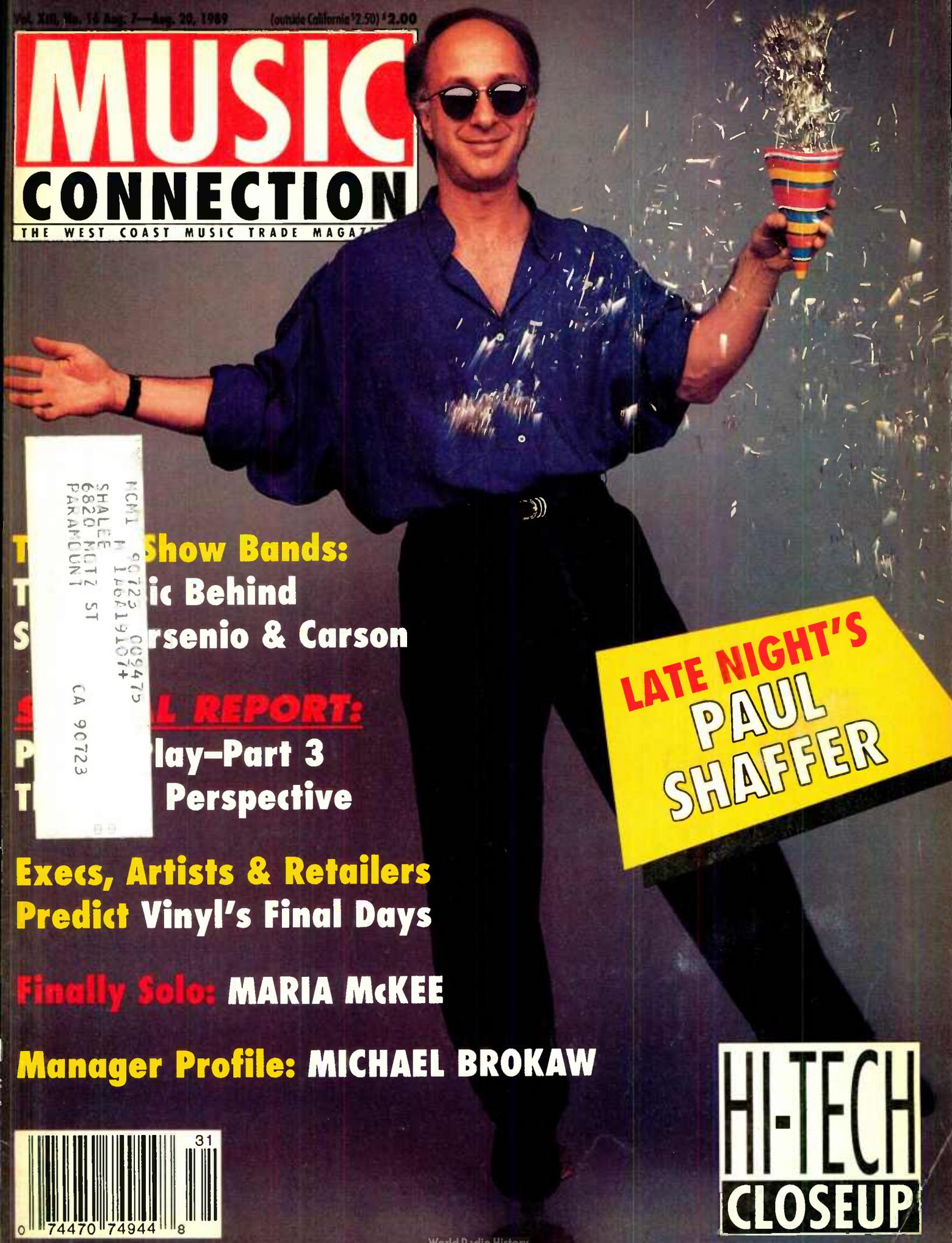


MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE



**LATE NIGHT'S
PAUL
SHAFFER**

Show Bands:
Music Behind
Arsenio & Carson

REPORT:
Play-Part 3
Perspective

Execs, Artists & Retailers
Predict Vinyl's Final Days

Finally Solo: MARIA McKEE

Manager Profile: MICHAEL BROKAW

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**HI-TECH
CLOSEUP**

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PUBLISHERS

J. Michael Dolan
E. Eric Bettelli

GENERAL MGR./ADVERTISING DIR.

E. Eric Bettelli

EXECUTIVE EDITOR

J. Michael Dolan

SENIOR EDITOR

Kenny Kerner

ASSOCIATE EDITOR/NEWS

Michael Amicone

ART DIRECTOR

Dave Snow

ADVERTISING/PROMOTION MANAGER

Steve Katz

ADVERTISING/PROMOTION

Billy Coane

ADVERTISING/PROMOTION

John Hill

CIRCULATION MANAGER

Katy Saylor

PRODUCTION

Rich Wilder

ADMINISTRATIVE ASSISTANT

Mark Everett

SHOW BIZ

Tom Kidd

SONGWORKS

Pat Lewis

David "Cat" Cohen

NIGHT LIFE

Rock: Eric Niles Country: Billy Block
Jazz: Frankie Nemko Black Music: Lisa Posey

TECH EDITOR

Barry Rudolph

CONTRIBUTING WRITERS

Guy Aoki, John Bitzer, Bliss, Jennifer Clay, Tom Farrell, Sabrina Frees-Perrin, Kenneth Giles, James T. Good, Maxine Hillary J, Lynn Jensen, Tom Kidd, F. Scott Kirby, John Matsumoto, Ace Passion, Lisa Poly, Rick Terkel, Sal Treppiedi, Steven P. Wheeler, Scott Yanow

PHOTOGRAPHERS

Leslie Campbell, Kristen Dahline, Tom Farrell, Sabrina Frees-Perrin, Heather Harris, Anna "Flash" Luken, Robert Matheu, Michele Matz

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MAIN OFFICES

6640 Sunset Boulevard, Hollywood, CA 90028 (213) 462-5772

FAX: (213) 462-3123

24 Hour Free Classified Hotline: (213) 462-3749

Member:



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PAUL SHAFFER

From *Saturday Night Live* to *Late Night With David Letterman*, this zany rock & roller has done it all. Find out why Shaffer's *Coast to Coast* album was over two years in the making!

By Kenny Kerner



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VINYL'S FINAL DAYS

With the popularity of CDs, it looks as if the vinyl LP as we know it will soon be a thing of the past. Industry execs, artists and retailers speak out about a dying art form.

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Cover Photo: William Wegman

an open letter from
sam i am



HEY, DAVID LETTERMAN!

We realize the chance of you seeing this is slim, however since Paul Shaffer is on the cover, we had a spirited discussion and decided, "What the Heck!"

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FEEDBACK

Feeliac Fanatics

Dear MC:

I want to congratulate the mag and club reviewer Harriet Kaplan for a fine review of The Feeliacs. I have been following this band everywhere for the last three months. Now, they're finally getting the recognition they deserve. These guys are the tastiest things to come out of Hollywood in a long time. I hope your mag can do a profile or something to tell people about this kick-ass band. They're too important to shine on.

Teri C.
Rosemead, CA

Dear MC:

What is this star system in your review section? It doesn't make any sense. I am especially talking about the Richard Marx issue. There were two bands who got raked over the coals, Tuff and The Hunger, yet they managed to get six stars. On the other hand, there are The Feeliacs. The Feeliacs were very well-received, yet they got five stars. I did manage to catch a Feeliac show once and Harriet Kaplan is wrong. They are a solid 8. I suggest that your reviewers sit down and figure out how they are going to rate bands fair and even. The star-rating system sucks.

Tammy Bodella
Industry, CA

Dear MC:

I have to complain about the reviews in the June 12th edition. First of all, I love Tuff, as I'm sure others do. What's this "directional help" bullshit! These guys like what they're doing and know exactly where they want to go with it! The Feeliacs, on the other hand, got a great review, but what's this Punk/Thrash category they got placed in? I caught The Feeliacs at The Whisky in June and didn't see one ounce of Thrash. There were punk influences, but Thrash is trash and trash is one thing The Feeliacs are not!

Judy Glass
Industry, CA

Dear MC:

First, I want to start by saying that your club reviewers are fine journalistic critics. I am an avid Hollywood club-goer and I have seen four out of the six bands recently reviewed. Bill Bender is right! Tuff doesn't have any direction or maturity to make it big time. Tom Kidd was on the money with The

Hunger. They should pack up and move on. Harriet Kaplan's review of The Feeliacs was nothing but the truth when she mentioned their enjoyable and spunky music and their striking live shows. Ken Anderson's piece on Group Therapy was right on! Kathryn Grimm's voice and body are a show in themselves. Good goin' guys and girl!

Jesse Wakeman
Yorba Linda, CA

Try This

Dear MC:

I appreciate the fact that you receive an exorbitant amount of audio cassettes and that all cannot be granted the distinguished audience of your aurel apparatus and witty banter: "calling yourself Adonis when you look more like scrambled eggs." Brilliant!

Dare I suggest, that tapes submitted which are not remotely considerable for a record company's consideration not be granted the benefit of such exposure in the West Coast's foremost music trade magazine. Perhaps reviewing only acts which require a petite amount of guidance would be better. Better still, devoting one full page to the *Demo Critique* department would be the solution.

I become desolate with the thought that after three consecutive attempts at depositing my "accordion-driven eccentric pop with semi-psychopathic themes" cassette in your night slot on Sunset, that I still cannot reap a review. It is with fervor and passion that I beg from you a few choice words on my behalf. Please lend an ear.

Michael Rozon
L.A., CA

RAPP Rappin'

Dear MC:

I was interested to see the piece about RAPP and how Bill (Godfather) Gazzarri claims that he made millionaires out of all of us! Perhaps ten bands went on to fame and fortune, but what about the 4,990 other bands that didn't? I've never even met my expenses because of pay to play. Some of the staff who work at these clubs are arrogant and drive any potential record people away. Musicians in L.A. are collectively treated like the elephant man. Damn it! I am a human being! We are human beings!

Jim Redden
L.A., CA



KACY LEE POWERS



Kacy Lee Powers

Body and Soul

Diva Records

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

PRODUCER: Powers, Green, Gentry.

TOP CUTS: "My Desire," "Love On the Beach," "Special Love."

□ **Material:** Nearly every track on this album warrants airplay, from the opening dance cut, "In The Mix," to the house/R&B song, "Honey Baby." Throughout the album, Powers shows a strong feeling of maturity in her writing. Whether it's the pure pop/dance of the single, "Love On the Beach," or the driving "Shame," every song has credibility and a true sense of emotion. I can see artists lining up to record many of these songs, particularly "Special Love" and "My Desire."

□ **Performance:** Powers possesses possibly the strongest, yet the most emotional female voice I've heard. Like Sinatra, she seems to live every word and puts the right feeling of emotion into it. The aforementioned "My Desire" is surely a potential Grammy award winner, while the harmonies on "Body and Soul" show the range and depth of this lady's voice. "Nobody Rides For Free," with its infectious hook (Cat Cohen take note), also brilliantly spotlights Powers' vocal abilities.

□ **Summary:** Obviously, Powers deserves to be signed to a major label, and the sooner the better. There is a huge market out there just waiting for someone to bring true feelings back into the charts—someone who writes and sings songs that they can relate to. That someone will be Kacy Lee Powers, who previously turned down offers knowing that the time wasn't right, nor the deals being offered. The time is now very obviously right, but who has the right deal?

—John Anthony, July, 1989

She is releasing the package on her own label in hopes of landing a deal with a major label. The single has just been released.

"I came to L.A. ready to do it. I didn't know anyone here. It took some time to find the right manager who wouldn't try to mold me into something I had no desire to be. I know who I am. It's taken some time to get to this point, but I have definite ideas about my style and approach. But I did find someone who had the experience and a vision that meshed with my own. Good management is crucial."

With that out of the way, she has been moving forward non-stop. She has continued to write and, in fact, wrote or co-wrote all the songs on her album which she also co-produced.

Not bad for being in Los Angeles less than a year.

Powers says she is "anxious to perform live," but has purposely stayed away from live dates here while fine-tuning the package. She mentions that her dance background helps with her live staging.

She seems to be the epitome of self confidence. When asked what keeps her going she simply and matter-of-factly says, "I'm driven. I simply can't see myself doing anything else."

No doubt this is what has kept almost every successful singer and musician going in a business which is rarely kind to those who are so driven. It seems to be working for Powers so far.

"The album is a good starting point. I think it represents me well and I feel very strongly about what we've put together," Powers says about the elements which she hopes will get her signed.

Powers doesn't seem concerned with how much the industry requires of her and seems more than willing to provide it. Case in point: She did a complete album primarily for the industry's eyes alone. Isn't that going too far?

Powers disagrees. "If they (A&R) need a complete package, then that's what I'll give them, if I can."

Her determination doesn't come across as coming from someone wanting it at any cost, but rather of someone striving for her personal best, someone who knows what's necessary in light of competition. And regardless, there's still that incredible talent.

Is she as good as all this? Her own musical taste, which contributes to her versatility and class, plus her immense talent, could translate into vital staying power. It's not difficult to envision her branching out into other avenues at a later stage in her career. The truth is, if she didn't, she'd probably lose the vibrancy which is now such a factor in her sound.

"Only time will tell if this is my time," Kacy Lee Powers says. True enough.

when she was three years old. She studied and taught voice, hoping to pass on the technical knowledge she had gained along the way. And technically, she is remarkable.

But Powers is quick to point out there is definitely no substitute for emotion. "You can't just sing the notes and expect to touch somebody. When I write *and* sing, I really try to let it all out—*everything*," she says with a quick wide sweep of her hands. "I think it's much easier when someone is singing their own material because only they know what they were going through when they wrote it. Every time I sing one of my own tunes, I go back to that original emotion. Only the writer can do a song the way it was meant to be sung."

There are few vocalists around today who Powers claims sings with that emotion. "Well, of course, Anita Baker and Annie Lennox," she says when pressed for a list. But she's not wanting to emulate, only succeed in her own right.

Of all styles, R&B is what seems to come the most naturally to Powers, both as a writer and a vocalist. "It just flows out. I can't seem to stop it," she says with a smile and a shrug of her shoulders. Her upcoming ten-song album, *Body and Soul*, and the double "A"-sided single, "Love On the Beach/My Desire," are definitely an upbeat R&B/pop blend.

NEW ARTIST DATA Kacy Lee Powers

Label: Diva Records

Manager/contact: John Johanson, John David Management

Address: 11500 W. Olympic, Suite 400, Los Angeles, CA 90064

Phone: (213) 312-4514

Fax: (213) 312-4560

Type of music: Pop/R&B

By Carol Manson

It's hard not to notice that there's something remarkably different about singer/songwriter Kacy Lee Powers. Sure, it could be her looks—she falls somewhere between Annie Lennox and Lana Turner, straight off a silver slice of celluloid from the 1940s. But it's not just that. And sure, she has an incredible voice with a rich sound with just a tinge of an edge that both does and doesn't fit her look—she can sing her brand of R&B against the best soul sisters around. But, what is different are those things combined with a unique manner. She is truly an effectual and engaging woman; very articulate and feminine, with what seems to be an unending supply of talent.

"I want to be an original, not like anybody else," Powers says emphatically. "I've been in lots of bands, studied and worked very hard. I've lived all over, too, which has really contributed to my songwriting. I never seem to run out of ideas. I'm writing constantly."

Her interest began early, beginning with stringing rhymes together

By Katy Saylor

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

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

□ A new course offered at UCLA Extension, "Words and Music: Songwriting By Collaboration" starts on August 5th for four Saturdays. Topics covered will be concept, melody, chord progression, harmony and rhyme. Class members will form partnerships to carry out joint exercises. The class will meet in Schoenberg Hall, UCLA, from 10:00 a.m. to 5:00 p.m.. For details, call (213) 825-9064.

□ The National Academy of Songwriters (NAS) is hosting an Orange County song screening session on Sunday, July 30th. The location will be Newport Beach Public Library, 856 San Clemente Dr., Newport Beach. Doors open at 1:00 p.m. for signing up, with the session beginning at 2:00 p.m.. Admission is free and open to the public. You must be a member of NAS to have a tape critiqued and you may join at the door. For further information, call (800) 334-1446 or (213) 463-7178.

□ UCLA Extension is presenting a summer workshop, "Becoming a Talent Agent: A Practical Workshop in the Realities of the Profession." It meets on campus Mondays from 7:00 p.m. to 10:00 p.m., August 7th through September 11th. Bill Robinson, Senior Agent at International Creative Management, will be the instructor. Call UCLA Extension at (213) 825-9064 for more information.

□ The Songwriters Guild Foundation is offering a new workshop beginning this fall entitled "Mid Songwriting & Recording Workshop." Students will get hands-on instruction using today's songwriting tools: computers and synthesizers. The class size is limited and will be taught by Richard Freeze. For more information, call (213) 462-1108.

□ The Long Beach City Life concert series continues in August with concerts featuring The Platters at the Amphitheatre (located at 1st Street and The Promenade) on August 12th and at Houghton Park on August 13th. Carl Anderson and Mary Wells will be at The Amphitheatre on August 19th and at Martin Luther King, Jr. Park on August 20th. For more concert information, call the Concert Hotline at (213) 421-9431. 

Vegas Gambles With Canned Music

By Steven P. Wheeler

LAS VEGAS—Las Vegas, the desert city of lights known for its games of chance, fast women and glitzy stage shows, is rapidly becoming a musician's nightmare.

On June 2nd, the Tropicana Hotel announced they were replacing their live musicians with pre-recorded tapes for their famed Follies Bergere musical presentation. The next day, irate musicians began picketing outside the Tropicana, seeking support for their plight. Mark Tully Massagli, President of Musicians Union Local 369 in Las Vegas, says the Tropicana is the latest Vegas hotel to switch from live music to tape. "Right now it's the 'big five'—Tropicana, Caesars Palace, Bally's, Las Vegas Hilton and Flamingo Hilton—that we don't have agreements with, and almost half of the total work available on The Strip comes from those five hotels." (New union contracts have been secured with the Riviera, Stardust, Circus Circus and Union Plaza hotels, while negotiations are currently in progress with the Sahara, Hacienda and Desert Inn hotels.)

Massagli says that, with this move towards canned music, the

five hotels are clearly intending to bust the union. The Tropicana insists that the move is strictly an economical consideration, citing the \$600,000 annual musician payroll. But Massagli disagrees: "They say they have to cut costs in all areas—but that's baloney. They have bigger profits than ever before and they're taking it out on the backs of the musicians. And on top of that, they're ripping off the public."

Ira David Sternberg, Director of Publicity for the Tropicana, counters that the union's demands are unrealistic in today's world. "The union has demanded that the shows be prohibited from utilizing modern tape technology which will enhance the sound quality of the show. The Tropicana has and does maintain that there are no longer any legitimate reasons for it to accede to the union's outdated prohibitory demands."

Massagli echoed the sentiments of longtime Vegas entertainers, Shecky Green and Sammy Davis, Jr., who blamed the current situation on the growth of corporate America in the golden desert. "I think these giant corporations appear to be in here for the short-term," explains Massagli, "to make

what they can, sell-off and move out. But, in the process, they will have destroyed the musical community."

Has the Tropicana strike had a substantial effect? "Attendance is down to half in some cases," maintains Massagli. "Also, one of the acts quit because they couldn't work to the tape, and while one magician was onstage, the tape broke. He just stood there for three full minutes." However, Sternberg is quick to repudiate Massagli's facts: "The show counts have been very good. We're averaging about 85 to 90 per cent of our regular count. Nobody has quit the show and the tape has never broken. There have been a lot of things that Mr. Massagli has been saying that just aren't correct."

Acknowledging the support from musicians outside Local 369, Massagli feels the issue has implications far beyond the boundaries of Las Vegas. "Music Connection spoke with a musicians union in Los Angeles to get their view of the Vegas situation. Dave Synder, Nightclub Business Agent for Local 47 in Los Angeles, says that, although Los Angeles musicians may not be directly affected by the strike at the present time, the pendulum may swing over eventually. "Instead of musicians going to Vegas for work," says Synder, "there will be more people here. It just means more competition for

7 ➤

BACKSTAGE WITH GREAT WHITE



Capitol recording act, Great White, recently celebrated the platinum success of their current LP, *Twice Shy*. Pictured backstage at The Irvine Meadows Amphitheatre are lead singer Jack Russell (center), VP of Pop Promotion for Capitol, John Fagot (to his left), Capitol Records President David Berman (to his right), the rest of Great White and virtually everyone else who works at Capitol's Vine Street Tower.

Chameleon Releases New Vee Jay Title

By Keith Bearen

HAWTHORNE—The Chameleon Music Group has added another title to its Vee Jay Hall Of Fame album series. *He Will Break Your Heart*, a collection of Jerry Butler hits, joins the ranks of the four previously released sets profiling the music of Little Richard, Gladys Knight &



Michael Ochs Archives

Little Richard



Jimmy Reed



Michael Ochs Archives

Gladys Knight & The Pips

The Pips, Jimmy Reed and John Lee Hooker. The series, digitally remastered from the original first-generation tapes, is culled from the archives of the now-defunct, Chicago-based label, Vee Jay Records.

The collection of Little Richard material, *Rip It Up*, (he landed on Vee Jay during the Sixties, following his Fifties heyday with Specialty Records) features re-recordings of his seminal Specialty hits, along with an interesting track called "I Don't Know What You Got" featuring a young session guitarist named Jimi Hendrix. The Jerry Butler set, *He Will Break Your Heart*, contains the Iceman's early classics, "For Your Precious Love" and "Let It Be Me," a duet with labelmate Betty Everett. Gladys Knight & The Pips, who would later score massive chart success as part of the Motown hit factory, scored some chart success with Vee Jay in the early Sixties. *The Greatest Hits of The Early Years* includes the group's first wave of hits, "Every Beat Of My Heart" and "Letter Full Of Tears."

Classic blues is well-represented on *Bright Lights, Big City and The Hook*, the former profiling the music of Jimmy Reed, with "Big Boss Man," the title track and "Baby What You Want Me To Do?" and the latter showcasing the music of John Lee Hooker.

Vee Jay, a label famous in many a rock fan's memory as The Beatles' first American label, carved out a niche for themselves during the Fifties and early Sixties with some classic R&B and blues recordings. These five disks offer evidence of the label's rich musical legacy. **MC**

< 6 Vegas

the small amount of work there is in Los Angeles." Synder adds that Local 47 is doing its part to support the striking Vegas musicians. "The hotel people are supposedly going to be doing some of the recording in L.A. for the tapes they're going to use in the shows. They will probably try to use Local 47 musicians. But we can't have union musicians taping music that's going to take away jobs from other union musicians."

Massagli believes that the hotels underestimated the sincerity and pride of the union musicians. "I think they thought we were just going to roll over and die. But they found out that these musicians have backbones and that they're not just going to wither away." **MC**

By Michael Amicone



Laura Engel

L.A. Personal Development, Inc. has announced the promotion of Laura Engel to the post of Vice President. A three-year veteran with LAPD, Engel will continue to participate in the managerial duties of LAPD's roster of clients—Oingo Boingo, producer/mixer Steve Beltran and Jimmie Wood & The Immortals, among others.

Enigma Entertainment Corporation has announced the appointment of James Martone to the post of Executive Vice President. Formerly a VP with the company, Martone created Intima Records, Enigma's jazz label division, and was instrumental in the recent Capitol-EMI Music/Enigma negotiations that resulted in Capitol-EMI Music, Inc. purchasing a half interest in Enigma Entertainment.

Stiletto Ltd., A Hollywood-based talent management, concert merchandising and television production company has made two new additions to its client roster. Chicago native Jeff Vincent and Arista recording artist Jonathan Scott have signed exclusive personal management agreements. They join Stiletto's growing list of clients, which already includes Barry Manilow, Book Of Love, Suzette Charles, John McVie of Fleetwood Mac fame and Brenda Russell.

Virgin Records has announced the appointment of Roger M. Holdredge to the position of General Manager, Virgin Classics in America. Formerly Vice President of Marketing for CBS Masterworks, Holdredge will be responsible for all marketing, promotion and sales for the label's burgeoning classics line.

The Chameleon Music Group, a Haw-

thorne-based company which has recently distinguished itself with its reissue program of vintage Vee Jay Records material, has appointed Al Sanda as Chief Financial Officer. Based in Los Angeles, Sanda will be responsible for overseeing all financial matters involving the Chameleon Music Group.

Recording Artists Against Drunk Driving (R.A.D.D.), the music industry supported program designed to educate drivers concerning the consequences of drunk driving, has signed with Wilkinson/Lipsman Public Relations and Marketing to handle media activities and publicity.



Denise Cox

Capitol Records has promoted Denise Cox to Manager, Special Products in the Media & Artist Relations department. In her new post, Cox will continue to oversee all written press materials, as well as handle publicity for selected Capitol releases. She will specialize in the alternative press area and the label's mounting reissue campaign.

Atlantic Records has announced the opening of a Nashville office. Atlantic Records Nashville will be a full-service record company involved with the signing and development of new and established acts in the country music field. Industry veterans Rick Blackburn and Nelson Larkin have been appointed to co-head the new label, as Vice President of Operations and Vice President of Creative Services, respectively.

In more Atlantic news, Shelley Cooper has been named Vice President of Creative Services for Atlantic Records. In her new position, Cooper will shepherd the Advertising, Graphics, Merchandising, Packaging and Video departments. **MC**



I.R.S. Records, riding high on the current chart success of the Fine Young Cannibals, has signed a five-year North American distribution deal with MCA Records, Inc.. The new deal continues the two label's successful relationship—though promotion, marketing and manufacturing responsibilities now fall under I.R.S. control. Pictured (L-R): Richard Palmese, Executive VP and General Manager, MCA; Al Teller, President, MCA; Miles Copeland, Chairman, I.R.S.; Jay Boberg, President, I.R.S.; and Zach Horowitz, Sr. VP, Business Affairs, I.R.S..

Tenth Annual Music City Song Competition

By Jan McTish

NASHVILLE—The Music City Song Festival has announced the kick-off of its tenth annual song competition. The competition, which is being co-sponsored by Shure, TASCAM, Atari, Peavey, Magnavox, Smith Corona and Technics, will offer applicants the opportunity to win over \$250,00 in cash and merchandise. Among the prizes are Shure microphones, TASCAM recording equipment, Atari MIDI computers, Peavey guitars, Magnavox audio and video products, Smith Corona electric typewriters, Technics keyboards and Hybrid Arts music software.

The Music City Song Festival competition will be divided into the following divisions: Professional Song, Amateur Song, Novice Song, Amateur Vocal, Professional Lyric,

Amateur Lyric, Novice Lyric and Lyric Poem. With the exception of Lyric Poem, the divisions are broken down into the following musical categories: Pop/Top 40, Country, MOR/Adult Contemporary, Gospel/Contemporary Christian, Rock/R&B/Soul, Novelty/Miscellaneous (except vocal) and Musical Theatre/Standards (vocal only).

Entry deadline for the Lyric and Lyric Poem divisions will be November 15 and the deadline for Song and Vocal entries will be November 30. Entrants do not give up any rights to their material.

Those musicians wishing to be added to MCSF's mailing list for entry information and the free *Soundmakers* magazine can write to: MCSF, P.O. Box 17999-MCC, Nashville, TN 37217 or call (615) 834-0027 between 9:00 a.m. and 5:00 p.m. (Central Time). **MC**

SGA MIDI SONGWRITING WORKSHOP



The Songwriters Guild Foundation is pleased to announce a new hands-on MIDI songwriting workshop to begin this fall at the SGA headquarters in Los Angeles. Students will use the latest technology to get the competitive edge in today's market. Pictured (L-R): Richard Freeze, workshop instructor; B. Aaron Meza, SGA West Coast Director; and Stefan Daystrom, Hybrid Arts computer programmer.

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Tommi Gunn is back on the local circuit and they're playing with a vengeance. Their recent headlining show at The Roxy drew literally hundreds of adoring fans. Because they've been around for a while, they tend to get overlooked, but these guys can really play. Catch 'em at their next gig.

Dialogue

Paul Atkinson: Senior Vice President, A&R, RCA Records

Local Overview: "I think the club scene seems to be going through somewhat of a revival. Six to twelve months ago, I would have said it was a bit stale. But now, it's a bit more exciting. There are five or six bands I've seen recently that are quite good. Two of them, as a matter of fact, we're considering very seriously."

NY vs. LA: "I think that the scene in New York, especially for metal bands, is much more real. It's more attitude and more sincere. I find that a lot of the Los Angeles metal bands are very calculated and very contrived. It's very insincere and I think that the kids can sense it. And I think there are lots of bands on the West Coast that fall into that same general description. They're clones. It's not original and it's not refreshing. There are some metal bands in New York, but they're not what you think metal bands are like. They're not pre-conceived. A lot of it has to do with the fact that a lot of the Strip bands want to follow in the footsteps of other local bands that have become successful."

Signing Ingredients: "Not necessarily in any order, I always look for sincerity and believability—I take a look into their eyes and see if they really believe what they're saying. I think that's what the kids do, too. Does the lead singer believe what he's singing or is he just doing a job? I also listen for strong songs and look for a strong singer. It could be a

very distinctive or unusual voice as opposed to a very strong one. Then, there's the personality and attitude that comes off of the stage. You know, the drummer may not be perfect; the guitarist may not be brilliant, but with attitude and personality, you can overcome a lot of other shortcomings."

Unsolicited Tapes: "I don't welcome unsolicited tapes. Some of them do make their way through the system because of an intelligent approach. There are inventive, resourceful people who manage to find their way through the system. If you really are determined to get heard by A&R people or even a record company president, there are ways. You don't have to know powerful attorneys to do it. I'm not going to specify what methods worked for me in the past because then they'll be tried to death. But without being annoying or a pest, some people have come up with clever ways to reach me. In one case, it ended up with me signing them!

"If you are a singer or a band and you really believe in yourself, find yourself a representative. It could be a manager, a lawyer, a publisher or an agent. And with regard to the demos themselves, I believe that piano/voice or guitar/voice demos work better than expensive demo tapes. If someone wants to go into a 24-track studio and make a demo, then go for it. But it's really not necessary."

Pay to play: "Pay to play has existed in New York for years. It's nothing new at all. In the late Seventies when I worked at Columbia in New York, certain clubs

used the pay to play system. So I'm familiar with it. The club would ask the bands to bring their parents and their friends to the shows. And if they didn't bring in the people, they weren't allowed to play. Clubs use a similar principle here. I think it's terrible that a band has to spend their time and money and effort running up and down Sunset Strip handing out flyers and trying to hustle people into a club. That's not their job. Their job is to rehearse and write songs and become really good musicians.

"I think the answer isn't necessarily to boycott the clubs, although that may be one way of applying pressure. I think there is an opportunity here for a manager or for an enterprising young person to go around to the clubs and book them. After all, the clubs seem to be saying to the bands, 'We don't want to promote these shows, you do it; we don't want to take the risk, we want you to take

the risk.' This is a perfect opportunity for a promoter. Some new promoter or someone who always wanted to be a promoter could jump right in and take over one night a week at a club. He could pay the club what they're asking, book a show and if there are profits, he could keep 50% and maybe split 50% with all of the bands on the show. Now, if people don't turn out for the show, he'll take a bath, but that's what promoting is all about anyway. So if the bands do their jobs well (the job of playing and performing well enough to be able to attract a crowd) then they'll have a gig and a certain monetary guarantee.

"This is what promoting a show is all about: It's booking bands, giving them a guarantee, publicizing the show, taking a risk and, hopefully, making a profit. The good promoters will survive while the bad ones disappear. And that's the way it should be."

Advice to bands: "I think that coming to L.A. to play at a club on Sunset Strip is not the answer to your prayers. There are lots of bands that do that, but how many of them get signed? If you really believe in yourself in your own hometown, wherever that may be, get some press, put out an independent record and get some airplay. Then, put a package together with a decent tape and some good press quotes and clippings, a photograph if you look good and send it off to me. Get a local attorney to send me a letter with the package. It just looks more businesslike. If you've taken the trouble to assemble that kind of package and to retain a local lawyer, it really shows that you're serious about your career. And I'll listen to it and respond to it if it's good. I might come out to see you or ask for more songs or I might even fly you out here to L.A.. Just coming to Los Angeles to work your way up and down the Strip doesn't guarantee you anything. It's a lot of hard work and it's quite expensive."



Having sold out their last few local shows, Rated X is headed back into Salty Dog studios to begin working on some new material. Gregg Wright will be producing the sessions with Joe Romersa handling the engineering. This is a band to keep your eyes on in the future.



Known affectionately as the "Toy Boy" in Madonna's "Who's That Girl" video, fifteen-year-old Chris Finch is more than a dancing partner to the internationally famous. Over the last couple of months, he has been jet-setting around the world judging film festivals and has most recently started his own production company, Finch-Bluth Productions, at the Hollywood Center Studios. I wouldn't be surprised if this kid lands himself a record deal.

Grapevine

Los Angeles-based **Food For Feet** has signed to **Dr. Dream Records**. Plans call for *FFF* to release an EP in September.

Profile Records has opened new offices in Los Angeles. The label is located at 8730 Sunset Blvd., Suite 270, Los Angeles, CA. 90069. Their phone number is (213) 659-7999.

Enigma Records rock act, **Stryper**, is reportedly looking for new management.

Watch for **MCA's Pretty Boy Floyd** to headline *The Roxy* in mid August.

Look for **MCA's Kill For Thrills** to release an EP in September and follow-up with a full album sometime in early 1990.

There is no truth to the rumor that **Ferrari** has been dropped by **MCA**. **Marc Ferrari** told me recently that he's still in the searching stages for a new "star" lead singer. "I've auditioned over 90 singers so far," he said, "and I'm just not going to settle. It took Skid Row over nine months to find Sebastian. I want a star and I won't settle for less." Well, so much for rumors.

Chart Activity

Legacy is the name of the brand new **Poco** album on **RCA/BMG Records**. This first album in many, many years reunites the original

five group members including **Richie Furay**. The band sings about the past on the opening cut, "When It All Began."

The new **Keel** album, due in September, will be part live and part studio. Entitled *Larger Than Live*, the LP debuts new Keel members **Tony Palmucci** on guitar and keyboardist **Scott Warren**.

As we've mentioned several times on these pages, **Warrant's** new "Heaven" single will be the monster to take them past platinum. It is one of the hottest records on the *Billboard* charts after only two weeks of release.

The first single off **Cher's** new LP is going to be a hit, but wait until you hear the follow-up, "Just Like Jessie James." Catch Cher live when her act comes to a venue near you.

On The Move

Dave Moss has been named A&R Manager, West Coast, for **Profile Records**. Moss will be based at the label's Los Angeles offices.

Ken Komisar has been named Senior Director A&R, West Coast for **Epic Records**. Komisar comes to Epic via Atlantic Records where he was Director of Dance Music.

John Brown has been added to **Virgin's** West Coast A&R staff. Brown was formerly a promotion manager at **Capitol Records**. **MC**



Robert Murray

Contact: Robert Murray
(203) 792-7354

Purpose of Submission: Seeking label and publishing deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

This three-song demo seems to come on like gangbusters until the vocals enter. At that point on the tape, you realize that the mix is totally wrong. Even if you strain, the vocals can barely be heard or understood over the recurring musical lick. All I can tell you after listening is that the songs are great to dance to. But that isn't going to account for much in terms of scoring a record deal with any of the A&R reps in town. There also seem to be arrangement difficulties as all of the tunes are similarly structured. This is what makes them sound the same to the average listener. Take some of this to heed and start working on another batch of songs. Remember—every song is different and should be treated that way.



Impulse Ride

Contact: John Stiff, manager
(803) 648-9308

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Impulse Ride is your basic pop/rock quartet with a very strong five-song EP submission. Also, I seem to like the idea of repeating the same tunes on the other side. Then, if there's one you like, simply turn over the cassette and it'll appear with ease. "When I Fall," the opening song on the tape, is strong and melodic, but it should have been placed behind the more powerful "I Don't Need You." This is definitely an act I would look into. Their playing is right on and so are their arrangements. Material-wise, the songs all have very distinguishable verses and choruses. Perhaps the only area that really needs some polish is the group image which is pretty much non-existent at this point in time. Why not take a shot and release "I Don't Need You" as a possible first single. The band should do well enough on the local and college circuit to keep this EP alive and well for some time to come. Keep an eye on **Impulse Ride**. I think they're gonna surprise a lot of people down the road.



Laura Pickel

Contact: Laura Pickel
(213) 664-0980

Purpose of Submission: Seeking management and label deal.

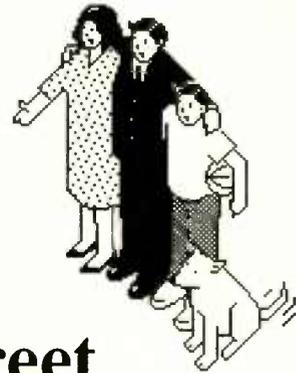
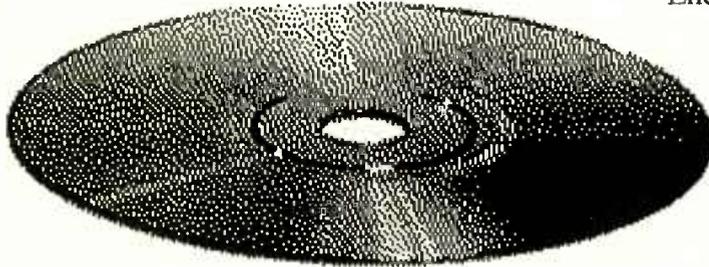
① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Laura Pickel writes and arranges her own material and also plays rhythm guitar on the tracks. Though there are only two songs on Laura's submission, what really knocks my socks off is her thick, silky smooth vocals. Given the right set of songs as a vehicle, there is just no limit to the amount of success she can have. Laura seems to have found comfort in the confines of the reggae genre, but I believe she is definitely selling herself short in that respect. Both tunes on her tape are reggae songs and that alone means the vocalist is limiting both herself and her abilities. There are only two kinds of reggae songs: medium tempo and slow. But with her strong, powerful voice, Pickel should be able to find a wealth of material out there to do her justice. Rather than writing her off, I'd prefer hearing a couple of other songs in a totally different style. Maybe a call to a few publishing companies will do the trick.

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MC SPECIAL REPORT: Pay to Play Part 3: The A&R Perspective

By Kenny Kerner

In this, the conclusion of our three-part series, many top label A&R execs voice their opinions on the current pay-to-play controversy. What made these discussions particularly interesting was the fact that most bands that put up with pay to play do so in the hopes of drawing these very same A&R people down to the shows at which they appear. Does it follow logically, then, that if A&R refuses to attend pay to-play shows, the policy will come to an end? Will these A&R execs go along with the proposed RAPP-sponsored boycott of pay-to-play shows during the month of September? Here's what some of them had to say:



Randy Gerston

"I think that pay to play is sort of a natural, organic situation that's been going on for a long time and it has to do with the dollar and with decreasing all potential risks. Years ago, prestigious clubs like The Roxy and Whisky had talented booking people that had ears and who were, in a sense, A&R people. They decided who was good and who was bad and if you played The Whisky or Roxy, you made it! There was something real special about it. The venue meant something.

"I think what happened was that it became obvious that you could eliminate this club A&R person by simply getting hungry bands to pre-sell lots of tickets. I think these two clubs in particular have a mistique about them that makes kids want to pay to play more so than if the club was just some empty hall somewhere. And with so many new bands, this situation just seemed to ripen in the Eighties.

"I also think there is a certain lure about the clubs on The Strip. Bands and promoters alike know that the industry is likely to be there—more so than at a club in West L.A. or in the Valley somewhere. Today, you or I could rent The Roxy for \$1500, get four bands to pre-sell 75-100 tickets and we don't have to make any kind of judgement on the music! What a business. There's no risk. You might even know what you're going to bring in that night even before the doors open. If somebody likes the bands, fine; if they don't, that's okay, too.

"I'm not avidly for or against pay to play except for creative reasons. For A&R, it's now just a crap shoot to go to one of these pay-to-play shows. You might only see one band a month that you even remotely like. You could be the biggest piece of shit and still play these clubs. I think there should be some kind of standard to play there and that's what I dislike about pay to play."



Danni Krash

"Unfortunately, with pay to play, you don't necessarily see the best talent out there. All you usually see are the bands with the most money behind them. Keep in mind, now, that the public is getting ripped off, too. When you pay ten to fifteen dollars admission, you should be seeing good groups. It used to be that you played the Whisky or Roxy just before you got signed to a label deal. They used to be very prestigious. Now, anybody with enough money can play there. I can get my sister to play there. Unfortunately, this takes away from the music scene.

"On the flip side of things, there are shows like the No Bozos Jam and the Coconut Teaser's

L.A.'s Best Kept Secrets Shows that are really great and exciting. But with pay to play, both the bands and the public are getting ripped off. If bands are doing this simply to get A&R people to their shows, why don't they just rent out a rehearsal room and put on a showcase? They can bring in some beer and food and it'll still be cheaper than a pay-to-play show. Also, you'll have more control over the sound and lights and atmosphere of the show.

"There are so many groups out here that if the promoters just took the time to put a good bill together, they'd make money. I think if enough people are tired of the situation and do something about it, things will change. Right now, the pay-to-play policy takes advantage of too many people."



John Axelrod

"I think pay to play is wrong, but I understand why clubs have to do it. I think a better idea is to have some kind of local music conference with representatives of the clubs, promoters, bands and labels. And at the conference we should try to come up with alternatives to pay to play. I understand why it exists, but I think there's a better solution."



GEFFEN RECORDS

Anna Statman

"It sucks. That just about says it all, doesn't it? I'm not into it and none of the bands that I work with would do it. I won't even go and see a band that has to pay to play. The promoter's job is to promote the show and they're putting that responsibility on the bands. The bands should just take all the money. Why should the promoter take anything? Most of the bands that wind up in pay-to-play situations are hard rock bands and I'm not going to sign one of those bands anyway. I manage to see bands every single night without having to see a pay-to-play gig."

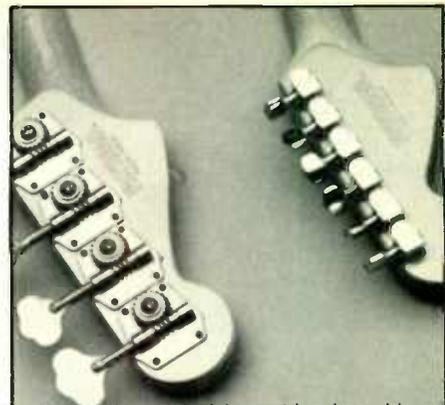
MCA RECORDS

Denny Diente

"I think that pay to play will eventually hurt the entire club scene. I don't understand how most of these kids get by as it is, let alone having to pay for the right to play their music. It's just a weird way of going about it and it'll eventually hurt the local scene.

"I also disagree with the theory that these bands are lured into the clubs because they feel the A&R community will be there that night. A&R people, for the most part, go to shows to see a specific act. They don't just walk up and down The Strip to see every band playing. That would take an eternity. They go to see bands that they're tipped off to or acts that are recommended to them by other A&R people or managers, attorneys, agents, etc. They don't just wander from club to club every night. So I don't really buy that theory.

"As for the promoters who claim that this pre-selling of tickets serves to guarantee the bands an audience, I'd like some guarantees also. I'd like to have guaranteed record sales. But since that isn't possible, we promote each of our releases to help them sell. They should promote their bands to get people to come down to the clubs." 



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Activities

Bug Music:

Songwriter/artist **Van Dyke Parks'** album, *Toyko Rose*, on Warner Bros., is due for release in mid-summer. He wrote the score for Shelley Duvall's Disney movie, *Mother Goose*, and is scoring the movie *Two Jakes* starring Jack Nicholson. Van Dyke will also play a cameo of a prosecuting attorney that sends Jack to jail.

Marshall Crenshaw's Warner Bros. LP, *Good Evening*, features a number of songs co-written with **Leroy Preston** and a cover of **John Hiatt's** "Someplace Where Love Can't Find Me."

The Nitty Gritty Dirt Band's highly acclaimed *Will The Circle Be Unbroken II* is on both the pop and country charts.

Bug songwriters have a number of songs in films: **Lucinda Williams'** "Price To Pay" is in the film, *Chrome Heart*; **Jerry Riopelle's** "Those Friday Nights," **Lenny Macaluso's** "I Want You B.O.D.Y." and **Peter Brunetta/Rick Chudacoff/Joe Eunikson's** "Crash, Bang, Boom" are all in *Fast Food*; and **Gerald Nelson** has eight tunes in the film, *Lemon Popsicle 8*.

Juice Newton has cut **Cheryl Wheeler's** "I'm Only Walkin'" for her next album.

Dunhill Classics will release a CD of the **Dwight Twilley Band's** first LP, *Sincerely*, with four unreleased cuts from the original sessions.

Carla Olson (of the Textones) is releasing a European self-titled solo album due out later this month.

Willie Dixon's "Let Me Love You Baby" has been cut by **Stevie Ray Vaughan**. Willie's "The Seventh Son" is the B-side of John Mellencamp's new cassette single, "Jackie Brown."

Ben Vaughn has put together a 24-track compilation, *Johnny Otis...The Capitol Years*, for release on Bug Records. **Johnny Otis** came into the studio with Ben and the pair



Rock drummer Carmine Appice has signed an audio deal with Warner/Chappell Music. Appice has produced a five-cassette audio drum course, complete with booklets that will be distributed worldwide by Warner Brothers Publications, a subsidiary of music publisher Warner/Chappell. Appice is currently a member of *Blue Murder*, a Geffen Records band. He has a major influence on rock drummers for two decades and has worked with such legends as *Rod Stewart*, *Vanilla Fudge* and *Jeff Beck*. Pictured (left to right): **Jay Morgenstern**, President of Warner Brothers Publications; Appice; and **Les Bider**, President Warner/Chappell.

went through the unreleased songs cut during the late Fifties and several will be included in the package.

Virgin Music:

Songwriter **Jeffrey Cohen** co-wrote the first single on the upcoming **Eddie Murphy** album. The song is entitled "Put Your Mouth On Me."

Songwriter/producer **Richard Scher** is producing **Germaine Stewart's** upcoming LP.

Oliver Lieber produced songs for **Jasmine Guy's** new release on Warner Brothers.

Songwriter/producer **Elliot Wolff** co-wrote and produced **Big Noise's** new LP on Atco/Atlantic Records.

Songwriter/producer **Ellen Ship-**

ley is in the studio with producer **Rick Nowels** working on **Belinda Carlisle's** next album. Shipley produced **The Graces'** debut album, *Perfect View*, on A&M, due to hit the record store bins at any moment. She also penned the first single from the LP entitled "Lay Down Your Arms." The Graces are: Virgin songwriter/artist **Meredith Brooks**, ex-Go-Go's vocalist/guitarist **Charlotte Caffey** and singer **Gia Ciambotti**.

BMG Songs:

Atlantic recording artists **Band-lands**, featuring **BMG Songs** artist/songwriter **Jake E. Lee**, has been creating quite a buzz with the release of their self-titled debut album,

which has moved into *Billboard's* Top Fifty.

Rhett Lawrence is in New York producing new Columbia signing **Mariah**. He is concurrently working on several tracks for the upcoming **Johnny Kemp** LP. Rhett co-wrote with **Jon Anderson** on the newly released *Anderson, Bruford, Wakeman and Howe* album.

Clyde Lieberman has cuts on the current LPs by both **Animation** and **Robbie Nevil**. Clyde is in London writing with **Virgin** act **Johnny Hates Jazz**. He has cuts on both the **Don Johnson** (Epic) and **Will Downing** (Island) albums.

Mark Holden has cuts on **Donny Osmond's** latest LP, as well as cuts on the upcoming **Tracie Spencer** (Capitol), **Paul Rodgers** (Atlantic) and **Will Downing** (Island) albums.

In addition, **BMG Songs** has cuts on upcoming albums by **Eric Clapton** (Warner Bros.), **Belinda Carlisle** (MCA), **Beach Boys** (Capitol), **The Graces** (A&M), **Forester Sisters** (RCA) and **George Clinton** (Paisley Park).

New Signings

BMG Songs:

Michael Penn has signed a co-publishing deal with **BMG Songs**.

Virgin Music:

Lori Carson has signed with **Virgin Music** and is in the studio recording her new **Geffen Records** album.

Teresa Straley has signed with the publisher and is in the studio working on her new **Warner Brothers** release.

Virgin Music has also signed the **Larry Robinson/Avatar Publishing Group** which includes songwriters **Rex Lalas** (who has written such songs as **Vanessa Williams'** "The Right Stuff"), **Kenny Harris** (who has had songs recorded by **Tracy Spencer**, **Will Downings** and **Vanessa Williams**) and **Virgin Records** artist **Kipper Jones**. MC



Virgin Music President Richard Griffiths is pictured at *Trumps* with some of **Virgin's** top staffwriters: (L-R) veteran songsmith **Allee Willis** ("What Have I Done To Deserve This?" and "Neutron Dance"); **Ellen Shipley** ("Heaven Is A Place On Earth" and "Circle In The Sand"); **Griffiths**; **Meredith Brooks**, a newly signed **Virgin** songwriter/artist; and **Franne Golde** ("Nightshift" and "Don't You Want Me?").



Jay Graydon recently signed a co-publishing deal with **MCA Music**. Graydon's mega-hits include "Turn Your Love Around" and "After The Love Is Gone." He is in the studio writing and producing his own project, which will be released on **Capitol Records**. Welcoming Graydon are (from left): **Rick Shoemaker**, Senior Vice President; **Carol Ware**, Vice President of Creative Services; **Graydon**; **Leeds Levy**, President; **John McKellen**, Executive Vice President; **Elizabeth Anthony**, Director Of Creative Services; and **Scott James**, Vice President of Music for Motion Pictures and Television.

SONGWRITER PROFILE



Tom Snow

By Pat Lewis

Tom Snow is a prolific songwriter with an impressive track record that includes Cher and Peter Cetera's duet "After All," "Let's Hear It For The Boy," recorded by Deniece Williams for the movie, *Footloose*, and "He's So Shy" by the Pointer Sisters. Because of his independent nature, Snow became his own publisher ten years ago. "The main advantage is financial," explains Snow. "If you can deal with being independent, then when you do have a hit and you want all of your publishing, you've got a lot more money. For the most part, you'll make twice as much money. You also own your catalog, so fifteen or twenty years down the line, when you're thinking about getting out of the business or whatever, you've got a large body of work that you own. So, it's really sort of an investment in the future.

"Of course, there are several disadvantages," continues Snow. "First of all, you can get a little lonesome and long for an office full of friendly faces to give you the kind of encouragement that you can get when you're with a major publisher and there are a lot of good people working around you. You feel like you're connected to something bigger and there's a world of possibilities.

"Then there's the fact that many songwriters are insecure about their ability to get their own cuts. In the long run, however, writers have to form their own relationships and liaisons. After all, you're only as good as the song that you're putting out there and whether it's being represented by a big publisher or a solo representative, it's still the same song. You're still relying on the same factors of timing and all that stuff that goes into publishing."

Snow does not handle every aspect of his publishing company. His business management firm oversees and administrates his affairs while Tina Snow, his publishing manager, runs his catalog and his songs. "She's my feet on the street," says Snow about his ambitious daughter. "You need someone who's very social, who can do a lot of phoning and go out into the clubs at night and establish relationships with A&R people, producers and artists. And I've found in general that we composers are not self-promoters. We tend to be lost in the music. So, it's a trade off. If you want the time to write, you've got to obviously have someone pushing your stuff. Now, I still make myself very available to the industry and I'm in touch with people. I'm certainly not trying to insulate myself from them. But you've got to have a representative following up for you."

When a songwriter signs with a publisher, he or she is not guaranteed that every song will magically get placed by the professional staff (the "song-pluggers"). "In reality, a lot of writers have to get their own cuts," he explains. "Which is not to say that the publishers aren't out there hustling the material, because they are. But often the writer may be in a better position to get the song heard—maybe they're in a studio and they can sing the song live for a producer, which has much more impact than a demo coming in an envelope onto somebody's desk. It's a fallacy to think that only your publisher can get you cuts. You have to be involved as much as you can in the promotion of your own material. Again, in my case, I spend a lot of time writing and not as much time promoting myself. That's why I have someone devoted to my cause. But I know other songwriters who are very good and have solid relationships with A&R people and artists. Also, the trend today is to write with artists. And it's getting that much harder to get a cut, so to that extent, I'm out there promoting myself as well as Tina."

So, just when should a songwriter sign with a publisher? "Certainly when they're breaking in," answers Snow, "because if they need the financial security up front, the major publishers can certainly supply that. In many cases, that's very important for their own piece of mind. They don't have to worry about anything and they can get on with being creative. And definitely when you're breaking in or you're at that point where you've gotten one or two cuts on your own and you want to get a yearly advance, so you can really devote your time to writing. Outside of that, I think that when or how long a person should stay with a publisher really depends on the individual." 

ANATOMY OF A HIT

By David "Cat" Cohen

"Batdance"

Writer: Prince

Publisher: MPI Communications Ltd/Plangent Vision Music Ltd

Prince

Paisley Park

It is often said that the exception proves the rule. This is true even when it comes to the Top 40. What is fast becoming one of the biggest hits of summer breaks most of the conventions of hit songwriting. This renegade single is far too long for the charts (six minutes), has no predictable sing-along hook (other than the chorus chanting "Batman" in unexpected places), and, for a dance record, it breaks a rule by changing groove and tempo in the middle of the song. Written by none other than Prince, this hot quasi-dance/quasi-rap/quasi-movie-soundtrack record from *Batman* is firsting its way into new pop territory.

□ Lyric: One can't fairly judge the lyrics here in a traditional song sense. Yet there are words and phrases that give what would be just an instrumental an important comic strip ambience. The character voices and their shouts and campy screams do much to make the record "trippy" (if I can borrow a Sixties phrase, and it is the trippy Sixties that Prince draws upon here).

□ Groove: There are two grooves in this piece. The first one is a fast 8th feel with added funky 16ths to push it forward. Although fast (BPM=140), a quarter note drum figure keeps it somewhat relaxed at the same time. The second groove is relatively slower (BPM=116) and is a basic funky 16th feel a la Sly and the Family Stone. The third section returns to the first groove.

□ Scale: The funky figures are crafted by and large within the minor pentatonic and blues scales and their darkness fits the dark themes in the movie well. Some overlying synth lines venture out of the scale or graft a second blues scale on top of the first.

□ Melody: The term melody is entirely inappropriate to this record as I would challenge anyone to sing it unaccompanied. It would be better to call this a pastiche of riffs and textures and leave it at that. Prince does not have to worry about covers on this song, especially on the easy listening stations.

□ Harmony: Very few chords, just a few 7ths; some with added sharp 9ths a la Jimi Hendrix are written into this piece. A form of counterpoint; layers of riff-like lines are used instead of standard chord structure.

□ Form: In this piece, form is perhaps the most radical departure from commercial writing, as there is no repetition, the basis of Top 40 structure. Instead, Prince takes the mind-tripping form of surrealistic Sixties music and combines it with the free rhapsodic structure of rap (no pun intended). One could say it fits a classic ABA form.

□ Influences: Influenced by Jimi Hendrix, Sly, The Beatles, Bob Dylan and many others from that era.

□ Performance: Very Prince.

□ Production: Effective within his style—innovative, imaginative, trashy, flashy, fleshy, funky and chaotic yet organized in his own unique way.

□ Summary: A maverick record that succeeds in promoting the feel and flavor of the movie. Prince is one of the few people in the business today who can pull off something so novelty-oriented and offbeat and get away with it. This song will probably be so successful that there will be quite a few imitations of this approach—but I see its influence as very short lived. In fact, don't expect to hear too much of this song in 1990.



M.C.



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AUDIO/VIDEO—MICHAEL AMICONE

PARAMOUNT RECORDING STUDIOS: The Four Horsemen were in recording their debut album for rap mastermind Rick Rubin's Def America label, with engineering expertise supplied by Steve Ett and assistant Yasuji Maede.... Video director Jeff Richter recently did some test mixes for the latest Bon Jovi video with engineer Barry Conley.... Malcolm Jamal Warner of *The Cosby Show* was in rapping on some new tracks for Warner Bros. recording act, Club Nouveau.... The Main Ingredient was in Studio Two working on a comeback record for Polygram Records, with producer Ricky Timas overseeing the project and engineer Tim Johnson tweaking the knobs.

FETCHIN BONES: Capitol recording group Fetchin Bones has completed a closed caption video for the song, "Love Crushing," the first single from their LP *Monster*. This is only the second time that a band has provided a closed caption option for the hearing impaired on a music video. The album's producer, Ed Stasium (Living Colour), who has a hearing impaired daughter, was the impetus behind the move.

RED ZONE STUDIOS: Dana Strum, producer/bassist for Ozzy Osbourne

LÄÄZ ROCKIT



Enigma Recording act Lääz Rockit recently teamed up with wrestling champion, Sting, on the video for the song, "Fire In The Hole," from the band's *Annihilation Principle LP*. Sting portrays the band's mascot, Krunch, a nuclear soldier of fortune that graces all of the band's album covers, merchandising and stage props.

and Vinnie Vincent Invasion, and vocalist/guitarist Mark Slaughter have recently completed an album for Chrysalis Records, with Andy Chappel supplying the sonic expertise.... Bernadette Cooper has returned to Red Zone to record a new album for MCA Records with engineers Sabrina Buchaner and Jared Held.... Darius has finished recording and mixing his latest album for Goldcastle, with Duncan "King" Aldrich co-producing and mixing and a crew of engineers including Denis Degher, Steve Shepherd and Scott Lovelis supplying the sonic magic.... The Eddie St. James Project recorded its new release entitled *Out Of Nowhere* with Eddie St. James co-producing and Scott Lovelis engineering.... In Studio A, The Dick Halligan Quartet recorded a live jazz LP, Dick Halligan (former writer/keyboardist for Blood, Sweat and Tears) producing and playing keyboards, Peter Donald on drums, Joel DiBartol on bass and Bob Shepard on sax.

W.E.C. RECORDING: R&B group Hot Property was in tracking for a new release with producers J. Jarrett and Gip Noble, engineer Darryl Coit and second engineer Ronnie Cea.... Country singer Mari Ann Brown was in recording some tracks for her upcoming album with producers Santiono Scotti and Gip Noble, engineer Darryl Coit and second engineer Ronnie Cea.... Producers Alonzo Miller and J. Jarrett, working with artist Dale Mitchell on a new single for Bouvier Records, with house engineer Darryl Coit manning the sonic controls and Ronnie Cea as his ever-faithful assistant.... Rap group I.B. Fynne was in working with producer/engineer Darryl Coit on some new material.... And last but certainly not least, Bernard Ighner recently did some vocal overdubs on a project for Vaughn Thomas.

QUANTUM SOUND STUDIOS:

Japanese metal band Loudness was in this New Jersey recording complex tracking for their next album for Warner/Pioneer Records, with Max Norman and Roger Probert producing, Bill Freesh engineering and Steve Sisco and David Carpenter assisting.... The band Whipstack recently completed some new tracks with engineer Mark Pawlowski and assistant Steve Sisco.... Hubert Eaves was in producing tracks for Stacey Latisaw with engineers Bob Brockman and Frantz Verna.... Engineer Doc Dougherty recently re-mixed Book Of Love's next single for Warner Bros. Records and mixed three songs for David Livingston's upcoming Pasha Records release, with assistance supplied by David Carpenter.... The band The Front (McGhee Entertainment) was in mixing their CBS debut LP, with Andy Wallace producing and engineering and David Carpenter assisting.... The Elevator Men recorded and mixed their debut effort with producer Robert Probert, engineer Mark Powlowski and assistant Darryle Kelly.... Glenn "Mr. Sweetie G" Toby was in producing a mix for the song, "Love Getaway," by Two In A Room, with Elai Tubo at the SSL console, assisted by Steve Sisco.

ARDENT: The Georgia Satellites were in this legendary Memphis studio working on their new album for Elektra Records with Joe Hardy producing and engineering.... Australian rockers The Angels, in working on their new Chrysalis album, with Terry Manning producing and engineering.... Another Aussie band, Weddings, Parties, Anything, was in working with producer Jim Dickinson and engineer John Hampton.

JBL PROFESSIONAL: JBL Professional has announced two new installations. A portable sound system consisting of JBL, UREI and Soundcraft components and designed by Lewis Feldman Audio, Inc. was re-

cently used on the Great Lawn of New York's Central Park during the Gay Pride Rally. The system consists of eight 4871 Concert Series systems, six 4842 Concert Series very low frequency systems, four 4873 Concert Series systems, four 4825 Concert Series systems, three UREI 535 equalizers, two UREI 539 1/3 octave room equalizers, four UREI 525 electronics crossovers, two JBL/UREI 5235 electronic crossover and several 4602 Cabaret Series monitors. Depending on the event, the system is mixed through a UREI 1620 music mixer or a Soundcraft 24-channel 200B SEQ console. The system also includes a custom LFA-525-LFH crossover, using UREI electronics in a special design by Feldman. Lewis Feldman

Audio, Inc. has also installed a five-way sound system at Rockets, a new nightclub in Hamden, Connecticut. The five-way system includes four 2404 compression drivers, four 2380 flat-front Bi-Radial horns with 2445 drivers, eight 2225 cone transducers, one UREI 1620 microphone mixer, two UREI 539 room equalizers, one UREI 525 electronic crossover and one LFA-525-LFH custom electronic crossover with UREI electronics. **MC**

SHEEHAN ON BASS



DCI Music Video has released a new videotape entitled *Billy Sheehan On Bass* featuring rock bassist extraordinaire, Billy Sheehan, a former David Lee Roth sideman and a current member of the band Mr. Big. It's an instructional video in which he discusses and demonstrates his unique approach to the bass.

BRYSON AND GANT



Capitol recording artist Peabo Bryson (right) is pictured with producer Sir Gant (Anita Baker, Madonna) of Platinum Plus Production Company. Gant co-produced with Bryson eight of the ten tracks from Bryson's new LP *All My Love*, including the recent Number One single on Billboard's Black chart, "Show And Tell."

PRODUCER CROSSTALK



RICK NEIGHER

By Kenneth B. Giles III

At one point or another, anyone who garners some stardom in this town gets branded with the up-and-coming label. And one of the latest lucky recipients is producer Rick Neigher. Originally West Coast bound to become a star, Neigher has since distinguished himself in the studio, working as a songwriter and/or producer for such rock artists as Tonio K., Prince and Vixen.

Neigher explains the ironic twist of fate that inaugurated his move from performer to behind-the-scenes mastermind. "After three years of doing the L.A. club circuit, my band, Avalon, made an album for Capitol Records. I remember sitting in the producer's office and talking about radio promotion while he was reading *Billboard*. And he turns to this double-page spread announcing, 'Avalon—The New Roxy Music album.' We just looked at each other. It was two weeks before the release of our album and he said, 'I think we've got a major problem here.' It just pooped out from there. After that I decided that I really dug writing and the making of the music more than I did getting up in front of people and performing."

Next career stop for Neigher—Welk Music Company's publishing department. "It was like going to graduate school there," says Neigher. "I learned how important songs were and a lot about how the music business works. It was a really good education."

Welk Music was also where Neigher met Tonio K., a professional relationship that led to his first big production job, Tonio K.'s album *Romeo Unchained*. Rick also cultivated female hard rock band Vixen while working at Welk Music. "It was a really fertile place and time," re-

members Neigher.

The latter project led to Neigher's involvement with Prince and a series of remixing jobs for the Purple One's *Lovesexy* album. "Just watching him work was truly unbelievable. To have known about this guy for years and then to actually go in there at three in the morning in an intimate setting and watch him program his drums and then pick up a bass and play the funkier shit you've ever heard...I'll never forget it."

The Prince connection was instrumental in giving Neigher numerous opportunities for other production jobs, such as his recently completed work with pop/R&B singer Gina Foster. RCA had originally asked Prince to produce, but he declined and recommended Neigher instead.

His current "baby" is new EMI artist Tim Karr. "His music is totally original, fresh, bluesy, gutsy, street rock. And there's not one drum machine or synthesizer on the record."

Neigher approached the Tim Karr and Vixen projects with the same enthusiasm and wisdom: "On an artist's first album, the budget is relatively small and in order to get everything that you hear and want, you really gotta think about it and plan it out. It's great to be able to think, 'Oh yeah, we'll go in the studio and play pinball all night and fuck around until genius strikes,' but I try to do that beforehand. By the time we're ready to go into the studio, we know what we want to hear and we've pretty much figured out how we want to do it."

Neigher is also quick to point out that he approaches projects from the same perspective as his clients. "When I'm doing a record, I really don't engineer. I come to producing from the musician/songwriter school of thought. I know what I want to hear and I certainly speak up about it. But my input is more from the arranging/songwriting/performance standpoint, rather than a technical one."

"I think it's easier these days to program machines and in a lot of cases, the machines and sequencing do a lot of the work for you. I've certainly done those kinds of records and I'm not putting them down, but what I like to do with artists is different. I try to bring out the musical essence there, because I'm a musician, a singer and a songwriter, so I have a lot more involvement in the actual musical sculpturing."

For future album projects, Neigher wants to stay as stylistically diversified as possible. "That's important to me because I like all kinds of music. There's a syndrome in this business that people want 'the guy who did this.' For instance, with Vixen, I'm know I'm going to get calls from all-girl metal bands thinking 'that's what he does.' But that's not all I do. It's funny to have had the Vixen album do so well and then have worked with Tim Karr and Gina Foster who is pop/R&B. But that's what I want to do: make records incorporating every style of music, from R&B to metal to pop." MC



NEW TOYS—BARRY RUDOLPH



Tascam 688 Midistudio

The Tascam 688 is the long-awaited eight-track Portastudio and much, much more. The mixer section has 20 mix inputs each with separate gain, pan and effects, plus four effects return inputs. During a final mix where both recorded elements as well as virtual elements held in your sequencer are used, there are up to a total of 24 independent audio inputs.

During overdubs, you can listen to tape tracks via the tape cue, monitor your MIDI tracks via the Dual section and still have enough inputs to record a mix of some other inputs. The Dual section allows you to either just monitor for overdubbing or actually incorporate the monitor mixer into the final mix.

The FaderMaster from JL Cooper is a small, desktop remote unit that has eight user-programmable faders to control MIDI data in real time. This is an exciting new trend in MIDI these days as we can now control MIDI data in a more direct way as though we were playing a musical instrument. Previously, MIDI commands could only be software modified artistically after the events were recorded into a computer-based sequencer. The FaderMaster allows you to instantly modify the MIDI data system whilst it is happening.

Designed primarily for the use with a MIDI software/hardware sequencer, the FaderMaster is useful for the new digital effects processors for simultaneous access to the many parameters that can comprise an effect "patch."

Some tricks the unit can do: MIDI volumes of individual sequenced tracks can be "mixed" while they are being played by the sequencer, MIDI Clock and Note Delay can be delayed up to fifteen milliseconds in real time to adjust the "feel" of a particular sequenced part and you can set the FaderMaster up to control and edit eight different parameters of a synch patch or effects unit in real time.

The FaderMaster's eight faders can be individually programmed to send: MIDI Volume, Pitch Bend, AfterTouch, Program Change, MIDI Notes, Non-Registered Controllers and any Continuous Controller data. In addition, each fader can be setup to any MIDI Channel Number, maximum and minimum value limits, rate at which the fader effects change and any fader or group of faders can be grouped together. Furthermore, there are three merge modes (as the data from your sequencer or MIDI source is constantly being merged with the new data you are creating with your moves on the

The 688 has eight microphone inputs using pro XLR connector. And to facilitate input and output buss assignment, Tascam has done the most brilliant thing: They got rid of probably 20 to 40 switches by having a computer matrix routing system do all the work. The 688 is routed into memorized "scenes" or configurations with up to 99 different configurations or scenes available in memory. The LCD display shows exactly what is routed to what.

In addition to the mixer, the 688 also has a built-in MIDI-to-tape synchronizer that sends MIDI Song Pointer messages to your external sequencer/computer that will cause your sequencer to chase-lock the 688. Furthermore, Tascam has thought it out so that a computer can control the 688 via a serial interface port.

The eight-track tape deck uses a staggered head design with DBX Type II noise reduction and runs at 3 3/4 i.p.s. instead of the usual 1 7/8 i.p.s.. There are also auto punch in/out and rehearsal mode which lets you try out a punch in without actually recording. Other nice features include a three point autolocator, auto looping (which cycles between two locate points; nice for learning a new part), noiseless and gapless punch ins and outs and precision, open reel-to-reel transport controls.

The 688 Midistudio sells for \$2,999.00. For more information, call Tascam at (213) 726-0303, or write 7733 Telegraph Road, Montebello, CA 90640.



Fadermaster from JL Cooper

FaderMaster): Merge On means that all incoming data is merge to the output; Merge Off means that input data is never merged to the output until a fader is moved, then it's turned off.

If some of this stuff sounds a little complicated, JL Cooper has made it a lot easier by pre-programming the unit with 25 factory banks that include setups for Korg M1, Matrix 1000, Kawai K1 and K4, Roland D-50/D10/D20 and MT32 (which is worth the price alone to be able to real time program the D-50) DX-7, EMU Proteus, Kurzweil K1000, and many effects units that include Alesis QuadraVerb, ART MultiVerb and Digitech's DSP128+.

OK, if you got this far, then the bottom line is \$299.00 retail for the FaderMaster and for an additional \$29.95 you can get the software program for off-line programming and storage in your Macintosh or Atari. For more information about this unit, call JL Cooper at (213) 306-4131 or FAX to (213) 882-2252, or write to 13478 Beach Ave., Marina Del Rey, CA 90292. MC

RADIO PIX

MONDAY, AUGUST 7

11:00 p.m. KNTF FM 93.5—Solid Gold Country: Saluting Mel Tillis' birthday.

WEDNESDAY, AUGUST 9

1:30 p.m. KLON FM 88—Jazz With Helen Borgers: Spotting vocalist Ella Fitzgerald.

5:00 p.m. KLF FM 107.7—Local Music Show: Interviews and music from Panther, Attack, Lage and Racer X.

THURSDAY, AUGUST 10

12:00 noon KLON FM 88—Noon Concert: Roy Daniels plays the 1947 Duke Ellington Carnegie Hall Concert on Prestige Records. Continued on August 11, 14 & 15, same time & station.

11:00 p.m. KNTF FM 93.5—Solid Gold Country: Saluting John Conlee's birthday.

FRIDAY, AUGUST 11

6:30 p.m. KLON FM 88—Jazz With Bubba Jackson: Featuring music from pianist Marlan McPartland.



7:00 p.m. KGIL FM 94.3—Woodstock 20th Anniversary Special.

SATURDAY, AUGUST 12

4:00 p.m. KRTH AM 930—Dick Bartley's Original Rock & Roll Oldies Show: Celebrating the 20th Anniversary of Woodstock. REPEATS: 7:00 p.m. today on KBON FM 103.9.

SUNDAY, AUGUST 13

5:00 a.m. KLON FM 88—Jazz At Sunup With Bill Brannan: Featuring percussionists in the Jazz Hall of Fame.

7:00 a.m. KGIL FM 94.3—Romancin' The Oldies: Showcasing memories of Elvis.

MONDAY, AUGUST 14

11:00 p.m. KNTF FM 93.5—Solid Gold Country: An Elvis Presley Memorial Tribute. Continues on August 8, same time and station.

WEDNESDAY, AUGUST 16

5:00 p.m. KLF FM 107.7—Local Music Show: Interviews and music from Triangle, Crossover, Copperhead and Guardian.

This information is supplied courtesy of Diane Moca/Radio Guide, a syndicated newspaper supplement covering radio programming and happenings. For subscription information, write or call: 3307-A Pico Blvd., Santa Monica, CA 90405, (213) 828-2268.



"Weird Al" Yankovic

"Weird Al" Yankovic can be seen on big screens everywhere. Orion Pictures has just released *UHF* in which Yankovic stars as George Newman. The film's bio describes Newman as "a man with a hyperactive fantasy life." When his Uncle Harvey wins tiny, faltering UHF station Channel 62 in a poker game, Harvey names Newman as the station manager. This premise gives Yankovic plenty of chances to lampoon both movies and television—with hilarious results. Channel 62 soon tops the ratings with such shows as "Conan the Librarian" and "Wheel of Fish." *UHF* is a Cinecorp Production directed by Yankovic's manager, Jay Levey, who also co-wrote the film with Yankovic. Co-stars include Victoria Jackson, Kevin McCarthy, David Bowie and Michael Richards. Also look for cameos by Dr. Demento and that most famous of little people, Billy Barty. Scotti Brothers/CBS will release *UHF—The Original Motion Picture Soundtrack (And Other Stuff)* simultaneously with the film.

Enigma recording artists the Dead Milkmen have designed a nifty little promotional item to celebrate the



Royalty

Byron J. Cohen

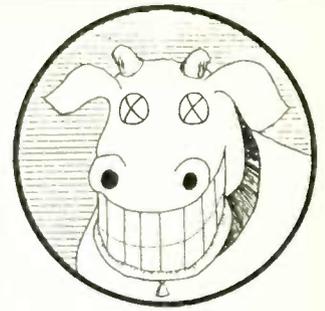
Todd Gray

release of their new single and video entitled "Smokin' Banana Peels." Band member Dean Clean's girlfriend, Melissa Bell, created the artwork for this flip book which shows the unhealthy effects of the practice. The group also has a new EP out which includes four dance mixes (!) of the new single by David and Don Was. The Dead Milkmen have recently wound up their promotional tour for their last full-length release, *Beelzebubba*, with a show at the Ritz Club in New York City. "Shake" is the current single taken from the soundtrack to Vestron Picture's *Earth Girls Are Easy* on Sire/Reprise. Performed by teenage recording artists Royalty, the song was

produced and co-written by Madonna's sometime partner, Stephen Bray. Royalty, whose debut album *Rich and Famous* is out on Warner Bros. Records, is made up of three sisters and their brothers. This young group reports that they have their own television show in the planning stages. (The kids are taking acting lessons and auditioning writers.) The planned start-up date for the program is fall of 1989.

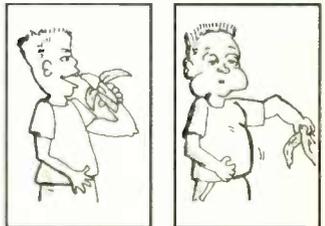
Earth Girls... also includes several other offerings that would make its purchase worthwhile. For instance, ex-Policeman Stewart Copeland contributes "Throb," the B-52's do "Shake That Cosmic Thing," Depeche Mode takes a trip down "Route 66" and the movie's star and MTV VJ Julie Brown warbles "Cause I'm a Blonde."

Batman is definitely the summer's hottest movie. What does that mean to the consumer? Why—a sequel of course! Actor Danny DeVito (*Throw Mama From The Train*) is reported to be negotiating right now with *Batman* producers Peter Guber and Jon Peters for the role of the Penguin in *Batman II*. A Warner Brothers spokesman has confirmed a fall start in London and that supporting players Billy Dee Williams, Michael Gough and Pat Hingle will be returning. Another very hot and completely unconfirmed series of rumors has Michael J. Fox jumping on the Batwagon as Robin and Madonna joining the series at some point as the Catwoman. No word on the music, however. Logic would say that



The Dead Milkmen

Below: Excerpts from the band's promotional "Flip-Book" for the single "Smokin' Banana Peels."



George Moore



SHOW BIZ

Prince should return, but *Show Biz* knows better than to second guess this unpredictable artist.

The *Los Angeles Times* reports that the Guber-Peters team may also be developing a project called *Plastic Man*. The character will be able to stretch his body into any position. Pee Wee Herman, appropriately enough, is being considered for the lead. The team is also at work on the adventures of the *Flash*.

Not to be outdone, Universal Pictures is considering a live-action production of the *Green Hornet*. The Hornet returns to comic books in August with his Asian sidekick, Kato (played by the late Bruce Lee in the live-action television show of the Sixties). Lee may well be rolling over in his grave now, for in this version, the inscrutable Karate expert is a woman.

production. The VH1 promotion is being planned in conjunction with the summer Beach Boys tour. Reportedly, the Boys are putting the finishing touches on a new single called "Still Cruisin'" which will celebrate the pleasures of the Corvette. Entry rules have not been finalized at press time, but VH1 is thought to be using a combination of a postcard drop and a phone-in 900 number. The sole winner will be picked at the end of September. Value of this one-of-a-kind collection is over \$1 million.

Congratulations to Gladys Knight who contributes one of the theme songs to the latest James Bond vehicle, *Licence to Kill*. (In our opinion, the tune's not quite as hot as Paul McCartney's theme for

Live and Let Die, but it's sure better than Duran Duran's *A View To A Kill*.) The soundtrack to the Unit-



Julie Brown

performance video of "In Your Eyes" which features Gabriel in duet with Yassou N'Door.

Budd Carr will supervise the music for *Ed Pressman's Waiting for the Light* for Epic Pictures. Starring Shirley Maclaine and Teri Garr, the movie will be directed by Christopher Monger. A soundtrack album is planned.

Frank Sinatra is teaming up with Armano Foods of Distinction Inc. of San Francisco, a spaghetti sauce and pasta company, to market a new line of Italian-style foods beginning next spring. The first products from Artanis (that's Sinatra spelled backwards) will be three tomato-based sauces including a marina sauce that "Old Blue Eyes" reportedly did his way. The products will first be marketed to Northern California grocery stores with eventual national distribution and several more sauces.

Alberto Tolet

ed Artists flick has just been released by MCA records. Also included are "If You Asked Me To" by Patti Labelle and "Wedding Party" by Ivory.

Errata: Somebody here must have been brain dead because that's exactly what we called *Brain Drain*, the latest Ramones LP. Also, a dedicated movie fan called to tell us that the group's single, "Pet Sematary," is indeed used in *Stephen King's* movie of the same name (as is their chestnut "Sheena Is A Punk Rocker") even though neither Ramones offering appears on the movie soundtrack.

The success of *Say Anything*, which *Show Biz* recommended in one of our earliest columns, has brought new life to Peter Gabriel's song, "In Your Eyes." Originally taken from his *So* LP, the song was never released as a single. After its use in some of *Say Anything's* most crucial scenes, several stations picked up on the song. Now Geffen has released a new



Gladys Knight

TELEVISION PIX

MONDAY, AUGUST 7

3:30 p.m. THE NASHVILLE NETWORK—Tammy Wynette: On Stage: The country songbird showcases her new CBS album, *Next To You*. Songs include "When A Girl Becomes A Wife," "I Thanked the Cowboy for the Ride" and "We Called It Everything But Quits."

WEDNESDAY, AUGUST 9

9:00 p.m. KCOP—KCOP Comedy Theatre: Bud Abbot and Lou Costello co-star with The Andrews Sisters in the immortal comedy, *Buck Privates*.

THURSDAY, AUGUST 10

5:00 p.m. THE DISNEY CHANNEL—Beatles Cartoons: The Fab Four become animated in this regularly-scheduled series of popular cartoons from the Sixties.

FRIDAY, AUGUST 11

6:00 p.m. VH1—Woodstock: The classic homage to the Love Generation airs in two parts on the station for baby boomers. Part two will be seen August 12 at 6:00 p.m. Sister station MTV will also run the film in three parts on August 15-17 at 6:00 p.m..

SATURDAY, JULY 29

5:00 p.m. SHOWTIME—Moscow Music and Peace Summit Benefit for the Make A Difference Foundation: Watch musical history being made as Bon Jovi, Mötley Crüe, Ozzy Osbourne and Gorky Park perform at Moscow's Lenin Stadium. This pay-per-view special will be telecast live and simulcast on Westwood One. REPEATS: August 13.

SUNDAY, AUGUST 13

8:00 p.m. MTV—Lou Reed Special: This hour-long presentation views Reed's solo career as well as his work with Velvet Underground.



TUESDAY, AUGUST 15

6:30 p.m. THE NASHVILLE NETWORK: Elvis: The Fans/A Perspective: The first of three one-hour specials exploring the legend and the man on the 12th anniversary of Presley's death. Continues at the same time on the following two nights.

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



Dozens of television stations across the country have jumped at the chance to capitalize on the Batcraze. In just four weeks, the number of stations carrying the reruns of the original program has increased from thirteen to more than 70. Here in Los Angeles, for instance, KTTV had been running the series from 1 to 2 p.m., Saturdays and Sundays. Since the movie's success, the show has been added to the 5 to 5:30 p.m. slot weekdays.

That said, *Show Biz* thought it would be fun to find out how much our readership knows about *Batman* (Answers next issue). 1) According to the *Billboard* charts, what was the highest position attained by the theme to the original series? 2) The role of *Catwoman* was shared by three different actresses. Can you name them? 3) Who designed the original Batmobile and how many were constructed? 4) Of the following stars, who did *not* make a guest appearance during the series run: Joan Crawford, Liberace, Walter Cronkite or Zsa Zsa Gabor? 5) True or false—The current release is the first feature film to be made of *Batman's* adventures.

Get out your postage stamps because VH1 is having a whale of a contest. Some lucky boy or girl is going to walk away with not one, not two, but 37 Chevrolet Corvettes. That's one example from every year the American sports car has been in

Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler, Scott Yanow, Tom Farrell, John Ritchie, Bill Bender and Jan McTish.

ROCKERS AGAINST PAY TO PLAY: RAPP, the new organization of rockers fighting to end pay to play, will be holding a meeting on Sunday, August 6, 4 p.m., at the Coconut Teaszer. Scheduled topic of discussion will be the proposed September/Labor Day Weekend boycott of pay-to-play shows. Those interested in attending can contact RAPP organizer Mark Mason at (818) 501-6635. —BB



MONKEES REUNION: The four original Monkees recently performed together for a sold-out crowd of die-hard fans at The Greek Theatre. Monkee guitarist Michael Nesmith, the lone holdout in previous Monkee reunion efforts, performed a sparkling solo set



to open the show, then joined the boys—Mickey Dolenz, Davy Jones and Peter Tork—for a full set of Monkee favorites. In addition to the reunion concert, the American Fab Four also received a star on Hollywood's Walk Of Fame. Pictured above (left), The Monkees in a group bear hug at The Greek, and above (right), the boys receiving their star (L-R: Honorary Mayor of Hollywood Johnny Grant, Mickey Dolenz, Michael Nesmith, Davy Jones and Peter Tork).

Harold Sherrick



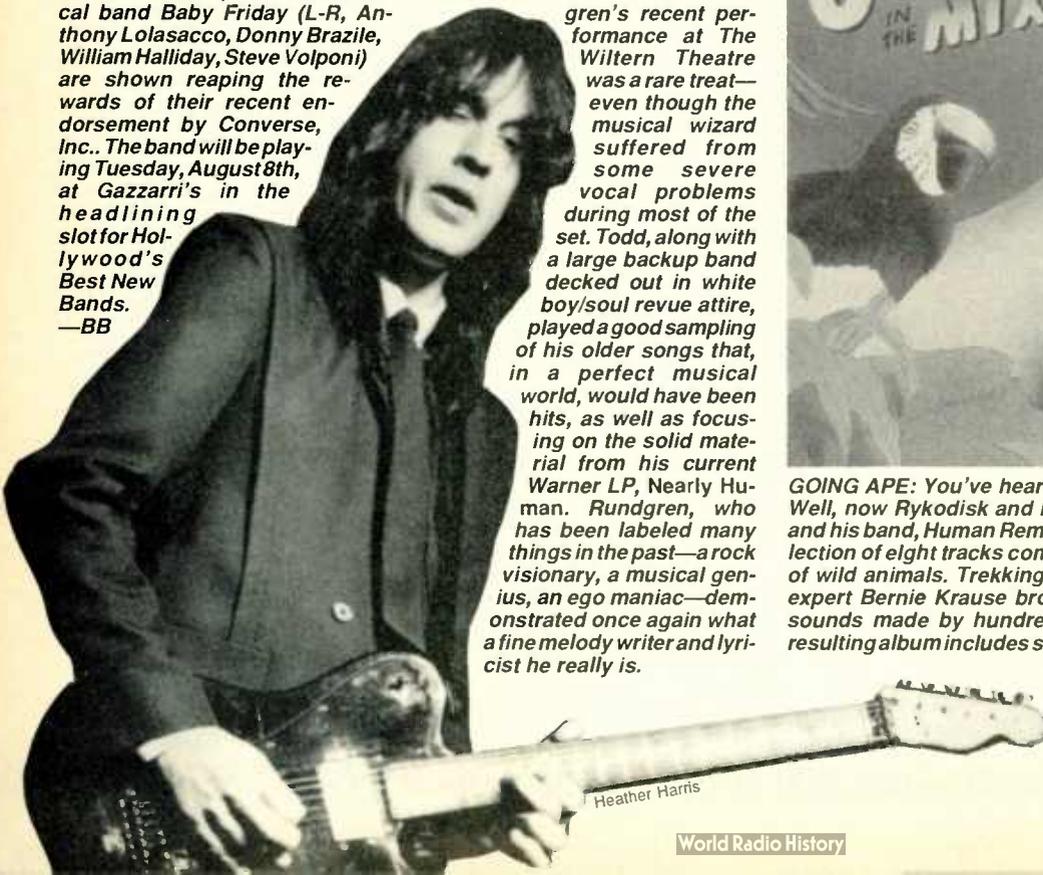
TENNIS SHOES, ANYONE?: Local band Baby Friday (L-R, Anthony Lolasacco, Donny Brazile, William Halliday, Steve Volponi) are shown reaping the rewards of their recent endorsement by Converse, Inc.. The band will be playing Tuesday, August 8th, at Gazzarri's in the headlining slot for Hollywood's Best New Bands. —BB

TODD ON TOUR: Todd Rundgren's recent performance at The Wiltern Theatre was a rare treat—even though the musical wizard suffered from some severe vocal problems during most of the set. Todd, along with a large backup band decked out in white boy/soul revue attire, played a good sampling of his older songs that, in a perfect musical world, would have been hits, as well as focusing on the solid material from his current Warner LP, Nearly Human. Rundgren, who has been labeled many things in the past—a rock visionary, a musical genius, an ego maniac—demonstrated once again what a fine melody writer and lyricist he really is.

Kristin Dahline



GOING APE: You've heard of the recent movie, Gorillas In The Mist? Well, now Rykodisk and bio-acoustic recording artist Bernie Krause and his band, Human Remains, have released Gorillas In The Mix, a collection of eight tracks composed exclusively from the sampled voices of wild animals. Trekking to the wildest reaches of our globe, synth expert Bernie Krause brought back to civilization digitally sampled sounds made by hundred of land-and-sea-dwelling creatures. The resulting album includes such sampled ditties as "Trout From Ipanema" and "Ape No Mountain High Enough." On a more serious note, a portion of the proceeds from the album will be donated to the Nature Conservancy to help support their noble effort in preserving our delicate environment.



Heather Harris



Jackie Komo

ROCK MEMORIES: The Rock Store, a shop specializing in rare rock memorabilia—you know, the stuff they used to sell at department stores like Woolworth's and Newberrys for ten cents that are now worth hundreds of dollars—recently opened its door with a gala opening night party. Owner Paul Scharfman and Barbara Orbison are shown holding a rare poster from an obscure western film starring Barbara's late husband, Roy Orbison (looking remarkably like a young Johnny Cash). The Rock Store is located at 6817 Melrose Avenue.

OZZY NEWS: The High Priest of Hard Rock/Heavy Metal, Ozzy Osbourne, was forced to move his Irvine Meadows show from August 2nd to August 3rd. The reason: military aircraft maneuvers in the area. As Osbourne quipped, "I doubt that I would win against the Air Force. Osbourne, whose former band, Black Sabbath, is one of the best selling groups on Russia's black record market, will soon journey to the Soviet Union to join Bon Jovi and Motley Crue (among others) for a two-day concert to be held at Lenin Stadium on August 12th and 13th.

BLUE NOTE ANNIVERSARY: Blue Note Records, which has long stood for excellence in jazz, is celebrating its 50th anniversary with the release of five volumes of music from its colorful history. Available on LPs, CDs, cassettes and even as a limited edition boxed set, this retrospective sums up the great diversity of the Blue Note catalog. *Vol. 1 (From Boogie To Bop 1939-56)* traces the label's evolution from trad music through its conversion to bop in 1947; *Vol. 2 (The Jazz Message 1956-65)* shows why Blue Note was the pacesetter in straightforward hard bop for a decade; *Vol. 3 (Funk and Blues 1956-67)* includes some of Blue Note's bigger jazz "hits," such as "The Sidewinder" and "Song For My Father"; *Vol. 4 (Outside In 1964-89)* is full of timeless avant-garde recordings; and *Vol. 5 (Lighting The Fuse 1970-89)* features crossover groups from the declining years and a few recent artists who have helped fuel Blue Note's comeback.

—SY

NO BOZOS ALLOWED: It takes a lot to get Bozo The Clown stomping mad. But Alais Records artists Too Much Joy accomplished just that when Bozo made an unwitting appearance on the band's recent *Son Of Sam I Am* album. Using a digital sampled introduction by Bozo on their song, "Clowns," the colorful entertainer is literally caught with his pants down: "Then I found something in one of my pockets/ It was as

big as your shoe but it was shaped like a rocket." Although Bozo is credited on the record's jacket, Larry Harmon Pictures Corp., who owns the rights to the Bozo character, contacted the band and have threatened to sue. A spokesman for Alias Records had no further details, saying, "They have threatened us with a lawsuit, but they haven't gone beyond that point yet." (Repeated calls to Larry Harmon Pictures Corp. were not returned.). If this suit does go to court, it will certainly give new meaning to a courtroom's circus atmosphere. As vocalist Tim Quirk states, "I can just see the judge shouting, 'Order in the court,' and Bozo standing up and saying, 'I'll have a ham and cheese sandwich and some fries.'" —SW

NEW MOON WORK SONGS: RCA Records threw a rather nice and different get together to celebrate the release of *Work Songs For A New Moon*, the new album from singer-songwriter Rob Jungklas. The release party was held in a trendy Melrose Avenue cafe and featured an acoustic set by Jungklas, whose music is best categorized as Eighties folk rock. It's the third album for Jungklas and his first for RCA. His second album, *Wrestle With Angels*, is rather aptly titled—it's yet to be released due to a tangle of business related reasons. —TF



ROCK FOR RUNAWAYS: A rock & roll fundraiser was recently held at Victoria Station in Universal City for Teen Canteen, a teenage runaway shelter for homeless youths. Carvin Music provided the sound system and Showlites, Inc. donated the lighting system for the Paul Mitchell Systems-sponsored event. Musicians on hand to lend their support included (L-R) Mark Geimer of local band Sciacca, Lenny Wolf of Kingdom Come, Doug Feiger of The Knack, Roy Sciacca, lead singer for Sciacca (he helped organize the event), Eric Lovell and Chris Meyer of Sciacca and, pictured in front, Terri Nun of Berlin. —JM

FIRST ANNUAL RAINBOW WARRIOR FESTIVAL: Singer-songwriter Eliza Gilkyson (left), whose LP *Pilgrims* was one of the best albums of 1987, has just released her follow-up to that acclaimed first album—*Legends Of Rainmaker*. Gilkyson is hitting the promotional trail not only to publicize her new effort but to draw attention to the first annual Rainbow Warrior Music and Arts Festival to be held on August 12th at the Paolo Soleri Amphitheatre in Santa Fe, New Mexico. Executive produced by Gilkyson, Reavis Moore and Jeffrey Bronfman, the concert will include a broad cross section of music, from folk to pop to new age to African. Artists slated to appear are Karla Bonoff, Al Stewart, John Stewart and new age artist Suzanne Ciani, among many others. Gilkyson will headline the event and actor LeVar Burton will emcee.



Tom Fairrell

KINGDOME GONE: It must be pretty disappointing for those Zepellin clones, *Kingdom Come*, whose career is in full retreat, to go from playing *The Forum To The smaller Country Club*—and it showed in lead singer Lenny Wolf's attitude. At their recent *Country Club* performance, Wolf chided the audience by saying, "What is the matter, are we playing too loud for you, or is it because this is L.A.? You certainly look very comfortable sitting in your seats out there." Halfway through the band's performance, Wolf (shown above) decided that he wanted to take a picture of the audience and told a photographer, "Let me see your camera." When the photographer refused, Wolf retorted, "Let me see your fucking camera, asshole!" Needless to say, the photographer complied. —JR

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

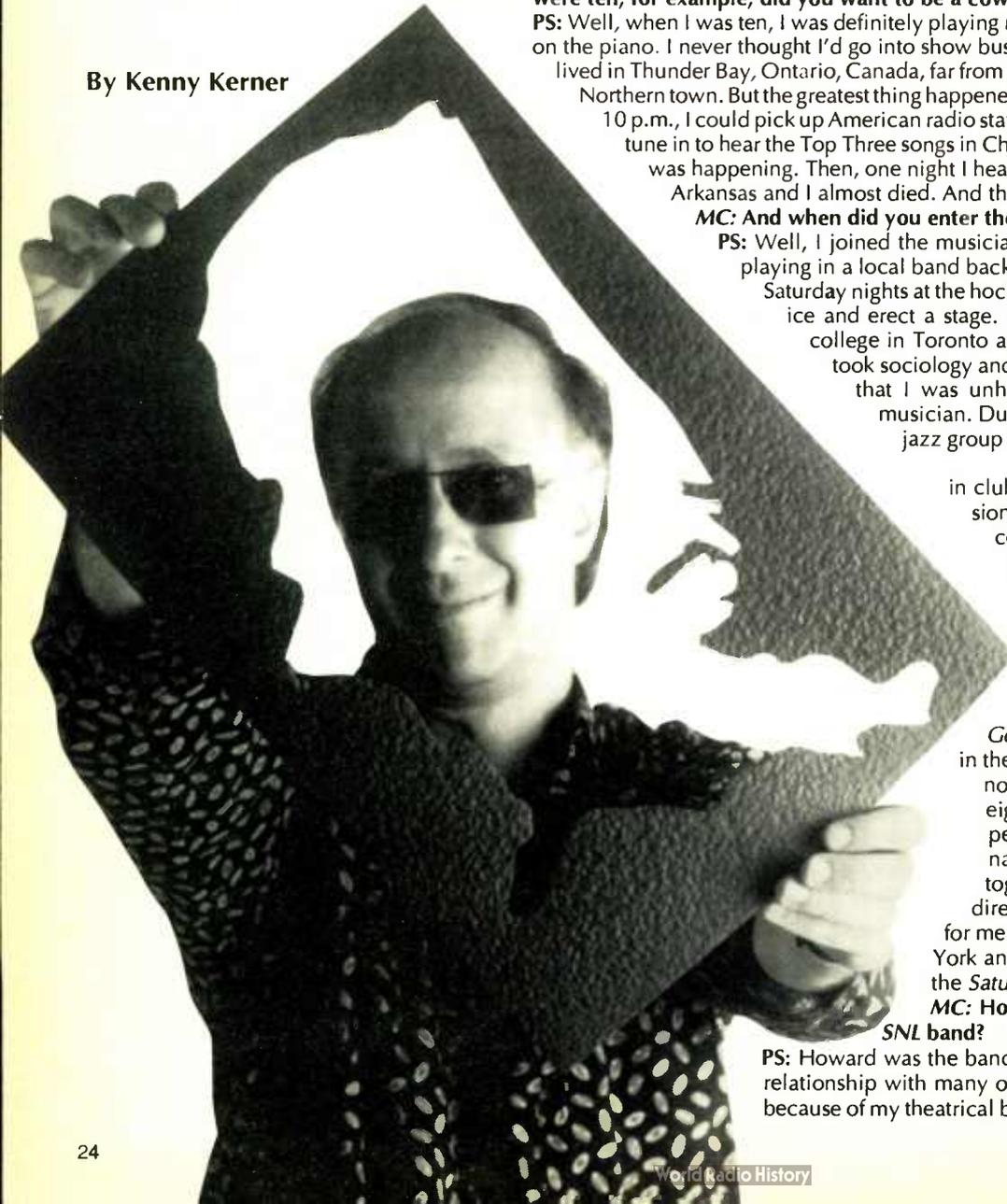
ROCK BUSING: A growing trend among local bands who play faraway is driving large numbers of friends and fans to see them. The Relievers recently shipped two busloads of people to the Golden Bear to see them crank out a set.

ROCK STARS ON THE SILVER SCREEN: Blondie has been signed to appear in the upcoming rock movie, *Roadie*, written by renegade L.A. columnist Big Boy Medlin and movie critic Michael Ventura. Meatloaf will star as the roadie and a feature role will be created for Debbie Harry.

BAND X: Ray Manzarek, former keyboard player for The Doors, is getting involved with local New Wave bands as a producer, according to his personal manager, Danny Sugarman. Sugarman will be producing the Zipper's master demo at The Annex studio and plans to work with local band X sometime in the near future. Sugarman remarked that the X project presents some unique difficulties; the band has a strong cult following which would be alienated if their heroes went the usual big-label-stardom-seeking route.

COAST TO COAST WITH PAUL SHAFFER

By Kenny Kerner



If you're at all a fan of late night TV, the smiling, bespectacled face of bandleader Paul Shaffer should be a familiar sight. His kooky banter with David Letterman has kept us up past midnight for years. Clearly, Paul Shaffer is embodied with the true spirit of rock & roll. Why he even knows all of the lyrics to "Louie, Louie," for heaven's sake!

Shaffer, a mainstay on late night TV since his days on Saturday Night Live, has just fulfilled one of his longtime fantasies: He's recorded his new solo album using some of rock & roll's living legends. They all came out to play for Paul—Dion, Ellie Greenwich, Carole King, Johnny Maestro, Ben E. King, Darlene Love, Mavis Staples, Dick Dale, Brian Wilson, Buddy Guy—a veritable who's who from the early days of rock & roll.

Shaffer's Coast To Coast album on Capitol Records is a tribute to the various sounds and styles of American music. Recorded in Miami, New Orleans, New York, Minneapolis, Los Angeles, Chicago, Detroit and Memphis, the LP also celebrates the particular styles of each of the eight cities in which tracks were recorded. Oh yeah, Shaffer's original "Late Night With David Letterman Theme" was thrown in as the album's finale just for good measure.

In contemplating my phone conversation with Shaffer, I had envisioned him to be zany, easy-going and humorous. But this was a different Paul Shaffer. Paul seemed both nervous and anxious. He was deliberate, intelligent and a virtual lexicon of musical trivia. He seemed intent on discussing his accomplishments on the new LP, rather than his shenanigans with Letterman. Shaffer did fine, though, and after a few minutes, I was completely engrossed by his enthusiasm for his craft and the music he grew up with. We'll let Paul tell the rest of the story:

MC: Both of us being about the same age, it's a pretty safe bet that we grew up listening to the same music. Hearing your album was like taking a musical trip down memory lane.

PS: Well, thank you. This was something that I just had to get out of my system. And I'm absolutely thrilled about it.

MC: Did you know at an early age that you wanted to be in the music business, or when you were ten, for example, did you want to be a cowboy like the rest of us?

PS: Well, when I was ten, I was definitely playing rock & roll music by ear and bashing it out on the piano. I never thought I'd go into show business because it was just too far fetched. I lived in Thunder Bay, Ontario, Canada, far from any kind of civilization, in a small, isolated Northern town. But the greatest thing happened to me there as a kid. I discovered that after 10 p.m., I could pick up American radio stations—especially WLS in Chicago. I would tune in to hear the Top Three songs in Chicagoland and that was my lifeline to what was happening. Then, one night I heard an all-night soul show from Little Rock, Arkansas and I almost died. And that's what got me through as a kid, I think.

MC: And when did you enter the music business professionally?

PS: Well, I joined the musicians union when I was sixteen and started playing in a local band back in Thunder Bay. We had a regular gig on Saturday nights at the hockey arena. They would lay plywood on the ice and erect a stage. It was freezing cold there, too. I went to college in Toronto and, not thinking I would be a musician, I took sociology and philosophy. But I realized during college that I was unhappy not playing—I really had to be a musician. During my third year, I started playing with a jazz group and that cheered me up. I just had to play.

After school, I spent about a year playing in clubs in Toronto and got my first real professional job as the musical director for the Toronto company of *Godspell*. I made \$425 a week which was unheard of great money for me. Basically, a week of playing in a club paid about \$200 and that was considered great money! And through my theatrical connections, I got to New York.

Steven Schwartz, the composer of *Godspell*, brought me into New York to play in the pit for *The Magic Show* on Broadway. So now I was living in New York and playing eight shows a week. The next thing that happened was that Lorne Michaels, another Canadian, came down from Toronto to put together *Saturday Night Live*. His musical director was Howard Shore who had worked for me in Toronto. So Howard called me in New York and asked me to be the key bandmember in the *Saturday Night Live* band.

MC: How much freedom did you have with the SNL band?

PS: Howard was the bandleader; it was his band. But I had a prior relationship with many of the writers and performers on the show because of my theatrical background. I knew Danny and Gilda from

Toronto. I knew Belushi through *National Lampoon*. So I quite naturally fell into the role of a person who provided special musical material. I used to collaborate with the writers and performers and put together a number like when Garrett does his Tina Turner impressions with Mr. Mike. [Mike & Tina Turner, get it?] For this particular piece, we needed a set-up to explain the bit. I told them that I did an impersonation of Don Kirshner and from that point on, I started performing a little on the show. All along I was just sitting on the bandstand trying to figure out how I could get closer to the action. On that show, it was the comedy that was important and not so much the music. In the fifth season, I became a featured player and got a little bit closer.

MC: After *Saturday Night Live* you moved on to *Late Night With David Letterman* where you have total control over your band and the music you play. And that brings us to your new album. Knowing your affinity for old rock & roll and blues records, you must have felt like a kid in a candy store when you were putting this package together.

PS: It was really an emotional thrill that these people came and participated on my record. I got this idea a couple of years ago when I was host and musical director for a Cinemax special called *Fats & Friends*, which was a tribute to Fats Domino with Jerry Lee Lewis, Ray Charles and Fats Domino. Each of the performers did a little set and at the end, we had three pianos on stage and there was a jam session. This was a big thrill for me. While I was doing that show in New Orleans, I met Allen Toussaint who showed me around the place. Suddenly, I started to think...maybe one day I could do a cut with Allen. And I also know Brian Wilson in Los Angeles and Valerie Simpson...and the idea just fell into place from that point.

MC: Did you run into any difficulty in getting the players together for the sessions?

PS: I didn't have an "A" list and a "B" list. I just went after the people I wanted. I didn't call Phil Collins or Eric Clapton or big names like that—although I love their music. I just went after the people that influenced me when I was coming up. To answer your last question, it's taken me probably about two years to put this album together from inception to finished product. And you also have to remember that I was also going on television four times a week all during this period. Luckily, Capitol Records wasn't too hard on me when it came to deadlines. I missed so many deadlines that, eventually, they just told me to give the album to them when it was done.

MC: You seem to have resurrected K.C.'s career by letting him do the vocals on the "Coast to Coast" track that was recorded in Miami.

PS: Well let's face it, you can't get much better at dance records than the ones he made. Plus, I said to myself that his voice is of dubious quality, and, to be honest, he can't sing much better than I can. And if he can make such great records with his voice, maybe he could make a record with me. I've since learned that he's a great singer. I love the way he sings. He has got a distinctive sound and he's very, very soulful. KC was a little elusive, but when I couldn't track him down at least I would spend time on the beaches in Miami—so it wasn't a total loss.

MC: No conversation about your album can be complete without discussing your remake of the classic Kingsmen hit, "Louie Louie." On the LP, you opted for a rather bizarre, unorthodox arrangement of the song. How did that come about?

PS: To tell you the truth, it was David Z's idea to do "Louie Louie." I went to him through my A&R guy. Now David is certainly as authentic a Minneapolis kind of a guy as you're gonna find. Not only has he been involved with Prince since *Purple Rain*, but now he produces much of the talent coming out of Minneapolis. What I wanted to do was something similar to what I had done with the track in New York. I wanted to combine the sounds of the former local Minneapolis garage bands with the funky sounds of the city today.

David suggested that "Louie Louie" might be the perfect song for that kind of treatment.

MC: Did you know all of the lyrics to that song or did you have to go out and buy the music



like the rest of us to find out what they were singing about?

PS: No, I had to go out and buy the music. And I hate to say it, but there's absolutely nothing dirty about that song. We tried to make a dirty record with clean lyrics. It's about a sailor thinking of his girl while he's away.

MC: Then there's your live tribute to the Apollo Theatre when you introduce Eric Burdon.

PS: I wanted to do a little Chicago blues. And I had a little experience doing The Blues Brothers album live and the Honeydrippers record where the vocals were all recorded live in the studio. So I took my band from Letterman and we added Buddy Guy and Sugar Blue who is a great harmonica player. I did a set with my band first and then I started to bring on the guests. Also, Koko Taylor made her first live appearance since her auto accident. We did "Wang Dang Doodle" with her and it turned out to be a real rockin' track, so I put it on the album. Then Eric Burdon came out and did a song that he brought to the project called "Room With A View."

MC: When you listen to the album today, does it still turn you on as much as when you recorded it?

PS: Yeah, I really do like it. It was quite experimental and just seemed to be something I had to do. The single, "When The Radio Is On," is pretty poppy. But that one just happened to be conceptually right. I didn't really go for radio except in that case because the song said radio. All the other stuff may not be able to get on the radio.

MC: How close to real life is the Paul Shaffer that we see on television every night?

PS: It's not too far from the truth at all. It's maybe just an exaggerated version. You can see what a good time I have on the show. When I put together the Letterman band, it was my very first big assignment, so I had to come up with a concept. I thought that this time I would do the simplest and most natural thing for me. Instead of doing some fusion thing or a hip thing, let me just play the Hammond organ and do my favorite oldies and R&B and soul songs. When it finally got going it became a little more rock-oriented because of what the other musicians wanted to do, but that was all right with me. But basically, I decided that the easiest, most natural thing should be the best. And I think it worked. And that's what I did with this album, too. I did just exactly what I had always wanted to do.

MC



"I never thought I'd go into show business ... it was just too far fetched."

TV TALK SHOW BANDS

By Steven P. Wheeler

Talk shows have forever been a part of American television, but only recently has the musical portion of a show become so prominent that each now features its very own self-contained band. Nowadays, TV talk show bands have their own identities, their own leaders and their own sound. They have become an integral part of these hour-long entertainment programs by employing colorful music directors with a flair for show business as well as a talent for music.

To date, there are five TV talk show bands working regularly on the tube. We talked with three of the bandleaders (Letterman's Paul Shaffer is featured in our cover story, while *Saturday Night Live's* G.E. Smith is on hiatus) who had some very interesting things to say about their unique positions. From the

flamboyant veteran trumpeter Doc Severinsen (*The Tonight Show*) to saxophone great Tom Scott (*The Pat Sajak Show*) and ivory-tickling Michael Wolff (*The Arsenio Hall Show*), these three musical directors are able to combine musical prowess, versatility and humor—something that keeps them creatively young and expressive.

Tom Scott (*Pat Sajak*) says his job fell into his lap. "I was not looking for a career change, I was pretty busy with a solo recording career [fifteen albums released to date] and writing scores for films and television. My name somehow got on their recommended list and I got a call to meet with the show's producer."

Michael Wolff (*Arsenio Hall*) says he was offered the job from Hall himself. "When I was musical director for Nancy Wilson in 1979, Arsenio was our opening act. So we were on the road together for a couple of years and we stayed in contact after that. Arsenio wrote me a letter saying if I was thinking of moving to L.A., he was putting together a band for his new show."

Doc Severinsen is the veteran of this musical threesome, having taken over the musical reins of *The Tonight Show* twenty-plus years ago. "I was a member of the *Tonight Show* band. Then I left the band—but I was still doing concerts with Johnny Carson. When they needed a new bandleader for the show, they had me come back in and I took over in 1967."

Being new to the talk show wars, Scott and Wolff say they did not know exactly what the jobs encompassed, but after meeting with the show's producers and hosts, they quickly accepted the roles. Scott recalled his first meeting with *Sajak* producer Paul Gilbert. "Paul told me that the job would require covering musical styles from Gloria Estefan to Rosemary Clooney and everything in between. That interested me, and the fact that it's live and instantaneous." Wolff, the piano-playing leader of The Posse on *The Arsenio Hall Show*, whose past credits include stints with jazz greats Cannonball Adderley, Jean Luc-Ponty and Sonny Rollins, also had his initial reservations about the job. "I wasn't

sure if I wanted to do it. I wasn't sure what it entailed. But after meeting with Arsenio and his producer, I decided to do it. You have to be able to arrange, conduct and deal with the other musicians."

Although much of their time is spent figuring out what songs to play during the breaks in the show (songs that will best contribute to the pacing and mood of the particular show), all three men agree that the shows have enabled them to perform with musicians that they might not otherwise have been able to work with. Trumpeter extraordinaire Doc Severinsen was fortunate enough to play with the immortal Louis Armstrong, which Severinsen says was far more than mere idol worship: "It goes beyond that. He's the Lewis and Clark of the trumpet world. But there's so



The Pat Sajak Show



Tom Scott

"The fact that it's live and instantaneous interested me."



The Arsenio Hall Show



Michael Wolff

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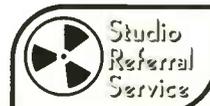


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The Tonight Show



Chris Cuffaro

Doc Severinsen

"We're one of the few 'big bands' left that has a real identity to it."

music must be suited to that particular guest. "If we have somebody who's a rock-oriented person on, I try to play a little bit of that kind of music. If we have someone from an era before that, I like to play something that makes them a little more comfortable. If you have an elderly person and you're ripping up some rock & roll, it tends to throw them off their feet a little bit (laughs)."

Scott says that most of *The Pat Sajak Show* "walk-on" music is his own. "Much of the material we play is mine. Also, all the members of the band have contributed at least one song of their own." Wolff also writes much of *The Arsenio Hall Show* interludes. "I write all the original material when people walk-on and walk-off. But generally, we play commercial tunes that people know during the breaks. A lot of Motown, R&B, rock and a little bit of jazz stuff."

However, Wolff is quick to add that playing covers can bring about legal hassles with publishing companies, "For instance, Elvis Presley's publishers are very concerned about it, so they generally don't give you permission to do the earlier songs. Same with Michael Jackson, we can only do some of the earlier songs. It's really weird the way it works. It's a real pain, especially when you've already arranged the songs."

When it comes to arranging material for the bands, Scott gives an endorsement to the Macintosh Computer. "The job I do for this show was made for the Macintosh. I feed all the tunes into the computer and it prints out all the parts very clearly, almost like pub-

lished music. It's impossible to lose a part and I don't have to recopy it like I used to have to so many times in the past. Now I have a computer-stored library of tunes. It's great."

As much talent as these three musicians possess, they all agree they would not be working on the shows unless they got along with their famous hosts. Severinsen has worked with Johnny Carson for more than two decades and says they have a great relationship. "We get along very well. Everytime I go out to mow his lawn and trim the hedges, he'll come out of the house and talk to me," quips Severinsen. As for Arsenio Hall, Wolff says he learns a lot from his host. "For the past three or four years, I've been doing a 'jazz-comedy' act, so as a comedian I love watching Arsenio every night because he's a great improvisational comedian. I learn a lot watching him."

As people like Joan Rivers and Alan Thicke could tell you, the life of a talk show can be very short-lived. However, the veteran Doc Severinsen says, "I don't think there's any doubt that we're going to stay on. When you've been there this long, staying is the natural thing." As for newcomer Tom Scott, he simply says, "If it goes a long time, that would be great; if it ends tomorrow, I'll just go back to what I was doing before and I'll have the benefit of this added exposure."

What Severinsen, Scott, Wolff, Shaffer and G.E. Smith have done is bring fresh, invigorating music back to the forefront of late night television. And that makes watching just a little more interesting. **MC**

many others like Dizzy Gillespie, Miles Davis and vocalists like Ella Fitzgerald and Tony Bennett, just to name a few."

Saxophonist Tom Scott believes that the show's performances have kept him musically fresh. "We play for a variety of acts like George Burns, Breathe, Chick Corea. I love that. It's very stimulating to cover that wide of a musical spectrum. We even had Placido Domingo doing opera. I got a charge out of that. It keeps the musical mind very fertile." Michael Wolff adds that many of the musical guests give feedback that lifts the spirits of all the band members, "Jerry Lee Lewis was on once and he said, 'Man, if I had a band like yours, I'd still be famous.'"

Wolff and Scott had the opportunity of actually forming their bands, which both say was a fun experience. Wolff says of his five-piece Possee Band, "I love everybody in the band. It's like getting to pick your ideal band and then playing with them everyday and being the leader. To me it's just a real joy every single day." Scott also chose his eight-piece band. "I've worked with all of them with one exception. We haven't worked together outside the show yet, but I plan to use the band on my forthcoming album. The band has given so much musically and personally to the show."

Severinsen did not personally pick the members of his band, since the sixteen-piece ensemble was already in place. "We're one of the few 'big bands' left that has a real identity to it," boasts Severinsen. "Most of them are 'ghost bands' now."

During the shows, the musical directors have to play music when a guest is introduced and also during commercial breaks. All three men have their own ideas when it comes to "playing a guest on." Severinsen says the

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JEANETTE ACOSTA In Total Control

By Tom Kidd

Phillipine-born Jeanette Acosta recently had the distinction of being the only female composer in charge of the music for a prime-time television series. Acosta and her company, Out Of Control Productions, were in control of the sound track for the now cancelled weekly ABC series, *Murphy's Law*, which starred veteran actor George Segal.

Acosta is also the only woman that the well-respected industry trade the *Hollywood Reporter* lists alone in their yearly special edition. "There is a list of movies and television and the people involved in their production," Acosta points out. "If you look at the list there are women doing music in prime time, but I am the only one on the list with my name by myself."

While this 25-year old Phillipina is the driving force behind the on-going project, in reality she is far from alone in her endeavor. Out Of Control has two other members. The first is Gary Hunziker with whom Acosta formed the company in 1987. The organization's bio describes him as a "knowledgeable street-wise musician"; Acosta simply describes him as her husband. The remaining member is Hunziker's longtime friend, Joseph Lisuzzo. His resume lists conservatory training prominently in his background. "We collaborate together," says Acosta. "The three of us are a team. If I'm being creative, they're on the technical end and vice versa. We kind of push each other to get the projects done. They help me in all the productions that I do."

"We're a music company," she further explains. "With all of our talents, we can write any style that's asked of us. The film work pretty much depends on the story and the style of music the particular producer



wants from you. As far as our songwriting goes, we're basically the producers, so we go with whichever style we want."

The good folks at Out Of Control are in the process of branching out into all aspects of musical creation. They are trying to place songs in movies to augment their soundtrack work. They are also currently working on a dance single. "That's ready to be released pretty soon," Acosta says. "I can't say yet, because all the paper work isn't done. So far,

radio stations like Power 106 have heard it and the results and critiques have been very positive."

In her short and remarkably fast-growing career, Acosta has blazed many new trails. The first, and probably most obvious, is the fact that she has gathered such success in a male-dominated business. "It's definitely male-dominated and male-controlled," she says. "When they hear the music, they kind of wonder how all that comes out of such a

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"It doesn't matter whether I'm a man or a woman. Either your music has soul or it doesn't."

—Jeanette Acosta

small girl. I guess the music ends up speaking for itself. It doesn't matter whether I'm a man or a woman. Either your music has soul or it doesn't."

Another aspect that Acosta's music has is ingenuity. She was the first person to compose her scores entirely on a Macintosh computer. "The reason I do everything on a computer is I don't want to lose a generation in sonic quality," Acosta instructs. "Rather than score and transfer to 24-track, I store it on a disc on the Mac. I score everything there and then mix down on the required master tape which is a half-inch four-track. Not only is it better sonically, but it leads the producers or myself to have more flexibility in being creative. If a part needs to be altered, the computer can do that for you rather than having to re-record everything that you laid down on 24-track."

In retrospect, this would seem to be a very obvious and long-overdue development. Should a scene require a re-shoot or edit, Acosta's process is a quicker and cleaner method of matching music to action. "With music technology getting around to everyone now, I'm sure there are other people doing this now," she admits. "But I know that I'm the first. I tried this two years ago."

Even though Acosta sheepishly admits that "she cannot add two plus two on a calculator," it seems that her whole life's training has been one of attention to detail. Trained as a classical pianist from the age of thirteen, a year after beginning lessons, Acosta's teachers entered her in the prestigious Yamaha Festival competition where she took third place. "A year later they entered me a second time and I won first place," she remembers. "I don't know what I was doing—I was just playing for people. It was fun. Music was something that I wanted to do."

This led Acosta to the highly competitive

classical circuit where she did extremely well. During her formative years, she was lucky enough to play the famous pipe organ at Radio City Music Hall, give a command performance for ex-Phillipine ruler Ferdinand Marcos and perform at concerts throughout Europe. These included the Chopin Warsaw Festival in Poland and the Salzburg Mozart Festival in Austria.

"By the time I was nineteen, I was very tired of travelling on the classical circuit and not being here in town and at home," Acosta says. "I quit the classical circuit which disappointed my family immensely and I got into session playing." Her session work included stints with blues artist Taj Mahal and with the late guitarist Jesse Ed Davis' Graffiti Band.

Acosta soon began doing commercial spots. This was a job for which she was well-prepared having spent some time playing along with silent films on the pipe organ. But she soon found that tiring.

"About two years ago when people were putting scores in front of me, I would be saying to myself 'I'm really tired of playing other people's scores. I can write scores as good as anybody if not better.' So two years ago I quit the session trip altogether and I committed myself to being a composer. I just started knocking on doors until somebody opened up for me. Jeff Fralick, who was at that time the executive producer for *Falcon Crest*, took a gamble on me because he liked my demo tapes."

Since Acosta's background is so extensive

in its classical orientation, I wondered if she found the transition from the more staid piano and organ to the modern computers and keyboards difficult. "I was trained on acoustic instruments from the time I was thirteen, but Clark Spangler also trained me on electronic music at the same time," she answers. "Clark did the R&D on the Yamaha DX. He trained me on the analog synthesizers when everything was banana plugs. It was all these dinosaur type of synthesizers that they had back then. My professor at the time really did not want me to be doing electronic music, so I had to do this behind his back."

Does she find her classical background useful? "Having a classical background only helps in that I have a strong foundation in music," she says. "As far as what it takes to write a song or score a picture that's really up to the creative ability of the individual. There are some great musicians that don't have a classical background. I guess film producers like to hear that you're classically trained, because it makes them feel better about you. At least you're educated."

Finally, Acosta was asked whether she has any advice for other women who might want to follow in her successful footsteps. "It's one thing to say you want to do it and another thing to follow through," she tells me. "That's true not only for women, but for everyone who wants to do this or who wants to do music. You just have to be very tenacious and believe in what you're doing so that other people will too."

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HI-TECH CLOSEUP

Using MIDI For Pop And Rock

By Lachlan Westfall

There was a time when rock groups were large and synthesizers didn't exist. Then came a host of synthesizers—but they couldn't "talk" to each other. This flaw was resolved by the establishment of MIDI (Musical Instrument Digital Interface), a standardization of computer language that allowed synthesizers to communicate.

The net result: Today there are small groups such as Depeche Mode, New Order and the two-man Pet Shop Boys who rely on MIDI for almost all of their instrumentations. The question now is, are they the wave of the future?

The use of MIDI for pop, techno-pop and rock has its pros and cons, but on balance it appears that its use will soon dominate in the studio and eventually will find its way into many a live performance as well. Is MIDI in your group's future? And, if so, you may ask, just what exactly is MIDI, anyway?

Adam Rado of the local techno-pop group, Humanoids on Parade, uses MIDI for 90 percent of the band's orchestrations, even in live performance. Asked for his views on why leading local groups use MIDI, he says, "MIDI makes sense for the start-up of a new band, because it means you can use fewer musicians. After all, the more people in a band, the harder it is to hold the group together. With MIDI you get rid of that cycle of re-rehearsing old material with new musicians.

"A lot of bands are already using MIDI in the studio anyhow, so it's only natural that MIDI equipment and technology will begin to find its way onstage for live performance. In addition, each year, the hardware is



John Watson

Humanoids On Parade (Adam Rado, Mikki Norris (c) and Tina Mint) rehearsing in Rado's MIDI studio.

getting better and less expensive—to get the kind of sound commonly available today, you would easily have paid five times as much in the early Eighties."

In a recent IMA Bulletin, Jeff Rona, coordinator of UCLA Extension's Certificate Program in Electronic Music, pointed out that MIDI was invented for live performance, since in the pre-MIDI days it was so difficult to use multiple synthesizers on stage.

Adds keyboardist Mark Balderas of RCA

recording artists Human Drama, "If a group has keyboards, it's probably already using MIDI for demos and will inevitably use it to some extent in performance, too, unless the group is purposely going for a raw rock & roll sound." He notes that while he was in England recording the band's first album, he saw more and more British groups using MIDI onstage.

In a nutshell, MIDI systems generally use a central computer to coordinate all of the

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Mark Balderas, keyboardist for RCA recording artists Human Drama, in performance.

be manipulated and played back later. So "MIDI recording" is simply the storage of performances that can be played back on any other MIDI-equipped synthesizer or musical instrument.

Storing a performance has many advantages over traditional audio recording. Because the synthesizer is actually "played" by the information coming down the MIDI line, all audio recordings of the performance will be first generation. As Rado puts it, "Your band's instruments hook into one big computer that uses sequencing software to tell all of the synthesizers what to play and when to play it. Typically, it's performed and then programmed ahead of time. You could compare it to a music roll on a player piano that tells the instrument a sequence of keys to press to recreate a live performance."

MIDI is able to send its performance data over sixteen different channels, allowing individual synthesizers in a multi-synth system to play entirely different parts while listening to the same MIDI line. As Balderas explains, "With MIDI, rock and pop is more glorious-sounding, since you can create thickness, color and an orchestral sound through layering."

In addition to sending performance data, MIDI is also able to communicate the spe-

"MIDI makes sense for the start-up of a new band, because it means you can use fewer musicians."

—Adam Rado

cific parameters that make up a sound on a particular instrument, called "voice data." These "voices" are stored in the synthesizer and can be sent between similar synthesizers or stored via MIDI software on the computer.

As you can see, learning all about MIDI can be complex; but even for the novice, it is possible to become proficient in its basic uses fairly quickly. In these days of rapid computer advances, the instrumentation options for musicians both in the studio and in live performance are expanding at a quickening pace. You may just find—if you haven't already—that MIDI is indeed destined to become a vital part of the sound that your group creates.

(Lachlan Westfall, President of the International MIDI Association, will be teaching a new UCLA Extension class entitled "Computers for Musicians: A Hardware and Software Overview," beginning Sept. 19.) **MC**

synthesizers, drum machines and samplers that your band might be using. But a more detailed look at MIDI might help to answer any specific questions you might have.

Ever since the first synthesizers came out in the early Seventies, the musician has been looking for a convenient and consistent way to hook synthesizers together in order to control them from one keyboard. In those pre-MIDI days, rudimentary methods of "interfacing," or connecting two synthesizers together, were introduced by individual manufacturers.

But there was still no way of communicating information to synthesizers from another manufacturer, nor was there a method of communicating complex information, such as how hard a key was struck.

As electronic keyboard technology advanced, the frequency with which musicians encountered incompatible equipment grew. Clearly, a solution was needed.

In 1983, the MIDI specification was unveiled as a means of communicating various types of performance information from one synthesizer to another. By "performance information," we mean the physical action that is taking place on the keyboard and front panel of the synthesizer.

When a note is played or a button is pressed, MIDI can instantly send out a message telling another synthesizer which button was pressed, which slider was moved and how far or which note was played and how hard it was struck. This data is then interpreted by the receiving synthesizer essentially as if someone were playing its keyboard or pushing its buttons.

Further, because digital information is being sent over MIDI line, a computer or other storage device, commonly called a "sequencer," can intercept these messages and store them. These messages can then

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VINYL'S FINAL DAYS

By Rooster Mitchell

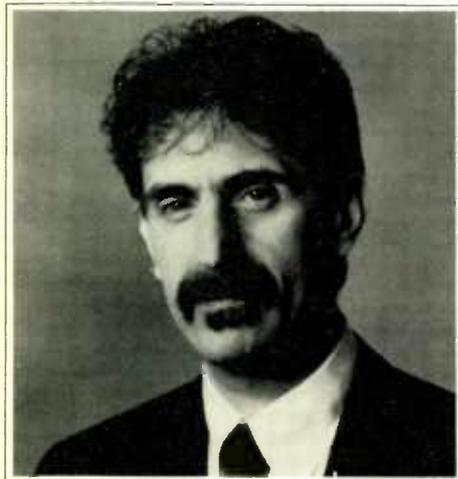
As the public tries to keep pace with growing technology in the music business, compact discs and high tech cassettes continue to shatter the marketplace. In the process there is little room left for the standard vinyl long player.

However, there is much more to this transition than merely discarding record albums as a sales format. Listeners all across the land have invested big money in their hi-fi systems and many of these systems specifically revolve around turntables and LPs.

Music Connection spoke to some industry movers and shakers and the music makers themselves, to understand how people are responding to the apparent demise of the vinyl format. Here's what they had to say:

THE MUSICIANS

Frank Zappa: "In spite of the fact that making vinyl records is a pain in the butt compared to making CDs and CDs do sound better, I think it's unfair to all the people who own vinyl reproduction equipment.



Frank Zappa



Kim Carnes

"Considering some of the advances in the last four or five years in vinyl mastering, like direct metal mastering and various computer systems, you can make a reasonably good audio product. I think that where the majors might not want to continue releasing vinyl, the independents should consider doing it.

"People like the packaging of albums, taking the jacket and reading all those things about the artist or whatever the music is. Now, with CDs, you have to do it with a magnifying glass.

"I think the album cover did become a sort of art form over the years. And that will go away if you do away with the LP itself."

Kim Carnes: "Yes. The time has come for the end of the LP, knowing that the percentage of albums sold is so small. After hearing the quality of a CD, you're instantly spoiled and can never go back to regular LPs. And as for cassettes, they're just easier to store. I will miss the graphics, liner notes, etc. of an LP, but hopefully, companies will start to make great CD packages."

Gene Simmons, Kiss: "It's a two-sided question, actually. One is realistic and the other is, 'Gee, wouldn't it be great if...?'"

"The record business is really that, a business. So what I would like for the record industry to do is not necessarily what's best or most profitable for them.

"I'm attached to LPs, but that doesn't mean it's good financially for the record industry. So the sad fact is that LPs are no longer profitable. They cost too much, they're petroleum-based and CDs and cassettes seem to be what the public wants.

"Emotionally, I love LPs. There's more handling. You can pick the record out of the sleeve. You can smell it. You can look at it. It's just much more artistic. I often bought records as a kid because of the artwork. The smaller formats don't have that.

"But hey, look into the future and that's what people will want. So that's the way it's going to be."

THE RETAILERS

Joel Abramson, Operations Manager, Tower Records: "The industry should not do away with the LP. There's still an interest in it. It's declining, but as far as our point of view on it, we will be the last people to sell vinyl. As long as there's an interest in it, we'll continue to carry it. The labels are making albums much



Gene Simmons

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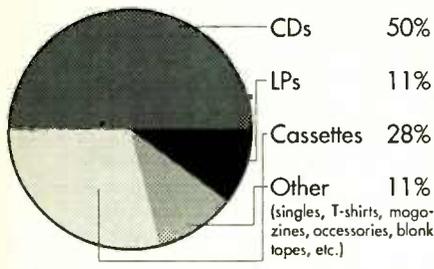
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more difficult to buy with higher return penalties and lower pressing and shipping priorities. It's harder and harder for us to sell it, but as long as it's available, we'll carry it."

Jim Dobbe, VP Sales Merchandise, Warehouse Records: "There is still some business to be done in LPs, if it's the right market, the right stores and the right demographics. I'm not saying we have LPs in every store and we're going to support it to the end, but we are going to do what the customers seem to be telling us.

"To some extent, people still buy LPs. So I think it's too quick to say they should stop coming out with them. There are still a lot of turntables out there and to a lot of people, the LP still means something.

THE INDUSTRY

Randy Gerston, Director of West Coast A&R, Arista Records: "I have mixed feelings about it. I love the artwork of vinyl. I love the size of the package. Obviously, it allows for a lot more creativity from a packaging perspective. I have a fondness for vinyl and I'm sorry to see it leaving us. On the more practical side, I don't see any reason to continue having any format of music people don't want, especially if the technology is deeming it obsolete for sonic reasons.

"Cassettes are still going to be a mainstay in the business and CDs simply sound better than albums. But sometimes I miss that ol' scratchy, needle-in-the-grooves sound. The reason that cassettes work is because of their portability. If CDs become as portable as cassettes, and they're pretty close to that, I think that the cassette will leave us, too, at some point. But I think that's far, far away."

Bret Hartman, A&R Manager, West Coast, MCA Records: "I don't believe we should do away with the LP yet. People are proceeding too quickly to get rid of it. I think there are a lot of people, especially kids, who are still buying records. Their percentage is at least 20%.

"One reason I like having albums is that the artwork is bigger. You can read the lyrics and liner credits. I know that a lot of labels have stopped putting in an inside sleeve, including MCA, because the album is only 9% of sales. I personally like having the artwork. I think it's part of the band's image, too. I used to enjoy old albums that folded open. That was neat.

"A lot of people don't have the money to

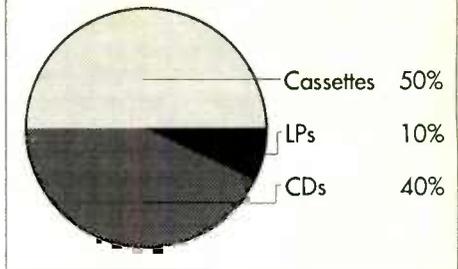
get CD players yet. I think the yuppie crowd is really setting this forward, because they're the ones who have the CD players and they're the ones not buying albums. I would say between two and three years, albums are going to be phased out totally. I think that the prices of CDs will go down and the prices of cassettes will come up, so it will be CDs and cassettes in two years, just like it was LPs and cassettes five years ago. And I can see in about 15 to 25 years, they'll be a little computer chip with a whole album on it. When the packaging gets that small, it will be hard for the consumer to fork out \$15 for a little one inch square. The bigger the packaging is, then the more the consumer feels he's getting."

John Carter, VP West Coast A&R, Atlantic Records: "The LP will die before its time. They will pull the plug before the patient has died. I understand the numbers that are dictating the demise, but I think there is an audience out there that wants vinyl and should get it.

"There are so many record collections out there. I still try and frequent stores that carry used records and find that there are a lot more people in those stores who are buying records than most contemporary stores featuring compact discs. Obviously, the future of the business is compact disc, or if it's coming along, DAT.

"I'm sad to see 12-inch vinyl totally go. The CD just doesn't satisfy the fingers like that 12-inch cardboard."

Music Sales Breakdown – Warehouse *Estimate by Jim Dobbe



Stu Yahm, Director of Business Development, 52nd Street Tape Duplicators: "I don't think anybody in the industry makes a decision like that arbitrarily. The marketplace tells you what to do. The marketplace told us the 8-track wasn't selling, so it just died of its own lack of interest. I think vinyl will take a lot longer than the 8-track to die, simply because it was already the format of choice. 8-track was never really the whole ball game like vinyl.

"I think LPs will, no question, go away, as more people own the hardware for CDs, DAT and cassettes. Cassettes have seen an incredible rise in popularity. It started out as 10% of the market and now I'm sure it's well over 70 or 80%. Record companies are already discontinuing vinyl 45's.

"I think the marketplace dictates what configuration the music will be released. It's only a vehicle to take the music to the public."

MC

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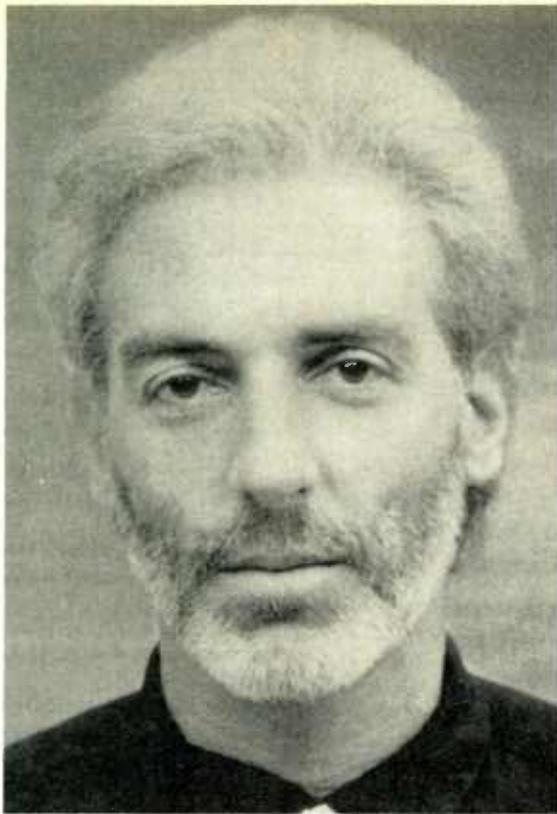
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Michael Brokaw



Climbing to the Top

By Bliss

Unlike many emigres to this golden state, when Michael Brokaw came here in the 1970s he had no knowledge of or passion for the music industry. "I knew nothing about the entertainment business at all. Zero." But in relatively short order, he drastically changed that. He worked his way up the agents ladder at ICM, learned the management ropes at the "Rolls Royce of management companies," Management III, then in 1979 partnered with Ken Kragen at Kragen & Co.. He has handled the careers of such diverse artists as the J. Geils Band, Kenny Rogers, Harry Chapin and Lindsey Buckingham. Three years ago, he established Michael Brokaw Management. He is personal manager to Lindsey Buckingham and producers Roy Thomas Baker and Richard Dashut. Recently, he spoke with Music Connection about his work and the music scene, choosing his words with the same meticulous care he devotes to his clients.

MC: You're known now for your management of rock & roll artists, so your past handling of country artists is a little surprising.

MB: Well, y'know what? During my time at Kragen & Co, I handled Ronnie Laws, a jazz artist. And a phenomenal jazz artist. To me, good music is good music. A good career is a good career. I don't care what genre it is, so long as it has integrity, credibility and the artist wants to make a statement. That's what I care about.

MC: What's your criteria when deciding whether to take on a client? Do you look for growth?

MB: Absolutely. I get very involved with a client. It's more like a marriage. It's a very personal relationship. You really have to dedicate yourself. I don't want to be involved with something that you give your blood and guts to for two or three years, where you just work, work, work, work and in three years it's over. That's not me. I enjoy working with someone who, in those three years, when other careers are over, theirs is just starting to show signs of building. The integrity of the artist and the integrity of the project is very meaningful. I mean, we all know there are various projects that have come out with the sole intention of hitting the public over the head and making a lot of money knowing that the longevity of it was limited. I have absolutely zero desire to cash in on that. That's not what I'm about.

MC: As a personal manager, you help the artist survey the professional landscape and choose which path to take. Could you elaborate on what your duties are?

MB: I've always said that, in my estimation, you can break it down into subchapters, but a manager is a creative consultant. I've never perceived a manager as a one-man show. Maybe one of the best things that a manager can do is put together a team of people. You need the right business manager, attorney, publicist, agent and publishing company. Coordinating all those people and making this little army of people work on behalf of the artist's product and keeping that machine going, that's what it's all about. I think that's what a manager does.

MC: Do you ever get involved in contractual

and marketing decisions with the record company?

MB: Oh, God, yes. You have the group of people who work on behalf of the artist and then you go to the record company and you have to create a secondary triangle at the record company. You have your product manager and below him, you have the record company publicist who you have to work with in conjunction with your private publicist, if you've got one. You have their legal department working with your attorney to make sure that there are no breakdowns. You have the artist working with the creative people at the label. You have the A&R at the label. But you have to make sure all this intermingling takes place. Ultimately, it's all done in the best interests of the artist. I don't make decisions for my artists.

MC: So you go out and do the leg work, gathering information for the artist and bringing it back to them.

MB: I do that in order to give the artist the ability to stay in the studio as long as is necessary, in order to have peace of mind, so he or she doesn't have to worry about their business life. I speak with my artists two, three, four times a day. And I deal with everybody else constantly. It's my job to courier knowledge.

MC: Do you help artists choose songs, producers and record companies as well?

MB: A good producer does his job behind the scenes. A good producer is the guy behind the camera; an artist is in front of the camera. I don't think a good producer and I don't think a good manager steps in front of the camera to share it.

MC: Do you encourage your artists to take commercial risks if that's necessary for them to express themselves more fully?

MB: I would always encourage anybody I'm working with to create art, to create something new, something fresh, to always maintain a very high level of integrity, both for themselves and the art form that they're making.

MC: Do you see any trends or directions in the current musical scene that you find encouraging or discouraging?

MB: I think it's very encouraging from what it was a few years ago when it was strictly techno-pop and impersonal music. I think the growth that we're going through now is very positive. You see the Suzanne Vegas', Edie Brickell's, Guns N' Roses' and some of the smaller bands breaking through. To me, what is extremely encouraging is that alternative radio and college radio have emerged as good tools for not only feedback but for breaking new artists.

MC: As a personal manager, are you interested in new artists, or do they have to have a proven track record?

MB: No, I'm interested in artists who have credibility and desire longevity. People who are making music that makes a statement. People who won't cave in to the commerce side of it. I'd rather wake up in the morning and be proud of who I'm working with than wake up in the morning and call my stock broker.

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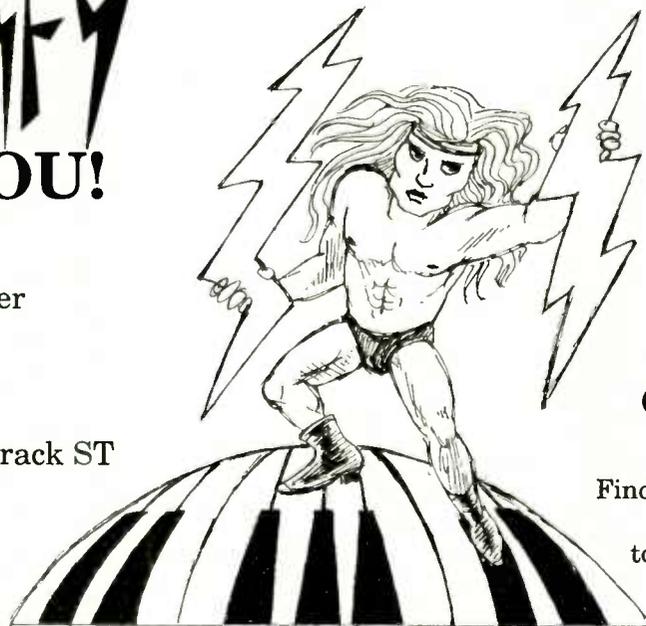
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MARIA McKEE

LIFE AFTER LONE JUSTICE

By Steven P. Wheeler



Maria McKee, the guiding light of the critically-acclaimed Los Angeles band, Lone Justice, has embarked on a solo career that, judging by her recently released solo album, promises to fulfill the seemingly limitless potential that Lone Justice could not.

Lone Justice, one of the most sought after L.A. bands of the decade, signed with Geffen Records in 1983, when McKee was only eighteen years old. Their 1985 debut was a critical favorite and enabled the band to open for the likes of Tom Petty and U2. Ironically, McKee says, the seeds of the Lone Justice break-up were planted when the band signed the first contract: "That first album really didn't have much to do with what Lone Justice was about in the clubs."

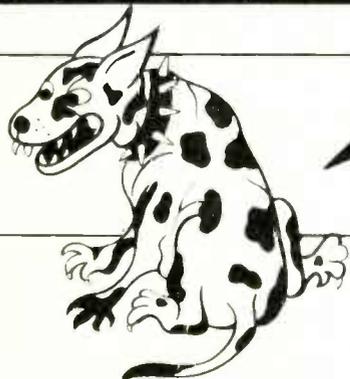
Although the musicianship of the band was far from perfect, McKee says there was a vibe within the group. "But after we got signed, things started shifting around. All of a sudden we had outside songs and studio musicians and it just got messed up. It never felt like the same band after that."

The band's second album, *Shelter*, released in 1986, had many highpoints but not much consistency, due to the unfocused atmosphere swirling around the group. McKee says, "Lone Justice went through like six incarnations. The last Lone Justice band was a great rock & roll band—but it wasn't Lone Justice. It didn't have anything to do with the original concept and none of the original musicians were involved. It just sort of fizzled out."

After the split in 1987, McKee left her home

in Los Angeles for New York seeking some new musical inspiration. The Big Apple planted its seed in the pretty singer's soul and she plans to move back soon. "I really don't like living in L.A.. It's that hometown kind of thing. I love New York. It's disgusting, but I love it. There's no other place like it. There's just this incredible energy. You don't know whether to throw-up or dance (laughs)."

While in New York, McKee shared a warehouse loft atop The Record Plant Studios with ex-Justice keyboardist Bruce Brody. "It was just Bruce and me. He would arrange my songs and we'd make little demos of them. I just decided to strip everything away and make a record." Her decision startled a lot of people including her manager, Jimmy Iovine. "Jimmy was shocked, because he had this



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notion I would form a band and become like Lone Justice was. But I really didn't want to do that at this time. I just wanted to start fresh and be able to sing and not scream and yell (laughs)."

Her numerous "screaming tours" with Lone Justice took its toll when she lost her voice completely and had to see a vocal coach. "I had to relearn how to sing so as to not damage my voice. I found a new way of singing that wasn't as harsh and shrill. When you have a range like mine, it's just as important to learn what not to do as it is to learn what to do."

In addition to her voice being stronger and more controlled than ever before, McKee's new album also demonstrates her growth as a songwriter. While acknowledging that the record is not easily accessible to the current rigid formats of FM radio, McKee believes that the spectrum of FM airplay is expanding. Even the recent loss L.A.'s free-forum station KEDG (The Edge) does not dampen McKee's spirits. "Those guys [J.J. Jackson and Jim Ladd] aren't just going to fade into the scenery. They'll be back. I think things are opening up more and more in music. I have to think that, otherwise I would have to conform to more of a pop thing. I have to believe that pop music can open up more."

With her first solo album, McKee has made a major step in harnessing her incredible talents. Determined to play the music she loves, regardless of the accessibility of the material, McKee has begun to become more involved in all aspects of her career. "I was uninvolved with what was going on through



those early years. It was very confusing. I'm more involved now. It's scarier because I don't have five men to hide behind anymore. Being in a band cushioned me from dealing with a lot of stuff in the business."

McKee says her new musical independence also brings with it a certain amount of fear—so seeing her billboard on Sunset Blvd. is a bit too much for the twenty-four-year-old singer/songwriter, "I haven't seen it yet. I'm too frightened to go by and look at it because I seriously might explode or something. I'm a bit too insecure and I get too freaked out about things. Being in a band is different because if you look ugly in a picture, that's alright cause Bruce always looks uglier (laughs)."

Since coming on the scene six years ago, McKee has been fortunate enough to have worked with some of rock's legendary figures like Bob Dylan, Robbie Robertson and Richard Thompson. McKee credits her manager with most of her collaborations, "Most everybody I've ever met in this business has been through Jimmy Iovine. The man knows everybody."

With the brilliance of her new solo album, everybody will soon know Maria McKee. Reminding us what it means to stay true to oneself in the face of an artistic industry which is becoming too structured, McKee's album can hopefully be one of the records to help eliminate needless musical categories and formats. Her solo album is a sparkling record by a brilliant young artist in the midst of an artistic rebirth.

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Phone: (512) 477-5556
Booking: Jane Garraghty, Premiere Talent
Legal Rep: Hank Goldstein; Grubman, Indursky & Shindler
Type of music: Pop/Rock
Date signed: January, 1988
A&R rep: Heather Irving

By Maxine Hillary J.

Polygram artist Michael Morales has a lot to say about his self-titled debut. Signed out of his native Texas in 1988, Morales wrote all the songs on his album except the Romantics cover, "What I Like About You," he played virtually all the instruments and arranged and produced it as well. On his commercial tune-laden LP Morales relies on his experiences with love and the opposite sex as impetus for writing the hook heavy pop songs that appear to be receiving a warm welcome.

Morales found out about multi-

track recording at the age of thirteen and from then on nothing else had much importance to him. Eschewing girls and parties while in high school, Morales devoted his pocket money and spare time to sharpening his writing, playing and producing skills. College also held no interest, but leading a band known as The Max did. The Max played the local San Antonio circuit as well as various other venues. An A&R rep from Wing Records, a subsidiary of Polygram, caught a glimpse of the band at a Vail, Colorado ski resort.

With the partial help of producer Roy Thomas Baker (Queen, Cars), Morales began recording his album. Due to more pressing obligations, Baker left the project halfway through and Morales finished the project on his own. What resulted is music reminiscent of Seventies artists such as the Cars, Journey, REO Speedwagon and Todd Rundgren.

Songwriting is more than a beer and a thought to Morales who compares it with a spiritual experience. "I think you never write a song unless you're filled with emotion," claims Morales. "Anger, despera-

tion, joy, love—I believe that when you have those emotions you send up an antenna that receives divine translation. I don't think that art, music or literature is of man. They outlive man. Songwriters are people chosen to be receivers. I think that emotion sends up the antenna."

Much of what Morales channels from the divine comes in the form of love songs. Claiming that his devotion to music has already cost him a marriage, he uses the joy he gets and the lessons learned from love as impetus for many of his songs. Raised in a strongly Christian home, he doesn't allow his spiritual beliefs to influence his music; it doesn't become preachy, yet he refuses to betray those beliefs in his music. Tunes tell the story of unrequited love and deep caring as opposed to all-night beer runs and casual sex.

"I'm not gonna cram anything down anyone's throat," voices the non-proselytizing Morales. "I'm here and I'm using the power and the will and the good fortune of the Lord to do what I really want to do. For that reason, I'm not going to betray Him, but I don't think I have to get up and preach."

While his focus is on love at this point in his life, Morales fully expects to grow both musically and lyrically. He explains: "I want to write better songs and I want to make better records. I want to learn to become a better performer. It's going to happen to me because I'm going to develop as an artist. My perspective is going to change. Wisdom comes with age. You learn more about life, you get wiser, you have more to say. I'm going to mature musically and have more to say with more meaning. The next album might be a year and a half away. That's five hundred days of living. That's a lot of emotion to put on vinyl."

Morales believes that while he loves his music, he finds that getting away from it once in a while opens his mind. Tennis, movies and quiet diners with friends in San Antonio offer respite from writing, recording and touring.

Citing individuality and confidence as signs of a good musician, Morales offers that his weakest area is that of humility. Morales shrinks no shade of violet when discussing his own individual musical talent and drive. "I've fought tooth and nail for it," he stresses, "I've travelled more now than ever, I've played for crowds of sixty and seventy thousand. I don't think anybody could have worked harder. This isn't an ego thing. I'm getting airplay on over 300 stations."

"I've been very successful so far getting into my music and I plan to have longevity. I want to hear from people and I want to be a responsive artist. I want to know who's out there."



Michael Morales

Michael Morales
Wing

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

PRODUCER: Michael Morales and Roy Thomas Baker.

TOP CUTS: "Who Do You Give Your Love To," "Eighteen."

Q Material: Michael Morales will be the first to admit the truth of the message behind his lyrics. His tunes croon the wonders of post teenage love trauma. "Who Do You Give Your Love To?" speaks of unrequited love asking the same age old question of "Why do I want you and can't have you?" "Eighteen" speaks of a sweet young thing out having a good time; that delectably delicious package of femininity that you can't have. The tease sort of song, with catchy, slick lyrics and hooks you'll remember next time you're stuck on the freeway. "I Don't Know" is an easy listening ballad, again asking more questions of love. While there can be no truly new message about love in the commercial rock genre, Morales brings back the flavor of the hook-heavy Seventies songs made popular by The Cars and Queen.

Q Performance: Playing almost all the instruments on this album save for some guitar work on "Cry, Cry, Cry" and "I Only Want To Look In Your Eyes," supplied by The Cars' Elliot Easton, Morales exhibits fine, but not necessarily innovative musicianship. Possibly the type of music he's playing doesn't really leave room for radical guitar techniques or much musical risk taking.

Q Production: Smooth and squeaky clean, no roughness here. Morales includes some interesting sound effects such as candid whispers before songs, horns honking, etc.—just enough icing on the cake to make it interesting.

Q Summary: While Morales' immaculate, morally sound, ultra-produced package of youthful love songs gives little food for thought, it does deliver a style of music I thought was long gone. The mothers of the PMRC can have no beef with this one. It's just well produced, non-controversial, soft rock about something most people can relate to.

—Maxine Hillary J.

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NIGHT LIFE



ROCK

By Eric Niles



David Arnoff

The Tommyknockers

After five productive years in the trenches, **Rich Coffee** has pulled the plug on his band, **Thee Forgiven**. Obviously not one to spin his creative wheels, Coffee has snatched up ex-Mad Daddy drummer **Jomar Gussio** and current **Yard Trauma** bassist **Lee Joseph** to form an association monikered: **The Tommyknockers**. If "voodoo-acid-blues-rant and roll" with a Sixties edge sounds like yer cup of tea, the TK's have got your number.

Not only was **Danzig's** recent Palace gig the loudest of the year, but it was also one of the best. The muscled quartet also put in a recent appearance at Tuesday night sinder **Red Light District**.

Citing the obligatory "musical differences" reason, L.A. metal stalwarts **Quiet Riot** have called it quits. In the aftermath of the split, all four members have gone in different directions. Drummer **Frankie Banalli** has jumped ship to drum for **W.A.S.P.**; singer **Paul Shortino** and bassist **Sean McNabb** will join forces on a Shortino solo project; and guitarist **Carlos Cavazo** is rumored to be heading towards an association with **Hurricane**.



Victoria Wendell

Pigmy Love Circus

The **Screaming Sirens** are currently laying down tracks at **Radio Tokyo Studios** for their forthcoming **Enigma/Restless** release entitled **Voodoo**. The disk is being produced by **Ethan James** and should be ready for an early November release.

The **Ringling Sisters** will begin work on August 18 on a forthcoming album for **Lou Adler** and his revived **Ode/A&M** label. Adler will produce the acoustically backed/spoken word-oriented effort which is slated for a February, 1990 release.

Local bands that have turned my crank as of late: the paisley underground-oriented **Daddy in His Deep Sleep**, Gaslight fixtures **Train Wreck Ghosts** and smoking gutter rockers the **Couch Sluts**.

My Top Five major label LPs by local bands so far in 1989: 1. **Free, Concrete Blonde**; 2. **Hangmen, Hangmen**; 3. **Pin and Web, Caterwaul**; 4. **Straight Outta Compton, N.W.A.**; 5. **Sea Hags, Sea Hags**.

Concrete Blonde, by the way, has sold out a number of shows on their East Coast swing, despite having their motorhome break down in Cleveland. With the release of their second single, "Scene of the Perfect Crime," the album **Free** has begun ascending the charts once again.

Absent from the local clubs as of late, **Haunted Garage** recently slipped me the best demo of the half-spent year (demo runners up include **New Improved God, The Nymphs, and Motorcycle Boy**). HG is currently putting the finishing touches on some new tracks and may do a European jaunt this Fall.

Underrated band of the month award goes to **Pigmy Love Circus**. Not the prettiest of creatures (maybe a dose of Barbassol and a Bic razor would do it), PLC hammers out a wall of sound that would put a shit-eating grin on the face of Dan "We don't have to put up with this kind of subversion in America" Quale.

Heavy-handed, humorous and downright good, **Pigmy Love Circus** remains Hollywood's best kept secret.

And just in case you're interested: **Screams For Tina** plays **The Central** on August 5 and **Pretty Boy Floyd** and **Tryx** are at **The Roxy** on Aug. 15.

C&W

By Billy Block



Billy Block

Jim Gibson

The popularity of the **Ronnie Mack**-hosted **KCSN Barndance** continues to fill the **Palomino Club** every Tuesday night. **Ronnie** never fails to present a diverse range of top notch country, blues and roots music on his shows. In July, the Barndance featured the talents of **Jeannie King** (who plays great guitar), **Jim Gibson**, **Coby Pitcher** and **The Western Front**, and **The Clay Williams Band** who packed the house and put on a great show.

On August 15th, the Barndance will tape a pilot for a weekly television broadcast guest starring **Rosie Flores** and **Big Jay McNeely**, along with **Ronnie Mack** and the Barndance band featuring **Dale Watson, Keith Rosier, Marty Rifkin, Steve Van Gelder** and **Dex Del Rio**. It will be an exciting night of music at the Palomino captured "live" for TV and it's still free every Tuesday at 9 p.m..

Congrats to **Gary Morse** who heads out to Nashville to start playing with L.A.'s own **Highway 101**. Gary will be taking over for **Tommy Spurlock** who has gone to play with **Rodney Crowell's** band. Gary is one of L.A.'s most sought after steel players and although he will be missed here in town, we wish him all the best out on the road with **Paulette, Curtis, Cactus** and **Jack**.

Eddie Dunbar and **The Super Chiefs** have concluded their successful Chevrolet-sponsored sum-

mer tour of outdoor concerts. **Eddie** will head into the studio at **Michael Johnstone's Class Act Recording** in North Hollywood to cut some newly written material.

Jim Lauderdale is back from his stint performing in the play **Cotton Patch Gospel**. Jim played to thousands on July 20th at the Santa Monica Pier. **Buddy Miller, Mike Johnstone, Jim Leslie** and **Hugh Wright** accompanied Lauderdale on some new material as well as crowd favorites such as "Lucky Thirteen" and "No One To Talk To But The Blues." He also performed in N.Y. at the New Music Seminar for music biz heavies.

Chuck Schumacher and his **Silver Wing Band** travel to Minnesota to play at the **WE Fest** on August 4th, 5th, and 6th. **Silver Wing** will be opening for **The Judds, Alabama, Gary Morris** and **Ronnie Milsap**. Chuck is currently shopping his new demo to major labels.

Lawrence Lebo and her **Little Big Band** have a great new record out called "Don't Call Her Larry." This is a hip, jazzy record played with traditional bluegrass instrumentation. The record is available at **McCabe's, Rhino Records, Bee Bop Records** and from **On The Air Records** at 2434 S. Ocean Park Boulevard, Santa Monica, California, 90405. The Little Big Band stars **Denny Croy, Jon Walmsley, Bob Applebaum, Pat Cloud, Mirriam Mayer, Dennis Fetchet** and **Dave Hooper**.

Range War (**Lee Ving's** hot country band) is releasing their single, "Don't Tread On Me," a musical commentary on the flag desecration controversy. Penned by **Michael O'Donoghue** (*National Lampoon, Saturday Night Live* and the movie *Scrooged*), this is only the second song that he has written. His first composition was "Single Woman" which was recorded by **Dolly Parton** and ended up as an ABC Movie of the Week. The single was recorded at **Juniper Studios** by **Jim Errich** and produced by **Linda Archer** and **Lee Ving**. It was released on August 1st.



Billy Block

Clay Williams and Brad Maule



JAZZ

By Ms. Frankie Nemko

The 7th Annual Garlic Festival was a huge success in West Hollywood, featuring tasty food samples from some 40 area restaurants and some very tasty sounds from the likes of **Billy Mitchell** with **John Bolivar**, the **Nucleus Nuance Jam Band**, **The Cadillacs** and **The Magyck Band**. The Nucleus Nuance, by the way, (whose owners **Katherine** and **Bruce Veniero** were the producers of the festival), was also the site last week of a gig by one-time Count Basie singer, **Dennis Rowland**. Working with the Nucleus band of **Greg Fields**, drums, **Tennyson Stevens**, piano, **Leroy Ball**, bass, aided by saxophonist **Skip Thomas**, the soulful voice of Rowland, who looked remarkably like a young Joe Williams (one of the earliest Basie singers), wrapped it self around some Basie-type tunes such as "In A Mellotone," plus some standards and a great reading of the Crusaders' "Soul Shadows."

Saxophonist **Bob Cooper** has now been officially recognized by the City of Los Angeles and will have Sunday, September 10, named as "Bob Cooper Day." This announcement came in a letter from Mayor Tom Bradley and was read by Mrs. Shelley Manne at the Windows on Hollywood brunch recently. This honor was bestowed on Cooper by the Los Angeles Jazz Society, who also named **Vi Redd** as the recipient of their "Lifetime Achievement Award." Others honored were CSUN's Professor of Music, Joel Leach, as 1989 Jazz Educator; Composer-Arranger of the Year, Horace Silver; and the Shelly Manne Memorial New Talent Award went to guitarist Steve Gregory. A gala tribute for all awardees is set for September 10 at the Hyatt Regency



Big World

Ballroom. For tickets and info, call (213) 469-6800.

On the up-and-coming list is the Orange County-based, independent record company, **Cexton Records**. Run by guitarist **John Anello, Jr.**, the label has already signed fifteen groups or individuals. Many of Cexton's artists can be heard all over the Southland, such as **Big World**. The band appeared recently at the **Comeback Inn**, which has now started "experimental music" on Wednesdays and Thursdays. **Big World** returns Aug. 16; the following week, on the 23rd, the **Ray Pizzi Woodwind Trio**. Other good stuff in the next couple of weeks includes a debut L.A. show by **Steve Smith's Vital Information** at **Le Cafe**, Aug. 6 & 7; Quartet Music at the **Sunset Concert Series**, Long Beach Museum of Art, Aug. 16; and the **Blue Note 50th Anniversary Celebration**, a three-part series on Sundays Aug. 6, 13 and 20 at the **John Anson Ford Theatre** featuring a dizzying array of Blue Note recording artists. Call radio station **KLON** at (213) 985-5566 for full details. Jazz is all around us!

BLACK MUSIC

By Lisa Posey

There I was, all stressed out and no place to go and I found a club where the grooving is easy, **Samba E Saudade** (at the **Cover Girl** club in the industrial bowels of Culver City at 9300 W. Jefferson Blvd.). The Samba is a club that beats to the different drummer of the surdo. The club features live Brazilian music which includes the styles of bossa nova, chorinho, forro and baião and, my favorite, the carefree samba. Now that I've impressed y'all with my Brazilian musical expertise, let me tell you that I am a mere neophyte to this type of music. I learned these

facts from the girlfriend of the lead singer for **Kleber Jorge and Brazilian**, which was the band playing when I recently visited the Samba. And although I didn't know what Kleber was saying to me in Portuguese, I loved the sound of his full, mellow, sexy voice that invoked images of his native Rio de Janeiro. His girlfriend is a lucky lady. But the music is not the only show. Equally entertaining is the dancing which is expertly executed by the many native Brazilians that frequent the club. The samba's quick, smooth moves are as beautiful to watch as ocean waves. Around 11:00 p.m., three barely clothed female dancers in "Carnavele" costumes come out and trip the light fantastic with the racially and generationally mixed crowd. It's especially fun to watch the Anglos boogie to a very intense, expressive beat using moves from the **Karate Kid**. I was also told that on some nights the club features the traditional "Capoiera" dancers who perform the very lethal martial arts dance of the past days when "massa" thought his victims were only entertaining themselves instead of practicing to kick his ass.

Southern Californians (including me) don't take advantage of the rich ethnic diversity of this town. But if you're sick of the retro-disco, pulsating beats of the Hollywood scene, put on your Carmen Miranda hat and dig some sounds of Rio. Some upcoming dates are: **Eliza Soares** at the **Samba** on Friday, August 12; **Fundo de Quintal** at the **Montego** (at 15910 Ventura Blvd. in Encino) on Thursday, August 17; and **Batucaje** at the **Samba** on Saturday, August 19. For more dates and information, call (213) 962-1953.

Radio station **KACE** in conjunction with **Pepsi-Cola** is having the last of its three-part **Concerts in the**

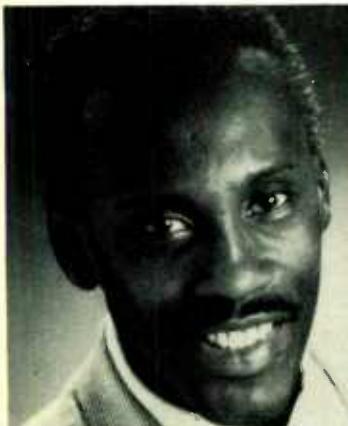


A Samba E Saudade dancer.

Park series on Sunday, August 20, at MacArthur Park at 1 p.m.. At the annual series, local talent competes for 10,000 meaningful dollars. Winners from the two preliminary concerts were **Mike Geeler** and **Euphoria** with **Kareem** and **4-Reel**, **Mike Davis Group** featuring **Feel S. Good** and **Fernando and Spice**.

After its brief stay at the plush digs of **Hollywood Live**, **Water the Bush** is returning to its old watering hole on Tuesday nights at **Mr. J's** on Sunset Blvd. (the old Stardust Ballroom).

Club barons **Matt Robinson** and **Sean McPhearson**, co-owners of the now-deceased **Funky Reggae** and the still livin' and kickin' **Peace Posse** on Saturdays, have opened **Dakota** at the **2nd Coming** on 850 South Bonnie Brae. MC



Dennis Rowland



Kleber Jorge at the Samba.

CONCERT REVIEWS

Neil Diamond

Great Western Forum
Inglewood

Time stopped for me about a quarter of the way into Neil Diamond's two-hour set. In the midst of an oldies block, he launched into a cover of UB40's reggaeified version of his own 25-year-old chestnut, "Red Red Wine." After thanking UB40 for taking the song to Number One (it had been only a minor hit for Diamond), the singer gently chided them in absentia for getting some of his lyrics wrong. Suddenly everything old seemed new again.

If not new, then certainly polished to a high sheen. Some of the earlier and more rocking material such as "Sweet Caroline" seemed to have had their original edges worn down by too much concert repetition. Nevertheless, the classics—"Solitary Man," "Kentucky Woman" and the Monkees Number One hit "I'm A Believer"—packed enough energy to bring the fans to their feet on several occasions. Some of the newer material, in contrast, seemed tougher live than on record. This approach especially benefited the title cut from Diamond's new Columbia LP *The Best Years Of Our Lives*.

Even though the entire show was smothered in the kind of gloss usually associated with Las Vegas stage shows, Diamond is still a long way from becoming a Wayne Newton for Baby Boomers; he is reassuring rather than schmaltzy. Diamond never made me cringe—although some of his mock-Elvis-pseudokarate moves during "Cracklin' Rosie" had me burrowing down into my seat. He can take a crowd to a feverous pitch as he did during "I Am...I Said" and "Brother Love's Traveling Salvation Show" or bring them to a reverent hush as during the lovely non-hit "Home to A Wounded Heart."

While it may not have been a religious experience for everybody, to this reviewer, Diamond's concert ranks as one of the year's best. Few



Neil Diamond

entertainers have left me as fully satisfied as Neil Diamond.

—Tom Kidd

Howard Jones Midge Ure

Universal Amphitheatre
Universal City

Before launching into material from his latest release, *Cross The Line*, Howard Jones opened with two older tunes, "New Song" and "What Is Love," which instantly brought the sing-along crowd to their dancing feet where they remained throughout the sultry singer's energetic two-hour show.

Jones has scaled down his live entourage to a trio, with Trevor Morais on percussion and brother Martin Jones on guitars and violin, while his own rig seems to have grown, greatly adding to the rich, multi-layered sound of past performances. He even had a vintage mini-moog and an honest-to-God Hammond organ on this tour. I just can't figure out how the guy managed to play his million-and-one keyboards while simultaneously singing his heart out and remaining remarkably mobile to boot. During "Look Mamma," he even strapped on a KX-5 and paraded around the stage whipping out some pretty convincing guitar riffs. While stationary, Howard was at his dramatic best, sitting at the acoustic piano and playing his solo piano composition, "Out Of Thin Air" and "Guardians Of The Breath."

Opening act Midge Ure's far too brief but nevertheless captivating set was a sampling of material from his earlier days with Ultravox through his present solo endeavor. His latest Chrysalis LP, *Answers To Nothing*, was well-represented and, of course, "Dear God" and "Answers To Nothing," the two current KROQ-FM hits from that album, elicited the most audience response. The highlight of Ure's set was his chilling delivery of two Ultravox classics, "Vienna" and "Dancing With Tears In My Eyes," which brought to light his distinctive

voice—a voice that throughout the years has influenced innumerable Ultravox clone bands, none of whom have been able to even scratch the surface of Ure's uncanny vocal phrasing and unique sound.

—Pat Lewis

Ice-T

The Palace
Hollywood

Though The Palace was less than a third full for Ice-T's first show in L.A. in three years, Ice gave it up anyway with an almost two-hour set for the racially mixed audience. Because the crowd was small, the gig became like a private party and fans furiously pumped their arms to the beat as Ice charged them up like a battery.

Ice-T's set began hard and heavy with an intro from the metal catalogs of Black Sabbath and Megadeth. Then, in the midst of smoke and darkness, Ice emerged, beginning with a powerful rendition of "Colors."

The show demonstrated that it's true when Ice says in "Rhyme Pays" that "I can make a rhyme complicated as a puzzle/Dangerous and violent as a pit bull in a muzzle." But when potent material such as "I'm Your Pusher," "Pain" and "6'N The Morning" is placed alongside "dirty joke" rhymes such as "Let's Get Butt Naked and Fuck," the impact is lessened. And while levity can be cool, Ice dwells too much on the nasty rhyme. This extracts a toll on his more serious-minded, politically-oriented material. Poignant observations such as "Gold rope wearer/Neighborhood terror/Can't hang around my mother/Cause she says I scare her" are trivialized when the messenger irrelevantly discusses his dick in the same context.

Ice is a very charismatic, innovative storyteller. I wonder what a male rapper with his obvious abilities would have to say if he rhymed about sex, females and relationships the way he approached political and social issues.

—Lisa Posey

Bonnie Raitt

Wiltern Theatre
Los Angeles

After growing up watching veteran singer/songwriter Bonnie Raitt play everything from giant outdoor festival shows to dank, dark, hole-in-the-wall honky tonks (where she seemed to consume as many Lone Star Longnecks as the rowdy audience), it was an unparalleled joy to watch a confident, fully-prepared and full-grown Raitt stride onstage and take her time through a set of tunes dripping with genuine emotion and musical artistry.

Predictably, the set was heavily-laden with cuts from her latest release, *Nick Of Time*, but she did manage to go back through her catalog all the way to her first album. She played her old rockers in a consistent, bluesy style that was laid-back without ever being sedate. Even with a band as tight as hers, Raitt was the undisputed central figure, providing more than just a strong voice and an attractive appearance while she ripped through slide-guitar solos during almost every song.

Displaying A-1 audience rapport, Raitt joked back and forth with the more exuberant fans, stating coolly, "That was about me and the boys," when someone called for the song "Me And The Boys," after she played the touching "Nobody's Girl." Like this song, much of her newer material dealt with being single in L.A., a topic which elicited instant sympathy with the crowd. Numerous encores featured guest artists Richard Thompson (who opened the show) and Raitt's father, former Broadway star John Raitt, who led his daughter's band in a good-natured rendition of "Oklahoma" from his first Broadway show. Mr. Raitt joked that after twenty-odd years in show business, he is now known as "Bonnie Raitt's father." And judging from this show, that's something he'll have to get used to. Ms. Raitt has only just begun to make her mark.

—Kenneth B. Giles III



Howard Jones

Gary Nuehl



Bonnie Raitt

Donna Santisi

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*Fri. Aug 18-Club Lingerie
*Wed. Aug 30-Troubadour
*Sept. 7,8,9-Buddy's (Phoenix, Ariz)
*Sept. 11,12,13-The Stadium(Albuquerque, N.M.)
*Sat. Sept 23-The Country Club

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CLUB REVIEWS

Lickity Split

The Whisky
West Hollywood

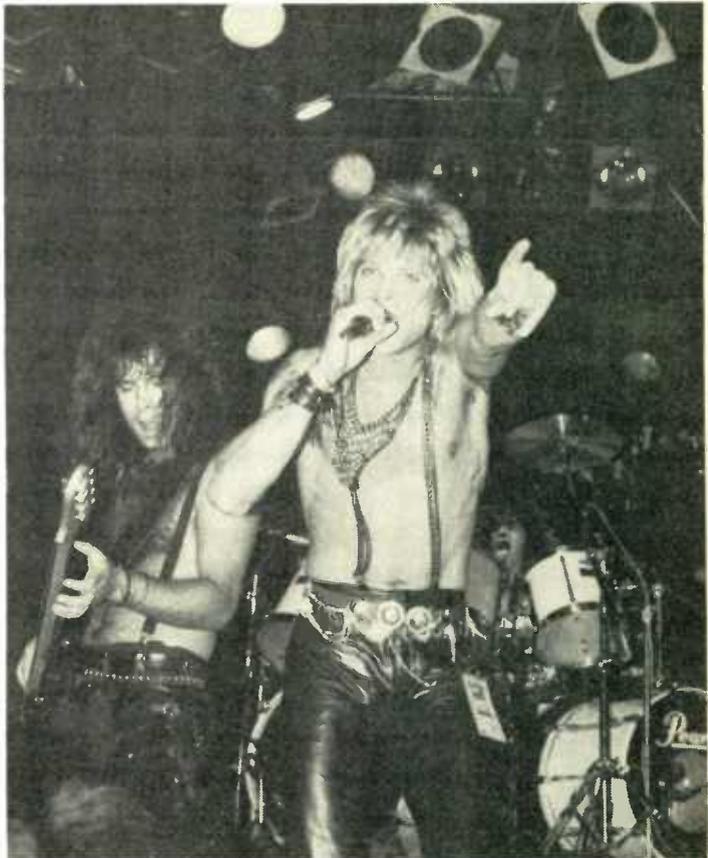
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Kenny Mac, vocals; Michael Lamar, guitar, vocals; Far-ryl Kobryn, guitar, vocals; Yancy Emerson, bass, vocals; Trik Caspary, drums.

□ **Material:** Bassist Emerson describes Lickity Split's sound as Chuck Berry meets Godzilla. Thankfully, it doesn't take Godzilla-sized ears to figure out what this band's got to say. A have-a-good-time-and-party attitude sums up this quintet's attitude, whilst songs like "Little Dirty Girl" and "Stick It In" leave no doubt as to the boys' favorite subject matter. Hey, their words of wisdom may not be the most profound, but is that so bad? Split's material is basically a hybrid of the current party-metal mold, but the band's carefree attitude is a welcome departure from the "we are gods" egos that flood this genre.

□ **Musicianship:** A solid, well-rehearsed unit highlighted by its impressive use of dual guitars, which brings back the taste of some older, more melodic bands of the past.

□ **Performance:** With the exception of drummer Caspary (only because he sits to play), this band does not have the words "sit still" in its vocabulary. Employing a few choreographed moves in the first few songs to provide a solid visual base, Lickity Split makes a point of being noticed. Each member uses riveting eye contact and deranged facial expressions to make sure the audience is involved. Singer Mac sings



Lickity Split: Well-rehearsed and entertaining.

similar to the way Italians talk—with their hands. Bassist Yancy Emerson is a natural born performer, bouncing across the stage and back, creeping up to share Lamar's mike for back-up vocals and generally hav-

ing a rousing good time. He's a poser in a very impressive (not negative) way.

□ **Summary:** Lickity Split is a fine example of what you get when you take talent, financial backing, publicity and Hollywood—shake not stir—and set it loose on the streets. The band's frequent gigging over the past few months has sharpened them to a razor's edge and major headlining gigs seem only a logical progression for this bunch. —J.D. Black



Charizma: Mindlessly entertaining?

Charizma

Gazzarri's
West Hollywood

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Bosse Nikolausson, bass, lead vocals; Goran Nikolausson, guitar, vocals; Janne Nikolausson, drums; Peter Koski, keyboards, vocals.

□ **Material:** There is an old saying that the second piece of pie will not be as good as the first, that the third piece will not be as good as the second and that by the fourth piece you'll start to get sick. The truth of this was abundantly demonstrated by Charizma's half-hour set at Gazzarri's. Their improbable combination of Swedish Christian pop metal seemed palatable at first, but became increasingly indigestible the longer they played. It didn't help any that, for whatever reason, the vocals

CLUB REVIEWS



Robbie Anna Håre

Larry Coryell: A truly fine guitarist.

were completely inaudible and that they came across as a band doing a bunch of instrumental numbers. With the exception of their catchy Scandinavian hit, "Turn Me On," all their songs sounded identical, so that by the fourth or fifth one you'd had your fill. Although their material is hard edged and well played, it is all too tiresomely similar and, without vocals or variety, quickly loses its flavor.

□ **Musicianship:** Charizma is comprised of capable musicians especially the hard working rhythm section of Bosse Nikolausson on bass and his brother Janne on drums. And it's a good thing that they are capable because without a strong vocal presence an undue amount of attention falls upon their playing. Charizma has gone through a series of frontmen/vocalists and I can't help but wonder if the chore hasn't fallen to Bosse by default. Together, Charizma is competent instrumentally but not exceptional.

□ **Performance:** Charizma cuts a distinctive figure on stage with their matching blonde-pouffed 'dos and torn, faded blue jeans. Hot pink guitars and frenzied dance steps also do nothing to detract from their visually interesting presentation. In the absence of a strong body of acoustically interesting material, the band's orientation towards appearance seems calculated and sensible. The

mildly enthusiastic audience had found its way to the dance floor by the end of Charizma's set and, looking down from my vantage point next to the balcony bar, I noticed that through some odd conjuncture they all had the same blond-pouffed 'dos as the band. Maybe this is their natural audience—androgynous blonds with fairly indiscriminate musical tastes.

□ **Summary:** Charizma needs stronger and more distinctive songs. Without it, they leave a somewhat unfavorable impression of appearance over substance. They are mindlessly entertaining in the same way that certain movies are—the problem is that half an hour after the show's over, you've forgotten about it entirely. For that matter, when it comes to mindless entertainment, I'd rather gorge myself on mom's apple pie. As for Charizma, until they come up with more significant material, they'll remain a tempest in a teacup or, as the Bard put it, "much ado about nothing."

—Brian Bunnett

Larry Coryell Quartet

Catalina's
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Coryell, guitars; Stanley Cowell, piano; Brian Torff, Banchetti bass; Cindy Blackman, drums.

□ **Material:** I was disappointed at not hearing any Coryell originals, however, I was delighted at the contributions of Cowell ("Equipose") and Torff ("Earth Mother"). The rest of the set I heard was made up of mostly familiar jazz standards, plus one astonishing version of "Rhapsody In Blue." Coryell, who over his thirty-year career has roamed the spectrum of musical styles, in this instance used his jazz expertise to great advantage in his choice of material.

□ **Musicianship:** It was a special pleasure hearing and seeing Stanley Cowell, who defected from the L.A. scene back in the 1960s. Even in those days, he was a talent of great stature. His residency in the Big Apple has added immeasurably to his gamut of accomplishments. In "All The Things You Are," for example, he demonstrated a wild two-hand improvisation—one playing the melody, the other romping through quotes from such other tunes as "Tea For Two." I had never heard Torff in the flesh (only on record, and had been very impressed). He is indeed a splendid bass player and his rather unusual, custom-built instrument gives him great flexibility. It is a cross between acoustic stand-up and electric and whether in a solo or accompanying context, it fulfills its role in Torff's capable hands. Blackman, too, was new to me. She's still quite young, yet plays with a mature authority and lots of swing! In the opening "Giant Steps," the legendary John Coltrane composition, she set the tone for what was to come, with a rock-steady beat and a thorough understanding of the needs of a jazz drummer.

□ **Performance:** Coryell is one of the finest guitarists in whatever genre of music he chooses to perform. Playing mostly electric here, he surprised everyone when he brought onstage his old Ovation acoustic instrument. The other three musicians left him alone and he regaled the audience with the aforementioned "astonishing" version of "Rhapsody In Blue." Here we had a transcription of what is essentially a work written for and played by piano which has taken its lumps for being too removed from the innovative and improvisational nature of jazz. Whoa, there...what is this Coryell doing? Incredible! As for the rest of the set, each and every one of these excellent players gave his absolute best (despite the fact that the house was only half full this Wednesday night).

□ **Summary:** Watching Larry Coryell lean into his beloved guitar—both electric and acoustic—is like a devotional experience. I hope that young students had an opportunity to check out this group, as there is much to be learned from all concerned.

—Frankie Nemko

Paul Norman

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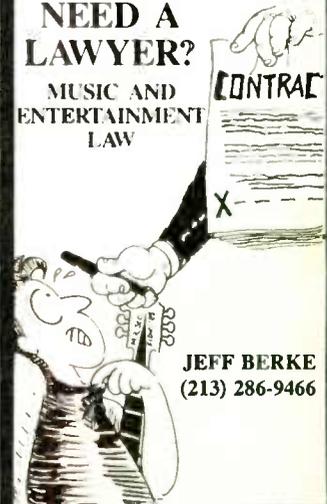
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 **CLUB REVIEWS**

Tryx
The Roxy
 West Hollywood
 ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

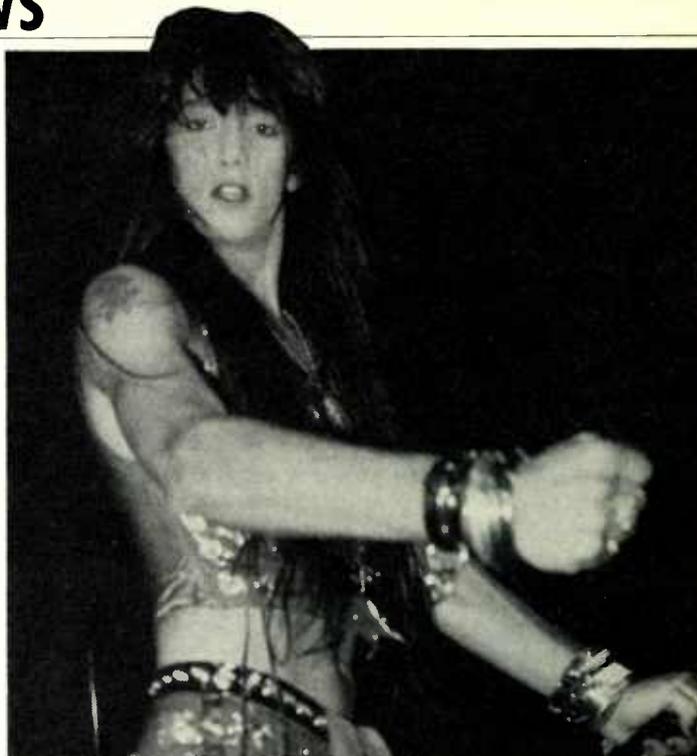
□ **The Players:** Jessie Star, red vocals; Roxy Deveaux, blue guitars; Tracy Dahne, purple bass; Cody Marks, pink drums.

□ **Material:** Some very strong upbeat pop/rock in the same musical vein as the music that's hot on The Strip right now. But unlike most of the other bands, Tryx has it down to a natural science. The songs are very good, very memorable and will have you dancing in the aisles.

□ **Musicianship:** Normally, you'd assume that behind all of the flash and glamour lies absolutely nothing. But Tryx is unlike most other bands. These guys are more than competent on their instruments, though we could suggest that guitarist Roxy improve his tone lest he be compared to Poison's C.C. DeVille.

□ **Performance:** Here's where Tryx really shines brightest. With their red, purple, pink and blue individually colored hair and stage outfits, Tryx brings the words "fun" and "entertainment" back to the local club scene. They are definite believers in what they do and their energies transcend the stage. Just ask the hundreds of screaming female fans attempting to tug at lead singer Jessie's groin when his pants tore!

□ **Summary:** Don't get me wrong. If you think that Tryx is merely a band to sit back and watch, think again. Don't be blinded by their colorful, visual appearance and hot, hot looks. Tryx is a band you can and ought to listen to as well. They combine well-structured songs with catchy hooks that are just about radio ready. I mean, I know people with white canes and sunglasses who would also get into these guys. Tryx isn't just for kids, they're for guys and girls and young and old alike. Though the band is still very young, they have nonetheless gathered quite an impressive fan-following and should be elevated to headlining status



Tryx: Silly rabbit, Tryx is for everyone.

soon. I see these guys definitely on the way to becoming The Sweet of the Nineties. In the meantime, get off your kiesters and check out "The Red, Purple, Pink & Blue Crew." They're the most fun you can have with your pants on. —Tom Farrell

Charlie Shoemake
Biltmore Hotel
 Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Charlie Shoemake, vibraphone; Randy Cannon, piano; Bob Mays, bass; Laurence Marable, drums; Sandi Shoemake, vocals.

□ **Material:** Charlie Shoemake, one of the top jazz vibraphonists around today (although quite underrated and underpublicized), led his fine quartet through a set of standards along

with some originals from his upcoming album, *Stand Up Guys* (on Chase Music Group). Among the songs performed were "If I Should Lose You," "When Lights Are Low," "Airegin," "Stella By Starlight," "Season's End" and several songs which featured vocalist Sandi Shoemake: "Hello Young Lovers," "You Don't Know What Love Is" and "Long As There's Music."

□ **Musicianship:** Charlie Shoemake combines an attractive sound with a driving bop-based style and his longer solos displayed his talent at building up improvisations logically. His wife, Sandi, has a clear voice, easy-to-understand diction and, most importantly, the ability to subtly reshape melodies through her phrasing, turning simple melodies into sophisticated jazz. While bassist Mays and drummer Marable are well-respected veterans (both had their share of solo space), pianist Randy Cannon is a new voice, a virtuoso whose style recalls aspects of Oscar Peterson and Gene Harris (although his rapid chord voicings show originality).

□ **Performance:** Everyone played up to par, with Sandi Shoemake's long tones on "You Don't Know What Love Is" and the vibist's heated solo on "Airegin" being the most memorable moments.

□ **Summary:** For two years, jazz has been a regular feature at the Biltmore in Downtown, L.A., with weekly radio broadcasts over KKGO occurring each Tuesday night. The seating is comfortable and even if the dinner crowd can get a bit noisy, the jazz groups that are booked are of the highest caliber, as is evidenced by the highly enjoyable Charlie Shoemake quartet. —Scott Yanow



Charlie Shoemake: A driving, bop-based style.



CLUB REVIEWS



Lost Luggage: Competent and satisfying.

Lost Luggage

The Central
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Andy P., drums; Peter C., bass; Griff, lead guitar; OD (sic), vocals and guitar.

□ **Material:** Lost Luggage ripped through twelve songs and two encores in forty minutes; at that rate, if you didn't like one song you didn't have to wait long for another. The beginning of their set was a bit slow to kick in. Pleasantly unadventurous tunes vitiated by annoying vocals ("la, la, la") were intermixed with numbers that were more up-tempo but no less saccharine sweet. By the time Lost Luggage got it going, their set was over. The choice of Lou Rawls' "You're Gonna Miss My Loving" as their final encore illuminates all that is best and worst in the band: It was an inspired cover but, really, how far can you cut loose to Lou Rawls?

□ **Musicianship:** The "Luggage Sound" consists of a thorough ensemble approach to their material which precludes soloing and other virtuoso devices. While the playing was competent (especially OD on guitar), it was also restrained and generally unremarkable. As a result, an unusual burden fell upon the vocals and lyrics which they proved capable of shouldering. After a while the individual instruments became indistinguishable and only a uniform sonic blur remained. Similarities between their songs only furthered the sensation of a monolithic whole. But if the songs are all alike and if their playing is subordinate to their ensemble approach then maybe the "Luggage Sound" has been bought at too high a price.

□ **Performance:** Dressed in sport jackets and starched, white shirts buttoned to the neck, Lost Luggage mercifully avoided the ubiquitous,

black leather uniform too much in evidence nowadays. This decidedly and refreshingly appearance was somewhat undermined by lead singer Griff's overly rosy cheeks, heavenward glance and look of serendipity. After all, what are these guys, cherubim or a rock band? Their rapid fire, mildly frenetic delivery had the enthusiastic audience dancing a half minute into their first song. If they wouldn't have held back, if they could loosen that top button so to speak, they might have turned the place upside down.

□ **Summary:** Lost Luggage is a competent band comprised of talented musicians. But don't go see them expecting incendiary playing, disquieting lyrics or a rough edge of any sort. They are dangerously close to the middle of the road and I'm afraid that, like McDonald's, they can satisfy even the most common palate. —Brian Bunnett

Anthony Braxton Buell Neidlinger

McCabe's

Santa Monica

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Anthony Braxton, saxophones, flutes; Neidlinger, up-right bass.

□ **Material:** This was a mostly Thelonious Monk program, although admittedly not many of Monk's more "popular" compositions. These two musicians were involved in a recording project not too long ago, entitled *Six Monk's Compositions* (Black Saint), and this concert was to focus on that album. For those unfamiliar with Monk's works, it is some of the most challenging music to play, and both Braxton and Neidlinger have been longtime admirers of Monk; thus taking an opportunity, in a sense, to pay tribute to his memory.

□ **Musicianship:** A duo of this nature is somewhat unusual even in

avant garde circles. It takes a great deal of focus and concentration to not only interpret the difficult music, but also to stay completely attuned to each other. This they did, showing the extent to which their training is implemented. Neidlinger is arguably one of the finest exponents of the old, acoustic bass and his tone and creative flow are extraordinary. Their attunement to each other was palpable; when they were not concentrating on a chart, eye contact was made and each would follow the other's movements, often coming into total symbiosis.

□ **Performance:** Braxton is a sight to behold with his myriad wind instruments—soprano, clarinet, soprano, pennywhistle, alto sax, among others. He utilizes circular breathing a lot, his cheeks puffing out almost as expansively as trumpeter Dizzy Gillespie's. It was interesting to note that amid some of his squeaks and squawks for which he has become famous, there were times when his alto sax uttered some of the sweetest sounds I've heard. There is in this kind of performance, an unspoken connection not only between the musicians, but also with the audience who, in general, were old fans. Neidlinger looked the happiest I've seen him (he can also be heard locally with his group called Thelonious). Apparently he was delighted to be in such good company as Braxton.

□ **Summary:** Anthony Braxton and Buell Neidlinger are both classically trained musicians who have turned themselves to jazz as well, and as a consequence, both these elements are ever present in their music. They have separately spent time with some of the foremost jazz players in the world and brought their collective experience to this unique presentation. Braxton lives in Northern California so is not readily available. Neidlinger, however, is a homeboy, and is worth going out for whenever he appears. —Frankie Nemko

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RECORD REVIEWS



Queen

The Miracle
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

PRODUCER: Queen and David Richards.

TOP CUTS: "I Want It All"

□ **Material:** Queen has always been a hit-or-miss kind of band, and their numerous misses have usually been due to musical flamboyance not being able to compensate for weak songwriting. That's exactly what's happening here. Unfortunately, they're still pretending that they have something to say, instead of covering up that myth with exciting musicianship. The tired title track sounds like reworked B'hai scripture put to a swamy Barry Manilow arrangement. I'm all for "peace on earth and an end to war," especially if it means never having to listen to Freddie Mercury preach about it in an overblown Vegas-style whine. "I Want It All" emerges as a tolerable anthem, but the rest of this is sniveling dreck, particularly the closing track, "Was It All Worth It," which is the epitome of overblown haughtiness, with Mercury bitching about his rock & roll life only to finally coo that it was all worthwhile. Wish I could say the same for this LP.

□ **Performance:** Just where was Brian May during most of the recording of this album? When he does fight his way out of the keyboard-laden disco mess, he's his usual ripping self, but not enough to warrant putting up with his compadres' overplaying. On "I Want It All" he seems a tad more involved and perilously close to actually cutting loose, but the rest of his work sounds like a couple of days worth of overdubs done after his bandmates had already committed their studio crimes. He certainly didn't hang around long enough to add to Queen's former harmony-vocal brilliance and the voice tracks suffer for it. Gone are the days when Queen albums used to be branded with the special notation of "No Synthesizers," replaced now with computer keyboard programming credits. Deacon and Taylor play like they've been listening to nothing but Seventies disco hits, and I wouldn't have made it through the LP if Mercury

had made one more snotty spoken remark during the quieter passage of another song.

□ **Production:** So slick I had trouble keeping the needle on the vinyl and I should have trusted my record player's instincts. These guys were better when they played over their heads. You can't tell one instrument from another, but perhaps that's for the best, since the exception is Mercury, whose bombastic bellowing is inescapable and sloshes over the sloppy sound like a veneer of pond scum. Overblown, overbearing and *overdone*.

□ **Summary:** I used to defend these guys when my friends wrote them off as pompous posers, but we were all young and foolish once. In the past, Queen didn't outsmart themselves trying to appear intelligent. They just rocked out when in doubt.

—Kenneth B. Giles III



Great White

Twice Shy
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

PRODUCER: Alan Niven and Michael Lardie.

TOP CUTS: "Once Bitten, Twice Shy"

□ **Material:** Sigh. The songwriting aspects of this album miss the boat. Not that the songwriting is bad—that would have at least bore the album some distinction. The key word here is 'bore.' None of the songs are air-play fodder. The album's best tune, "Once Bitten, Twice Shy" was penned by ex-Mott The Hoople, Ian Hunter. Maybe they should have had him write a couple more. Don't get me wrong, the material doesn't stink; it just doesn't do much of anything.

□ **Performance:** Once again, no shining stars.

□ **Production:** How many producers does it take to save a Great White album? Two? Guess not. At least they're consistent in their tedium.

□ **Summary:** Great White? Good maybe, but not great. *Twice Shy* just kind of lays there. Most importantly, it's a testimony to the current state of this genre of music. When you've got people like Bon Jovi and Guns N' Roses dominating the radio waves, being good just doesn't cut it any-

more. Great White is a good band and *Twice Shy* is somewhat of a good album. Great album cover and band photography by Doug Hyun and some pretty cool airbrushing. Oh, well.

—Tom Farrell



Gloria Estefan

Cuts Both Ways
Epic

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

PRODUCER: Emilio Estefan Jr., Jorge Casas and Clay Ostwald.

TOP CUTS: "Ay, Ay, I," "Get On Your Feet," "Cuts Both Ways."

□ **Material:** While nothing on this LP is as immediately compelling as "The Conga" or "Rhythm Is Gonna Get You," the top cuts are a fine continuation of the large body of work that Estefan and her Miami Sound Machine have amassed in the last eight years. "Ay, Ay, I" is a likely hit single; after a few spins it becomes lodged in the brain-pan all day. The glossy ballad, "Don't Wanna Lose You," is seductive enough for the CHR format and distinctive enough to not be swallowed up by the lightweight piffle that dominates that genre. The down tempo material is more prevalent than on most MSM albums and the carnival feel of earlier records is replaced by a more lush, breezy approach that may put off MSM's party-happy constituency.

□ **Performance:** Not enough can be said about Miami Sound Machine's amazing abilities as accompanists. Tight and sharp as a Cuban-heeled boot, the ensemble playing is so perfectly compact as to be worth the price of the album on its own. Their synthesis of traditional Latin and modern dance grooves is astounding. Madonna would kill for backing this hot.

□ **Production:** Slick, slicker and slickest—a little less sheen and a lot more Miami grease would have been a better approach. On the up side, there isn't a wasted note or an empty beat here; on the down side, everything falls too neatly into the MIDImania that all mainstream dance records fall into. More human next time, por favor.

□ **Summary:** Estefan loads the album with breathy ballads, obviously going for a Latino Barbara Streisand

sound. If that's not your cup of salsa, then beware. Otherwise, *Cuts Both Ways* is a strong if lighter record from the queen of Miami soul.

—Johnny Angel



Greg Hurley

Welcome
Noise

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

PRODUCER: Greg Hurley

TOP CUTS: "Welcome," "California."

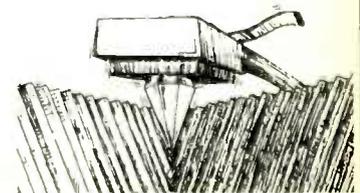
□ **Material:** This is an all instrumental program written by Hurley. It is mostly peaceful, relaxing music in what has now become known as the New Age genre. However, Hurley maintains that he was playing this way long before the classification came into use. Nonetheless, it is a "new" music in terms of its structure and imagery, tending to lead the listener on a journey of his/her own making. Titles such as "Power and Glory," "Flight," and "Apex" give a clue to the album's direction.

□ **Performance:** Besides Hurley playing a wide variety of instruments (guitars, synths and Chapman stick), showing up now and then are Steve Roach (who has many noteworthy albums under his own name), flutist Sarah Engle, drummers Robert Kelleher and John Eberhard and keyboardist Dan Maier. All are pros of the highest caliber and their meshing and weaving with the leader works well.

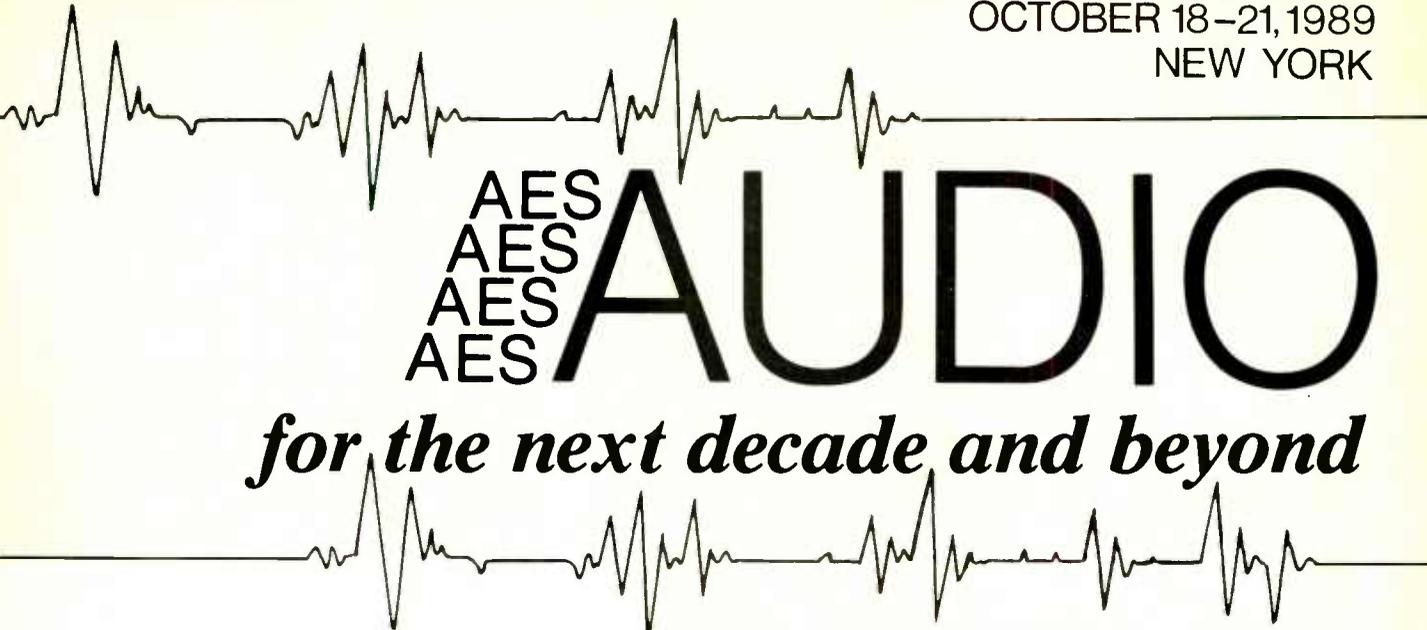
□ **Production:** Everything seems to run smoothly; no production flaws that can be detected by the human ear. The album is available in CD format for a more superior sound quality and is also out on cassette.

□ **Summary:** Hurley explained in an accompanying note that "although we use some synthesizers, nothing is sequenced...everything is played." His desire is to communicate on a human level and he has succeeded in *Welcome!*

—Frankie Nemko



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Stage capacity: Variable (primarily small combos)
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Plano: No
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RADIO - Ray Gmeiner (Elektra); RETAIL - Lou Mann
(Capitol); ROAD MANAGEMENT - Ron Laffitte
(Lippman, Kahane); TOURING - Moderator: TBA;
UNDERSTANDING MUSIC PUBLISHING - Andy
Gould (Concrete); VIDEO - Rick Krim (MTV);
...Additional Panels and Moderators TBA

YES! I WANT TO BE INVOLVED!

PLEASE SEND ME INFO ON THE FOLLOWING!

- CUSTOM REGISTRATION PACKAGES: Designed for your company. Platinum Plus package includes group registrations, exhibit booth, convention directory ad, cut on CD sampler and registration kit insert.
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- CD SAMPLER: Distributed not only to everyone registering for the convention, but will be sent in a special mailing to 800 key metal/hard rock trade reporting retailers across the U.S. **Deadline for all components is August 1!!!**
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For Registration info contact: FOUNDATIONS FORUM '89 1133 Broadway, Suite 204, New York, N.Y. 10010
(212) 645-1360 or (213) 392-5401 or Fax (212) 645-2607

MC

SESSION PLAYERS

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer, Tascam 8-track 16 channel studio, Yamaha DX-7, Esoniq ESQ-1, Roland D-50.
Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L.A. from London 3 years ago. Toured Europe, USA and Asia. Co-production credits w/ Gary Wright, Peters & Guber. Released solo synthesizer album w/ nationwide airplay including KTWW, KKGO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then...*. Affiliated w/ production/management co. w/ international record co. contacts.
Available for: Film scoring, commercials, producing, arranging, songwriting, casuals, have pro experienced band, career counseling, instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

ACE BAKER

Phone: (818) 761-1111
Instruments: M1, Korg DSS-12 12 bit sampling w/large library. Linn 9000 drum machine, w/ SMPTE, rack of various top line keyboards. Complete 24 channel, 1/2" 8-track studio.
Read Music: Yes
Vocal Range: Tenor
Styles: All. From burnin' dance tracks & nasty funk, to lush ballads & tasteful pop, to punchy rock & def rap.
Technical Skills: Producer, keyboardist, singer, arranger, recording engineer, songwriter, programmer.
Qualifications: Veteran of sessions in many of L.A.'s top studios, national & world tours. Credits include staff producer w/ Michael O'Connor, Supremes, Mary Wilson, Alan Thicke, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. College education in music.
Available For: Sessions, demos, programming, touring. Projects to fit any budget. Production, arrangement, programming, and a great 24-track, 56 input studio with a digital mix.

WILL RAY— COUNTRY GUITAR GOD & OMNIPOTENT PRODUCER

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

MIKE GREENE

Phone: (213) 653-9208
Instruments: Yamaha DX711, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Korg DW8000, Poly 61M, E-mu SP-1200 sampling drum machine, TR 808 rap drum machine, Atari 1040ST computer w/ Hybrid Arts SMPTE-track sequencer, Fostex 16-track and 3M 24 track studio, effects galore.
Read Music: Affirmative.
Styles: R&B, dance, rap, pop.
Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.
Qualifications: Vanessa Williams, Siedah Garret, Big Lady K, The Pink Fence, Glenn Medeiros, Starlet, Michael Young, Ben Vereen, Robbie Neville, ABC-TV, Kids Are People Too, Hot Wheels, The Broadway, R.A.D.
Available for: Producing, playing, programming, and writing. Equipment rentals.

BILL CONN

Phone: (213) 874-3732
Instruments: Fairlight series IIX, Roland, Jupiter 8 & Roland Super JX, DX7 II-FD, Oberheim OBXa, Korg DDD-1 drum machine, Macintosh Plus w/Performer 2.31 sequencer. 8-trk studio for pre-production & demos..
Read Music: Yes
Vocal range: Tenor
Styles: Versatile in all commercial styles including rock, dance, pop, jazz, country, etc.
Technical Skills: Keyboardist, songwriter, arranger, producer, musical director. Equally

at home as both a player & a programmer.
Qualifications: Strong rock/pop image. Classically trained. B.M. in arranging from Berklee School of Music, 10 yrs. extensive pro live/studio work including musical director the for show *The Best of Bette Midler*. Wrote & arranged music for TV shows *Time Out For Trivia* and *Telshop*. "I'm very reliable and easy to work with."
Available for: Any professional situation including sessions, demos, jingles, casuals, showcases, tours. Reasonable rates.

YALE BEEBEE

Phone: (213) 254-8573
Instruments: Kurzweil Midiboard; Korg M1R Music Workstation; Emulator II+HD; Roland D-550. MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha DX/TX7, TX816;
Memory/More Plus; Roland MC-500 Sequencer; Processing equipment: Macintosh Plus computer w/ sequencing, notation, film scoring, voice libraries & editing capabilities.
Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.
Styles: Commercial Rock, plus all contemporary and traditional idioms.
Read Music: Yes
Vocal Range: Tenor
Qualifications: B.M. and Graduate Studies at University of Miami, Eastman, & UCLA in Theory- composition, ASCAP/BMI Film Scoring Workshops. Extensive professional recording/performing/programming/touring// video/conducting experience. Tapes, resume, videos, references available.
Available for: Any professional situation

NICK SOUTH

Phone: (213) 455-3004
Instruments: Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups. Ampex SVT amp w/8x10 cab.
Read Music: Yes
Styles: All
Vocal Range: Mid-tenor backing vocals
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach
Qualifications: English musician, educated at Goldsmith College, London. In'tl touring, recording, radio & TV work w/Alexis Komer, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in L.A.
Available for: Pro situations; also give private lessons.

TERRY 'THE COUNT' MEDEIROS

Phone: (818) 441-5168
Instruments: Electric & acoustic guitars.
Read Music: Yes
Styles: All
Technical Skills: After many years of playing the guitar, I've learned the importance of space in music. I like to play definable, simple parts, that enhance whatever musical project I'm working on.
Qualifications: Recording &/or live performance w/ Lee Oskar, Bo Diddley, Ronnie Spector, Eddie Money, Mary Wells, Little Anthony, Lacy J. Dalton, Chuck Berry, Huey Lewis, Bonnie Raitt, David Pomeranz. Tape & bio available upon request.
Available for: Any pro musical situation.

STEVE ADAMS

Phone: (818) 247-1698
Instruments: Valley Arts and Fender Strats, full effects rack powered by stereo Mesa/Boogie.
Read Music: Chord charts only.
Styles: All forms of commercial Rock, R&B, Blues, & Country.
Technical Skills: Creative guitar parts that will tastefully add to your songs. Back-up vocals, composing/arranging.
Qualifications: Great sound, easy to work with. 16 years exper. in San Francisco Bay area and L.A.. At home on stage and in the studio.
Available for: Recording, touring, demos, & showcases.

TOSS PANOS

Phone: (818) 505-9771
Instruments: Acoustic drums, rack w/ Hill multimix mixer, Alesis HR16, Crown bass II, Roland octopad & drum triggers.
Sight Read: Yes.
Technical Skills: All styles played w/ true conviction & authenticity, great image & stage presentation.
Qualifications: Live performance & studio w/ Ike Willis, John Goodsall, Doug Lunn, Jeff Richman, many demos w/ funk, rock, fusion, ethnic, country, & jazz artists. Currently teaching at P.I.T. endorsed by Rimshot America.
Available For: Tours, records, videos, demos, casuals & private instruction.

LARRY SEYMOUR

Phone: (818) 985-2315
Instruments: Tobias 5 string fretted & fretless, Tobias 6 string, Yamaha 4 string Custom rack w/ all state of the art power, EQ, effects, wiring, etc.
Read Music: Yes
Vocal Range: Tenor-baritone.
Styles: All
Technical Skills: Creative harmonic & rhythmic approach w/ excellent sound & feel. Highly proficient at slap, improvisation, parts writing, sight reading, grooving.
Qualifications: U.S. tour w/ latin artist "Marisella", "Tom Jones", Jingles for Sunkist, Pepsi-Cola, etc. Live band for TV series "Taxi"; sessions for MTV, various album & 12" recordings, demos, music clinics, clubs, casuals, endorsements, teaching, etc.
Available For: Any professional SESSIONS, including records, demos, jingles, TOURING, clubs, casuals, etc. Also PRIVATE INSTRUCTION.

CARL HATEM

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

MERRY STEWART

Phone: (213) 474-0758
Instruments: Clavitar, Gleeman Pentaphonic, Roland D 50, S 50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arg Odesseys, 2 drum machines, Atari w/ Hybrid Arts Sample Track, 1" 16 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hill mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt half stacks.
Vocal Range: 3 octaves.
Styles: All, esp. modern rock, alternative dance, psychedelic.
Technical Skills: Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.

Qualifications: 10 years classical piano w/ Royal Conservatory of Canada. International touring/recording w/ Nina Hagen, Etta James, & Zephyr. Soundtrack credits include Cheech & Chong's "Still Smokin'" & Warren Miller's "White Winter Heat". Currently fronts modern rock power trio, "SFR".
Available For: PAID recording & concert work, song production, soundtracks, & videos.

BILL QUINN

Phone: (213) 658-6549
Instruments: Akai/Linn MPC-60 drum machine, keyboard sequencer & sampler, E-MU Proteus Keyboard Module, Kawai K-1 keyboard. Roland Midi pad drum set. Large library of custom samples triggered from Sonor acoustic drums & wide variety of percussion instruments.
Read Music: Yes.
Vocals: Yes.
Styles: All.
Technical Skills: Drummer, percussionist, and drum & keyboard programmer. Writer & arranger.
Qualifications: Bachelor of Music degree from the New England Conservatory of Music. Extensive recording & performing experience.
Available For: Any professional situation.

GERRY O'DOWD

Phone: (213) 444-7181
Instruments: Electric & acoustic guitars, slide/lap steel, & vocals.
Read Music: Yes.
Vocal Range: Well-developed baritone tenor.
Styles: All commercial styles, including pop, R&B, rock, dance, blues, folk, etc.
Technical Skills: All guitars & vocals, arranging, lead sheets, transcriptions, & chord charts. Excellent ears for background vocals. Tasteful, funky rhythm guitars & hot rock/blues/melodic leads.
Qualifications: Bachelor of Music, Berklee College of Music. 9 yrs. road experience w/ touring show act. 21 yrs. total playing experience. Flexible & dependable. Resume, references & tapes available.
Available For: Recording sessions, pro tours, live gigs, jingles, TV, film, video, arranging work.

GREG DEL ARROYO

Phone: (213) 221-7354
Instruments: Percussion, congas, timbales, Octopad 2, Roland TR 626 drum machine, & a variety of acoustic sounds.
Read Music: Yes.
Styles: Rock, R&B, pop, latin, fusion, funk, & whatever grooves & moves.
Experience: Sitting in with Willie Bobo, worked with Benny Powell & special invited guest O.C. Smith, composer-arranger for the Steve Miller Band, internationally known Rafael of Spain. Appearances on NBC, PBS, Univision, & cable TV. Concert production & recording experience in Los Angeles & Latin America.
Qualifications: Murray Spivack's School of Music, Chuck Flores, & Dick Grove.
Available For: Professional work, also interested in original band concept with strong material.

MICHAEL PARSHALL

Phone: (213) 337-1436
Instruments: Selmer Super-Action 80 series II tenor sax, Roland D-20, Tascam 244, Bundy Flute.
Read Music: Yes
Styles: Pop, R&B, rock, blues, dance.
Vocal Range: Tenor.
Qualifications: Played sax from age of 8. Toured North America, gigs in Monaco, Aruba. France w/ 50's rock revival shows. Studio references on request. Great ear, quick study. Great vocals.
Available For: Studio sessions, casuals.

ROGER MIELKE

Phone: (818) 795-8037
Instruments: Roland RD250 Digital Piano/ MIDI Controller, Roland D50, Korg M1, Steinway Acoustic, Roland R8 electronic drums, Akai S900, Lync LN4 MIDI Controller. 24 track 1/2" E16: 30 & 15 ips w/ 40 channel Amek TAC Scorpion console, Eventide, Lexicon, Kurzweil, Neumann, Otari, Nakamichi, more.
Read Music: Yes
Technical Skills: Keyboardist, live performing, composing, arranging, producing, orchestration, musical direction, MIDI consultant.
Qualifications: Lita Ford, Irene Cara, Ron Abel, Vinnie Appice, Ken Elliot, Phil Upchurch, Bob Destocki (produced movie "Heavy Metal"), Stryper, Shout, Broadway show "Blame It On The Movies" & I, Leslie Easterbrook, Bill Hutton, Dinah Lenney, Lu Leonard, Peter Marc, Ann Morison, Donn Simone, Billy Barnes, Jesse Allen Cooper; Composition, arranging, keyboard, & film degrees: Grove School of Music; U.S. & European tours; MIDI expert.
Available For: Composing, arranging, producing, recording, tours, TV & film scores, MIDI consultaion.

ED GRENGA

Phone: (805) 499-0816
Instruments: Atari 1040 ST w/ Steinberg Pro 24 III sequencer, Akai S900 sampler, Roland D550, MKS 20, 2 DX7's, Prophet V, 600, SP 12 drum machine. Large sound library & various processing equipment.
Read Music: Yes
Style: All styles, specializing in R&B, rock, dance, pop.
Technical Skills: Keyboardist, MIDI programmer, songwriter, arranger, producer, film scorer.
Qualifications: 12 yrs. session experience, vice-president & head composer for Handsome Bros. Music Service Inc., Boston, Ma., which specialized in jingles, TV & film scoring. Have co-written w/ Ross Vannelli, Richard Marx, Jeffery Osborne, Howard Hewitt, recorded on numerous albums including "Cal. Raisins", "One Love, One Dream" (Jeffery Osborne), "I Commit To Love" (Howard Hewitt), and more. (Complete resume available upon request). Co-wrote "Stay" (Billboard Top 10 R&B single 1987).
Available For: All session work including demos, and professional co-writing situations.

MYRON MILLSPHONE

Phone: (312) 374-8842
Instruments: Acoustic Piano & Synthesizers & Sampler.
Read Music: Yes
Styles: R&B and jazz.
Technical Skills: Songwriting & arranging (Dance & Ballad).
Qualifications: BA & Graduate studies at Chicago State University. 15 yrs live performance experience.
Available For: Tours & songwriting.

JOEY NEVOLO

Phone: CA: (818) 508-7389; Management: (201) 423-1538
Instruments: Drum set, acoustic & electric timpani, Latin & related percussion.
Read Music: Excellent sight reader & transcriber.
Styles: Unlimited ability.

FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., AUGUST 9, 12 NOON

Qualifications: Recently completed recording w/ Greg Howe on Howe II album. Formerly of Mahogany Rush, Benny Marlonas, Good Rats, Gary Tallent, members of Bon Jovi. Extensive live & recording experience, 15 yrs. of teaching. Former member of Drummers Collective NYC teaching staff. Complete press kit available on request.
Available For: Any professional situation, studio or live.

BRUCE WAIBEL

Phone: (813) 355-4184
Instruments: Four & five string bass guitar, vocals.
Qualifications: Toured & recorded last 7 years with "The Gregg Allman Band". Can play rock, funk, & jazz. Influences: Marcus Miller, Jeff Berlin & Louis Johnson.
Available For: Pro situation.

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 (Dobbe 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.

CARRIE JACOBSON

Phone: (213) 450-7084
Vocal Range: 3 octaves
Instruments: Yamaha p170, DX100.
Styles: Blues, HR, ballads, dark psychedelic...
Technical skills: Lead and background vocals; quick ear; instant harmony; songwriter; lyricist; vocal arrangements.
Qualifications: Extensive stage experience, studio as well. Strong, powerful, distinctive voice—cross between Joplin/Slick. Can also be soft and seductive. Reliable, easy to work with. Excellent ear. Demo/photo.
Available for: All types of sessions, demos, jingles, recording projects, pro situations.

JON TYSON

Phone: (213) 675-5440
Vocal Range: 3 1/2 octaves
Styles: Pop, rock, R&B, funk, blues, jazz, fusion, etc.
Technical Skills: Lead & backing vocals. Instant harmonies & improvising, songwriting. Unique vocal sound & great sense of dynamics. Excellent ear, easy to work with, dependable.
Qualifications: 15 yrs. experience: Concerts, clubs dates, recording, touring, songwriting.
Available For: Sessions, club dates, casuals, etc.

2. PA'S AND AMMS

- *2 Each Crate 4x12 cabs. Celestions spkrs. Metal grill. Casters. Xlt cond. List. \$600. Sell. \$250 ea. Bob. after 5. 818-906-9723
- *24-chnl brd. 2 stacks Project 2 spkrs system. CS-800 pwr amp. CS-400, EQ-27 band 3rd octv EQ, 4 crossovers, wren, \$5100. \$3500 obo. Michael. after 6:30pm. 818-893-9953
- *Carvin X-60 amp head, xlt cond. Graphic EQ, reverb, ft switch, 2 chnls w/ 4-12 cab w/ Celestions. Will sep. \$650 both. Must sell. DJ. 213-540-0360
- *Celestion 12" 70w spkr, \$60. Carl. 818-791-5091
- *Fender 75 amp, 1 1/2" spkr, chnl stchr, reverb, great tube sound. \$400. Mike. 213-395-5911
- *Fender spkrs, 2 columns, 4 8's in ea. Great for duo or rehrst. Unusual lkg. \$60. Doreen. 213-479-0131
- *Goodzilla WS-99 practice amp. Headphone plug, line-out too. Perf. like new cond. \$70. 818-783-6782
- *Marshall 50w white JCM-800 w/ Lee Jackson mod & fx loop. Mint cond. \$600. 213-323-3687
- *Randall RG-80 1125C, 80/100w. 1 1/2" Celestion. It sends, reverb, ft switch, cover. Brand new model. \$400 firm. 818-783-6782
- *Roland JC-120 guit amp head w/ chorus, distortion, reverb. Xlt cond, xlt sound. \$300 obo. 213-839-8111
- *2 bass cabs. Hante's. \$1300 obo. Richard. 818-963-6787
- *1988 Carvin full stack w/ Celestion spkrs. Still in box. Never used. \$900. Garl. 213-838-0778
- *1989 Marshall Model No. 3315, 150w lead w/ 2-12 slant cab. Brand new. \$1000 firm. Brian, after 4:30. 213-540-5919ml thrash band. Intl Slayer, Rycha, Waming. Accused, Metallica
- *Carvin 100w head w/ groove tubes & ft switch. White Marshall 4-12 cab. Both \$650 obo. Bobby. 818-766-4699
- *Carvin 400w stack, gd cond. \$700 obo. Gopher. 213-431-3532
- *Elliott tube amp, 2 1/2" spkr. 4 input. 2 chnls. Echo, bass/guit switch. Recently worked on. \$450. Dan. 213-488-8169
- *Fender Bandmaster, 60's blackface amp w/ 2 12" cab. AO. Xlt cond. \$300. 213-837-0651
- *Fender the Twin, chnl switching, new tubes, very gd cond. Must sell. \$500 obo. Barry. 213-463-2453
- *Fender Tremolux, pre CBS, white, piggyback. \$350. 213-974-8272
- *KK Audio custom 4-12 empty cabs. Gray carpet covered. Black grills. Front load, sealed back. Brand new, stored 3 yrs. Never loaded. \$100 ea. Jason. 818-569-4592
- *Marshall 1986 JCM 800 50w head & slant cab. \$750. Xlt cond. Jenna. 818-769-1372
- *Marshall stack, 100w. Chnl switching, reverb, covers, really screams. \$666 obo or trade. 213-413-6896
- *Mesa Boogie D-180 bass head w/ brand new 6L6 GC's. \$775. 818-303-2810
- *Mesa Boogie, Pair 1x12, closed back cabs. W/ Anvil cases. Extremely figured maple. \$550 ea. Alex. 818-762-8821
- *Mesa Boogie. Studio 22. Graphic EQ. White tole. Cover. Xlt cond. \$500. Randy. 818-894-6329
- *Musicman MD-130 2x10 combo. All black, new tubes, reverb, fx unit, foot switch. \$250. 213-399-3464
- *Peavey PA system, entire system avail. Mic, mic stands, monitors, amps & btd. \$6500 obo. Stacy. 213-274-3560
- *RAM basic cab w/ 18" Gauss spkrs, great cond. \$190. Kevin. 213-782-6568
- *Randall full stack, 120w head, 2 4-12 bottoms. Xlt cond. Like new. \$750 takes all. Paul. 818-787-3007
- *Riviera rack mount stereo amp, 120w/chnl. Like new. Bargain. \$950. Alex. 818-763-8821
- *Roland JC-120 bit-in chorus. Clean sound. \$320 obo. David. 213-399-5351
- *Roland Super Cube 100, 100w 15" spkrs. Brand new. \$300. 714-680-4079
- *Studio Master 16x8 mixing console. \$1500. Alex. 714-963-1206
- *Sunn Beta lead, 300w. Lots of power w/ 2 12" spkrs. \$250 obo. Brian, after 5. 213-540-5919
- *Tangent 1202 mixer, 12 chnls, stereo, fx/monitor sends, ultra clean. Great brd. \$500. Russ. 213-545-3327
- *Tapco 6100-RB 14-chnl mixer for PA/KB. 3-band EQ. Monitor send, fx send. Bit-in reverb. \$600. Anvils included. 213-653-8541

TO PLACE FREE ADS

QUALIFICATIONS: If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher, or record company, you do not qualify for free classifieds. Any such ad placed on the hotline will not be printed. **Instructions:** Call (213) 462-3749, 24 hours a day, 7 days a week, before the printed deadline. All deadlines are final, no exceptions. **Limit: 3 ads per person.** When you hear the beep, state the category number including wanted or available. Limit each ad to 25 words or less. End with your name, area code, and phone number (in that order). Call once for each ad to be placed. All for sale ads must list a price. All ads are final; they cannot be changed or cancelled. **Renewals:** To renew an ad after its been printed, call the hotline and place the ad again, following the above procedure. **Note:** If your ad does not comply with the above rules, call (213) 462-5772 and ask for advertising. For Miscellaneous ads, call (213) 462-5772. **MC** is not responsible for unsolicited or annoying calls.

3. TAPE RECORDERS

- *Complete 8-trk setup. Tascam 38 w/ DBX & remote. Tascam 32 2-trk M-30 mixer. Lots of fx. Complete. \$5000. Will sep. Frank. 213-969-0945
- *Fostex 450-16 console. 16 inputs, 4 buss, 2 aux. Xlt cond. Great for use w/ 8- or 16-trk. \$1495. Larry. 213-281-1152
- *Fostex A-8 & mixer. \$800. Bob. 818-884-4936
- *Fostex D-16-D, 30 ips. Meter mount kit. All service records avail. New heads installed 12/88. \$4500 obo. Mike. 213-665-5460
- *Fostex E-16D 16-trk recorder w/ full function remote, xlt cond. \$3700. Mike. 213-662-5291
- *Tascam 246 4-trk, great cond, used sparingly. \$450. 714-773-5262
- *Tascam MS-16 16-trk tape recdr, xlt cond. \$5000 obo. Roger. 818-342-4669
- *Tascam Porta-2 4-trk studio, mint cond. Used once. \$700. Randy. 818-785-4624
- *Tascam Porta-2 4-trk studio. Mint cond. \$675 obo. Tim. 818-762-8639

- *Amplex 456 1/4" recording tape. Brand new, never used. 3 10' reels. \$63. JP. 213-578-6438
- *Tascam 246 4-trk recdr w/ custom oak & steel rolling rck mnt. \$725. Alan. 213-379-5831
- *Teac 7-122 cassette deck. \$400 obo. E.J. 818-762-9909

4. MUSIC ACCESSORIES

- *4 Sets of AKG-K141 headsets. Xlt cond. Cost. \$90 ea. Sell. \$60 ea. or all for \$200. 818-993-4179
- *Boss CE-3 stereo chorus w/ AC adaptor. Mint cond. \$60. \$2. 818-993-4179
- *Digitech PSP-128 6 mos old. Like new. \$185. Bob. after 5. 818-906-9723
- *Korg DDD-1 drum machine. Great shape. Sampling capabilities. Like new w/ instructions. \$300. 818-993-4179
- *Misc. audio & video tapes. New & used. 1/2", 3/4" & 1". \$2. 818-993-4179
- *Performer Version 2.41 master disk & mnt in box. \$200. 213-469-1048
- *Yamaha RX-5 drum machine. \$450. Alan. 213-379-5831
- *21-spk rack in padded Anvil flight case. \$250 obo. Michael. 213-969-9140
- *Atec, made in Australia, high quality video tape. 50 per cs for \$100. Comparable to Panasonic Super Premium. 213-434-1847
- *ADA 2-FX digital multi-fx w/ ft switch controller. 2 fx at once. Delay, flanger, chorus, infinite repeat. Sounds great. \$350 obo. Scott. 213-466-6923
- *ADA programm digital delay. Rck mntbl. Chorus, flanger, reverb. Got it all. 16 memory banks. Ix loop. By-pass, input/output vols. \$275. Paul. 818-787-3007
- *Alessis MMT-8 8-trk sequencer. Brand new in box. \$200. Peter. 473-3058
- *Anvil 7-spk rack w/ mixer top, brand spankin new. Must sell. \$300 obo. 213-478-0730
- *Boss MPD-4 MIDI pad. \$100; Alessis microgate, \$75; Alessis micro-limiter, \$75. Alex. 714-963-1206
- *Crybaby Wah. \$65; E-bow. \$75; Boss RCL-10 compsr/ imtr. \$90; Boss ROD-10, overdrive distortion, \$110; Boss rck mnt adaptor, \$15. Philip. 213-398-9452
- *Delta Lab Effectron 3 delay. \$200. Urban D'esser, \$125; Alessis micro-limiter, \$95. 213-680-9501
- *Demeter tube direct box. \$300 firm; Firmen stereo parametric EQ. \$200 obo.; Tascam 244 4-trk cassette deck obo. Bryan. 818-882-1857
- *EMG ag1 coil active PUS. 2 at \$50 ea; Jackson J-80 PU, brand new. \$40; Craig. 805-251-0490
- *Exploiter or Star shaped guit hsc. \$90. Craig. 805-251-0498
- *Kramer neck. Barett model. Angled hockey style w/ new Shadow logo. 22 fret. Rosewood brd. Floyd nut. Goto keys. Unused. \$100. Jason. 818-569-4592
- *Rati distortion pdl, never used. \$30. Boss 2 in/2 out vol pdl \$15; Tascam patch bay, 32 1/4" ins/outs. \$40; Echopet analog echo box. \$25. Mike. 213-391-7276
- *Roland DP-5 digital delay. Brand new. \$400. Peter. 473-3058
- *Roland ME-5 digital fx guit processor. \$450 obo. Tim. 818-963-8124
- *Roland MSQ-100 sequencer, Ibanez multi-guit effect. Boss noisegate. Korg perc machine, Morey Wa-Wa. \$40 ea. 213-936-7925
- *Roland S-50 sequencer sampling software. \$75. Plus 360 system MIDI bass box. \$100. 213-876-2296
- *Roland SDE-1000 digital delay. \$185. 818-789-4381
- *Roland SRV-2000 digital reverb. Used once. Must sell. \$300. Tim. 213-461-9566
- *Shure SM-94 condenser mic. \$150; Audio Technika ATM-33R condenser, \$135; AKG D-1000E w/ 3-pos rolloff switch. \$50. 213-680-9501
- *Strobe tuner, Peterson Model 450. Input/output, bit in/mnt. Adjustable veneer. Note strk. Neon red Backlit wheel & controls. \$100. Jason. 818-569-4592

5. GUITARS

- *57 Fender strat w/ tremolo & keys. \$500 obo. Aaron. 714-738-4846

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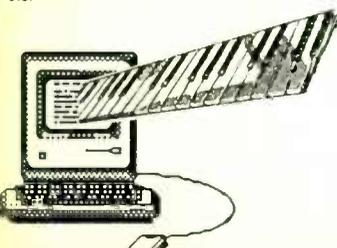
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•Epiphone Jupiter model like Randy Rhodes V. All Black, 2 humbucking PUs. Like new cond w/hsc. \$165 firm. 818-788-0610
•Fender Bullitt, American made, 2 PUs. Maple neck, very gd cond. W/ Fender hsc. \$140 firm. 818-788-0610
•Fender Telecaster, 52 reissue, perf cond. W/ tweed cs, certificate, warranty card, etc. \$560 firm. 818-783-6782
•Fender US vintage strat w/cs. Xlt cond. \$550 obo. Aaron, after 6pm. 714-738-4846
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•3 brand new custom Ibanez guitars w/EMG PUs. Prices \$750-\$1000. Peter. 473-3058
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•Gibson J-200 sunburst, 18 yrs old. Perf cond. w/cs. Must sell. \$1200 obo. Paul. 213-656-9269
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•Hamer Chapperall guitar. New frets. Tom Anderson PUS. Black Floyd Rose. Sounds great, lks even better. Xlt cond. \$700 obo. Tim. 818-762-9339
•Hamer custom guitar. Very early model. No. 213. Very gd cond. \$325 obo. Paul. 213-656-9269
•Jackson Randy Rhodes. White w/black hardware. Duncan PUs. \$950. Doug. 213-391-6214
•Kisco elec guit, cond. 1960's. \$60. John. 805-255-9174
•Martin 1962 0018. Near mint. Orig cs. \$575 firm. Chris. 818-367-2627
•Martin guit 1983 model, hardly used. \$850. Eduardo. 213-839-2898
•Neck-thru body Star gut. Ebony fretbrd, maple body. You assemble hardware. Blue paint job. Custom made by Rist. \$300 obo. Craig. 805-255-0498
•Ovation acoustic Bicentennial edition w/flight cs & great cond. \$350. John. 805-255-9174
•Telecaster Schecter custom bit, rosewood body. Burgundy finish. Koa wood neck, phase pots. Great sound. \$300 obo. David. 213-399-5351
•Univox bass, sunburst finish. Just like P bass. \$75. Steve. 818-901-1832
•Westone w/EMG's. Incredible finish & cs. Great cond. \$290. Kevin. 213-782-6568
•World's most versatile guit, 1983 Gibson 335, cherry red finish. Xlt tone. Plays like new for half the price. \$495 obo. 818-980-7216
•Yamaha DSG-1200 sunburst finish. 2 Symr Dnch 59r PUs. Very clean gut. \$300 obo. Tim. 818-762-8639
•Yamaha Steel string acoustic guitar. Brand new. Xlt shape. \$200 obo. 213-874-9339

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•RX-5 drum machine. Mint. \$600 obo. Includes cs, cartridge, ml. 213-469-1044
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•Yamaha RX-11 drum machine. Indiv outputs, easy programming. \$250. Mike. 213-391-7276

sound, image, connex sks hungry HR bands w/ identity. 818-980-1567
•Student lead guit. 35, sks amateur blues rock band, 30+ in OC area. Inl. Steve Ray Vaughn, Hendrix. Take a chance. Clive Brooks. 714-722-9449
•19-year-old Asian guit wts to JF rock band. Wilshire/Western area. Dan. 213-368-8169
•Christian HM guit skg band or musicians to form band. Pro equip, image, att. Inl Ozzy, Sabbath, Loudness, Accept, God rules. Scott. 213-466-6923
•Country Guit, 27, sks pro cover band. Vox, equip, exp. 213-733-1446
•Creative exprvs lead guit sks live sit w/ groove oriented solid musicians. Inl. Ferry, Zebebel, Val. 818-769-8315
•Creative textural guit into Coceaus, Zep sks band. Alex. 213-453-0094
•Former guit of Amazon sks pro. Gt. Must be extremely dedicated for the ultimate in success. Gt art. Inspired Michael Shenker, Randy Rhodes. Jonny. 213-541-4263
•Glam metal guit avail. Into Crue, G&R, Peppers, Mega Death. Very image conscious. Relocating to LA. 415-323-7511
•Guit avail for all pro sks. SOTA rack. 15 yrs exp. Dbls on keys & vox. Jim. 818-784-7937
•Guit avail for college type rock band. Inl. Echo, REM, Smalls, Doors. James. 213-463-0521
•Guit into Stooges, Cooper, Ronson, Sabbath, Motorhead, Brains, Ramones, etc. band. Have equip, lots of exp. No glam. Michael. 213-395-6971
•Guit lkg for blues band. Shuffles, boogies. Scott. 213-828-6143
•Guit lkg for committed dedicated orig R&R band. Also play keys, can sing lead. Very unique, pro att. Sean. 714-599-6685
•Guit master. 17 yrs exp. sks pro band w/ lbl. Plays faster than Yngwie, better than Schenker. Inl. european & Japanese metal. 213-533-1326
•Guit sks any people for mega heavy grungy, psychometal art trash band. Early Sabbath, Stooges, mys Mr. Jane, Sonic Youth. Rick. 818-880-5809
•Guit sks band for recording proj in Hlywd. Heavy rock, HM proj. Inl. Crue, Cult. Studio exp ptd & image. Randy. 619-431-7089
•Guit sks orig HM band into Shenker, Stryper, Guardian. Pro att, image a must. Mark. 213-644-7630
•Guit w/hair & lks & sks prncs nds band. Inl. Rhodes, Lee, Guit. Hendrix. Equip, insp. Pro only. Greg. 818-994-0526
•Guit w/ vox sks jump blues, rockabilly, R&B band. Expt, solid gear & repertoire. 213-837-0651
•Guit, 22, sks HR/HM band. Inl. ironml, Campbell, Lee. No lks. Srs. 213-254-8848
•Guit, ala Lynch, Val. Rhodes, lkg for band or indiv to form upbeat band like early VH. Can anyone hear me? Buzz. 818-509-1072
•Guit, rock blues inlfd, sks wrkg sit only. Very dependable, reliable musician. Victor. 213-383-8714
•Guit/singer lkg to form collab w/ versatile band. Prefer 2 guit, bass, drums format. Inl. Beate, Eagles, U2, Police. Anything difficult. Carl. 213-851-7995
•Hot lead guit sks HR band. Exp tour/stage/studio. Top equip, lks. Inl. Lynch, Val. Billy. 818-501-0470
•Intense guit w/ chops, lks, sound from hell & gd att. No wings, glam tats, beginners. Hefty bands only. 818-567-2007
•Killer guit w/album/movie credits, several endorsements, sks HR band w/ mgmt, connex, lnt. Inl. Val, Moore, Malmeister. Troy. 213-927-8580
•LR guit/sngwrtr, MD, w/ extnsv name att resume sks recording/performing pro sit only. No HM/HR. 213-379-1098
•Lead guit w/ some bckg vox. Pro. Lead vox. Sks T40 R&B rock proj. 818-988-5828
•Lead. Have guit synth Roland GR-50, MC-500 MIDI setup. Any style music. Returning from NV. Avail for wkg band only. Harry. 714-798-1244
•No da guit who can play, sing, write, perform? Has att. lks? Lk no further. Only pro mel rock band no call. Robert. 213-370-3103
•On a mission. Guit/voic/sngwrtr avail for HR concept. Atilla the Hun mts Annie Oakley. Mike. 213-677-8520
•Pro guit avail for killer band. No flakes, pros only. 343-5338
•Pro lead plyr who sings. 20 yrs exp. Inl. Blues Venice, Stones, Trower, Wells. Pros only. West LA area-Venice. Jeff Addison. 213-392-8415
•Pro rock guit sks reggae musicians to collab & write songs w/ Rick. 818-918-6650
•Screaming pro mutant guit nds pro hardcore R&R band. Jerome. 213-413-6896
•Srs young gun, R/L guit into Skid Row, G&R, etc. Avail for orig grp or indivs to form grp. Steve. 818-760-4170

6. KEYBOARDS

•Ensoniq EPS sampler w/ 2X memory expander w/ cs & plenty of sounds. \$1675 obo. Les. 818-769-0794
•Ensoniq ESQ-1 synth. On-board sequencer, software update, hundreds of sounds. Perf cond. \$650. Russ. 213-454-3327
•Grand piano. 5'8" Conover (similar to Mason-Hamlin). New hammers & keys. Beautiful tone & even action. Bench incl. \$3800. 213-462-4502 or 818-990-2328
•Kurzweil MIDI keyboard & P.A. expander. Brand new, dealer cost. \$3200. 818-846-3522
•Roland U-110 module. 4 extra sound cards. \$650. Mike. 213-395-5911
•Yamaha P-2 studio console acoustic piano. Black ebony, mint cond. Orig owner - concert pianist. Steal! \$1995. 818-409-9806
•Hammond M-3 organ, dual keyboard. Bit into portbl carrying cs w/ chrome std. \$250. 213-316-4551
•Korg Poly-800 8-voice synth. Xlt cond. Mike. 213-662-5291
•Moog Prodigy synth w/ cs. Great cond. \$150. Kevin. 213-782-8538
•Roland D-110, \$650; Roland U-110, \$650; Roland JX-3P, \$285. 213-680-9501
•Upright piano, rich sound, std pitch. Ivory keys, fully functional. Great cond w/ bench. Will deliver. \$590. Rick. 392-6775
•Wurlitzer elec piano - bit in amp & spkr. Fast even attn. Legs & handtruck incl. \$400. 213-462-4502 or 818-990-2328
•Yamaha DX-100 fully prgmbl MIDI keyboard. Great cond. \$300 obo. David. 213-399-5351
•Yamaha KX-88 MIDI keyboard, \$1300. Plus Emax Rack sampler. \$1500. Alex. 714-963-1206

8. PERCUSSION

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9. GUITARISTS AVAILABLE

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•Christian lead guit w/ chops, unique style sks HR proj. Srs only. 818-307-9352
•Creative guit/sngwrtr/skg/kybd arrangement. Pro equip. Aggrvs like Steve Stevens to mel european like FIXX, Minds. Demo. Paul. 213-464-5612
•Explosive guit avail. Pro, dynamic, xlt singer/wrtr. Image, equip, studio. P.A. Orig style. Who, Zep, Pistols, Aero, Stones, Beck, Lennon, EJ, Stevens, new stuff. 818-843-7405
•Fem guit avail for band sit. Inlfs Cure, Echo, Floyd, Hendrix. 213-850-0980
•Guit avail for proj. Have unique chops, lks, equip, gd att. 818-567-2007
•Guit lkg to join HR outfit in Hlywd/LA area. Lkg to create new band, even to form. Jim. 818-895-7203
•Guit into HR, funk blues lkg to JF w/ people into same. Inl. Colour, Jane's, Spies, Peppers, U2, Rush. Brian. 818-994-0127
•Guit lkg to JF band. Inl. Hendrix. Alex. 818-893-1853
•Guit lkg to join HR outfit in Hlywd/LA area. Lkg to create new band. Billy. 213-856-0737
•Guit sks semi-cmlr image-conscious trashy R&R band. Inlfs Smack, Lords, Iggy, Ramones. Career minded only. Riff. 213-480-3258
•Guit w/ much exp. Also keys, vox. Lkg for pro mel HR metal band w/ direction/mgmt. 213-469-4926
•Guit, 28, tm plyr, bckg vox. Inl. Clapton, Beck, Perry, 10 yrs pro. Sks recording/live sit. Peter. 818-349-9279
•Guit/sngwrtr to JF band. Trick, Kix, Ramones, Romanics, AC/DC, Zodiac, Ant, Prince. Billy. 818-784-9209
•Guit/voic/sngwrtr avail for rock band. Have lnt, image, 24-trk demo. Wade. 213-874-4521
•LR guit w/ sngwrtr abilities lkg for completed band who is anxious to play. Inlfs VH, Journey, Triumph. Steve. 818-990-0398
•LR guit w/d 4-man band. HR psychidic pop hybrid image. Can do it all. Max Page, VH. 818-791-5091
•Lead guit sks AO cmrl rock band w/ image. Inl. Winger, Jovi, Warrant. George. 818-967-4567
•Lead guit, 28, strat, Marshall stacks. Skinny. Ing bck hr. Inl. Page, VH, Blackmore, Hendrix, Clapton, Sks HR band. Robby Kimpel. 818-907-1915
•Pro guit/sngwrtr skg proj w/ mgmt or lbt int. Ala VH, Whitesnake, Jovi, Cinderella. Have lnt, lks, equip. DJ. 213-540-0360
•Pro minded guit sks orig rock band. Inlfs Journey, Toto, Starship. Also sngwrtr, collab & bckg voc. Troy. 818-448-4151
•Rock guit truly sks nght lnt match. Write, arrange, strong singer, very orig HR. Sks lead singer, rockkybst, or sharp band. 213-397-7111
•Sngwrtr/guit w/ unique style. Mjr touring/recrdng exp. xt

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 •Young lead guit in dire nrd of right thing. Bluesy R&R. Infil Ace Fraley, Frampton, Jake E Lee, Elvis. Trace. 213-654-0317

9. GUITARISTS WANTED

•60s band nds guit to complete band. Must sing. Play weekends only. Greg. after 6pm. 818-579-6732
 •Acoustic/elec guit nrd to complete 5-pc 2-guit band. Petty. Replacements. Stones type. Orig circuit & recording. No flakes. no PIT. 213-874-1719
 •Attn: top notch guits. Star image. 19-24. Pro industry prof. CHR AOR. Style. Nielson, Beck. Mgmt. A&R. Pic. Heavyweight to 5300 Atherton, No. 1A, Long Beach, CA 90815
 •Electric/electronic wtd for band to record & gig. OIL, Gabriel, U2. Industry Intl. 213-937-9248
 •Fem guit wtd for cmrcr rock pop band. 818-788-2888
 •Fem rhythm guit nrd for all fem band. Strong rhythm p/yr. Infil Pistols, AC/DC. 818-986-3285
 •Flashy guit wtd by estab rock band. Black hair, nude, crazy stage. Infil WASP. Cruce. Desperation, perseverance a must. Bryant. 818-814-1906
 •Guit wtd by guits/singer/guitar, 19, to form band Infil Beatles, Cure, U2. REM, 17-23 only. John. 213-969-8026
 •Guit wtd for R&R band. Not metal. Mgmt. army, 24-irk demo. No dreamers, pls. 213-464-5984
 •Guit wtd. Infil KISS, Cinderella, Poison. Lng hr a must. 818-985-6603
 •Guit wtd. Must be bally rock act. Pro p/yr, gd stg prnc, k/a groovin street rock. We have iks, att, legit connex. Paul/Bobby. 818-787-3007/213-874-8617
 •Guit, L/R, bluesy HR/HM. Lks, hair, equip. exp. Loose, lily iks. Stew. 202-7297
 •Keystk lkg for guit for progsv HM prof. Lkg for someone w/ strong wrng abilities. Mark. 213-851-7142
 •Lead guit w/ vox wtd by grp w/ connex. Infil Beatles, Stones, Who, Smihereens. Must be song oriented, srs. 213-850-1921
 •Lead guit wtd for Springsteen tribute band. Nils or little Stevie iks a plus. Hal. 818-787-7944
 •Rhythm guit/keystk/bckg vox. A&R, mgmt, army, showcase dates. Style Replacements mt Duane Eddy & Smihereens. 213-382-9651
 •Rhythm guit/pro metal/voc wtd by innovative band w/ orig concept. Showcasing HM. Paid rehrs/spc. Range and image a must. 714-826-2796
 •Sabbine, trained voc, sks guit for forming stl. Hard rify rock ala Dokken. Cmrcl ala Heart. Prnc of Maddona/Axel w/out the clone. 818-981-3873
 •Star quality Steve Stevens image lead guit nrd lnnrd for industry showcases. Mel rock. Have producer, mgmt, lnt. Must sing & have dark hair. 818-945-1915
 •Unique orig deadly srs band, killer songs, image, groove. Destined to make its mark. Tired of wannabes. Fem fronted. Infil Zep, Cult, Jane's. 213-476-0794
 •2 guits nrd. AC/DC to Anthrax inlts. Must play w/ power. No glamers. No top teachers. Dave. 818-904-9631
 •2 guits wtds for formng band. 1. Steven Stevens, Earl Slick, Duffy, Prince, Beck. Other: Young, Richards, Deville, Dunning, Platinumgoals, iks, amition. Erik. 818-760-8047
 •Antelope Valley's best. DEN OF WOLVES, sks career minded guit. 2 guit band. BMI sngwrts. Have flush prep studio/mrktg goods/industry contacts. JD. 805-264-2605
 •ATTITUDE skg 2nd guit. Infil Minds, Cure, Genesis, Journey. Howard. 213-255-7901
 •Beginning dmr lkg for band members to form creative HR proj. Infil G&R, Rychie, Cruce, VH. No flakes pls. Elemay Hotline. 213-936-3638
 •Bluesey HR band sks pro guit w/ chops & groove. Mdm old VH. Equip, dedication, image a must. Deal pending. 213-665-0866

•BRUNETTE sks lead guit. Must have gd HR chops & classy lng hr image. No drugs pls. 818-377-4459
 •Bst/sngwr lkg for punk gult. Image, mysterious, strange, zany, obnoxious glam. No Warant or Poison BS. Post punk, mel hardcore. Hellrat. 213-837-6755
 •Creative lead guit, over 25, sought for forming R&R band. Ability, determination more import than exp. Infil Airplane, Aerosmith, Journey. 818-241-2787
 •Do you know what Chankin' is? Can you lay in the pocket like James Brown? Come join the UNIVERSAL FUNK ORCHESTRA. Tony G. 213-735-2024
 •Expd, 37-yr-old married singer/sngwr w/ bass sks guit of comparable age to form R&R recording unit. 213-938-4912
 •Guit for melodically & lyrically rich rock proj w/ jazzy feel. Must be strong rhythm p/yr. Bckg vox helpul. Mjr lnt. Infil. Malibu rehrs. 213-456-8300
 •Guit nrd to form glam band w/ hot tunes & lyrics. Cmb dates upon band completion. Flakes nrd not call. Tl. Rex, eyes. 818-360-6804
 •Guit wtd for orig band. Infil Costello, House Martins, Marshall Crenshaw. Must slng bckup & have energetic stg persnity. Chris. 213-459-2993
 •Guit wtd for R&R band. Infil Satellites, Divin & Cryin Tom Petty. 818-568-0686
 •Guit wtd for R&R band. Infil Stones, Gels, ZZTop. Jeff. 818-485-6758
 •Guit wtd for R&R band. Infil Stones, ZZTop, Jay Gells. Jeff. 818-485-6758
 •Guit wtd for reggae band. Should be pro w/ own equip & trmp. Must be able to sing lead & bckup for clubs & studio gigs. 818-568-0686
 •Guit wtd to form southern blues rock band. Infil Black Oak Arkansas, ZZTop. Srs only. No typical LA rock stars. Dennis. 213-657-4458
 •Guit wtd. 18-21. Mystery persona, emotional w/ atmosphere & longevity. Blake, Japan, Morrison, Cure. Brian. 818-994-0328
 •Guit wtd. Creative, fun, alternative, mel. Orig music. I have tunes, demo, rehrs/spc, PA, possible rep. Record first, we'll see. Lee. 213-399-3306
 •Guit wtd. Groove & creative style & R&R image nrd. For estab band. Infil Cougar, Aerosmith, Petty, Iolol. Ron. 818-506-8774
 •Guit/sngwr wtd for prog HR band w/fem voc. Image import, vox a plus. Kevin. 818-769-2622
 •Guit/voc nrd for quality band. Strong on harmonies, prog tmwrk. Att a must! Play okies, current, & orig music. All styles. Terry. 818-508-4645
 •Guit/voc/bst nrd for unique HR/pop band w/ cmrcr songs. possible collab. Hear tape on phone. Paul Dewitt. 714-840-0739
 •HR groove oriented guit nrd for estab HR band. VH Infil. Image a must. No drugs. Dionne. 818-905-1703
 •I'm a McCartney lkg for that Lennon. Let's create tomorrow's sound. Robin. 213-465-7737
 •Lead guit w/ Easton/Sanborna style wtd for P/R band w/ ggs, demo. Some keys, vox helpul. No smoking, drug. 818-940-9131
 •LITTLE BIG MAN sks guit. HR blues roots Infil. Hendrix, Doors, Cult, Pretenders. Image, dedication a must. No glam or metal. Steve. 213-850-6498
 •Lkg for lead guit for musical grp that's visual. Must be on rollerskates & play. Stan. 818-798-7432
 •MUGSY nds rify style lead guit ala Perry for straight ahead HR tunes ala Stones, Cooper, AC/DC. Vox a plus. Dave. 213-323-7542
 •Nd musician to help w/ arranging & recording of demo tape & other song composition. 213-874-2468
 •Pop band. Infil CTG/Squeeze w/ pro mgmt & mjr lnt. sks inventive guit. 213-833-4538
 •RATED R auditioning hybrid HM 2nd guit, dmr & bass to form band. No drugs or egos. 818-794-3643
 •Rekn own singer/dmr lkg for guit into blues based music. I.e., Yardbird, Bad Co. No drugs, ego wtd. Srs. Pete. 818-784-9478
 •Rhythm guit wtd for HR/HM proj. Must have xlt voice, lng hr, od gear & att. 25 or older. Jerry. 818-761-2802

•Rhythm guit wtd for intngt HR band. Infil Jim Caroli, Patil Smith, Tom Waits, Ramones. Pros only. Ned. 213-465-3537
 •Rhythm guit/bckg vox to complete 4-pc guit band. Infil Beatles, Stones, Who, Mott, Faces. Greg. 818-985-4718
 •Singer w/ 5-actv range, recording prof, lkg for guit, 25+, fully equipped. 213-559-0523
 •Singer/sngwr sks to team w/ pro lead guit who can rough out the smooth edges & form hard edged rock act. Sandy. 213-938-0529
 •Skq great country rhythm or lead guit w/ bckg vox to work w/ fem authentic country lead singer. No flakes. Shirlee. 818-244-5114
 •Strong singer w/ guit &/or chops to augment wgt semiacoustic trio w/ bueno songs. Jo Jo. 213-207-0854
 •TRASH CAN SCHOOL sks rhythm guit for metallica punk noise band Infil Gramps, Big Black, Velvets. Gigs, recording dates set up. Andy. 213-962-8432
 •Wtd. Guit & dmr for lng hr image funk rock band. Chuck/Dan. 818-609-1242/818-703-6396

10. BASSISTS AVAILABLE

•5-string bst/guit/voc sks altentv music sks w/ fun, crazy, stkl, exotrics. Xlt gear, rels, & att. 213-217-1376
 •Bst avail for immed studio recording or live perf. Have all pro equip. pros only pls. D. 818-353-5948
 •Bst avail, 23, Infil Maiden, Leather Wolf, Rychie, Metallica. Lkg to J/F band. Ready to leap up the stng. Steve. 818-997-8026
 •Bst lkg for orig punk Infil act. Have equip & voc abilities. Will play HR or HM if nrd. Ronnie Trick. 213-821-2468
 •Bst avail for recording/orig showcasing. Pop, funk, wave, no HR. Mdm image/sound. Steinger, stick, key bass, vox. Pros only. Joel Pelletier. 213-578-6438
 •Bst avail to J/F R&R band. Infil ZZTop, Thurgood, Stones. Tim. 213-657-2264
 •Bst avail. Pro equip, chops, lk, att. Rock only. Full bands pls. 213-258-2490
 •Bst, 24, sks estab HR act. Strong image. stg prnc, musicianship. Touring, exp, pro att. Brian Connelly. 213-851-5392
 •Bst/voc sks mel hr hitting r/die type band. Pro sit. Trick, Bables, Cult, Cure. Curtis. 655-0405
 •Outrageous worldclass bst avail for pro HR stl. Old VH, Leppard, Rychie, Trick style. Over the edge visual style. 213-969-0480
 •Bst, 22, lkg for mrktl cmrcr groovin band w/ exp, chops, hooks. Have equip, iks. 818-608-9380
 •Bst, 35, bckg vox. Lkg for P/R band. Song oriented. No beginners pls. 818-508-0690
 •Bst, socially committed, funky, sks idealists w/ chops to search for hard answers & the elusive groove. 213-839-5102
 •Bst/sngwr lkg to form snorty, luncore, Punk & roll dance band. Image, mysterious, strange, zany, obnoxious glam. Hellrat. 213-837-6755
 •Bst/voc/sngwr w/ much stg/studio exp sks pro contemp prog rock prof. I.e. Gabriel PFM, Strawbs, Heads, Genesis, Giant, Carmel, eik. 818-767-4127
 •Guit/sngwr lkg for bst & drums to complete rock fusion power trio. Infil Holdsworth, Hendrix, Satriani, Bobby. 818-766-4699
 •HM bst & singer lkg to J/F HM band. We have studio, equip, trmp, exp, dedication, & lk. Srs pros only. Infil Maiden, Metallica. 969-0598
 •Hungry bst w/ lng hr image sks pro grp or studio stl. Cmrcl, mel HR. Bio, tape avail. Tm plyr. No BS. Crash Davis. 818-352-5553

24-HOUR HOTLINE: (213) 462-3749
 NEXT DEADLINE: WED., AUGUST 9, 12 NOON

10. BASSISTS WANTED

•Aggrsv bst wtd to complete mel thrash band. Infil Slayer, Rychie, Warning, Accused, Metallica, Sabbath. No hairspray, wimps, atts. Juan. 213-962-2454
 •ATTITUDE skg bst. Infil Minds, Cure, Genesis, Journey. Howard. 213-255-7901
 •Auditioning bsts w/ outrageous prty boy glam image. We have mjr lnt. Intersted? 213-960-7892
 •BABY BLUE sks lmg hr/bst for most inqnt/800s-251-7243
 •Band skg young standup/elec bass plyr. Infil rockabilly, AC/DC, Dylan, Sonic Youth. 995-9572
 •Beginning dmr lkg for band members to form creative HR proj. Infil G&R, Rychie, Cruce, VH. No flakes pls. Elemay Hotline. 213-936-3638
 •Blues & soul trio sks groove master bst. Eves. 818-896-0081
 •Blues bst wtd. Traditional & fresh blues. Srs only. Blues w/ a bile. In for the long haul. Sam. 213-392-0290
 •Bst & dmr to complete HR proj. Vox a plus. Infil Aerosmith, Cult, Stones, Zep. Lnt. Infil. Pro tm w/ image only. 213-960-5641
 •Bst for melodically & lyrically rich rock proj w/ jazzy feel. Bckg vox helpul. Mjr lnt. Infil. Malibu rehrs. 213-456-8300
 •Bst nrd by estab rock band, AC/DC, CITIZEN. Orig material. Infil Bad Co., Petty, Cougar. Must have exp, equip & desire to succeed. Dan. 818-713-0240
 •Bst nrd by STB wrkg T40 band. Must be versatile, dependable, sing bckup. Some lead vox. Level 42, Mr. Mister. Larry. 818-247-7429
 •Bst nrd for HR mel act. Pro att & equip a must. Tim. 818-985-1690
 •Bst nrd for mel progsv rock band to form. Lng hair image, gd equip, srs only. Infil UFO, Zep, MSG, Roses. After 6pm. 818-703-8620
 •Bst nrd w/ lkg, singing ability. trmp, chops for Dokken. Skd Row style band. Jay. 818-355-4596
 •Bst nrd w/ open mind to form 90s trio. Can't sing, don't dial. 213-381-7681
 •Bst w/ strong bckg vox wtd for orig HR band. Must have equip, trmp & pro att. Skip. 818-881-7217
 •Bst wtd by AXIOM FLASH, orig heavy rock band. Mgmt. Work for it, or wait for VH to call. Erik. 213-674-4007
 •Bst wtd by orig heavy rock band. Must know instrument. Willing to work for it. Marcus. After 4pm. 213-635-3608
 •Bst wtd for blues based HR proj. No drugs, alcohol problems. No posers. Must be dedicated, exp. Veteran musicians, big time connex. Pete. 818-784-9478
 •Bst wtd for cmrcr HR band. Style. Journey, VH. Have mgmt & mjr lnt. Greg. 818-763-4886

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FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749
NEXT DEADLINE: WED., AUGUST 9, 12 NOON

***Bst wtd** for contemp pop band. Versatility a must. Dancing helpful. Mature act & postv prnc similar to Abdul, Estafan. Cindy Jo. 818-760-8047

***Bst wtd** for estab org HR band w/ connex. Bckg vox & equp are essential. No drugs, no flakes, no ats pls. 818-765-8534

***Bst wtd** for mel heavy rock. Pro att & equip a must. Dennis/Lawrence. 818-791-3829/818-503-0591

***Bst wtd** for open minded alternative rock T40 band. No drugs, no smoking. After 5pm. Diane. 714-952-3940

***Bst wtd** for org HR pop band. Must have gd lks, gd ear, stg prnc. Brian Davis. 213-728-6953

***Bst wtd** for org rock act. Lng hr image, gd lks. No flakes. Dedicated. Manny. 213-938-6997

***Bst wtd** for reggae band. Should be pro w/ own equip & insp. Must be able to sing bckup. 818-568-0686

***Bst wtd** for West LA-based rock/reggae Intl singer/sngwr. Recording, live dates pending. Srs pros musicians only. 818-880-1560

***Bst wtd** to complete gothic rock proj. Intl Sisters/Mercy, Love & Rockets. Jane's. 1997. 213-369-5686

***Bst wtd** to complete new age rock band, featuring elec string harp. Must be highly skilled, innovative & progrsv plyr. Lisa. 213-962-1694

***Bst wtd** to complete org band w/ great songs. Intl's Replacements, REM, Stones, Ramones. Danny. 213-593-4030

***Bst wtd**. 18-21. Obsessed w/ fame. Creating really innovative vision & sound. Image, hunger, struggle for longevity. Bowie. Cure. 818-994-0328

***Bst wtd**. Versatile, org. Musical bckgmd, bckg vox, dedication a must. East LA area. Music mjr pfd. No drugs, no egos. Intl Dor Spn. Racer X. William or Rudy. 213-581-7336 or 213-269-7267

***Bst wtd**. Young, extremely strong image, hair. Intl Crue, Tesla. Very srs. No geeks. 818-704-9144

***Bst ndd** for org band. Have songs, rehrl spc, recording. 60s, early 70s Intl. Jeff. 818-989-0474

***Bst ndd** for Replacements, Smithereens, Asylum, Firs, type band. 935-9858

***Bst ndd** immed for gigging band. Must live to play. Intl MCS, early Cooper, Blue Cheer, Thee Forgiven, Miracle Workers. Srs only. Rich. 213-460-4859

***Bst wtd** w/ wrng ability wtd by Guit/sngwr/sngwr, 19 to form band/duo. Intl Beatles, Cure. U2, REM. 17-23 only. John. 213-969-8026

***Bst wtd** w/ vox wtd by grp w/ connex. Intl Beatles, Stones, Who, Smithereens. Must be song oriented, srs. 213-850-1921

***Bst wtd** w/ vox wtd by org band w/ fem vox. Tm plyr. English sound. Intl Police, U2, Fuxx, Maniacs. Dave. 818-708-9171

***Bst wtd** for forming band. Intl VH, Rush, Triumph. Vox pfd. Sngwrng ability pfd. We have songs. Steve. 818-990-0398

***Bst wtd** by progrsv rock band. 213-962-3077

***Bst wtd** for american blues based R&R. Intl Stones, ZZ Top, Chuck Berry. R&R image, R&R att. Victor. 818-285-0558

***Bst wtd** for eclectic music ensemble. Music of Bach, Debussy, Monk, Evans, Zappa, plus orgs. Must read, improv. 213-684-8879

***Bst wtd** for funky rock band w/ plenty of org material. Intl's Zep, Peppers, Colour, Donnie/Marie, Kylie. 818-888-0038

***Bst wtd** for intense dynamic HR band w/ great songs, originaly, recording/rehrl studio, connex. Zep, Pistols, Who, AC/DC, Aero. Brian. 818-843-7405

***Bst wtd** for R&B funk band w/ West Coast tour pending. Dance, vox, 2nd instrument ability plus. Gd pay. Srs only. 213-734-1443

***Bst wtd** for R&B band. Not metal. Mgmt, attrny, 24-7rk demo. No dreamers, pls. 213-464-5984

***Bst wtd** for Satriani mls Lennon & Winger in 90s. Bckg vox pfd. Jamie. 213-393-7913

***Bst wtd**, bckg vox plus. No flakes, no metal. Wrkg org

circuit, recording. Moving fast. No P/T. Petty, Replacements, REM. 213-874-1719

***Bst wtd**, M/F, for org art rock band w/ mdrn intls. 213-828-0980

***Bst wtd**. Org eclectic acoustic folk rock band lkg for bst. Auditions held next 2 wks. 213-455-1065

***F/M bst** bckg vox wtd for psychid folk pop band. 213-871-9165

***Fem bst** ndd for all fem band. Intl AC/DC, Pistols. 818-966-9285

***Fem bst wtd** for cmrcl rock pop band. 818-788-2888

***Funky groove** oriented bst in all we nd. Pls pop & slap me. Orig proj. Rehrs NH. Gary. 213-372-3343

***Funky slap** bst w/ rock edge ndd by guit to start band. Brian. 818-994-0127

***Pro bst** ndd for live shows w/ new recording artist. No pay, great exp, possible tour. European image ndd. Not metal. 818-988-9320

***Pro male** bst wtd by innovative band w/ org concept. Showcasing stl. Paid rehrl spc. Vox, image a must. 714-828-2796

***Promtl** HR act sks exceptional bst w/ exp, voc, killer lng hr image. No drugs, flakes, eegs. 213-323-3687

***Slap, funk** plyr ndd for funk rock vicious groove. Lbl connex. Based in Valley. Mark. 714-256-1823

***THUNDER** sks bst for band w/ srs mjr lbl & mgmt Intl. Ala Dokken, TNT, Rising Force. Lng hr a must. Neil. 818-894-2404

***Tintd** creative bst ala Daisley, Franklin, JP Jones ndd by unique HR act w/ great songs, vox & image. Expd pros only. 818-842-6099

***Young** srs bst wtd. Must have dedication, equip, tmsp. No crybabies, druggies, flakes. Intl KISS, Crue, Ratt, Leppard, John. 818-367-2647

***Tintd** creative bst ala Daisley, Franklin, JP Jones ndd by unique HR act w/ great songs, vox & image. Expd pros only. 818-842-6099

***Young** srs bst wtd. Must have dedication, equip, tmsp. No crybabies, druggies, flakes. Intl KISS, Crue, Ratt, Leppard, John. 818-367-2647

***FURICH**, HR from the north, sks bst w/ HR intls. Vox a plus. Image, tmsp a must. Vic Eden. 714-447-4036

***Bst, fem**, wtd. HR band w/ metal edge. Aggrsv pick plyr. Pro att. Stg worthy gear. This isn't a sissy girl band. 213-969-9220

***Bst/sngwr** ndd to form alternative 3-pc power trio. Image not import. Intl Ballew, Fishbone, Minutemen, They Might Be Giants. Mike. 818-508-5505

***Bst/voc** ndd for quality band. Strong on harmonies, prod tmwrk. Att a must! Play oldies, current, & org music. All styles. Terry. 818-508-4645

***Bst/voc** ndd for unique HR/pop sound. cmrcl songs w/ meaning. Heartape on phone. Paul Dewitt. 714-840-0739

***Christian progrv** metal band sks bst w/ vox. Image, tmsp ndd. Intl's Yngvcl, Halloween. Virg. 213-969-8686

***Competent HR/HM** bst lkg for srs competent musicians, band or proj for collab. Erik. 818-280-5619

***Fashion oriented** lng hr european image. Intl Dan Reed, Power Station, Duran. 818-358-1365

***Fem** bst ndd to complete undescrable sound. 213-769-6134

***Fem** bst wtd to form band w/ fem gult & dmr. Intl Roxi Music, early Duran, Cure, Echo. 213-850-0980

***Funky** plyr w/ gear to complete UNIVERSAL FUNK ORCHESTRA. Must know old funk, new funk & jazz. Tony G. 213-735-2024

***Groovin** bst to form HR act w/ mission. Nd open mnd, creative input. Mike. 213-677-6520

***Gult & dmr** sks bst to form mel HR band. Must have equip, tmsp, image. Intl Dokken, Skid Row, Freddy. 213-871-1929

***HR** bst ndd by gult & dmr w/ org tunes & still wrng. Joshua, after 4pm. 985-3674

***MIKKI SLEAZE** nds bst & dmr Intl Crue, LA Guns. Image very import. Greg. 213-473-3132

***MUGSY** nds bst w/ vox into straght ahead Hard R&R. Intl Stones, Cooper, AC/DC. Pro att, gear, ability a must. Dave. 213-323-7542

***Nd** bst. Band ages 19-24. Intl Duran, Queen, Beatles. 213-471-5630

***New** proj sks young aggrsv bst. Att, equip, lng hr image. Vox/wrting a plus. Intl Skid Row, Winger, Extreme. Rick/ Jeff. 805-252-6669/818-897-7235

***Polyrhythm** bst wtd for radical rock rhythm exploration. Allan. 213-659-9595

***Pro** bst ndd for HR band. Lks, equip a must. Have own recording, rehrl facilities. Upcoming gigs. Dave. 818-993-5730

***Pro** equip, demo, tmrsp, income. Must have discipline & style for org rock fusion. Intl Dimeola, Trower, Santana, Hendrix. No. Cd. 213-697-8952

***Pro** gult/dmr auditioning male bst. Image import, Intl a must. All org, mel, balisy rock. 213-949-5510

***Quality** bst reqd to complete P/R band. Mike/Mechanics, Palmer. Please no gun slngers. Only people w/ ears nd apply. Wayne. 213-392-1857

***RATED** R auditioning hybrid HM bst. Funk dmr, 2nd gult to form band. No drugs or big egos. 818-794-3643

***Ripin** bst wtd for up & fast & offbeat band. Intl Metal Church, Mega Death. If you don't kva, we'll pass. Kevin, after 5-30. 714-995-7805

***SADDLERTRAMP** sks HR/g, slngin groove bst. Stones, Aero, Satellites, Country. Lng hr cowboy image. 213-876-4777

***Skg musicians** to form band ala Rush, Rycha, Floyd for self-funded recordings/showcasing. Must write dynamic emotional music. Self-supported. 213-851-9744

***STRUTTER** wtd bst for upcoming shows. Lng hr, equip, gd playing. Intl VH, Ratt, Johnny/Jimmy. 818-367-9318/818-367-6993

***THE NUNS**, (Suicide Child) nd bst. Have record deal & shows in LA. 415-381-9094

***THE ROCK DOLLS** sks bst w/ brains. No fat slob. Hicky. 652-4202

***Versatile** bst wtd to complete pop band. Att more import than virtuosity. Great songs, connex. Costello, Morrison, Bowie, Ramones, Sam & Dave. Dave. 213-962-3310

***Wtd: Bst** w/ a bow. No, no! like Paige, dude. Alternative music. Kurt. 818-964-2844

***Wtd: bst** for speedcrunch metal band. Srs only. Lks, image a must. Srs only. Pete. 213-281-8969

***Young** bst w/ vox ability, pro equip, lks ndd for the next act to hit arenas. Huge universal sound. 20 or younger pls. Chuck. 714-991-7405

***ZURICH**, HR from the North, lkg for bst, vox a plus. Gd equip, tmsp a must. Vic. 714-447-4036

***10th** Bst wtd to play org cmrcl P/R. Musicianship a must. Image/vox a plus. Currently sk deal w/ album. Live shows, industry showcases. 714-894-8119

album proj. Music styles ala Whitesnake, VH, Dokken. 818-980-7037

***Keybdst** wtd for org grp. Intl INXS, Minds. We have gigs, recording studio, D50, rehrl studio, lawyer. Srs only. Paul. 213-655-0377

***Keybdst** wtd for pro rock act w/ 24-7rk full MIDI capable studio, upcoming mjr lbl showcases & paying gigs. Expd pros only. 818-341-9112 or 213-463-3283

***Keybdst** wtd w/ strong bckg vox by pro expd rock band. Mike. 818-346-4850

***Keybdst** wtd for contemp pop band to join fem voc/lyricist/composer in forming org HR band. Postive messages, biblical intls. Elizabeth. 213-851-7537

***Keybdst** wtd ndd for quality band. Strong on harmonies, prod tmwrk. Att a must! Play oldies, current, & org music. All styles. Terry. 818-508-4645

***Keybdst** wtd for contemp pop band. MIDI a must. Dancing helpful. Mature act & postv prnc similar to Abdul, Estafan. Cindy Jo. 818-760-8047

***Keybdst** wtd. Orig band. Scott. 675-1360

***Keybdst**, dblig on gult, wtd to play org cmrcl P/R. Musicianship a must. Image/vox a plus. Currently skg deal w/ album. Live shows, industry showcases. 714-894-8119

***Keybdst** wtd for pro rock act w/ 24-7rk full MIDI capable studio, upcoming mjr lbl showcases & paying gigs. Expd pros only. 213-463-3283 or 818-341-9112

***Mel** rock band w/ mgmt, baking, sks expd pro keybdst w/ image, equip, cmrcl tape. Vox a plus. John. 213-644-4623

***Ndd: Funky** plyr/gear to complete UNIVERSAL FUNK ORCHESTRA. Must know old funk, new funk & jazz. Tony G. 213-735-2024

***Christian pop** sks keybdst for org proj. In OC area. Intl Karen Winth. Stargate. Don. 968-8762

***Fem** keybdst/composer/bckg vox wtd by male pop singer. Vicki. 213-785-9707

***Keybdst** wtd for R&B funk band w/ West Coast tour pending. Dance, vox, 2nd instrument ability a plus. Gd pay. Srs only. 213-734-1443

***Keybdst** wtd for R&B band. Not metal. Mgmt, attrny, 24-7rk demo. No dreamers, pls. 213-464-5984

***Keybdst** wtd for org grp. Intl INXS, Minds. We have gigs, recording studio, D50, rehrl studio, lawyer. Srs only. Paul. 213-655-0377

***Keybdst** wtd for Satriani mls Lennon & Winger in 90s. Bckg vox pfd. Jamie. 213-393-7913

***Keybdst** wtd. Im plyr w/ gd att. Vox a plus. Ala Lion, Jovi, Whitesnake. Ron, days/Robert, nights. 918-5230/339-7195

***Pianist** w/ choral accompaniment exp ndd for paid gig. Bckg vox pfd. Jami. 213-393-7913

***Polyrhythm** wtd for radical rock rhythm exploration. Allan. 213-659-9595

***Skg musicians** to form band ala Rush, Rycha, Floyd for self-funded recordings/showcasing. Must write dynamic emotional music. Self-supported. 213-851-9744

***Strong** singer w/ keybdst for gult/bckg vox to augment wrkg srs. Accous. Intl's Blue songs. Jo Jo. 213-207-0854

***Wtd: Duran**, Power Station type keybdst for org band. Srs only. Mike. 213-293-8858

***Wtd: Fem** keybdst/voc. 23-35. Want to tvl, play w/ popular R&B funk band? Equip provided. 213-969-1678

11. KEYBOARDISTS AVAILABLE

***Gult/keybdst** w/ A&M Intl. PA, MIDI studio, lkg for soultl singer/lyricist in Valley area to collab for demo proj. Matt. 818-981-4816

***Hey!** I'm a keybdst. I'm into experimental moody cool music like Eno & Hugo Largo. Call if you are too. Ken. 818-342-4955

***Keybdst** sks wrkg weekend stl. John. 818-308-1720

***Keybdst** lkg for gult to form jazz rock groove band. Intl's Brand X, Soft Machine, Bruford. Can you cut it? Garron. 213-477-7195

***Keybdst** sks working weekend stl. John. 818-308-1720

***Keybdst** w/ complete MIDI studio avail for song demos, pre-production, lml scores, etc. Glendale area. Tom. 818-507-6126

***Keybdst/voc**/sngwr/sks projs, demos, sessions, showcases, all styles. Ginger. 805-274-2543

***Worldclass multi-keybdst** formerly w/ Sarzo, Aldridge. Killer equip, chops, image. Recent album credits include Vinne Vincent, Impellitteri, Attack. Phillip. 213-481-5106

11. KEYBOARDISTS WANTED

***ALEGRIA** lkg for keybdst w/ latin jazz rock energy. Billy Kent. 854-3843

***Are** you a Lennon? I'm a McCartney. Let's create tomorrow's sound. Robin. 213-465-7737

***Fem** keybdst w/ bckg vox ability ndd for showcasing org cmrcl rock band. Donna. 818-762-2859

***Groove** oriented P/R band nds keybdst w/ chops, taste, restraint. Have mgmt, rep. Rehrs Valley. Marcelo. 805-296-5166

***Honky tonk** piano plyr wtd for estab recording R&R band. Billy Powell, Ian Stuart, Micky Hopkins intls. Randy. 213-920-9986

***Keybdst** ndd by STB wrkg T40 band. Must be versatile, dependable, sing backup. Some lead vox. Level 42, Mr. Mister. Larry. 818-247-7429

***Keybdst** wtd for cmrcl HR band w/ mgmt & bckg for

12. VOCALISTS AVAILABLE

***Authentic** country fem voc from Midwest skg country band. Willing to form duo. Also avail for demos, etc. Shirlee. 818-244-5114

***Fem** fem voc lkg for org band w/ radical rock rhythm exploration. Allan. 213-659-9595

***Skg musicians** to form band ala Rush, Rycha, Floyd for self-funded recordings/showcasing. Must write dynamic emotional music. Self-supported. 213-851-9744

***Strong** singer w/ keybdst for gult/bckg vox to augment wrkg srs. Accous. Intl's Blue songs. Jo Jo. 213-207-0854

***Wtd: Duran**, Power Station type keybdst for org band. Srs only. Mike. 213-293-8858

***Wtd: Fem** keybdst/voc. 23-35. Want to tvl, play w/ popular R&B funk band? Equip provided. 213-969-1678

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***Fem** fem voc lkg for org band w/ radical rock rhythm exploration. Allan. 213-659-9595

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***Wtd: Duran**, Power Station type keybdst for org band. Srs only. Mike. 213-293-8858

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***Fem** fem voc lkg for org band w/ radical rock rhythm exploration. Allan. 213-659-9595

***Skg musicians** to form band ala Rush, Rycha, Floyd for self-funded recordings/showcasing. Must write dynamic emotional music. Self-supported. 213-851-9744

***Strong** singer w/ keybdst for gult/bckg vox to augment wrkg srs. Accous. Intl's Blue songs. Jo Jo. 213-207-0854

***Wtd: Duran**, Power Station type keybdst for org band. Srs only. Mike. 213-293-8858

***Wtd: Fem** keybdst/voc. 23-35. Want to tvl, play w/ popular R&B funk band? Equip provided. 213-969-1678

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• **Lkg** for singer to work w/ band who wts to be involved in songwriting structure. Andre/Jeff. 818-763-4594/818-764-8884

• **M/F** for cmrcl rock w/ edge. Infil Trick, Heart. Must have rock image, star att. Have producer, demo, following. Grant/Suzette. 818-247-4826/818-907-7013

• **Male lead** voc nnd for european inflid HR metal band. Infil MSG, Whitesnake. Kerim. 213-874-3379

• **Male lead** voc wtd for HR band & recording prj. Zap, VH, Sabbath. Srs. dedicated. Att. image. 213-479-7208

• **Male singer** w/ unique & creative voc style wtd for alternative rock band. Folk att. Christian leanings. Infil Waterboys, Replacements, REM, Cure, Smiths. Brett. 818-501-1105

• **Male** voc for HR band. Must sing, not scream. No glam. Hlywd atts. Demo, lng hr, own equip a must. No SAG members. Rick or Mike. 213-466-6711

• **Male** voc wtd for catchy org HR prj. Must have it all. Tony. 213-322-5421

• **Male** voc wtd for previously signed band. Lks a must. Pros only. Rob. 818-347-5364

• **Male** voc wtd to work w/ rock/jazz composer for high end studio proddn at end of 1989. Materials or Demos to Steven, 1508 Via Montemar, Palos Verdes Estates, CA 90274

• **Male** wtd. Orig HR groove. Must write, have range & image. Srs connex. Infil Roth, Colour, Plant, Joplin, Bono. 818-446-2052

• **Mal** rock band w/ mgmt, backing sks quality voc w/ image, range, creative mind for voc-oriented band. John. 213-644-4623

• **Metal band** w/ mjr record deal lkg for lead voc. Pic, tape to PYRAMID, 100 Galli Drive, Ste. 5, Novato, CA 94949. 415-382-8938

• **Mid-range** powerful mel voc nnd to complete aggrsv semi-progrsv HR band w/ connex & rehsl studio. Matt. 213-854-6300 or 818-769-5640

• **Mjr HR/HM** act w/ mgmt/producer/immed showcasing sks pr lng hr voc. Tape/pic to POB 55696, Sherman Oaks, CA 91413

• **Mid contemp** R&B fem voc for duet w/ mjr artist. Demo, pic & contact Number to 2554 Lincoln Blvd, Suite 829, Marina del Rey, CA 90291

• **Mid** male R&B singers/sngwrtrs for upcoming proj. Demo, pic & contact Number to 2554 Lincoln Blvd, Suite 829, Marina del Rey, CA 90291

• **Orig** male singer wtd. Have creative lyrics, progrsv rock musk, entirely composed & produced. Must be able to sing over complex harmonies/arrangements. Dave. 213-425-9851

• **Powerful low** voice wtd for mel atmospheric band. Infil Mission, Neghillm. Andrew. 213-369-3464

• **Pro** wtd for org link rock band. Infil Peppers, Fishbone, Colour. Dave. 213-469-6405

• **Singer/sngwrtr** for the right rock proj. Srs pros only. 213-945-5825

• **Skg** ambitious tintd vocs, M/F, for R&B pop & ballads. Srs only. This is a chance for you to reap success & stardom. Mike. 419-0748

• **Skg musicians** to form band ala Rush, Rychie, Floyd for self-lunded recording/showcasing. Must write dynamic emotional music. Self-showing. 213-851-9744

• **Soprano** wtd for estab wrkg pop jazz & capella quintet. Gd solo voice, blend & intonation reqrd. 818-240-6676 or 805-252-7020

• **Tortured** soul male voc sought for recording prj found for deal. These songs are about love, pain, loneliness, injustice. Regs sensitivity, guts. Carl. 818-782-7835

• **TRIPLE THREAT** sks voc for recording prj. Infil Dio, Sabbath, Priest. Tony. 714-892-4603

• **UNITED SNAKES** auditioning male lead voc. Street level grooving HR. Infil James Brown, Aerosmith. 818-905-5191

• **Voc wtd** for college type band. Infil Echo, REM, Smiths, Doors. James. 463-0521

• **Voc wtd** for high energy R&B band. Style Hanoi, KISS, Ratt. Must have writing ability, dedication, image, stg prnc. Louis. 818-334-6988 or 763-4886

• **Voc wtd** for mjr HR band w/ heavy edge, lng hr fishy image. Have mgmt, bckg, PA, recording, name producer. Expd pros only. 818-783-9666

• **Voc wtd** for Phoenix-based prj cmrcl HR act. Must have dedication, tint, lng hr image. Steve. 602-423-9851

• **Voc wtd** for progrsv metal band. 4 octv range. Style Maiden, Fate, Sabbath. Have mgmt, mjr lbl/stl. Steve. 818-78-4886

• **Voc/frontman**, 20-27, for lbl quality establnce. Jnd Cull, U2, Cure, Zep, Moody HR. Must have power, passion,

image. 818-379-2660

• **We** got great songs & nd the killer frontman. Lng hr wtd, gd lks a must. Pros only. Manny. 213-938-6997

• **Image**, Duran, Power Station type voc for org band. Srs only. We have strong material. Mike. 213-293-8858

• **Wtd** Walling voclor speed/crunch metal band. No egos, drugs, atts. Pete. 213-281-8959

13. DRUMMERS AVAILABLE

• **Drmr** avall to complete prj HR band or recording prj. Dbl or sgl bass. Much exp. Bckg voc ability. Denny. 818-509-5709

• **Drmr** lkg to join wrkg org rock or T40 band. PIT grad. Have great gear, chops, lk, groove, exp. No flakes. Kevin. 818-985-1900

• **Drmr** sks wrkg Jazz or T40 band. Clubs or csis. Raymond. 714-527-8065

• **Drmr**, 25, sgl bass, sks estab R&R bnd. Infil KISS, Trck. Gd songs, lk a must. Rick. 818-787-3007

• **Drmr**, aggrsv plyn style, sks HR/HM band w/ srs intentions. I have gd equip, image, trnsp. Ellis. 213-469-8679

• **Drmr**, style of Randy Castillo, Bozzio, Aldridge, sks pro rock band. Hae xlt equip, image. Long Beach area. Frank. 213-421-7500

• **HR** dmr sks mel HR band. Blues bckgmd w/ 20 yrs exp. Dedicated. Infil Bonham, Collins. Dean. 213-578-6292

• **HR/HM** dmr avail for progrsv band. Sense of humor, gd att. Postv att. Kind of gd lkg, fun, but very srs too. A great guy. Mark. 818-566-9330

• **Pro** dmr, new in town, sks T40 wrkg slt. Groove oriented. Lots of equip, elec, fx. Reads, transcribes. Rick Steel. 213-305-511X

• **Skin** pounding dmr sks HR band. Infil Cooper, Lizzie, to Sabotage, King Diamond. Have equip, lmsp. Job. Doug. 213-465-8828

• **African** dmr who knows all about makosa, soka, zook, sks anybody else out there who knows & feels the same. Dependable, reliable. 213-650-0701

• **Aggrv** dmr lkg for aggrsv mel thrash band. Infil Slayer, Rychie, Warning, Accused, Metallica, Mega Death, etc. No cmrcl musicians pls. Juan. 213-962-2454

• **Artul** HR dmr lkg to play in town gigs (LA). Versatility & vox indeed. Steve Stockmal. 213-461-6034

• **Avall** dmr for T40, R&B, jazz or latin. Reads, top equip. Larry. 818-880-6968

• **Bonham** style dmr w/ xlt voc avail for srs prj. Mgmt a must. Great meter. Demo avail. Alan. 818-247-0153

• **Drmr** avall, 17 yrs stage/studio exp. Great equip, att. Lkg for jazz fusion, jazz pop band. Bob. 818-342-3766

• **Drmr** avall, 12 yrs stage/studio exp. Acids/elec. Sks rock band. Postive att. Infil Jovi, U2, VH, Feat. Kevin. 714-777-1545

• **Drmr** avall, 213-466-6661

• **Drmr** avall. Ramones, Cooper. Equip, image, lmsp. Mike. 714-624-9118

• **Dmr** lkg for musicians. 60s/70s. Pop music. Tony. 213-782-9189

• **Dmr** sks cool lkg rockin band. Have gd equip & gd image. Infil Crue, LA Guns, Tesla, etc. Leo. 213-463-2156

• **Dmr** sks jazz or R&B band. Groove oriented, pr att, great time. Infil Roche, Tate, Higgins. Steve Arbutckle. 213-258-9002

• **Dmr** sks org rock band that lks like LA Guns but sounds like Accept. Absolute pro sils pls. 213-969-9220

• **Dmr** sks pr minded band. Have image, equip, dedication, feet on ground. Jovi, Skid Row, Whitesnake. Andy. 818-574-7295

• **Drmr**, 25, style of Randy Castillo, Bozzio, Aldridge. Sks pro rock band. Have xlt equip & image. Lng Beach area. Frank. 213-421-7500

• **Drmr**, rock blues jazz. Sonar drums. 20 yrs exp. Xlt reader. Ex-Berkeley. Doug. 213-387-6938

• **Expd** dmr avall for free studio work. Simmons elec, Ludwig acous, Yamaha X-5 drum machine proppng. Pierre. 213-425-8929

• **Expd** dmr/voc lkg for wrkg T40 or orig slt. 12 yrs exp. Paul. 213-658-8174

• **Hard hitting** dmr lkg for band lkg Bullitt Boys, Whitesnake, Ozzy, Tommy Aldridge. Jamie. 213-876-0440

• **Hot** dmr avall for glam type R&R bnd. No flakes or Duggles. Kyle. 818-972-9002

• **Hard hitting** expd, hrd wrkg, reliable. Dbl bass dmr. Jack Harner. 818-765-3563

• **Innovative** pounder. AC/Dc style. Lkg for cmrcl HR band. Lots of recording/touring exp. Michael. 213-464-0930

• **Midm** dmr w/ big sound, solid groove, stg prfrnce skg hot band to make big bucks. Tom. 818-799-8451

• **Multi** perc sks org wtd w/ vision, goals, purpose. Strong material pls. 213-221-7354

• **Pro** dbl bass dmr sks HR band. Image import, tint a must. Styles Aldridge, Cozy Powell, Robinell. Mark. 213-942-0596

• **Pro** dmr sks estab metal HR band. No wimps. Over 25 only. Have great equip, style straight ahead. 213-874-1128

• **Pro** East Coast dmr, xlt equip, image. 15 yrs stage/studio exp. Infil Aldridge, Peart. Sks intense metal band w/ mgmt. Pete. 213-876-5385

• **Pro** rock dmr avall for grp w/ credentials. Have all skills & qualifications need to be extra hot. Lkg for org or cover work. Louis. 305-0238

• **Pro** rock dmr for estab mel HR band. I have image, equip, straight ahead style. Live/studio exp. Brad. 818-982-9498

• **Pro** worldclass. just back from 2 yrs touring w/ mjr act. Csis, recording, concerts. Ndt to play. Scott. 213-328-9255

• **Strong** dmr, great feeling groove w/ rock solid time. Extrns recording/perfomc exp. Click tik no problm. Great equip, image. 818-996-6279

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•Young pr drrm w/ recording, tour, video exp avail for pro sists. Steven. 213-655-0526

13. DRUMMERS WANTED

•18-20, young innovative aggrsv drrm wid. Passion emotion, hard hitting, dedicated. Dear Mr. President, Cure, Jane's, Tomorrow's Child, Goats, Ideas. 818-994-0328
•A-1 drrm, int Bozzio, Rockett, Perry, Prince, Roger Taylor, for forming band w/ platinum goals. Lkg, trnsp, meter reqd. Erik. 818-760-8047
•Alternative band nms drrm. Girl or guy. Into Replacements, Pixies to Surfers. Noyes, L.P. & gigs. Into it. Brian. 818-842-2275 or 652-5025
•Auditioning drrms w/ outrageous pretty boy glam image. We have mjr lbl. Interest? 213-960-7892
•Band sks young drrm. Intl rockabilly, AC/DC, Dylan, Sonic Youth, 935-9572
•Band sks drrm. Intl Flirs, Fiox, Smiths. Mike. 213-660-3938
•Christian dbl bass drrm w/ gd meter wid for OC based metal band w/ lbl. Metallica mts Rychie. Ron. 714-282-1051
•Country drrm wid for local gigs and orig proj. Must have xlt mtr & feel shuffles, trains, western swing, two-beats, etc., in bones. Cobey. 213-734-3736
•CROSSOVER sks drrm w/ gd chops & meter for AO rock band ala Triumph, Journey, Vox a plus. Dedication a must. Pis no flakes. Bobby. 818-769-8850
•DB drrm & bst to complete HR proj. Vox a plus. Intl Aerosmith, Cult, Stones, Zep. Lbl Intl. Protrm w/ image only. 213-960-5641
•Dbl kick drrm wid w/ aggrsv & hrd hitting style. Progrsv metal, thrash, punk band. We have agent & lbl int. Tom. 818-348-9506
•Drrm for BIRD FROM MARS. Driving P/R trio. Mel voc material. Srs only. Ready to gig. Bckg vox a plus. Wade. 213-203-0572
•Drrm nnd for best band in LA. Blues rooted, country tinged. No HM, no T40. Adrian. 851-6021
•Drrm nnd for progrsv rock band ala Kansas, Yes, ELP. Must read & be able to play to click. Have gigs, lbl int. Michael. 213-258-5233
•Drrm wid by gifted guit/singer/sngwr. 27, for intense orig HM power trio. Jim Rains. 213-451-3007
•Drrm wid by guit to form HR/HM band. No Kix. Small kits OK. Let's jam. 213-254-9848
•Drrm wid by P/R band THE CHARMS. Recording, touring. Bill. 213-439-6662
•Drrm wid for aggrsvly sonic orig rock band. Into Zep, Who, Faces, AC/DC. Dan. 213-306-7705
•Drrm wid for band. Intl Sisters of Mercy, Ramones. 213-217-0962 or 213-278-4253
•Drrm wid for college type band. Intl Echo, REM, Smiths,

Doors. James. 463-0521
•Drrm wid for college type rock band. Intl Echo, REM, Smiths, Doors. James. 213-463-0521
•Drrm wid for contemp dance pop band. Able to play w/ drum machine. Mature att & passy prsnr similar to Abdul, Estaban. Chry Jo. 818-760-8047
•Drrm wid for intngt HR band. Infts Jim Carroll, Patil Smith, Tom Waits, Ramones. Pros only. Ned. 213-465-3537
•Drrm wid for keybrd oriented HR band. Dbl bass w/ pdl. Elec capability, prev demo a must. We have studio, bckg, promotion. 818-843-5517
•Drrm wid for orig band. Must have great pocket groove. Infts Cure, Smiths, Oingo, Polloe, Danish, Asylum, REM, Rush, Jason. 818-287-6383
•Drrm wid for orig gut blowout HR band. Must be loud & explosive. Into Zep, Buzzcocks, Faces, AC/DC. James. 213-913-9028
•Drrm wid for orig pop/punk proj. Including demo, gigs. Hueston. 213-739-8599
•Drrm wid for orig rock band in Long Beach area. Intl Theonius Monster, Damned, Puppets. Have LP out & tour. Saul. 213-439-6662
•Drrm wid for pro rock act w/ 24-trk full MIDI capable studio, upcoming mjr lbl showcases & paying gigs. Expd pros only. 213-463-3283 or 818-341-9112
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•Drrm wid for reggae band. Should be pro w/ own equip & trnsp. Must be able to sing lead & bckup for clubs & studio gigs. 818-568-0686
•Drrm wid for West LA-based rock/reggae intl singer/sngwr. Recording, live dates pending. Srs pros musos only. 818-880-1560
•Drrm wid to complete gothic rock proj. Intl Sisters/Mercy, Love & Rockets, Jane's Jggy. 213-389-5686
•Drrm wid to join orig rock band. Must be groove oriented. Josh. 213-545-0076
•Drrm wid. Intl Damned, Sisters, Cure, Jane's. SFV area. Damon. 818-700-8508
•Drrm wrrr nnd to form alternative 3-pc power trio. Image not import. Intl Bellow, Curlew, Minutemen, They Might Be Giants. Mike. 818-508-5505
•Dynamic reggae jazz rock drrm nnd for 90s trio. Can't sing, don't dial. 213-381-7681
•Fem drrm wid. Must be impytr. No egos, flakes. If you can learn quickly, we've got the gigs. 213-874-9253
•Glam rock. Drrm & guit nnd to form glam band w/ hot tunes & lyrics. Club dates upon band completion. Flakes nnd not call. TT Rexx, eves. 818-360-6804
•Hard hitting straight ahead rock drrm wid for ml atmospheric band. Intl Mission, Nephilim. Andrew. 213-399-3464
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•ARMED FORCES sks dbl bass monster. Very heavy. Power metal. Intl Ulrich, Powell, Benati. Mjr lbl int. Mgmt,

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•Drrm nnd for FORTRESS, mel HR band. Top pros only. Ted. 213-868-0269
•Drrm nnd for orig band. Have songs, rehvs/ spc, recording. 60s, early 70s infl. Jeff. 818-989-0474
•Drrm nnd. Killer tunes, Medieval grv. W/ hooks. Ala Sabotage. Cmrt, but heavy. Great new sound. Awesome vox. Srs. No flakes. Mike. 818-505-1346
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•Trumpet plyr & horn section avail for all pro sfts. Chris. 818-842-1017
•Trumpet plyr, dbis on valve trombone & keys. Has mjr credits, gd image. Sks srs pros only & estab bands. 213-386-2946

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•Lead mel sax ndd for R&R band. Clarence Corman, Stones, Blues Bros. Inld. Tim. 213-498-9378
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•Lkg for record promoter. 40% commission w/ a sq. Songs are T40 material. Betty Dugan. 213-560-3741
•Male voc & dancer. Can sing anything. Pop, R&B, rap. Lkg for producer & work. Antonio. 213-296-1014
•Mgmt wtd for long mel rock band w/ jazzy feel. Outstanding material & plyrs w/ mjr lbl contacts & inl. No BS from us... or you. 212-456-8300
•Mjr touring act sks plyr. Pros only. Pic, resume, tape to POB 9355, N. Hlywd, CA 91609. 818-982-0258
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•Bebop vocalmist w/exp in latin, rock, swing, more avail for clubs, recording, videos. Gd equip. Elec/acous. David. 213-666-1398
•Investment wtd by pro successful producer for hit fem singer/sngwr w/ master prod completed. Video/showcases pending. Mr. Morgan. 213-756-5601
•Male singer/sngwr w/ xlt voice sks versatile keybdst/arranger to collab on old & new material. No dopers, jokers, smokers, pls. Solomon. 213-857-6894
•Management wtd by AXIOM FLASH, orig heavy rock band. Erik. 213-674-4007
•Managers, agents. High intensity progrsr rock ensemble w/ emphasis on quality & professionalism sks your skills. Michael Hendrix. 213-258-5233
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•Music video producer/director and crew avail w/out pay to film M-TV quality video for the right R&B or rap dance band. Prod costs apply. 213-372-8688
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•THE PANAMINTS Maxwell. 213-479-6465
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•White male solo artist, finished R&B contract, skg mgmt only. Jim. 213-851-5062
•Wtd: Manager w/ promising career in mind for orig sngwr. Joaz Baez type music. Style variations. Carol. 818-955-5393
•Wtd: Rehrst spc w/ PA system. Carson to Huntington Beach area. Cash or willing to trade for studio time, including production assistance. Paul Dewitt. 714-840-0739

16. SONGWRITERS

•ASCAP lyricist avail for collab w/ published wrtrs. All styles. Sample lyrics avail. Michael. 818-766-3676
•BMI sngwr, highly mkbl material, hard rocking groove. Trade song for album credit if distrib. Jan Denmark. 11884 Ventura Blvd., Ste 837, Studio City, CA 91604. 805-264-2605
•Do yourself a favor. Let me write your trax. Producer ala LA & Babyface. Full MIDI setup. Arden Lo. 213-750-9757
•HR sngwr/singer. Plays guit, keys, bass. Great sig prsnc sks orig material band. Clay. ext. 213-466-8521, ext. 115
•Keybdst w/ complete MIDI studio avail for song demos, prod, films, drum programming. David. 818-955-8476
•Lyricist sks collab w/ KROQ style music. Srs only. B. 818-342-4955
•Lyricist/musician sks collab for simple eclectic dance cont rock. NAS member. Glen. 213-876-2296
•Mega star ready for takeoff nds the right hits to get off ground. Nds funky dance pop chart material w/ unique styliness, srs only. Thriller J. 213-969-1791
•Musicians requested. N'd to develop melody to existing lyrics for top country artist. Heart. 213-215-9199
•N'd orig material. Dance trax & ballads w/ melody for mjr artist. Name/Phone No. to 2554 Lincoln Blvd, Suite 829, Marina del Rey, CA 90291
•Pro published sngwr, outstanding material, highly orig. Lkg for co-wrtrs or any creative proj in rd of top quality

material. 276-7880
•Pro published wrtr/singer/guit sks wrtr w/ keys or guit skills to form studio proj. Music like Scritti, Prince, Gabriel. 213-256-0340
•Publishers. XH ASCAP lyricist avail for staff wrtr position. All styles. Samples on req. Michael. 818-766-3676
•Sngwr w/ eclectic roots product avail. Sks interested publishers. TJ. 818-842-8728
•Unconventional, hopelessly uncmlr sngwr/sks collab/lyricist. Object: perpetual poverty & a few gd songs. Rock, jazz, funk, reggae, gospel, god knows what. Sean. 213-839-5102
•Wanna record my lyrics, your music/voice? Srs inqs only. SASE to Kathleen, 3518 W. Lone Cactus Drive, Glendale, AZ 85308
•BMI wrtr/lyricist lkg for new projs, bands, collabs. Rock or P/R pref. 213-654-9187
•Lkg for the next Jimmy, Terry, LA/Babyface. Attractiv voc w/ mjr lbl studio time & connex. 204-4839
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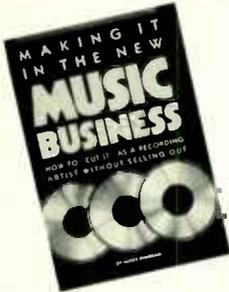
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