procs not necessary, but commfrmt a must. 213-464-8904
 •Violinist nodd by altrntv rockng & popping band. Pls have dedcn, loyaly & no love for cntrcism. College radio, 120 minutes onentd. Sayne, 213-666-2234
 •Violinist, acous/elec for new age rock band. Must be a groove plyr w/solo abil. 213-668-1823
 •Wardrobe glrt avail. Some exp, very creatv & willing to travel. Avail immed. Call Jean Powell, 805-257-6130 or 813-755-8805
 •WIDOW MAKER sks mngr. We have pwr metal band w/ hot unq fem singr, unq sngs & dedict future goals for world wide status. Call Rick, 213-399-9267

16. SONGWRITERS

•Fem singr/sngwrtr/lyricst, melody w/intellnt progrsv sngs. Visual metaphysical lyrics, sks partner, creatv mature musicn for new age band w/balls. Dance, 213-392-5765
 •Folky pop guit/sngwrtr sks positv guit buddy to partnerize & ply out as duo. WLA area. Stevo, 213-477-0919
 •P/R voc lkg for collab w/guit &/or piano/keybdst. Wnt to wrte some gd sngs. Peter Alexander, 213-651-2347
 •Sngwrtr has matri avail, styles Bad English, Winger,

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 •Arranger/MIDI programr, multi-instrmnst w/maj credits will wrk w/sngs &/or sngwrtrs for recrdng purposes. David, 213-837-5625
 •Black male, lyricst/voc/dancer w/uniq avant garde style sks compsr for collab on hot hi energy dance music. Eric, 213-469-4055
 •Creatv lyricst avail to set lyrics to your music. Styles are R&B, funk & rock. For more info, call Jeff, 818-345-1306
 •E Cst sngwrtr w/my own recrd release lkg to lease or lend sngs to LA bands. Call Stu, 609-426-1105
 •Exp sngwrtr sks wrkg band or other limitd musicns for orig collab, gd sk, att & matri. Jason, 213-478-6350
 •Fem lyricst/voc nodd for cntrl pop sngwrtrng partnership. I have the studio. Jay, 213-964-4229
 •Fem singr/lyricst sks compsr for collab. Infl Blondie, Doors, GNR, Lucia, 818-753-7788
 •Fem singr/sngwrtr lkg for musicns to collab w/for most styles of music. 213-652-4165
 •Fem voc lkg to join w/grp of sngwrtrs, grt range, cntrl rock, orig style voc. Call Lisa, 714-778-5918
 •Fem voc sks collab, keybdst/sngwrtr w/matri for demo & possbl perfmnc. Infl B.Raitt, L.Ronstadt, Janice Segal. Call Rena, 213-201-0385
 •Guit/sngwrtr skg pro musicns to collab on writing hvy rock fusion type matri. Srs only, pls. Bobby, 818-985-8133
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 •Let's do it. You, like me, are a strong voc/plyr/wrtr in P/R vein. Henley, Petty, Gabriel, Cars. Pro proj. Scott, 213-820-0663
 •Lyricst/sngwrtr sks collab for P/R music. Glen, 213-876-2296
 •Male singr/sngwrtr, finished R&B contract, sks estab band or agent in Hillywd area. Infl Stevie Wonder, Babyface. Jim, 213-851-5062
 •Marcus sks R&B compsr to collab with. I have maj industry connex, my own publishing co. 213-285-5120

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