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# MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XIII, No. 25 Dec. 11, 1989—Jan. 7, 1990

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:  
Modern News (213) 559-5000

COUNSEL: Gold, Marks, King & Pepper

Music Connection Magazine (U.S. P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is \$2.50. Subscription rates: \$30/one year, \$55/two years. Second-class postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: Send address changes to Music Connection Magazine, 6640 Sunset Blvd., Hollywood, CA 90028. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publisher is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright 1990 by J. Michael Dolan and E. Eric Bertelli. All rights reserved.

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Clearly one of the most talented entertainers ever, *Music Connection* honors Michael Jackson as the Man of the Decade with an in-depth look at his illustrious career.

By Kenny Kerner

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## RECAP '89

From the Beatles to Batman to Bad English, *Music Connection* takes you back through the year for a look at some of the industry's most important and memorable moments.



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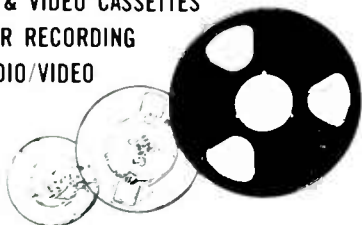
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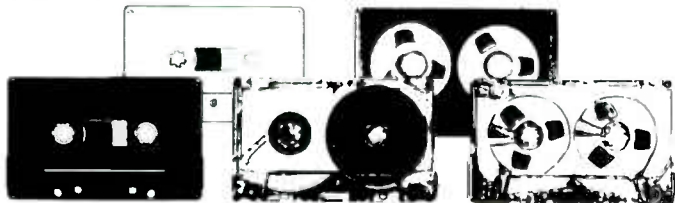


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## FEEDBACK

### Presidential Reply

Dear MC:

I am writing in response to Richard Griffiths' comments in *Music Connection* that "A&M dropped the ball" on the Graces' "Lay Down Your Arms" single, and Gregg Alexander's *Michigan Rain* album.

We share Mr. Griffiths' disappointment that neither of these releases came through the way we expected them to. What we also did not expect was to be publicly ridiculed from Mr. Griffiths' armchair point of view. In this business, where failures far outweigh successes, it is very easy for those not on the front line to invent their own reasons for the outcome of a project. The facts are clear that each of these records was worked very hard. You can't sell over 100,000 Graces albums by "dropping the ball."

At A&M, we invite everyone involved in a project to participate constructively in the launch and development of artists' careers. Yet, the MC piece is the first time I have heard from Mr. Griffiths.

Mr. Griffiths, don't you think your input would have been more helpful to your artists before you became so disappointed? And shouldn't we give the marketplace, not just the record company, a little more credit for deciding the fate of an artist's career?

We at A&M are looking forward to developing a closer working relationship with Mr. Griffiths and Virgin Music; one where we share ideas and resources during the life of a record, not arbitrarily determine why it did not happen; one where we can all work together to achieve the most difficult, essential and elusive thing in this business: the breaking of an act.

Gil Friesen  
President/A&M Records

### Phone Home

Dear MC:

Gerilyn Wilhelm recently wrote to you about not getting paid for her Poison logo (October 16, 1989 issue). Maybe one of the reasons she hasn't received loads of other work is because she has always had an unlisted phone number!

I remember being overwhelmed the day Gerilyn submitted her artwork to Poison. I've since tried to contact her many times over the past four years, as I have handled many bands that would have loved to hire her. Girl, if you want to make lots of money, there are hundreds

of bands that would love to talk to you. But how do you expect to get any business when you're not even listed in the phone book? If anyone knows how to get in touch with Gerilyn, have her call me.

Debra Rosner  
The Rosner Company

### Keep On Chooglin'

Dear MC:

Hooray for John Fogerty realizin' that back to basics is where he belongs, and callin' this hair music for what it is—video fodder bullshit!

Asia Hendryx  
Los Angeles, CA

### A&R Ramblings?

Dear MC:

I am writing about the commentary in MC's November 27-December 10 issue.

I agree with your writer that "something's got to be done about the way bands are being signed here in L.A.," but I also believe that something has got to be done about the way presumed music journalists are allowed to promote mindless drivel under the guise of intelligent and rational commentary—as is the case with this offering.

The thought process, or lack thereof, behind your writer's argument smacks of the same misoneism that continues to haunt radio and reads like a Beginner's Guide to A&R.

How one could seek to solve the creative ills of an industry and some decidedly mediocre bands by "making them write Top Forty singles" under "controlled conditions" is worrisome, if not obscene. This contradicts the creative elements inherent to music.

Let's be honest: In a perfect world, many (not all) of the bands mentioned would never have been signed based on their talent to begin with. Now, at least they have been allowed to enjoy their "fifteen minutes" in the spotlight. On the other hand, the record labels that have tried to cash in on the deserved success of Guns N' Roses will learn their lesson in the only terms they understand—financial losses through failed investments.

In closing, I sincerely hope that this commentary was the ramblings of a lone rogue MC contributor and not reflective of the mindset of any of your editors. Or even worse, the unified voice of the entire MC staff!

Jim Tunell  
Los Angeles, CA

# CALENDAR

By Trish Connery

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

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

□ Industry leaders look to UCLA Extension for new songwriting material via the new course "Rewriting Your Song and Shopping It to Top Producers." This is an intensive workshop that reviews basic song and lyric-writing principles, emphasizing the importance of the "hook." Students also work on polishing the structure, lyrics, chords and melody in preparation for making their own demo outside of class. The instructors, songwriters Barry Kaye and Arlene Matza, illustrate the most effective methods for making a demo, with definitions of the roles of producer, engineer, musicians and studio personnel. The final session of the workshop will feature a panel of three industry leaders who are looking for new material to buy for immediate recording. Students must bring a completed song demo or lyric to the first meeting for critical evaluation by the instructors. The class meets on the UCLA campus, Room 1439, Schoenberg Hall, on Mondays, January 8th-March 19th, 7:00-10:00 p.m. The enrollment fee is \$295.00. For further details on the course, call (213) 825-9064.

□ Two new courses are offered by UCLA Extension under the Certificate Program in Recording Engineering. "Recording Engineering Practice 1" is a practical workshop in recording studio procedure which explores studio maintenance and recorder alignment, editing, microphone set-ups, the basics of mixing and the use of special effects. During the class, each student participates in the full program of live sessions with hands-on experience as mixer, recorder and set-up person. Van Webster, recording engineer and producer, instructs. The class meets Wednesdays, January 10th-March 28th, 7:00-10:00 p.m., and is held at Digital Sound Recording in Los Angeles, 609 N. Avenue 64. "Recording Engineering Theory" is a prerequisite to this class. The fee for the engineering course is \$925.00.

Also scheduled at UCLA in January is "Audio Signal Processors: Effects Devices," taught by recording engineer and producer Michael Braunstein. This class presents a detailed examination of what is commonly termed outboard equipment—of particular interest to engineers, producers and songwriters. Students are introduced to the function and parameter of devices ranging from simple equalizers, echo and delay units, to more complex and expensive multi-effects processors. The class is held on Mondays, January 8th-March 19th, 7:00-10:00 p.m. at UCLA, Schoenberg Hall, Room 1344. The enrollment fee is \$295.00. The Certificate Program in Recording Engineering offers a thorough study of audio engineering technology and extensive practice in mastering engineering skills for all forms of recorded music used today. These programs conform to criteria established by the industry for a national exam administered by the Educational Testing Service. A total of 38 credit units from seven

required courses and a balance of electives is necessary for completion of this program. Those interested in additional information on either of the courses listed above, or on the Certificate Program in Recording Engineering, should contact (213) 825-9064.

□ Design Alliance to Combat AIDS (DACA) will be selling Christmas trees from Oregon and Washington state at the Pacific Design Center's parking lot, 8687 Melrose Ave., West Hollywood. These fresh cut pines will be on sale through December 24th, 10:00 a.m.-10:00 p.m. All proceeds go to DACA to benefit those suffering from AIDS. The trees are tax deductible and come in all sizes and prices. For further information, call Pat Dixon, (213) 652-6601.

□ California Institute of the Arts (CalArts) and the Los Angeles Festival will present a lecture series, "Art in the Life of L.A.," at the Pacific Design Center, beginning January 31, 1990. Five conversations with leading Los Angeles artists and directors will explore the changing dynamics of the arts in Los Angeles. The open forums are scheduled monthly, January through May, 6:30-9:00 p.m., in the Pacific Design Theatre, Center Green. The series was conceived as a means to showcase contemporary multicultural artists as well as introduce audiences to mainstream art leaders whose visions have initiated many of the current changes in the Los Angeles art scene. The series will be hosted by Dr. Steven D. Lavine, President of CalArts; Peter Sellars, Artistic Director of the Los Angeles Festival; and Richard Norfolk, President of the Pacific Design Center. The first lecture, entitled "The New Avant Garde," will detail the emergence of new art forms, especially the impact of avant-garde artists from minority communities. "Art in the Life of Los Angeles" is open to the public and admission is free. The Pacific Design Center is located at 8687 Melrose Avenue, West Hollywood. Contact (818) 362-5507 or (805) 253-7832 for additional information on the lecture series, or watch this *Calendar* column for the next scheduled lecture and topic.

□ "Writing Music for Hit Songs 1" is the new course offered by UCLA Extension scheduled to begin January, 1990. This series is for students who already possess the basic knowledge of how to read music and play chords on the guitar or keyboard and is designed to help them learn the principles of chord progression, melody and rhythmic groove used to create today's songs. The classes are taught by songwriter/producer Jai Josefs who has written for Jose Feliciano, Bonnie Bramlett and many others. Classes are held at the UCLA Campus, 1439 Schoenberg Hall on Tuesdays, Jan. 9th-March 27th, 7:00-10:00 p.m. This course is part of the UCLA Extension Certificate Program in Songwriting in cooperation with the Society of Composers and Lyricists (SCL) and the National Academy of Songwriters (NAS). The program encourages talented students by offering the annual Lionel Ritchie Songwriting Scholarship which covers the candidacy fee and full tuition to all courses. The enrollment fee is \$295.00 for NAS and SCL members; \$325.00 for non-members. For additional information on the course or the Certificate Program, call (213) 825-9064. **MIC**

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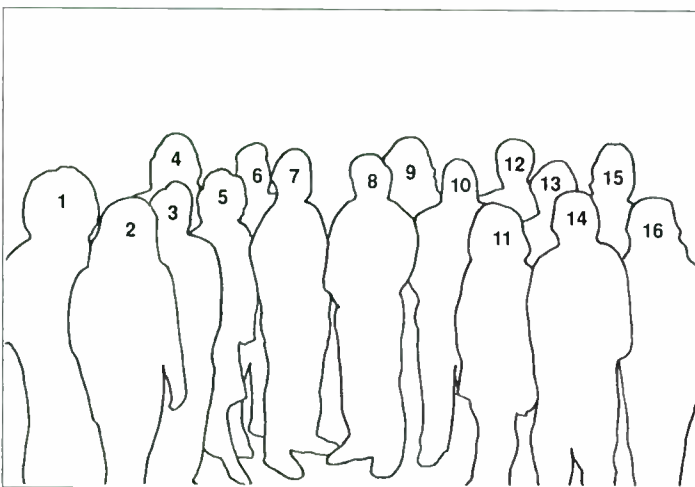
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# ...Happy Holidays...



Kristen Dahline



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| 15. Dave Snow       | Art Director                  |
| 16. Kristen Dahline | Staff Photographer            |

Numerous changes were made to the book this year, including a new face lift, new logo, six new regular columns and a new, quicker-to-read format. As a result of these changes, Music Connection has experienced its largest growth period in the twelve-year history of the magazine. MC is now sold in over 42 states and five foreign countries, and every issue is read by over 60,000 music people. This would not be possible without the loyal support of our readership (that's you) and the talent and commitment of the people you see pictured here. We wish all of you a safe and joyous holiday season and the best of health and happiness for the coming decade.

—Michael Dolan, Eric Bettelli  
Publishers

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## Al Bell Launches New Label

By Paul Stevens

LOS ANGELES—Al Bell, former Chairman of Stax Records and ex-President of the Motown Records Group, has formed his own label, Bellmark Records—a label that promises to benefit black artists in the Nineties the way Stax and Motown did in the Sixties and Seventies. Bellmark Records intends to establish an African American stronghold in the music business, a void created by the recent sale of Motown Records. Bell says the goal is to bring a diverse spiritual element back to black music.

Bell believes the label's first products will begin hitting the marketplace early next year. The man who guided the careers of such soul legends as Otis Redding, Booker T. and the MG's and Albert King remains silent on the subject of future Bellmark artists. "We



Al Bell

haven't inked the contracts yet, so I'm hesitant to say who, what, where or when. But we are in the process of negotiating right now with numerous artists."

During his tenure at Stax, Bell helped turn black soul music into a lucrative crossover bonanza. Bell believes he can do the same with the growing gospel field. "It's a kind of music that has some fabulous economic potential. However, I don't want to be confined to that. I just want to deal with great and unique music." MC

## Reti Forms Mad Dog Records

By Bill Bender

LOS ANGELES—Gregor Reti, President of Tough & Straight Entertainment, has announced the formation of Mad Dog Records, an independent record company due to open its doors in early 1990. Reti's past credits include working as an international manager and representative for A&M Records in Germany.

In making the announcement, Reti had this to say: "Although the record company will begin as an independent, I plan on entering into a distribution deal with either BMG or WEA. Both of these companies have excellent international representation."

Reti also revealed that, initially, the philosophy of the company will be to license as many products as possible. "My approach to licensing," commented Reti, "is closest to that of Seymour Stein's U.S. licensing of such groups as Depeche Mode, the Pretenders, the Cult and

Erasure. I believe that Europe, and especially the U.K., has an unexploited wealth of product for U.S. licensing. More and more I am finding that both artists and managers are reluctant to confide in a single record company to handle their worldwide career." MC

## Disney Debuts Record Company

By Keith Bearen

BURBANK—The Walt Disney Company has announced the formation of a new label, tentatively called Hollywood Records. The new record division has been created to lead the Disney company into the mainstream of the music business, just as Touchstone has made Disney a leading contender in the motion picture business. Peter T. Paterno, a prominent music industry attorney, has been named President of the new division. MC

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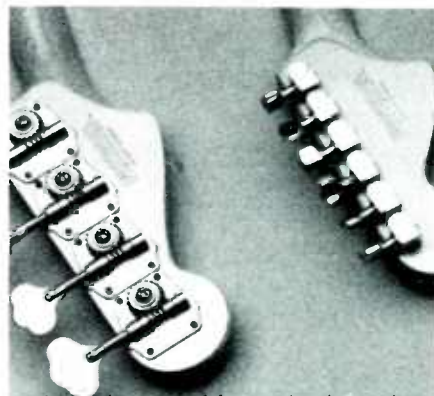
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# DAT Copy Guard System Stirs Controversy

By Steven P. Wheeler

LOS ANGELES—DAT's imminent future is in the news again as the Songwriters Guild of America (SGA), the National Music Publishers Association and ASCAP have announced their united opposition to proposed legislation recently approved by the Recording Industry Association of America (RIAA) and the Electronics Industries Association (EIA) in regards to digital audio tape.

The main thrust of the opposition has to do with blocking legislation that would require DAT manufacturers and distributors in the United States to incorporate the Serial Copy Management System (SCMS). According to Trish Heimers, VP of Public Relations for the RIAA, the SCMS prohibits making copies from first-generation copies. "There is information in the digital sub-codes of all digitally recorded material that enables you to make as many copies as you want from your original source material,

but would only allow one copy of already copied material. It eliminates serial copying—making copies from copies." However, the system does allow unlimited copying of the original source material such as a compact disc, something that opponents see as an endorsement of copyright infringement.

The controversial Serial Copy Management System does not satisfy the copyright concerns of the creative community, most notably the songwriters and publishers whose livelihood is so dependent on copyright protection. SGA West Coast Director Aaron Meza explains: "We are not opposing the technology. We're opposed to the agreement between the RIAA and the EIA, who have decided among themselves that this agreement is in everybody's best interest. This system allows constant copying, that is what we're opposed to."

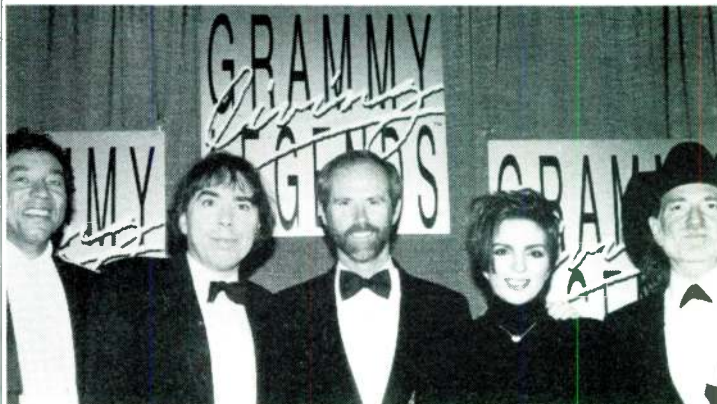
As the RIAA and the EIA attempt to push their bill through

Congress, Meza says that the SGA, ASCAP and the National Music Publishers Association are prepared to start a grass roots effort to make Congress aware of potential copyright infringement. "If we were to say it's okay to make copies, then we would be undermining the very heart of the copyright act. It would be suicide for us to stand by and let

Congress enact this bill and then come back a year later and say we want royalties on blank tapes."

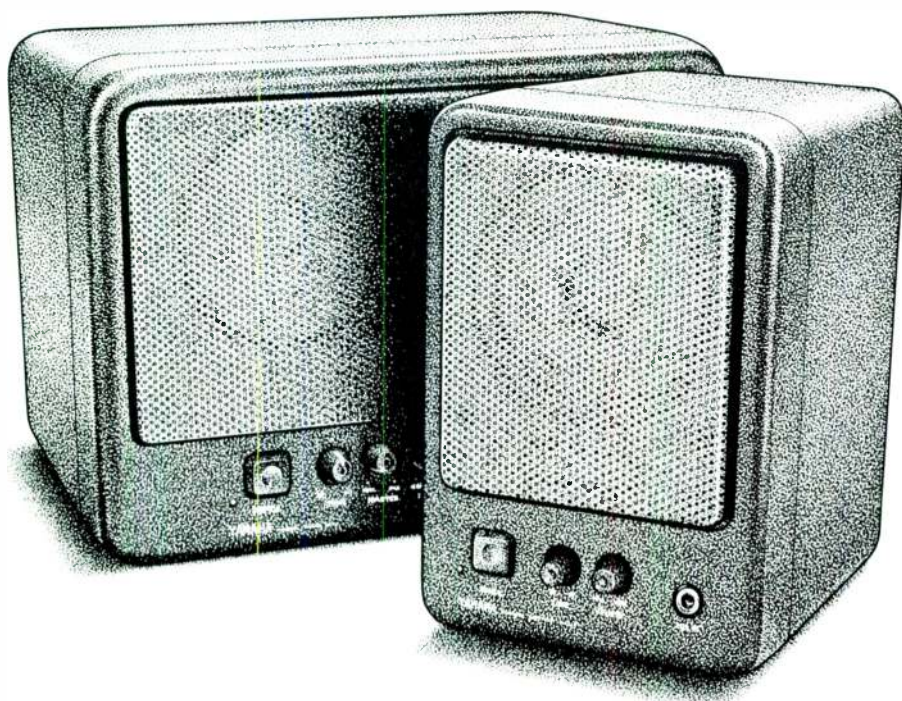
The bill will most likely go before the Senate Judiciary Committee early next year when a docket number will be affixed to the legislation. At that point, Meza says the opposition will "turn up the heat." Stay tuned. MC

## LIVING LEGENDS TRIBUTE



NARAS President Mike Greene (center) is pictured with Smokey Robinson (left), Andrew Lloyd Webber (second from left), Liza Minnelli and Willie Nelson (right) at the November taping of the CBS television special, *Grammy Living Legends*, held at the Pantages Theatre. The award is presented to individuals or groups for their ongoing contributions and influence in the recording field.

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# RECAP '89

## NEWS

Contributing writers: Michael Amicone, Steven P. Wheeler, E. Page Bucy, Dina Douglass, Maxine Hillary J, Kenneth B. Giles III, Sue Gold and Mark Everett.

Contributing photographers: Tom Farrell, Lucy Snowe and Lisa Seifert.

### **Classical Station KFAC Changes To Rock Format**

LOS ANGELES—Another rock station has entered into the fray of Los Angeles' lucrative but crowded radio market, and it's already making waves. KKBT (92.3-FM), "Rock With A Beat," replaced L.A.'s only commercial classical radio station, KFAC, on September 20. The format change ends months of speculation that the station would adopt a rock format, despite promises by its new owner, Evergreen Media of Dallas, that it would retain the 58-year-old classical format.

### **PolyGram Buys A&M**

NEW YORK—The long-rumored purchase of A&M Records by PolyGram has finally been confirmed. The purchase price: a reported \$500 million. Under the terms of the deal, PolyGram will obtain all A&M assets (including repertoire and artists), back catalog, A&M's video arm and A&M real estate holdings; not included is Almo/Irving, A&M's music publishing division. This marks PolyGram's second major purchase this year; in September, the label bought Island Records for \$331 million.

### **Arbitration Panel Rules Against BMI**

LOS ANGELES—Performing rights giants BMI and ASCAP recently faced off in a legal battle over whether a writer can, in effect, be penalized for defecting from one performing rights organization to the other. In a January 20th ruling, an American Arbitration Association panel unanimously ruled that BMI had committed a contractual violation by planning to deny ex-BMI writers their bonus payments—a financial penalty that would have caused some writers to lose up to 80 percent of their performance income.

### **"Moscow" Concert Announced**

HOLLYWOOD—Members of Bon Jovi and Mötley Crüe held a press conference at the St. James's Hotel to announce "Live From Moscow," a two-day rock concert to be held on August 12th and 13th at Lenin Stadium in Moscow. Presented by MTV, the event will be aired by Showtime on August 13th in a four-hour prime time special. Proceeds will be donated to the Make A Difference Foundation, a non-profit organization dedicated to combating drug and alcohol abuse among youth.



**COLLINS AND DOZIER HONORED:** BMI recently saluted Phil Collins and Motown songwriting legend Lamont Dozier for their Number One collaboration, "Two Hearts." Pictured (standing; L-R): West Coast BMI President & GM Rick Riccobono, Debbie Gibson, Dozier, Geoffrey Williams, BMI Senior Director of Writer & Public Relations Barbara Cane, Quincy Jones, (kneeling) Collins and Stephen Bishop.



**MCCARTNEY DELIVERS NEW LP:** Paul McCartney's new release, *Flowers In The Dirt*, was recently debuted for Capitol executives. Pictured (l-r): Bill Burks, VP of Product & Artist Development; John Fagot, VP of Promotion; Tom Whalley, VP of A&R; McCartney and wife Linda; David Berman, President; Ron McCarrell, VP of Marketing; Lou Mann, VP of Sales.



**MAKING A DIFFERENCE:** Richie Sambora of Bon Jovi, Sasha Minkov of Gorky Park, Nikki Sixx of Mötley Crüe, Jon Bon Jovi, Tommy Lee of Mötley Crüe and Yan Inenkov of Gorky Park at the press conference announcing the Make A Difference concert.

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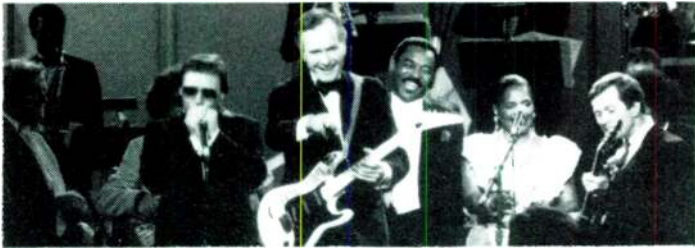
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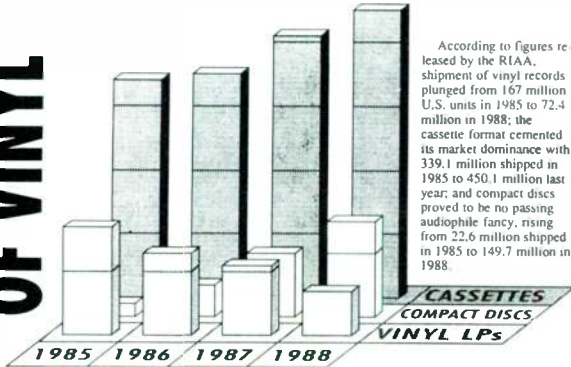
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**JAMMING WITH GEORGE:** New President George Bush straps on his "The Prez" guitar and joins Joe Cocker and Carla Thomas on stage for some presidential jamming during the "Celebration for Young Americans," a tribute to rhythm and blues presented by the Committee for the American Bicentennial Presidential Inaugural.

## THE DECLINE OF VINYL



**BMI POP AWARDS:** BMI recently honored last year's top songwriters and music publishers at their annual Pop Awards dinner held at the Beverly Wilshire Hotel. Gloria Estefan was named Songwriter of the Year, the Steve Winwood/Will Jennings' song, "Valerie," received Song of the Year honors and the Warner Music Group was named Publisher of the Year.



# RECAP '89

## NEWS

### BIZRAP Tackles Music Industry Drug Problem

CULVER CITY—Even though the media continues to paint a portrait of rock stars cleaning up their act, the record industry is still up to its neck in substance abuse. To help make a dent in the problem, BIZRAP, a confidential, non-profit chemical program, has been formed to help provide recovery services for addicted musicians or related music industry personnel—regardless of their ability to pay.

### Vinyl: A Dying Format?

LOS ANGELES—In a move that could conceivably signal the beginning of the end for vinyl records, several record store chains, including eighteen Music Plus locations, have decided or are contemplating the removal of all vinyl records—the format that rock's legacy was built on—from their shelves. The vinyl format has apparently fallen victim to changing consumer tastes; the sales of cassettes and compact discs have increased steadily—the former for its convenience and the latter for its sound quality and alleged durability—while vinyl sales have declined dramatically.

### Rykodisc Acquires Rights To Bowie Catalogue

SALEM—Rykodisc, an independent Salem, Massachusetts-based label, has acquired the North American rights to David Bowie's RCA catalogue. The highly sought after eighteen-album catalogue will be released in all formats, with CDs obviously of the most interest. The albums span the years 1969-83, and include such influential and commercially proven titles as *The Rise And Fall Of Ziggy Stardust*, *Young Americans*, *Station To Station* and *Changesonebowie*. The rights to the master recordings, originally licensed to RCA Records, reverted back to Bowie in 1984.

### Rappers Unite To Stop The Violence

NEW YORK—A group of top rap stars have banded together to form Stop The Violence (STV), an ad hoc coalition aiming to educate black youth on the growing urban problem of black-on-black violence, and to aid the National Urban League in its war on violence and illiteracy. The group's Jive/RCA single, "Self-Destruction," features various rappers including Chuck D and Flavor Flav of Public Enemy, Kool Moe Dee, Ms. Melodie of Boogie Down Productions, Just-Ice, Doug E. Fresh, M.C. Lyte and members of the rap group Stetsasonic.

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# RECAP '89

## NEWS

### Beatles & Capitol-EMI

#### Reach Agreement

LOS ANGELES—After ten years of legal suits and counter suits between the Beatles and their label, Capitol-EMI, an agreement has been reached that settles all outstanding issues between the two parties. The out-of-court settlement includes a provision barring both sides from discussing publicly any terms of the agreement—an agreement that could open the door to a flood of unreleased Beatles material, including recordings and video tapes.

### Rock Walk Honors B.B. King

HOLLYWOOD—Blues legend B.B. King was recently inducted into Hollywood's Rock Walk, a sidewalk gallery honoring those who have contributed to the evolution of rock music. King, who has released over 50 albums, has been at the forefront of blues music for more than four decades. In 1986, the four-time Grammy winner was inducted into the Rock & Roll Hall of Fame.

### Thorn-EMI Purchases

#### Half Of Chrysalis

HOLLYWOOD—Thorn-EMI and the Chrysalis Group have announced an agreement in principle for Thorn-EMI to acquire a 50 percent interest in the Chrysalis Record Companies. The financial terms of the agreement include 79.1 million in cash payable upon completion of the deal, and another 25 million dollars dependent upon the label's profit and growth over the next four years. Chrysalis' extensive roster includes Jethro Tull, Billy Idol, Pat Benatar, the Waterboys, Sinead O'Conner, Was (Not Was), Icehouse and Debbie Harry. The agreement excludes publishing, recording studios and the label's record and video export business.

### Rockers Protest Pay To Play

HOLLYWOOD—A newly formed organization called RAPP (Rockers Against Pay To Play) picketed the West Hollywood nightclubs, the Whisky, the Roxy and Gazzarri's, on the nights of June 23rd and 24th. Musicians equipped with placards demonstrated their opposition to the pay-to-play policies currently in practice at these and other venues. Protest organizer and founder of RAPP, Mark Mason, states that the purpose of the demonstration was to publicize the disturbing pay-to-play trend, to promote a moratorium against the policy this coming Labor Day weekend and "to educate younger bands who know of no other way than pay to play."



**B.B. KING SALUTED:** B.B. King leaves his hand prints on Hollywood's Rock Walk.



**SEALING THE DEAL:** Jim Fifield (left), President and Chief Operating Officer of EMI Music Worldwide; Chris Wright (middle), Chairman and Chief Executive Officer of Chrysalis Group; and Joe Kiener, Executive VP of Chrysalis Group, congratulate each other on the agreement between Thorn-EMI and Chrysalis Records.



**ASCAP'S DIAMOND JUBILEE:** ASCAP celebrated its 75th anniversary with a concert held at the Shubert Theatre in Century City. Pictured (top; L-R): Ray Evans, Siedah Garrett, Glen Ballard, Gerald Marks, Billy Steinberg, Diane Warren, Tom Kelly, (bottom) Jerry Leiber, Albert Hammond, Henry Mancini and Mike Stoller.

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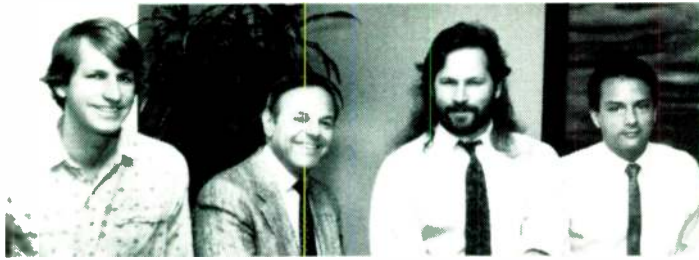
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**CAPITOL BUYS HALF OF ENIGMA:** Capitol-EMI Music, Inc. recently purchased a 50 percent interest in Enigma Entertainment Corporation. Pictured (L-R) Wesley Hein, President, Enigma; Joe Smith, President and Chief Executive Officer for Capitol-EMI Music; William Hein, Chairman, Enigma; and Jim Martone, Executive VP, Enigma.



**JACKSON AND L.A. GEAR:** Superstar Michael Jackson and sports apparel giant L.A. Gear have entered into an exclusive business arrangement in which Jackson will help design a signature line of fashion sneakers to be marketed by L.A. Gear. Pictured are Jackson and Sandy Saemann, L.A. Gear Executive Vice President.



**ASCAP POP AWARDS DINNER:** ASCAP recently held their Sixth Annual Pop Awards dinner at the Beverly Wilshire Hotel in Beverly Hills. Narada Michael Walden, Paul Stanley, Gene Simmons, Christine McVie and Richard Marx were among the industry notables attending the event. Pictured (L-R): Belinda Carlisle, Donna Summer and Debbie Gibson, who shared Writer of the Year honors with Bruce Springsteen.

# RECAP '89

## NEWS

### Songwriters Guild Honors

#### Leiber & Stoller

LOS ANGELES—The Songwriters Guild of America will honor legendary songwriter-producers Jerry Leiber and Mike Stoller with the Sixteenth Annual Aggie Award, to be presented on May 1st. The Aggie Award is given in recognition of outstanding contributions to the world of songwriting. Leiber and Stoller, a Rock & Roll Hall of Fame-inducted duo, have written and produced scores of early rock classics including "Hound Dog," "Jailhouse Rock," "Stand By Me" and "Yakety Yak."

### NARAS Announces

#### Lifetime Achievement Awards

BURBANK—Nine artists, including Dizzy Gillespie, Fred Astaire, Quincy Jones, Bessie Smith and Lena Horne will be presented with Lifetime Achievement Awards by the National Academy of Recording Arts and Sciences. The award, to be announced at this year's Grammy ceremonies on February 22nd, recognizes performers who have made significant artistic contributions to the recording field.

### Studio Coalition Cracks Down

#### On Home Recording

LOS ANGELES—The growing trend of home studio use by songwriters and producers has triggered a controversial issue which promises to have a profound effect throughout the music business. The major topic of debate is what constitutes the legal use of a home recording studio. A newly formed organization, the Hollywood Association of Recording Professionals (H.A.R.P.), whose members include some of the top studios in town—Record Plant, Cherokee, Sunset Sound, Lion Share and Conway—is addressing the issue. Spokesmen for the organization point out that they do not have a problem with artists using home studios for personal use, but they draw the line when these home studios crossover into the area of commercial use and begin renting out studio time. Studio executives state that such practices are a direct violation of Los Angeles zoning laws which strictly prohibit the use of residential property for commercial ventures. Following the organization's first formal meeting, writer-producer Chas Sanford was served with a citation at his home. According to Sanford, the Department of Building and Safety has ordered him to remove his home studio if he uses it for anything other than private use. Sanford is trying to rally support in an attempt to amend the present zoning laws. **MC**

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**New Kids On The Block:** Affectionately known as the American Menudo, these new kids have struck platinum many times over with their remarkable *Hangin' Tough* album and string of Top Five hit singles. To give you an idea as to what kind of a year it's been for them, their Christmas LP, *Merry Merry Christmas*, and single, "This One's For The Children," are both approaching the Top Ten. Pictured from left are Danny Wood, Joe McIntyre, Donnie Wahlberg, Jordan Knight and (bottom) Jon Knight.

**Dialogue**

**David Kahne:** Executive Producer A&R, Columbia Records

**Responsibilities:** "I produce records, sign bands and generally help out with other projects and productions at the label both here and in New York. As far as who will produce a newly signed act, I always get that straight ahead of time. I do produce a certain number of acts a year. I've been lucky in that the acts I've wanted to do I've been able to do. I've been involved with some projects in England also."

**Coming Up:** "Some of the things that will be released next year include a band from Memphis called Human Radio and Love/Hate, a local Los Angeles band. Their original live tapes were pretty much thrash, so we're definitely heading in that direction with them."

**Overview:** "I've been working a lot and don't have the opportunity to get out quite as often as I'd like. I especially don't get out to see as much Metal as I used to. I do like Black-type R&B rock bands—Black Rock Coalition bands."

**Rehearsal Room:** "I'm starting a rehearsal room over near Hollywood High School. It'll have a board and some recording equipment in it. The object is for new people to be able to go in and record live to two-track. It'll be a direct to DAT room where a group can go in and lay down ten songs in a couple of hours. I think it'll be really cool."

**Early Signings:** "For some reason,

lots of local bands are getting signed way too early and for too much money. Then the bands come into the label and they only have potential but no songs because nobody took the time to develop them beforehand. Then the bands start writing all different kinds of songs and nobody really knows what to do."

**Making Deals:** "It all comes down to money. Developmental deals usually are more than \$5,000. Sometimes, a developmental deal turns out to be a way of procrastinating; a way of not making a decision. I think that regardless of whether you do a demo deal or a developmental deal, it's best to record the songs live so that you capture the true energy. I like to look at a development deal as a way of recording some things that will ultimately be used on the record itself rather than saying 'look, we're gonna support you.'"

**Proud Moments:** "I like the first Romeo Void record a lot and also the Bangles record. At the time I was working with them, there was no sign at all of them disbanding. Sure, there was tension. There was always tension with the Bangles in the studio. I think it's kinda weird that they broke up because they sing really well together. One of the great things about working with them is that you could do the group vocals around one microphone. You could have all four of them singing at once and it was just a great sound."

**Local Acts:** "There is a local band called Civil Rite that I like. And I'm also checking out some other bands in other cities...like the band Human Radio from Memphis. I also like Black

Sheep and a lot of the other Black Rock Coalition bands as I mentioned earlier."

**Talent Ingredients:** "One of the things I've been looking for lately in acts I want to sign is a lot of personal drive. And I think that has a lot to do with success. The music is really important, but there's another entire thing that goes along with it. Fishbone is a good example. When I first saw them, I really liked the music, al-

though I knew it was different, but the band had so much integrity and momentum as people and as a band. So, assuming that I like good songs and good performances, the artists should be able to take that next step afterwards.

"You know, as you sit around a label and watch certain albums succeed and certain others fail, you begin to realize that it has a lot to do with the momentum that the artists themselves have. Bruce Springsteen had to go through a lot of shit with his labels and his managers to get where he is. He's a great artist, but Springsteen also has this amazing drive."

**Job Risks:** "The job of producing and being an A&R person is kinda like being someone's conscience. Sometimes people want you to be that, and other times they don't want you to be that. My problem was that I used to push people a little too hard to get them to be what I thought they were capable of."

**Sound Advice:** "As far as bands coming to Los Angeles is concerned, I think that all of the industry people going out to the clubs tends to hype the environment a bit too much. I think the idea is to just play as often as you can and not give in to that 'getting a deal' thing. Your music isn't going to change depending on whether or not you get a deal! You need a deal to get your record out there, but if you get one and you're not ready, it can screw up your entire career."

**Audiences:** "A group's career is just a series of playing in front of different audiences. You start out in clubs in front of a bunch of people that come



**Like Father, Like Son:** Just as the late John Bonham provided the driving force behind Led Zeppelin, so too does his son, Jason, provide the same for his very own band. Their WTG Records debut, *The Disregard Of Timekeeping* is rapidly bulleting up the charts and looks like it'll easily go Top Twenty. Bonham is back!



**Paul McCartney:** Although *Flowers In The Dirt* is Mac's finest LP in years, it failed to spawn anything close to a bonafide hit single. His five nights at the Great Western Forum were a total sell-out which has helped album sales considerably. Rumor has it that Big Mac might return to perform at the Rose Bowl in the spring.

to see you play. That's your first audience. Your second audience is comprised of all these A&R guys. When you get past them, you've gotta get past all of the promotional people. Then you've got to deal with all of the radio people. And after these five or six audiences, you're finally back at the beginning again with audiences coming to see you play at the clubs! It's a ridiculous loop."

## Grapevine

**Atlantic Records** act Hurricane Alice has changed its name to **Herricane Alice**. Apparently, Enigma Records' Hurricane threatened the Atlantic band with a law suit, according to Glen Parrish, manager of Herricane Alice. The band's Atlantic debut, *Tear Down the House*, will be released in mid-January.

**MCA Records** has finally released *George Clinton Presents Our Gang Funky*, an LP featuring six new songs from six brand new artists including **Maxi Muff**. Muff's cut, "I Want Your Car," is already getting lots of play on local KROQ. The album is now available at Tower Records.

Heavy Metal band **Steel Vengeance** has announced their signing with the **Robert Fitzpatrick Organization** for personal management. The band recently concluded a four-LP deal with BMG-distributed **Black Dragon Records** in France.

Local favorites **Exude** have just issued their second full-length, self-produced and independently released LP, *Testosterone Tap Dance*. Additionally, the band is issuing a promotional CD containing sixteen unsigned bands. Entitled *Co-Op*, the CD will be made available to members of the press and music industry. Both the Exude album and the compilation CD are available on the **Rah! Rah! Records** label. Exude was recently voted "one of the ten best unsigned bands in America" by a *Musician* magazine panel that included Elvis Costello, producer Mitchell Froom, T-Bone Burnett and Mark Knopfler.

Top-drawing L.A. band **Tuff** packs it up and heads out of town on January 5th for another tour. This time, they'll be visiting Texas, New Mexico, Arizona, Missouri and Oklahoma. They will not do another show on the Strip until mid-February. **MC**



## Exotic Birds

Contact: Marian Franta  
(303) 861-8940

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Exotic Birds. Sounds like a pretty goofy name, but I'm probably not hip enough to understand it. Regardless, this Ohio three-man band has been around the block already, opening for the likes of Culture Club, the Psychedelic Furs and Thompson Twins. Their tape doesn't leave much to the imagination, as it's all pretty much there. Good, solid songs, nice arrangements and pro production. It's very techno-poppy, with all the plastic, bubble gum disco-synths, but they've got a built-in audience ready in the post-modern radio world. The only serious drawback for Exotic Birds is that they don't sound like anything strikingly new. But they do what they do very well.



## Joy Bonner

Contact: Bob Sluys  
(818) 899-3276

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Joy Bonner's folk song tape starts off with a beat-heavy dance number that doesn't quite take off. It's just that Bonner's voice is lacking a little in the Soul department. However, the second song, a ballad written by Bonner entitled "The Man Who Never Fell," shows quite a bit of promise. It's a very interesting song with some neat things going on instrumentally. If her Svengali finds her, I'd recommend really shaping this tune into something incredible, via some re-writing and vocal development. Likewise, the tape's final song, (sequenced onto Side Two of the tape, which I would not recommend doing in any demo case), "Do Whatcha Do 2 Me" could become a radio-ready sex groove with some improvement.



## Spirits Of The Fall

Contact: Spirits Of The Fall  
(213) 655-1986

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Oh no! The second biggest unsigned band disease, the heavily U2 influenced "Us 2" syndrome is almost as widespread as the number one killer, "Guns R Us." Spirits Of The Fall's biggest obstacle will be exorcising the spirit of Bono and company from the act. But judging from the quality of their demo, these guys have something strong going here. There is enough of an individual stamp to demonstrate that Spirits Of The Fall really has a shot at something big. A little work tightening up the songs, some harmony vocals and an emphasis on their own uniqueness are some suggestions that may help. Remember: Modern pop and rock music is pretty much a blend of other influences, but don't let any one influence dominate your blend to a point where it sticks out.

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

# RECAP '89

## A&R REPORT —KENNY KERNER

During the past year, A&R Report interviewed more than 35 A&R Reps at major and indie labels attempting to shed some light on the signings game. For our year-end issue, we've excerpted some of the major points made by these reps in an effort to provide you, the reader, with a quick and timely industry overview.

### JOHN AXELROD

A&R Manager/Atlantic Records

- \* Prefers artists that are individualistic.
- \* The songs count for at least 50% of the package.
- \* Feels that pay to play sucks.

### BENNETT KAUFMAN

Director, A&R West Coast/RCA Records

- \* Tries to find the trendsetters.
- \* Looks for originality & passion in songs & performances.
- \* Will sign acts to a development deal.

### MARK WILLIAMS

Director, A&R/Virgin Records

- \* Likes unique songs.
- \* Wants to see a good live show.
- \* Prefers to hear tape before seeing the act live.
- \* Accepts unsolicited tapes.

### BRET HARTMAN

West Coast A&R Manager/MCA Records

- \* Is actively looking to break rock acts.
- \* Has signing power.
- \* Has a vision for bands with an image.

### ROB CAVALLO

A&R Rep/Warner Bros. Records

- \* Goes to clubs four-five nights a week.
- \* Advises bands to be original, artistic and true to themselves.

### VICKY HAMILTON

A&R/Geffen Records

- \* Thinks the club scene is pretty dull now.
- \* Believes that songs are of the utmost importance.
- \* Hates pay to play.
- \* Accepts unsolicited tapes if sent to Geffen office.
- \* Advises new bands to be original and not copy others.

### RANDY GERSTON

West Coast A&R Director/ Arista Records

- \* Feels that new acts are getting too much money to sign.
- \* Wants to put the music people back in the clubs.
- \* Frequents the local clubs very often.
- \* Doesn't sign bands just to format them to radio.
- \* Label gaining ground in rock genre.

### JOHN KALODNER

A&R/Geffen Records

- \* Doesn't get out to clubs very often.
- \* Always looks for star-quality in an act.
- \* Advises new bands not to listen to outside opinions.
- \* Is expert at translating a band's music to vinyl.

### TERRY GLADSTONE

A&R Manager/WTG Records

- \* Is looking for guitar-oriented music.
- \* Lyrics are of the utmost importance.
- \* Does not accept unsolicited tapes.
- \* Is against pay to play.
- \* Believes that Rap/Rock will continue to be strong.

### RACHEL MATTHEWS

A&R Manager/Capitol Records

- \* Likes receiving flyers from bands at the office.
- \* Mail her a letter before sending in tapes.
- \* Will occasionally do a demo deal.
- \* Is against pay to play.
- \* Looks, performance, songs and rapport count toward a signing.

### HEATHER FREMLING

A&R/MIKA Records

- \* Is at clubs at least five nights a week.
- \* Doesn't like demo deals.
- \* Is in favor of artist development deals.
- \* Does not accept unsolicited tapes.

### KEN KOMISAR

Senior Director A&R/Epic Records

- \* Believes many bands are being signed too early.
- \* Songs and performances count most toward signings.
- \* Feels that "A&R is only an opinion."
- \* Advises that demo tapes don't have to be expensive.

### MARK MAZZETTI

West Coast A&R Manager/A&M Records

- \* Believes there are too many of the same bands in town.
- \* Will do demo and/or development deals.
- \* Advises bands to play live as often as possible.

### RON FAIR

VP, A&R/EMI Records

- \* Looks for originality and image in bands.
- \* Wants to develop local talent.
- \* Will make demo deals.

### JOHN GUARNIERI

Senior Director A&R/Enigma Records

- \* Has broad tastes in music.
- \* Will do demo/development deals.
- \* Believes image plays a part to some extent.
- \* Advice: Be unique, determined and different.

### STACY BANET

Director A&R/I.R.S. Records

- \* Accepts unsolicited tapes for review.

### DENNY DIANTE

VP, A&R/MCA Records

- \* Is attempting to strengthen label in pop and rock areas.
- \* Is an active record producer for the label.
- \* Likes the balance of A&R and producing.
- \* Is a true song person.

### MIKE SIKKAS

West Coast A&R Manager/Arista Records

- \* Believes bands are being signed too early.
- \* Prefers bands with strong managers/attorneys.
- \* Tries to see bands he's been hearing about.
- \* Advice: Don't become a copycat of an existing band.

### KATE HYMAN

VP, A&R/Chrysalis Records

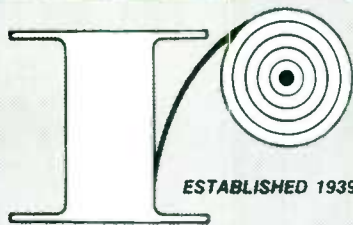
- \* Has signing power.
- \* Will occasionally make a demo deal.
- \* Prefers to develop an act before a signing.
- \* Listens to unsolicited tapes.
- \* Advice: Play live and get representation.

### MICHAEL GOLDSTONE

West Coast VP, A&R/PolyGram Records

- \* L.A. club scene is healthy.
- \* Looks for "star quality" and overall band attitude.
- \* Has signing power.
- \* Will do demo/development deals.
- \* Does not accept unsolicited tapes.



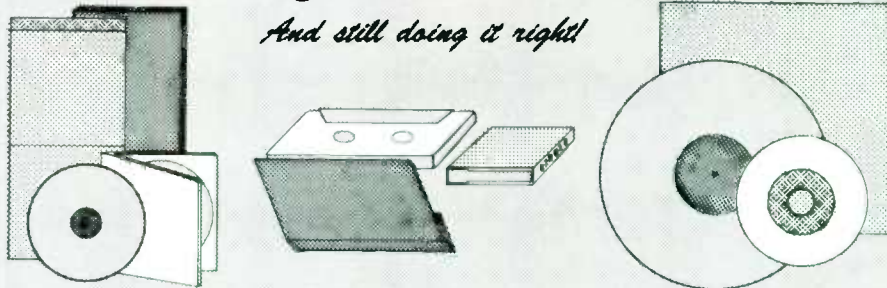


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Cherry Lane Music has announced the creation of gold and platinum awards certifying music folio sales of 50,000 and 100,000 copies respectively. Plaques have already been awarded to Guns N' Roses for Appetite For Destruction (gold and platinum) and Metallica for Master Of Puppets (gold) and ...And Justice For All (gold). Pictured receiving his plaque is Steven Adler, drummer with Guns N' Roses.

## Activities

UCLA Extension is offering a class called "Writing Music for Hit Songs 1" which will be taught by **Jai Josefs**, a songwriter/producer who has written for Jose Feliciano, Bonnie Bramlett and many others. The course will cover the principles of chord progression, melody and rhythmic groove used to create today's chartbusters. Also being offered is "Rewriting Your Song and Shopping It To Top Producers And Publishers," which is a course for songwriters who have already completed a song demo or lyric. The class will be taught by songwriters



Songwriter Greg Smith has signed a new publishing agreement with MCA Music. Smith's credits include his work with Nile Rodgers on the Diana Ross LP and work with Will Downing, Hall & Oates, Philip Bailey and Carole Davis. Pictured from left are: Chuck Rue, The Garfield Group; Tita Gray, MCA Music; Leeds Levy, MCA Music; Greg Smith; Susan Henderson, MCA Music.

Barry Kaye and Arlene Matza. Call UCLA for information at (213) 825-9064.

The BMI Foundation announced the opening of competition for the second annual **Pete Carpenter Fellowship** for aspiring film composers under the age of thirty-five. The successful candidate will have an opportunity to work on a day-to-day basis with distinguished theatrical film and television film composers. The winner will receive a \$2,000 award for travel and living expenses in Los Angeles for the period of the fellowship. Applications for the 1990 Fellowship may be obtained by writing to The BMI Foundation, Inc., 320 West 57th Street, New York, New York 10019.

Songwriter/artist **Monty Byrom**, who co-wrote **Eddie Money's** Top Ten hit, "I Wanna Go Back," is writing with Money for his upcoming album. Ex-Van Halen mainman **David Lee Roth** has recorded one of Byrom's songs entitled "Under Fire" for his upcoming LP.

**Lisa Johnson**, Manager Talent Acquisition with **Zomba Publishing**, is currently looking for rock/alternative bands. She is accepting unsolicited material, but asks that potential candidates contact her first before sending demos. Write, call or FAX her at: Zomba Publishing, 6777 Hollywood Blvd., Sixth Floor, Hollywood, CA 90028, (213) 464-7144 or FAX (213) 464-7409.

**Martin Blockson** of Boston, Mass. was named the grand prize winner of the Kentucky Fried Chicken Amateur Songwriting Contest, urban contemporary category. The contest was judged by Philip Bailey from Earth, Wind & Fire. Bailey will soon record Blockson's song, "Wait For Me," and it will then be distributed to radio stations for national airplay.

The Rock & Roll Hall of Fame will be inducting two BMI songwriting teams: **Gerry Goffin** and **Carole King**, writers of such pop/R&B standards as "Will You Still Love Me Tomorrow" and "Up On



CBS Music has signed the group Bonham, which features drummer Jason Bonham, son of late Led Zeppelin drummer John Bonham. The group Bonham's single, "Wait For You," has been rapidly moving up the AOR charts. Pictured from left are: Patti DeVries, CBS Music; Jason Bonham; Cherie Fonorow, CBS Music; Daniel MacMaster of the group Bonham; CBS Music's Mel Iberman and Marisa Sabounghi.

The Roof," and the songwriting trio of **Brian Holland**, **Lamont Dozier** and **Edward Holland**, whose catalogue of hits was one of the strongest bricks in the foundation of Motown Records. This is only the second time that songwriters have been honored with inductions.

## New Signings

Famous Music's **Alan Melina** and **Michael Leshay** announced that Famous Music has signed a co-publishing deal with songwriter/artist **Steve Caton**. Caton is the guitarist/songwriter/vocalist with local L.A. band **Climate Of Crisis**, a moody rock band that has been making some serious noise on the club circuit of late. **Climate Of Crisis** is definitely worth braving the elements (both the weather and club environment) to experience. Caton's guitar work can also be heard on the new **Human Drama LP**.

**Island Music** has signed a publishing deal with **Barry Reynolds**. Reynolds is a producer, a founding member of the **Compass Point Allstars** and the author of such gems as "Broken English" (**Marianne Faithful**) and a variety of **Grace Jones** and **Sandra Bernhard** songs. Reynolds is currently working with **Midge Ure** and **Marianne Faithful**.

## The Business Side

**Dee Ervin** has been appointed to the position of Publishing/Operations Administrator for **Outpost Entertainment**. Also, he is currently serving his second term as Governor of the Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS).

**Private Music** has signed a three-year distribution deal with **BMG Distribution**. The agreement renews the already fruitful association between **Private Music** and **BMG**.

## Supplemental list of Los Angeles Publishers

### Cheddar Cheese Music/Le Grand Fromage Music, Inc.

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

Contact: Jan Rhees, Macey Lipman  
Staff writers: Mindy Sterling, Steve Lane

### Dale Tedesco Music/Tedesco Tunes

16020 Lahey Street  
Granada Hills, CA 91344  
(818) 360-7329

Contact: Dale or Betty Lou Tedesco  
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6777 Hollywood Blvd., Sixth Floor  
Hollywood, CA 90028  
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Contact: Joyce Lapinsky or Lisa Johnson  
Style: Everything 



Songwriter/artist Steve Caton from Climate Of Crisis has signed a co-publishing deal with Famous Music.

# PUBLISHER PROFILE

Pat Lewis



**Danny Goodwin**  
Director/A&R, Virgin Music

By Pat Lewis

In addition to its professional department, Virgin Music has an A&R department that is quite unique in the publishing world. While Virgin's professional department is signing songwriters and working their catalogs, the A&R department is beating the pavement, much like an A&R department at a record label, in search of the Next Big Thing. Danny Goodwin, Director A&R, took some time out of his busy schedule to discuss the Virgin Music A&R team.

**MC: What does an A&R man do for a publishing company?**

**DG:** A&R in a publishing company is something that you very seldomly see. When Virgin came into this country, they wanted to expand and acquire bands, and they wanted to do it at a street level as opposed to buying big catalogues. They felt the best way would be to sign bands that are active and very current. An A&R man would be better suited to do that as opposed to a professional manager or a song plugger.

**MC: If a band already has a record deal, what's the advantage of signing their publishing away?**

**DG:** It is very difficult for a group that is having any kind of success, and the more success the more complicated it gets for them to collect the copyright royalties. Especially internationally, it is real hard for a group or for their manager, and it can get extremely expensive. The advantages are: We're a huge administrative part of Virgin and we have our own 100% owned company in practically every country in the world that actually sells records. That is technically why a group should sign a publishing deal. Another reason, of course, is the group may need an advance.

**MC: What kind of bands are you on the lookout for?**

**DG:** If you look around my office, [posters of Winger, Junkyard, Kill For Thrills, etc.] it's kind of a hard rock nature. That's pretty much what I look for. My area of function is in rock.

**MC: Do you accept unsolicited tapes?**

**DG:** Strictly speaking, no. But I'm open to other avenues. I can get tips from people in the music industry—lawyers, managers—or somebody outside who is connected to the film industry. This business doesn't operate in a vacuum. There isn't a U2 existing on the North Pole. All great bands and all great artists will eventually hook up with somebody who will be able to get something to me.

**MC: What actually is a "publishing company development deal?"**

**DG:** Let me give you an example. There's a great new group called Reverent, and we just signed them. They consist of ex-members of a metal band called Heretic and the ex-lead singer of Metal Church. We're in the process of demoing them now, and we're paying for that. Shortly, we're going to go through all the songs that they demo and we'll choose five or six of the best ones. Then Virgin Music is going to pay for the band to go into a proper 24-track recording studio and make some master recordings with a producer. We'll then license those recordings to somebody like Metal Blade or Enigma—just to get a ground swell of support and get them out there. To get some press on them, we might also hire Concrete, which is a metal marketing company, to do a job on them—just to get the buzz built up on them. Then maybe by early next year, we'll go to several majors and see which would be the best company for them. That is a development deal. I don't think you will find any publishers that do things like that. Here at Virgin Music, we're much more like a record company or even a manager.

**MC: How does the band benefit from a development deal?**

**DG:** It gives them some capitol and it also gives them time to develop out of the public eye. A group in this town may play three or four gigs at the Coconut Teaser or the Whisky, and a record company guy might think they are worth taking a chance on, so they sign them. But because they're at a record company, they have to start producing records. They don't say come back in six months when you're ready. We, on the other hand, can sign a band. We can make demos with them. We can help them get gigs. We can certainly help them financially do gigs. In this town with the pay to play, it's awfully hard for a band to do a gig. We can let them develop outside of the public eye and then they can get a deal when they're ready to deliver.

**MC: What do you look for in a band?**

**DG:** I like a cohesive unit. It doesn't mean that the band has to be comprised of expert session players, but I like bands that play together well. I like to see them rock as a unit. I also love lead guitarists. I love singers that can hit the notes. I love individuality.

MC

# ANATOMY OF A HIT

By David "Cat" Cohen

"Rhythm Nation"

WRITER: J. Jackson, J. Harris III, T. Lewis  
PUBLISHER: Black Ice [BMI] and Flyte Time Tunes ASCAP

**Janet Jackson**  
A&M

It is fitting for the end of the Eighties to review a recording that, rather than nostalgically looking back to the Sixties and Seventies, as has been the case this year, leads us into the next decade. Instead of reflecting the decadance, self-absorption and urban fast-lane drug induced paranoia and hostility that has come to be expressed in so much of today's music (especially in the rap genre), Janet Jackson has taken the lead in visualizing the peace, brotherhood and healing ideals that were in the mainstream twenty or so years ago. She projects them over a current dance sound to uplift the hip-hop crowd, offering hope and inspiration to those whose existence is threatened in what many consider to be an increasingly dark age.

Jackson, along with James Harris III and Terry Lewis, has come out with a feel good, social commentary album that works. So many artists keep sending out the same old messages of love and all its dysfunctions that it is refreshing to see someone who has the courage to make a broader statement. Not since Stevie Wonder's middle period has there been such effective, universally appealing dance-oriented music with the betterment of the human condition in mind.

**Lyric:** Aimed at an inner city audience as well as everyone else, these inspiring words are a strong dose of pop medicine to an ailing generation, a young population who did not ask to be thrust into a drug and crime dominated landscape. This song takes on a social responsibility that has been absent from the dance scene for a long time.

*This is the test*

*No struggle no progress*

*Lend a hand to help*

*Things are getting worse*

*We have to make them better*

*It's time to give a damn*

*Let's work together come on*

*People of the world today*

*Are we looking for a better way of life*

*We are a part of the rhythm nation.....*

**Groove:** The song is written in today's hippest hip-hop half-time shuffle groove (like Paula Abdul's "Straight Up" and Karyn White's "It's Just The Way That You Love Me"). Harris and Lewis are groovemasters, and this one is no exception.

**Scale:** Surprisingly, the melody and fills are in a modal scale, the dorian mode—1 2 b3 4 5 6 b7 8. This helps give the cut a contemporary sound and hauntingly evocative quality.

**Melody:** It's a dance song kind of melody, more repetitive and riff-like than sweeping lines. The hook line is very memorable making it easy to sing along.

**Harmony:** Harmonically, chords are secondary in importance to the groove and its succession of contrapuntal riffs. This means that the accompaniment consists of parallel linear construction—bass lines, fill lines and riff lines—all superimposed to make a rhythmic whole rather than a harmonic progression.

**Form:** Commercial dance format—Signature Verse Chorus Signature Verse Chorus Breakdown Long Riffy Jam.

**Performance:** Janet rocks and boogies her message effectively. The artistry here is more into her concept than the performance as the words convey more of the emotion than her voice.

**Production:** A classic dance record produced by the masters of contemporary R&B-based dance. The only shortcoming is that musically the tracks are only a rehash of previous efforts. It is the verbal content that makes this record exciting.

**Influences:** Overall, the song is reminiscent of Sly and the Family Stone, as well as an update of "We Are Family" for more dangerous times. Musically, there is more than a hint of Earth, Wind & Fire in the sound and syncopation.

**Summary:** Message songs are a tricky business when it comes to record sales, but this one is bound to succeed as one of the major singles and albums of the upcoming year.

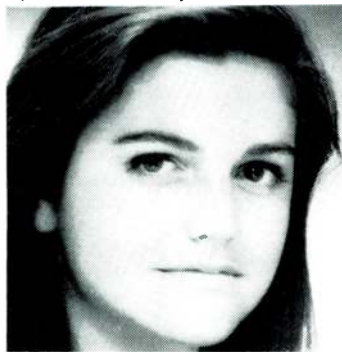
MC

# RECAP '89

## SONGWORKS—PAT LEWIS



In May, BMG Songs signed songwriter/producer Rhett Lawrence, who produced and co-wrote Johnny Kemp's hit "Birthday Suit." Pictured from left are: Ron Handler, Professional Manager, BMG; John Baldi, Creative Director, BMG; Rhett Lawrence (seated); Sandy Robertson, President World's End; Danny Strick, Vice President, BMG.



Nanci Walker was appointed Director of Talent Acquisition for BMG Songs in August of '89.



In October, All Nations Music signed a worldwide administration agreement with Henry Mancini. Pictured from left are: Ira Blacker, All Nations; Larry Kartiganer, Mancini's lawyer; Billy Meshel, All Nations; Mancini; All Nations' Chris Mancini and John Massa.



December saw Virgin Music sign a worldwide administration deal with Avatar Publishing Group. Pictured from left are: Don Wilson, Attorney, Avatar; Richard Griffiths, President, Virgin Music; and Rodney Gordy, President, Avatar.

**JANUARY**—BMI announced that they will begin logging airplay at U.S. college radio stations, signifying the importance of college airplay. ASCAP shortly followed suit.

**FEBRUARY**—BMG Songs named Danny Strick their new VP/General Manager. Billy Meshel, formerly with BMG Songs (known as Arista Music), formed his own independent publishing company, All Nations Music.

Chrysalis Music's mainstay Jethro Tull received the first-ever Grammy for Best Hard Rock/Metal Group, an award that seemed to upset the music industry, many of whom felt Metallica was the more appropriate choice.

**MARCH**—Virgin Music signed Voodoo Cats and Indigo Girls to artist development deals.

Songwriter/producer Jeff Hull, who co-wrote and co-produced the Grammy nominated Brenda Russell hit, "Piano In The Dark," signed an exclusive worldwide co-publishing agreement between his Dwarf Village Music and EMI Music Publishing.

**APRIL**—BMG Songs announced the U.S. signing of Cowboy Junkies. BMG also signed metal/hard-rockers Badlands, which boasts former Ozzy Osbourne guitarist Jake Lee.

All Nations Music Nashville signed administration deals with two major country songwriter/artists, Eddie Rabbitt and Randy Travis, and also a co-publishing deal with Billy Joe Walker.

EMI Music Worldwide announced the integration of EMI Publishing Worldwide and SBK Entertainment World—an acquisition that added to the publishing world's mounting worries as more and more smaller publishing companies are bought out by the majors. A trend that continues into the new year.

MCA Music signed a publishing agreement with songwriter John McCurry, who co-wrote the Alice Cooper hit "Poison."

Songwriter/producer Michael Jay, who co-wrote Martika's "Toy Soldiers" and "More Than You Know," signed an exclusive long-term worldwide publishing agreement with Famous Music.

**MAY**—EMI Music announced that Ira Jaffe, President of the publishing firm, resigned to pursue other interests within the music industry.

Virgin Music and Metal Blade Music entered into a long-term co-publishing agreement.

BMG Songs signed a publishing agreement with songwriter/artist John Hiatt and songwriter/producer Rhett Lawrence.

**JUNE**—Songwriter/producer Pat Leonard signed a long-term agreement with Warner/Chappell Music. Leonard co-wrote and produced Julian Lennon's *Mr. Jordan* LP and several tracks on Madonna last LP.

Virgin Music songwriter/producers Oliver Leiber and Elliot Wolff continue to enjoy the success of their songs covered by Paula Abdul. Leiber wrote "Forever Your Girl" and "Just The Way That You Love Me," and Wolff wrote "Straight Up" and "Cold Hearted."

**JULY**—BMI Los Angeles held their annual awards ceremonies at the Beverly Wilshire Hotel. Gloria Estefan was named Songwriter of the Year, Steve Winwood/Will Jennings' "Valerie" was awarded Song of the Year and the Warner Music Group was cited as Publisher of the Year. The following evening, BMI hosted their annual Motion Picture and Television Awards Dinner and saluted the composers and songwriters of the year's top motion pictures and prime-time television shows. Among the composers honored were Herbie Hancock for *Colors*, Hans Zimmer for *Rain Man* and Danny Elfman for both *Beetlejuice* and *Scrooged*. Dave Grusin was presented the Richard Kirk Award.

**AUGUST**—Nanci Walker was appointed Director of Talent Acquisition for BMG Songs. Walker, who is based in Los Angeles, was formerly with EMI Music.

Michael Penn, brother of actors Sean and Chris Penn, signed a co-publishing agreement with BMG Songs.

Tina Clark signed with Famous Music. Clark's hit songs include "Reservation For Two," by Dionne Warwick and Kashif, and "Congratulations," by Vesta.

The Dick James Organization closed their publishing doors after numerous innovative years in the industry. Their catalogue was taken over by PolyGram Music. DJO's Professional Manager Erik Filkorn moved over to Filmax.

The National Academy of Songwriters (NAS) held a seminar focusing on heavy metal music.

**SEPTEMBER**—Songwriter Martika and songwriter/producer Michael Jay were honored with a number of lavish bashes. The hoopla was in celebration of their Number One hit collaboration, "Toy Soldiers."

Joyce Lapinsky joined Zomba Publishing as Director, Creative.

**OCTOBER**—All Nations Music signed a worldwide administration agreement with Henry Mancini.

CBS recording artist Michael Bolton inked a publishing deal with Warner/Chappell Music.

**NOVEMBER**—Gene Black signed a publishing deal with BMG Songs. Black's catalog includes such hit songs as Heart's "Never" and Rod Stewart's "Love Touch." Black, who is also a session guitarist, can be heard on many top artists LPs including Tina Turner's latest dynamite album, *Foreign Affair*.

Peer Music signed Donovan to an exclusive worldwide publishing agreement.

**DECEMBER**—Private Music signed a three-year distribution deal with BMG Distribution. The agreement renews the already fruitful association between Private Music and BMG.



THANKS TO OUR MEMBERS,  
WE'VE GOT ONE MORE YEAR OF SUCCESS TO CELEBRATE.



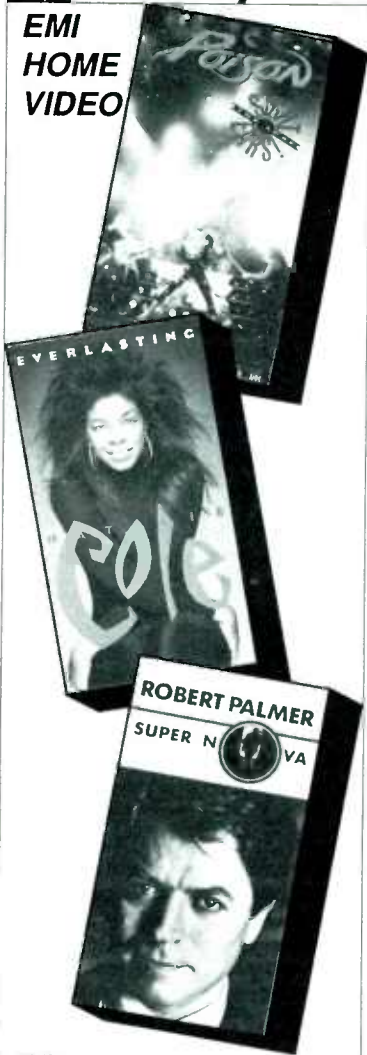
FOR 75 YEARS, OUR MEMBERS HAVE ENABLED US TO CONTINUE  
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PROTECT THE RIGHTS OF ALL WHO CREATE MUSIC. FOR ALL  
THE ACCOMPLISHMENTS OF THIS YEAR AND EVERY YEAR, WE  
THANK YOU.

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**EMI HOME VIDEO**



EMI recently entered the home video arena with the introduction of the EMI Video line, distributed through CEMA. Initial releases include video compilations profiling Robert Palmer, Natalie Cole, Poison and Queensryche—the latter quickly earning gold status (25,000 copies sold). Future releases include video packages on Tin Machine, Thomas Dolby, Richard Marx and David Bowie, among others.

**LARRABEE SOUND STUDIOS:** Morris Rentie, formerly of the Gap Band, was in producing his new album for EMI Records, with a stellar crew of engineers (Peter Arata, Keith Cohen, Alan Leyerson and Taavi Mote) mixing the sessions....Ryuichi Sakamoto was in producing a new album for Virgin Records, with engineers Carmen Rizzo and Jason Cassaro and assistant Sylvia Massy....John Waite of Bad English recently mixed the band's song, "Price Of Love," for CBS Records, with Michael Brauer engineering the mix....Taavi Mote was in mixing Smokey Robinson's new song, "Unless You Do It Again," for Motown Records....Paul Lani was in mixing the Donovan songs, "One Night In Time" and "Dear Heart," for PolyGram Records.

**microPLANT STUDIO:** Virgin recording act, That Petrol Emotion, and producer Scott Litt were in this MIDI facility doing overdubs, with Steve Deutsch engineering....Don Was of Was (Not Was) was in producing dance mixes of the Rolling Stones' "Rock And A Hard Place" and Voice Of The Beehive's remake of "I Think I Love You"....legendary songwriting team Burt Bacharach and Hal David recently collaborated on their first new song in years, with Steve Deutsch engineering.

**PARAMOUNT RECORDING STUDIOS:** Geffen Records rappers 7A3 were in Studio 4 working on their new album with engineer Matt Hyde....Veteran R&B stylist Lou Rawls was recently in working on tracks for a new album....Jimmy "J.J." Walker, in recording tracks for a debut album with producer Kurtis Blow and engineer Mike Schlesinger....Elektra recording artist Keith Washington recently recorded vocal tracks for his new album in Studio 3 with engineer Mike Becker.

**VIRGIN MUSIC VIDEO:** Virgin Music Video has announced the release of Paula Abdul: Straight Up. The collection features five Abdul-choreographed videos, including "Straight Up" and "Cold Hearted," as well as an interview with Paula in which she discusses her career and climb to the top.

**SKIP SAYLOR RECORDING:** Max Norman (Ozzy Osbourne, Dangerous Toys) is in this Larchmont recording facility engineering tracks for Geffen recording act Death Angel, with assistance supplied by Chris Puram....Human Radio was recently in mixing tracks for their debut CBS Records effort, with producer David Kahne overseeing the project, David Leonard manning the console and Chris Puram assisting....Love/Hate was also in mixing tracks for their latest album with David Kahne and David Leonard and assistant Chris Puram....MCA artist Bernadette Cooper was in cutting vocal tracks for her next album with engineer Stephen Sheldon....The Egyptian Lover was at Saylor's working on his new album with engineer Joe Shay.

**RUMBO STUDIOS:** Singer/songwriter Monty Byrom was in cutting tracks with Guns N' Roses producer Mike Clink for a television movie to be aired in February.

**CHICAGO SOUNDWORKS:** New Age music team Hans, Vladimir and Jakovich were in Chicago Soundworks (formerly WEC Recording) tracking cuts for their forthcoming LP with engineer Darryl Coit....R&B group Condottiere, working on tracks for an upcoming release on Bouvier/CBS UK Records, with Darryl Coit helming the sessions....Leganz was in cutting tracks for their second LP, with engineer Darryl Coit and producer Jay Jarrett.

**ARTISAN SOUND RECORDERS:** It was mastering madness at Artisan with engineer Greg Fulginitti handling the mastering chores on a score of LPs: Oingo Boingo for Chris & Jeff Lord Alge, Trouble with producer Rock Rubin, Black Crowes with producer George Drakoulias, Buddy Guy, Muddy Waters and Howlin' Wolf for Andy McKaie. **MC**

**STUDIO CHUMS**



Producer/songwriter Kenny Vance (whose credits include being musical supervisor and soundtrack producer for both Eddie & The Cruisers movies and the forthcoming Heart Of Dixie) and Peter Himmelman take a break at SIR Studios during a recent video shoot for Himmelman's latest record.

**TINY TIM ON THE COMEBACK TRAIL**



Mike Pinera, former lead guitarist and writer for Alice Cooper, Iron Butterfly and Blues Image, recently produced a song he wrote for Tiny Tim entitled "Batman Rides Again" at Warner Amigo Studios, with Howard Wolen engineering. Assisting on the record were original members of Herman's Hermits. Pictured (L-R): Jeff Foot, Rod Gerrard, Mike Pinera, Tiny Tim, Barry Whithman and Derek "Lek" Leckenby.

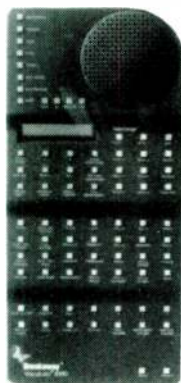
**DANCE DIVA**



Arista recording artist Taylor Dayne is pictured with director David Kellogg on the set of the video shoot for her current hit single, "With Every Beat Of My Heart," from her new album, Can't Fight Fate.

# NEW TOYS—BARRY RUDOLPH

This year's collection of possible Christmas musical gifts ranges from the absolutely necessary to the absolutely frivolous. My favorite New Toy for the musician who thinks he/she has everything is the **Vocalizer 1000**. The Vocalizer 1000 is a handheld, pitch-to-MIDI converter with built-in pre-recorded rhythm tracks, 28 different lead instruments, and stereo-sampled, multi-timbral synthesizer with ten-note polyphony. If you got all of that then understand that the concept goes as follows: You hum into an internal microphone and your melody is transformed onto any of the 28 lead voices as well as MIDI data to drive an external MIDI tone generator or sequencer. The five-track sequencer will save and edit your performance while the pitch-correcting voice guide keeps your Christmas morning in-tune. Two Vocalizers can be linked for jamming with other personal synthesizers. The Vocalizer 1000 sells for \$350 from **Breakaway Music Systems**.



Vocalizer 1000

I don't have a price yet on Akai's **XR10** but Akai calls it "mid-priced" so I bet it measures right up there with all Akai equipment: good value for not too much money. The XR10 is a 16 bit PCM sample drum machine with sound equal to the famed S-1000 sampler. The 65 sounds available are ROM-based and there are 50 basic drum patterns that you can edit in all the right ways.



Akai's XR10

**Sound Source Unlimited** has a new **Performance Voice Library Series** for the Kawai K1 digital synthesizer. The Fantasy Collection are sounds well suited for film, new age and environmental work (sort of like the Korg M1). The Platinum Collection has D50 textures and a good group of strings, brass and analog sounds. The Pop/Rock Collection is an all around band of totally useable sounds for recording, casuals or Top 40. The RAM cards sell for \$89.95 retail. (Refer to ad on page 58).



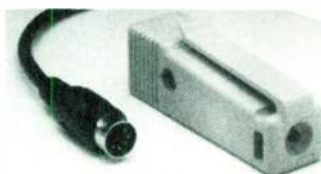
M. EX expansion

While on the subject of software/firmware, all you D50/D550 owners will love **Steinberg/Jones' M. EX expansion board** that increases the memory to hold up to 128 patches with optional third bank for up to 192 sounds. You may also map sounds across the keyboard or layer eight patches at the same time and control each tone's volume, panning and Program Change via MIDI controllers. Suggested retail is \$425.



The RackDrawer

The **RackDrawer from Four Designs** comes under the necessity department. Well-made and roadworthy, the RackDrawer fits into two rack spaces and can hold cables, tuners, effect pedals, tapes and wads of paychecks. I want one of these Santa, please! The RackDrawer sells for \$44.95.



MIDI Beacon

Just the thing to check if your MIDI data signal is flowing is the **MIDI Beacon from Mursionix**. Priced at \$29.95, the Beacon will pay for itself the first time you have to troubleshoot a big elaborate MIDI lash up while the studio clock is ticking. The Beacon is self-powered and will respond to any MIDI signal—even the shortest MIDI message like System Reset. You better act now 'cause the Beacon is available directly from Mursionix at 2537 N. Ontario St. Burbank, CA 91504. (818) 842-9622, or credit card users call (800) 888-0848 ext. 227P (\$29.95 plus \$3.00 S&H plus 6.5% CA sales tax).



DM-ONE Ministack

Here is a very cute stocking stuffer: the **Dean Markley DM-ONE Ministack** amplifier. Designed as a practice amp, the ministack clips on your belt and is powered by a single nine volt. With a good overdrive tone and two, mighty three inch speakers, the DM-ONE sells for \$39.95.

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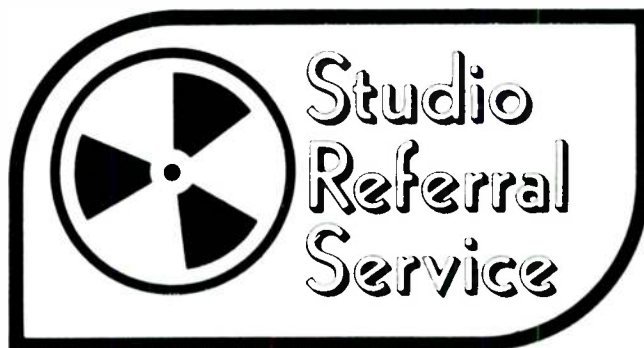
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## RADIO PIX

MONDAY, DECEMBER 11

8:00 p.m. KLON FM 88.1—**Le Jazz Club From Paris:** Memphis Slim in his last recorded concert on July 22, 1987.

FRIDAY, DECEMBER 15

11:00 p.m. KWNK AM 670—**Bootleg Radio:** Lou Friedman and Rob Raino host "L.A.'s Local Band Radio Show." This week they feature **Stone Soldier** and **Lyric**. REPEATS: Dec. 20 at 5 p.m. on KLF FM 107.7.

SATURDAY, DECEMBER 16

5:00 p.m. KCME FM 99.3—**In Concert:** Exclusive 90 minutes in concert with **Led Zeppelin**.

SUNDAY, DECEMBER 17

7:00 a.m. KMGX FM 94.3—**Romancin' The Oldies:** Call in requests for "The Best of the Mamas and the Papas" to 1-800-634-5789.

9:00 a.m. KNTF FM 93.5—**The Weekly Country Music Countdown:** Host Chris Charles presents the soulful rhythm and blues sound of **Tony Graham Brown**.



Natalie Cole

10:00 p.m. KACE FM 103.9—**Night Scene:** One hour in concert with top urban contemporary artist Natalie Cole.

FRIDAY, DECEMBER 22

8:00 p.m. KLON FM 88.1—**Four Queens Jazz Night From Las Vegas:** Featuring bluesman Papa John Creach.

11:00 p.m. KWNK AM 670—**Bootleg Radio:** This week features local band, **Sudden Impact** and solo artist **Michael On Fire**. REPEATS: Dec. 27 at 5 p.m. on KLF FM 107.7.

SATURDAY, DECEMBER 23

12:00 Noon KLON FM 88.1—**Big Bands, Blues, and Boogie:** Jay Roebuck celebrates the season with Christmas Jazz.

4:00 p.m. KRTH AM 930—**Dick Bartley's Original Rock & Roll Oldies Show:** Dick hosts the annual Christmas Special. REPEATS: 7:00 p.m. tonight on KBON FM 103.9.

This information is supplied courtesy of Lori A. Uzzo of *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.

Congratulations to **Jack Nicholson** who has been named Actor of the Decade by a poll of 54 leading film critics in *American Film* magazine. Nicholson took the honors over runners-up **Robert De Niro**, **Dustin Hoffman** and **William Hurt**. The Best Actress honor was snapped up by **Meryl Streep**, who had been in competition with **Glenn Close** and **Kathleen Turner**. **Martin Scorsese** was named as the decade's best director for his work on *Raging Bull*, *The Last Temptation of Christ*, *The King of Comedy*, *After Hours* and a segment of *New York Stories*. **Woody Allen** came in second in the director's category followed by **Steven Spielberg**, although Allen took first place in the screenwriter's category. Allen's *Hannah and Her Sisters* was chosen as the decade's best script. The critics' list of the best movies of the Eighties consisted of *Raging Bull*, *E.T. The Extra Terrestrial*, *Blue Velvet*, *Hannah and Her Sisters*, *Atlantic City*, *Raiders Of The Lost Ark*, *Platoon*, *Once Upon A Time In America*, *Prizzi's Honor* and *The King Of Comedy*.

**Liza Minnelli** has a new album in the stores called *Results*. This new Epic release, recorded with the help of the **Pet Shop Boys**, is Minnelli's first album in twelve years that is neither a Broadway cast album nor a live concert. According to the singer, the album might have never been made had she and her sculptor husband not had dinner with **Gene Simmons** from **Kiss**. "Have you ever had a hit record?" asked Simmons. "No," Minnelli replied. People think she has, but her best know songs, "New



Liza Minnelli

York, New York" and "Cabaret" were hits for **Frank Sinatra** and **Louis Armstrong** respectively. Simmons volunteered to represent Minnelli in her recording career, and his first move was to get her signed to CBS Records. The result was the new LP and a single called "Losing My Mind" (from **Stephen Sondheim's** score for *Follies*) that is already a European hit. *Show Biz* expects this very danceable and lyrical new work to be a big hit on the dance charts here in America.

Just when you thought that the Sixties were finally over, along comes *Jimi Hendrix Live*, a new film from legendary rock film maker **D.A. Pennebaker**. This movie documents Hendrix's entire set at the Monterey Pop Festival amidst the Oz-like atmosphere of 1967's Summer of Love. This marks the first time that Hendrix's set has been re-



Jimi Hendrix

leased in its entirety. Monterey Festival organizer **John Phillips** (**Mamas and Papas**) narrates the opening sequences which show Hendrix turning London upside down with his unique playing style. *Jimi Hendrix Live* is expected to be double-billed with the 20-minute **Otis Redding** feature *Shake* when it finally comes to a theatre near you.

It appears the Nineties will feature yet another installment of Sixties-mania. The decade that wouldn't die will be represented not only by the Jimi Hendrix film, but the previously mentioned **Mamas and Papas** and **Jim Morrison** biopics. A **Monkees** movie is also in the talking stages. Rumors run rampant that if the Monkees flick is actually lensed, **Michael Nesmith** may rejoin his bandmates on a permanent basis. Nesmith once vetoed a reunion that would have been spon-



Jack Nicholson

sored by **McDonald's**, and which later gave birth to **Dolenz, Jones, Boyce and Hart**, because of the lack of a movie possibility. (**Peter Tork** also vetoed the project because he is a vegetarian.) Nesmith's love of video and cinema is well-documented through his work as executive producer of such features as *Repo Man* and *Time Rider*. Should the deal actually go through, 1990 could finally mark the return of the entire pre-Fab Four.

If the Nineties don't turn into the sequel to the Summer of Love, they will at least have a Spring of Concern. On March 17, **Arista Records** will celebrate their fifteenth anniversary with a monster concert to benefit the **Gay Men's Health Crisis** and **AIDS** organizations nationwide via the **National AIDS Network (NAN)**. The concert will take place at New York's famed **Radio City Music Hall** and will feature many of the acts who have established Arista Records as a leader in the recording industry. Scheduled to appear so far are **Anderson, Bruford, Wakeman and Howe**, **Dion**, **Taylor Dayne**, **Eurythmics**, **Exposé**, **Kenny G**, **Hall & Oates**, **Jeff Healey Band**, **Whitney Houston**, **Jermaine Jackson**, **Melissa Manchester**, **Barry Manilow**, **Jeffrey Osborne** and **Ray Parker, Jr.**, among others to be announced. Also on the list is **Dionne Warwick**, whose "That's What Friends Are For" single was released by the label in 1985. That song reached Number One while raising over \$1 million for the cause. Plans include a television broadcast which is still being negotiated.



# SHOW BIZ

For fourteen years, The Foundation of American Women in Radio and Television, Inc. has worked to improve and recognize the positive image of women portrayed in radio, television and cable through their National Commendation Awards Program. Their "Call for Entries" trade advertising and direct mail campaign is actively seeking submissions of those type of programs that were aired during 1989. You can help by recommending a show for the honor. Write: American Women in Radio and Television, 1101 Connecticut Avenue NW, Suite 700, Washington DC 20036. Top Honors will be given by this nonprofit organization at a gala ceremony at the Waldorf-Astoria Hotel on March 15, 1990.

Many blessings upon the Discovery channel who bumped six hours of their programming on December 15 for a live pop music benefit for victims of both the Bay Area and Armenian earthquakes. The show was called *Discovery Presents: Christmas With The Stars—An International Earthquake Benefit*. **Dudley Moore** was the host for this exhausting and noteworthy program.



Anderson, Bruford, Wakeman & Howe

**Walt Disney Records** is shipping gold on the soundtrack to their Christmas release, *The Little Mermaid*. This feature marks a return to form for the Disney studios, who return to their fairy-tale roots for the first time in thirty years. Loosely based on Hans Christian Anderson's fantasy of a beautiful young mermaid who risks her life for the love of a human being, the film has a score by composer **Alan Menken** and lyricist **Howard Ashman** of *Little Shops Of Horrors* fame. The soundtrack will be driven by in-store videos, full-color product displays, target market radio contests, a promotional tie-in with the Disney Stores, a national publicity effort, theme park events and direct response television advertising beginning in January. The record features seven original songs by the award-winning songwriting team. Menken and Ashman previously received an Academy Award nomination for their *Little Shop* offering, "Mean Green Mother From Outer



Disney's Little Mermaid and friends.

Space." Ashman is currently working on a screenplay about the lives and careers of **Ike and Tina Turner** for **Touchstone Pictures**.

**Eric Clapton** has the score for the new Sci-fi picture *Communion*, based on the national bestseller of the same name. The film stars **Christopher Walken** and **Lindsay Crouse**.

*Bloodhounds Of Broadway* is finally in general release as *Show Biz* forewarned you many months ago. This new flick is **Matt Dillon's** second strongest performance in as many months coming right after his tour-de-force in *Drugstore Cowboy*, and could well be the sleeper of the Christmas season. The plot is based on the stories of **Damon Runyon** and, in particular, is about the last big blow-out of the Jazz Age on New Year's Eve of 1928. Co-written, directed and produced by the late **Howard Brookner**, the film has a video-style look. The killer cast

includes **Madonna** as a Betty Boop-style showgirl and **Rutger Hauer** as **The Brain**, as well as performances by **Randy Quaid**, **Jennifer Grey**, **Josef Sommer** and **Julle Haggerty**. This is a fine movie—so why didn't Madonna show up for its premiere?

Director **William Friedkin** (*The French Connection*, *The Exorcist*) will make a biopic about the legendary songwriting duo of **Jerry Leiber** and **Mike Stoller**, it was announced recently. The duo is known for classic tunes such as "Hound Dog," recorded by **Elvis Presley**, and "Is That All There Is?" recorded by **Peggy Lee**. Friedkin and

Leiber are co-writing the script with shooting expected later this year. "This will be the story of the early days of rock & roll," production chief **Rich Finkelstein** told the *Los Angeles Times*, "and a couple of white, Jewish guys who brought 'black' music to white people."

Writer/director/actor **Robert Townsend** (*Hollywood Shuffle*) will next turn his attentions to the early Sixties music scene with *The Five Heartbeats*. This film will be about the rise and fall of a fictional black singing group in an era when white artist re-recorded tunes originally done by blacks. In the current script, a hot *Five Heartbeats* tune is covered by the blonde Five Horsemen. *Show Biz* can see this plot coming—and it isn't pretty.

As a final note for the year, *Show Biz* wishes to thank all of those normally unsung heroes and heroines who have helped out with write-ups, leads and photos these last few months. Special thanks to those who have become accustomed to late night phone messages pleading for items to be dropped at the office the following morning. Even more thanks are due if said people are not on the *MC* staff. To all of you patient, generous and reliable people and to all our readership, here's hoping you have a *Divine* holiday season. **MC**



Divine

## TELEVISION PIX

MONDAY, DECEMBER 11

5:00 p.m. **THE NASHVILLE NETWORK—Johnny Cash: An Inside Look**: One of the most recognizable voices in music talks about his career in this 60-minute special hosted by **Ralph Emery**.

5:00 p.m. **THE NASHVILLE NETWORK—Ricky Van Shelton Sings Christmas**: A half-hour music special featuring the award-winning vocalist performing a selection of holiday music from his new CBS album. Songs include "I'll Be Home For Christmas" and "Silent Night." **REPEATS**: Dec 25.

TUESDAY, DECEMBER 12

2:30 p.m. **THE DISNEY CHANNEL—Sparky's Magic Piano**: Adventure, comedy and romance in the form of animated musical vignettes as only Disney can do them. **REPEATS**: Dec. 21, 24 and 30.

THURSDAY, DECEMBER 14

5:00 p.m. **BRAVO—The South Bank Show**: Guests on this installment are **Frank Rich** and **Suzanne Vega**.

FRIDAY, DECEMBER 15



New Kids On The Block

5:00 p.m. **THE DISNEY CHANNEL—Videopolis Star Tracks**: Host **Jonathan Prince** meets **New Kids On The Block** and **A Different World** star **Jasmine Guy**. **REPEATS**: Dec. 20 and 30.

MONDAY, DECEMBER 18

10:30 p.m. **THE DISNEY CHANNEL—The Sounds Of Motown: A Ready-Set-Go! hour special** with some of Motown's biggest stars. Includes performances by **Otis Redding**, **Marvin Gaye**, **Diana Ross** and the **Supremes**, **Stevie Wonder**, **Smokey Robinson** plus **Martha and the Vandellas**. **REPEATS**: Dec. 23.

WEDNESDAY, DECEMBER 20

7:30 p.m. **THE NASHVILLE NETWORK—USO Celebrity Tour: Loretta Lynn Christmas**: The queen of country takes the Christmas spirit to American soldiers around the world.

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

# RECAP '89

**SHOW BIZ**—Tom Kidd



Michael Jackson



Prince



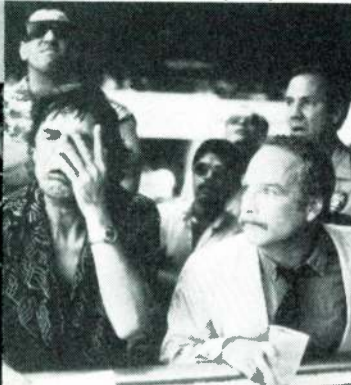
Laurence Luckinbill and William Shatner



Dusty Springfield with the Pet Shop Boys



The B-52's



David Johansen and Richard Dreyfuss



Beau Bridges, Michelle Pfeiffer and Jeff Bridges

Patti LaBelle

*Show Biz* Man of the Year is none other than *Music Connection's* Man of the Decade, **Michael Jackson**. The "Bad" boy kept his name in rotation more times than any one else this year, as was the case throughout the Eighties, and his colorful exploits were always entertaining. Jackson greeted 1989 with the release of his *Moonwalker* video anthology. **CBS Music Video Enterprises** released the 94-minute video which featured a montage of Jackson's musical evolution and a claymation/live action sequence set to "Speed Demon" from his *Bad* LP.

The *Moonwalker* claymation work was by **Will Vinton**, whose association with Jackson led to the *Gloved One* doing a series of commercials for the **California Raisin Board** in September. Jackson made no money from these spots, so as not to interfere with his endorsement deal with **Pepsi**.

April found Jackson onstage at the **Shrine Auditorium** where his good friend, **Elizabeth Taylor**, presented him with **Soul Train's** 1989 Heritage Award and the **Sammy Davis Jr. Award of Excellence**.

Later in the year, it was reported that Taylor would join **Steven Spielberg**, **Rosanna Arquette**, **Mike Tyson** and others for the filming of the "Liberian Girl" video in which they would all talk about Jackson and his effect on music.

The hottest movie of the year and tenth largest grossing movie of all time was *Batman*. And **Prince** was indeed involved. The first single from the soundtrack, "Batdance," was accompanied by a video which did not include footage from the movie. Neither is the song actually heard in the flick. When is a soundtrack not a soundtrack? When, as a Warner Bros. publicist is quoted, it's "strictly the artist's tribute to the movie."

*Batman's* runaway success and heavy hype got both blame and appreciation. Record box office lines and families with impatient school age children were credited with helping **Disney's** comparatively modest *Honey, I Shrank the Kids* become a hit, while **William Shatner** did some serious finger pointing when commenting on the comparative failure of *Star Trek V: The Final Frontier*.

One film that did gangbuster business in Britain and everywhere else they fly the Union Jack was *Scandal*. The controversial account of the 1963 resignation of British War Minister **John Portfumo** yielded a soundtrack on *Enigma* that included both period artists and the Number One English hit "Nothing Has Been Proved" by **Dusty Springfield** with the **Pet Shop Boys**. Unfortunately, both record and film proved to be duds on these shores.

March saw *Rain Man*, the **Dustin Hoffman/Tom Cruise** vehicle that had everybody talking, nominated for an Oscar for Best Picture. Its soundtrack included "Iko Iko" by the **Belle Stars**, "Scatterlings of Africa" by **Johnny Clegg & Savuka**, "At Last" by **Etta James** and two instrumentals by **Hans Zimmer** that earned him an Oscar nomination for Best Original Music.

**Orion's Jerry Lee Lewis** saga, *Great Balls of Fire*, opened June 30th. Starring **Dennis Quaid** and **Winona Ryder**, the flick featured appearances by **Jimmy Vaughn** of the **Fabulous Thunderbirds**, rock humorist **Mojo Nixon** and **John Doe** of **X**. It was directed by **Jim McBride**. Not much later, *Great Balls of Fire* went down like a great fireball—much of which was blamed on the film's inherent historical inaccuracies.

In television land, big news came from **MTV**. On February 15, **Julie Brown** ("Homecoming Queen's Got A Gun") joined their staff with her own half-hour video show called *Just Say Julie*. The show combined music videos with comedy and visits from celebrity guests. "Weird Al" **Yankovic** was Brown's first guest.

By summer, the very same **Julie Brown** had a movie out called *Earth Girls Are Easy* from **Vestron Pictures**. The first single was "Shake" by a new group called **Royalty**, and other cuts were by ex-Policeman **Stewart Copeland**, **Depeche Mode** and the **B-52's**. No one knew at the time, but this heralded a major return to form for the B-52's. Their subsequent *Cosmic Thing* LP would go on to chart in the Top Ten.

In what were almost certainly the most expensive seats of the year, the **Who** brought together notables such as **Patti LaBelle** and **Billy Idol** in a production of their legendary rock opera, *Tommy*. Tickets cost as high as \$1,500 for this one-time-only show at the **Universal Amphitheatre** which was reported to have raised in excess of \$6 million for charity. The event was simulcast on pay-per-view and in a somewhat shortened version on the **Fox Network** after that.

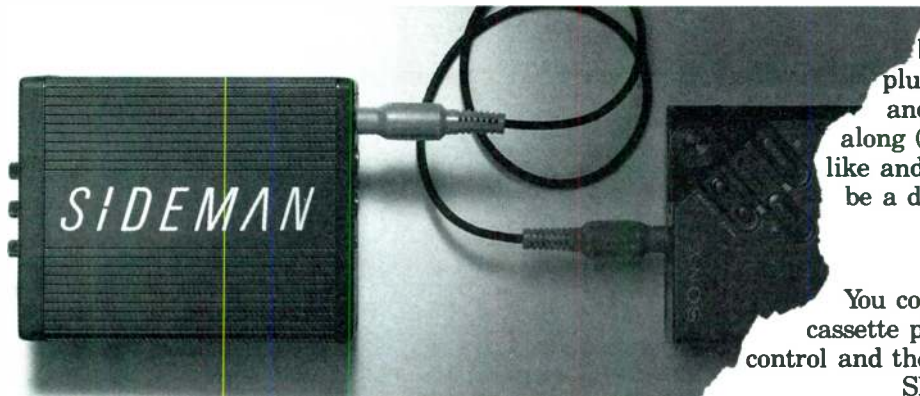
Toward the end of the year, the big flick seemed to be a little movie called *The Fabulous Baker Boys*. Starring were those fabulous **Bridges** brothers, **Jeff** and **Beau**, in their first movie together. **Michelle Pfeiffer** played the woman who comes between this pair of piano-playing brothers. The light jazz soundtrack featured reworkings of piano bar favorites such as "Makin' Whoopee," "Lullaby of Broadway" and "My Funny Valentine." Much to *Show Biz's* pleasure, Pfeiffer not only handled her own vocals on screen and record but did an excellent job of it.

Another notable release, if for no other reason than its refreshing casting, was **Paramount's** *Let It Ride*. Former **New York Doll** **David Johansen** played character **Jan Trotter's** (**Richard Dreyfuss**) sidekick, **Looney**, in the tale of a man who has a chance to make it big by betting on a rigged horse race. Also in the cast were **Terri Garr**, **Allen Garfield** and **Michelle Phillips**. The musical score was by **Giorgio Moroder**.

**Bette Midler** had a very good year. Her latest **Touchstone** film, *Beaches*, hit the Top Five in the U.S., Britain and Australia. The female buddy picture (with **Barbara Hershey** as the other half) also generated a Number One single in Midler's "Wind Beneath My Wings." This was the first time Midler had enjoyed such multiple successes since her theme to and starring performance in *The Rose*, toward the end of the Seventies.



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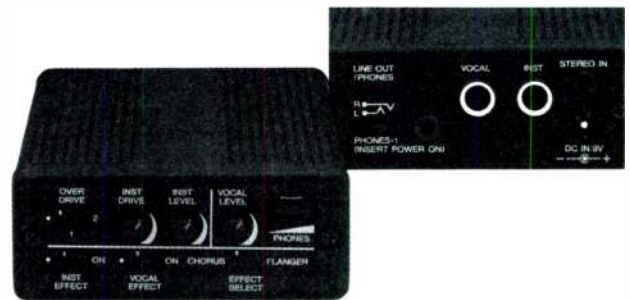
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# Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler and Pat Lewis.



**CHINA CLUB KEEPS ON JAMMING:** Monday night's ProJam at the China Club just keeps getting better. In addition to hearing the blistering performances of house band Jim Ehinger and the Nasty Survivors, a lucky throng of musical fans were recently treated to a surprise performance by none other than Captain Fantastic himself, Elton John. John performed "I Heard It Through The Grapevine," "Twist And Shout," and two of his own classics, "Your Song" and "Bennie And The Jets."

**THE NEW NATIONAL ANTHEM:** Nancy Reagan's anti-drug slogan "Just Say No" is the equivalent of using a slogan like "Just Buy A House" for the homeless—it's just not that easy. Keeping this in mind, Alexis Records has made their contribution to the war on drugs. "You Look Dead To Me" is a chilling anti-crack anthem that uses street slang with a rap rhythm to get its message across. All profits from record sales will be used to help finance anti-drug causes. Los Angeles singer Rock Valentine is the master rapper on the record and he hopes the song's hip jargon can get through to kids who are reaching a vulnerable stage in their lives. "The song is full of street-level drug references, words and phrases any kid knows. Kids will hopefully learn that if they don't stay away from crack and other drugs, they're as good as dead." For further information, contact Bob Jacobs at (415) 872-020.—SW



**EVERY BOXED SET TELLS A STORY:** In more box set news, Warner Bros. has released Rod Stewart/Storyteller, The Complete Anthology: 1964-1990 just in time for the Yuletide buying frenzy. The set includes 65 classic cuts culled from Rod the Mod's days as lead vocalist with the Jeff Beck Group, his early solo years with Mercury, his raucous rock & roll days as a member of Faces and his later Warner Bros. solo output. Compiled by vault research specialist Gregg Geller, the set includes the obligatory booklet, penned by Robert Palmer, chronicling the artist's quarter century-plus career.



**THE "TRUE" ROLLING STONE:** In the year of the box set, MCA Records has saved one of the best for last—Muddy Waters: The Chess Box. Spanning 25 years (1947-1972), this musical history lesson contains over 200 minutes of blues mastery from Professor Waters. Muddy Waters was responsible for such influential blues standards as "Rolling Stone," "Baby Please Don't Go," "Mannish Boy," "Got My Mojo Working" and "Rock Me." The entertaining and informative 32-page booklet is one of the best of its kind, using quotes from Waters' blues compatriots, Willie Dixon and John Lee Hooker, as well as Waters' students such as Bonnie Raitt. This box set is a must for any true blues fan wanting to discover the real roots of American rock & roll.—SW



**DEAD ON:** Members of the heavy metal band, Dead On, recently met ace songwriter-producer Desmond Child (pictured second from the right) at a party celebrating the opening of the Wes Craven film, Shocker. Desmond Child, who has written mega-hits for Bon Jovi, Aerosmith and Heart, among others, is the album's executive producer and also produced and co-wrote various tracks on the record. Dead On contributed "Different Breed" to the SBK soundtrack.



**ARSENIO HALL, LIVING LARGE:** A plethora of Hollywood celebrities turned out to celebrate the release of Large And In Charge, the MCA debut album by Arsenio Hall's alter ego, Chunky A. Attending the party, which was held on the Paramount lot, were such stars as Whitney Houston, Eddie Murphy, Mike Tyson, Paula Abdul and pictured left to right, Louil Silas, Jr. (MCA Executive Vice President of A&R/Artist Development, Black Music), Arsenio Hall and Al Teller (Chairman, MCA Music Entertainment Group).

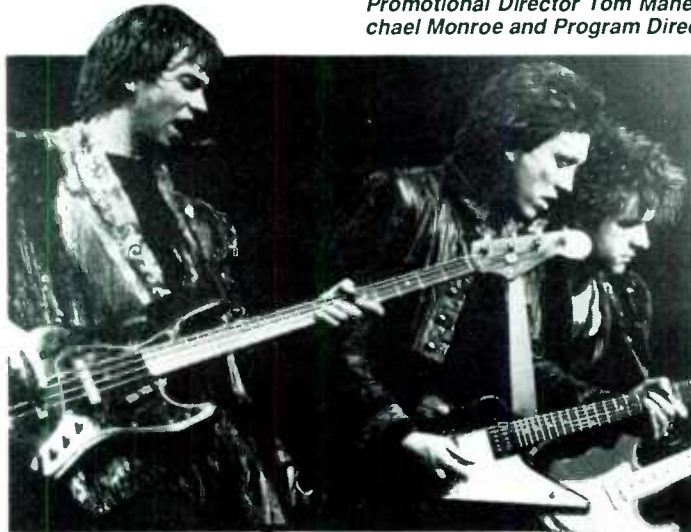


**MAC GETS BACK:** Paul McCartney and band pose for photographers at the ex-Beatle's Nov. 27 press conference at the Great Western Forum, held to announce additional U.S. dates in February and a tour sponsorship deal with VISA.



**MONROE KICKS BACK:** Michael Monroe, formerly of Hanoi Rocks, recently stopped by radio station KNAC (Pure Rock 105.5) for an on-air interview promoting his new solo album, *Not Fakin' It*. Pictured (L-R): Promotional Director Tom Maher, Music Director Michael Davis, Michael Monroe and Program Director Tom Marshall.

**THE OTHER MUSIC CONNECTION:** Twenty years after it all first began, the Musicians Contact Service has entered the computer age. The new digital voice computer system enables MCS members to hear available job openings 24 hours a day, a valuable tool for an industry that never sleeps. MCS is one of the leading outlets for musicians and bands looking for work throughout the West Coast, even lyricists and composers have been linked together through the efforts of MCS. With affordable rates and unlimited resources, MCS is a vital component for the struggling musician. MCS owner Sterling Haug says, "The new phone system is the fastest and most efficient method for putting musicians and vocalists in contact with groups who need them." Interested parties can call MCS for more information at (213) 851-2333. —SW



**DEL FUEGOS ROCK THE PALACE:** RCA recording act, the Del Fuegos, is shown glaring at their instruments at the band's recent Palace gig.

**PAUL AND STEVIE:** Rumors circulated for weeks regarding surprise musical guests who might get on-stage with Paul McCartney and jam with the ex-Beatle during his recent five-night stint at the Great Western Forum. George Harrison and Michael Jackson were among the notables cited as possible performers. Though Harrison and Jackson never did show up, on Monday night, November 27th, master blaster Stevie Wonder joined McCartney for a stirring encore rendition of the duo's 1982 Number One hit, "Ebony And Ivory." Apparently his appearance came as a surprise to even McCartney, who had already performed "Ebony And Ivory" in the middle of the show, with band member Stuart Hamish, formerly of the Average White Band, handling the Wonder vocal chores. **MC**



**MAGICIAN TO THE STARS:** Master magician David Copperfield and rocker Eddie Money are pictured backstage following Copperfield's recent performance stint at the Pantages Theatre. (L-R): David Copperfield, Laurie Harris and Eddie Money.

**FLESH FOR LULU:** The band that uses only "ozone-friendly hair products," Flesh For Lulu, recently performed at the Universal Amphitheatre. The performance was a non-stop barrage of intense material sampled from their various albums including their latest Capitol release, *Plastic Fantastic*. Lead vocalist Nick Marsh (pictured right), who bares a striking resemblance to Love And Rockets vocalist Daniel Ash, was a wonderfully animated and moody performer, but got slightly carried away during "Siamese Twist," turning his back to the audience and showing off his rather attractive "siamese twins." Other highlights included "Postcards From Paradise," their KROQ-FM hit, "I Go Crazy," and an acoustic guitar tune entitled "Time And Space." —PL



# RECAP '89

## LOCAL NOTES —Michael Amicone

Contributors writers: Ace Passion, Steven P. Wheeler, Tom Kidd, John Ritchie, Tom Farrell, Pat Lewis and Kenneth B. Giles III.

Contributing photographers: Anna "Flash," Jill Jarrett, Pat Lewis, Allen Olivo, Lisa Posey, Jeff Kravitz, Lester Cohen and Harold Sherrick.

**THEY MADE MONKEES OUT OF THEM:** The four original Monkees recently performed together for a sold-out crowd of die-hard fans at the Universal Amphitheatre. Monkees guitarist Michael Nesmith, the lone holdout in previous Monkees reunion efforts, performed a sparkling solo set to open the show, then joined the rest of the boys—Micky Dolenz, Davy Jones and Peter Tork—for a full set of Monkees favorites. In addition to the reunion concert, the American Fab Four also received a star on Hollywood's Walk of Fame.

**BATMAN LEAVES HIS MARK:** In celebration of the current Batmania sweeping the country, Tower Records on the Strip paid tribute to the Caped Crusader by painting a helicopter pad-sized bat on their parking lot. To the skeptical, Gotham City may only exist in movies, comic books and television shows, but in Hollywood, anything is possible.

**PRESS TO PLAY:** Paul McCartney played a brief three-song set at the recent New York press conference announcing the North American leg of his world tour. A very lucky throng of press and photographers were on hand at the Lyceum Theatre to hear McCartney perform "Figure Of Eight," "This One" and "Coming Up."

**HAPPY BIRTHDAY, I.R.S.:** The Universal City I.R.S. Records complex, affectionately known as Casa de I.R.S., was the setting for the label's tenth anniversary party. Guests perused the grounds, sampled culinary delights from around the world and were awarded with short musical sets featuring alumni acts and current artistic offerings from the label that brought you R.E.M. and the Go-Go's. During the night's most striking set, Concrete Blonde's Johnette Napolitano offered a Marilyn Monroe-esque reading of "Happy Anniversary" to label honcho Miles Copeland and two-songs culled from the band's first two I.R.S. LPs.

**WE ALL SHINE ON:** Fans gathered on October 9th to celebrate what would have been John Lennon's 49th birthday. Ex-Mama Michelle Phillips and Jerry Rubin of Los Angeles Alliance for Survival (organizer of the event) were among the Lennon fans to eat cake and sing Beatles favorites. The mini-birthday party was located at Lennon's star on Hollywood's Walk of Fame, in front of the Capitol Records Tower.

**I STILL AM...I SAID:** Neil Diamond has just added a tenth show to his July series of concerts at the Great Western Forum. This ten-show stint breaks Diamond's own previous record of seven—with Prince the only other superstar approaching this record with his six-show stay in 1985. Diamond's recent series of concerts, in support of his album, *The Best Years Of Our Lives*, has been breaking previous Diamond attendance records all over the country. Amazing, considering that Diamond hasn't had a hit single or album in years.

**STEVIE IN WONDERLAND:** High atop a Beverly Hill, in a house that bordered on being a castle, our fairy-tale princess, Stevie Nicks, threw a little shindig for 800 of her pals. Joining Stevie at her Alice in Wonderland-themed party were members of Fleetwood Mac, Kiss, Yes and, of course, that omnipresent party-goer, Billy Idol. Thrown by Atlantic Records to celebrate the release of Stevie's fourth solo LP, *The Other Side Of The Mirror*, the party was full of L.A.'s best schmoozers and one of the finest spreads of chow this MC reporter has seen in months.

**IN THE "I COULD'VE BEEN PREZ, NOW I'M REDUCED TO THIS" DEPT.:** At the recent Boston Music Awards, Columbia recording group New Kids On The Block walked away with Outstanding Music Video and Outstanding R&B Single for their hit, "You Got It (The Right Stuff)." Former Presidential hopeful Michael Dukakis declared April 24th as New Kids On The Block Day. These natives of Boston can also celebrate the fact that their album, *Hangin' Tough*, has passed the double-platinum mark.

**SENILE GRAMMYS:** Every year, it seems the Grammys take one step forward in intent and two steps back in practice. This year the NARAS tried to be more in-tune with current musical styles, even adding a Rap and a Hard Rock/Metal category. But, while the new categories reflected a needed change, the actual winners continued to reflect the views of an aging leadership. How could a pleasant little ditty like Bobby McFerrin's "Don't Worry, Be Happy" win over Sting's "Be Still My Beating Heart" and Tracy Chapman's "Fast Car" in the Song of the Year category? Of equally head-scratching merit, McFerrin's ode to numbness beat Michael Jackson's great single, "Man In The Mirror," for Record of the Year. If NARAS doesn't begin to shake things up, then the American Music Awards, which drew bigger stars and a larger viewing audience, will leave its once-illustrious predecessor in the proverbial dust.



**MONKEE REUNION:** The American Fab Four embrace each other at their Universal Amphitheatre performance (above), and (right) accept their Hollywood Walk of Fame star from Johnny Grant.



**MAC GETS BACK:** McCartney (left) performing at the New York press conference announcing the North American leg of his current world tour.



**I.R.S. ANNIVERSARY BASH:** Concrete Blonde's Johnette Napolitano (below) performing at I.R.S.' tenth anniversary bash.



**DUKE AND THE KIDS:** Ex-presidential candidate Michael Dukakis presents award to New Kids On The Block.

# RECAP '89

## LOCAL NOTES



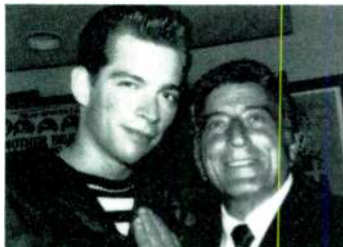
**THE BEATLES OF THE BLUES:** Robert Johnson, the King of the Delta Blues singers.

**MTV VIDEO AWARDS:** This year's MTV Video Awards recently beamed its way from the Universal Amphitheatre into the nation's cabled homes. Pictured backstage is (L-R) Bobby Brown, this year's host Arsenio Hall and Downtown Julie Brown.



**ALICE AND RIKI:** Alice Cooper is pictured with Cathouse owner Riki Rachtman.

**CHINA CLUB JAM:** The Monday night ProJam at L.A.'s China Club is the place to be for those in-the-know. Recently, nimble-fingered Who bassist John Entwistle joined house band Jim Ehinger and the Nasty Survivors for a set of Who classics.



**Harry Connick, Jr. and Tony Bennett** at Spin's third annual swimsuit issue party.



**THEY TOO ARE ONE:** Eurythmics performing at the Pantages.



**CN&Y:** Neil Young, David Crosby and Graham Nash (sans Stephen Stills) performing "Ohio" at the Greek.



**ROCK'S LIBERACE:** Elton John and assorted MCA executives and staffers are pictured backstage at the Great Western Forum.

**KING OF THE DELTA BLUES SINGERS:** Legendary bluesman Robert Johnson, whose life and early death have been the subject of much speculation, was undoubtedly the finest practitioner of country blues. Noted for his haunting, impassioned tales of deal-making devils, evil-hearted women and hellhounds on his trail, Johnson's two Columbia LPs, *King Of The Delta Blues Singers, Volumes 1 & 2*, are as close to the bone of blues as you're likely to hear. Recently, precious photos of this mysterious figure have been unearthed. In this photo, taken from a new book entitled *Searching For Robert Johnson*, Johnson is decked out in a double-breasted suit, looking every bit like a master guitar player (check out his long, slim fingers) and the ladies man he reportedly was—the very thing that eventually killed him.

**WHO'S ON STAGE:** If Abbott and Costello were alive today, they could update their famous baseball skit, "Who's On First?" and poke fun at some of today's splinter groups by calling it, "Who's On Stage?" Take for example, the latest lineup of Starship. It only contains two semi-original members—lead singer Mickey Thomas (who joined in 1979) and Craig Chaquico (who climbed abroad in 1974). Two of the other three members did not even join the band until 1987. It seems that Mickey Thomas is holding on to the Starship name for career life, despite the fact that the band's remaining key member, Grace Slick, has since departed to reform the band's original namesake, Jefferson Airplane.

**KINGDOM GONE:** It must be pretty disappointing for those Led Zeppelin clones, Kingdom Come, whose career is in full retreat, to go from playing the Forum to the much smaller Country Club—and it showed in lead singer Lenny Wolf's attitude. At their recent Country Club performance, Wolf chided the unresponsive 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 in your seats out there." Halfway through the band's performance, Lenny Wolf 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 you fucking camera, asshole!" Needless to say, the flustered photographer complied.

**THE GODFATHER OF ROCK:** The self-proclaimed Godfather of Rock, Bill Gazzarri, celebrated his 65th birthday by throwing a shindig at his club. All you needed to get in was an hour of time to waste in line, a shoehorn to get through the crowds and a prayer that the guest list had your name on it. As hopeful attendees argued with the guest list caretakers, stoic linebacker types told everyone to queue up behind the long line of poor suckers who actually bought tickets to the event.

**TRASHING ALICE:** In celebration of his new vinyl ashtray, *Trash*, Alice Cooper blessed the crowd at L.A.'s popular hangout, Cathouse, with his divine presence. Under the guise of a listening party, Cooper appeared, signed a few autographs from behind a barrage of security meatheads and was quickly whisked away to the DJ booth where he played some tunes.

**THIRD ANNUAL SPINBASH:** The rumors that Tony Bennett and the Red Hot Chili Peppers would perform together at *Spin* magazine's third annual swimsuit issue party at the Hard Rock Cafe proved to be just that—rumors. Although this interesting musical coupling never did materialize, both acts did manage to perform sterling back-to-back sets on their own—with Bennett joined by piano wonder boy, Harry Connick, Jr.

**EURYTHMICS ROCK THE PANTAGES:** Contrary to popular belief, the Who's *Tommy* concert at the Universal Amphitheatre was not the hot ticket of the year. The show of the year was the sizzling two-set performance held in the lobby of the Pantages by the Eurythmics. The VIP crowd was treated to a soul-stirring acoustic set of reworked Eurythmics hits and a full band set featuring songs from their new Arista album, *We Too Are One*. Annie Lennox proved to be the embodiment of soul, as she reduced a few hundred of L.A.'s schmooziest VIP's to call-and-response revival meeting members.

**CN&Y:** The show started before the lights went down at Neil Young's performance at the Greek Theatre when David Crosby and Graham Nash made their way through the crowd to their seats. The crowd erupted with an ovation while the dynamic duo sat down with the little people. This reporter was sitting only seats away and thought he heard the faint strains of a Crosby & Nash harmony—from their seats—during Young's moving rendition of "Helpless." Sure enough, later in the show, Crosby & Nash climbed onstage for an inspired version of "Ohio." Unfortunately, cohort Stephen Stills was nowhere to be found.

**REGINALD HOLDS COURT:** Reginald Kenneth Dwight, better known as Elton John, is pictured backstage with assorted MCA executives and staffers during his recent three-night stint at the Great Western Forum. Elton is holding a compact disc copy of his latest MCA LP, *Sleeping With The Past*.



**MICHAEL JACKSON**



**MAN OF THE DECADE**  
BY KENNY KERNER



**T**he 1980's belonged to Michael Jackson. Not only did the tremendous success of 1979's *Off The Wall* spill over into the Eighties, but he also had the two best-selling albums of the decade—*Thriller* and *Bad*. Michael-mania rivaled Beatlemania as the Gloved One moonwalked his way across the decade with thrilling videos, state-of-the-art dance music and electrifying performances.

When he finally makes his producing and directing debut in a full-length motion picture sometime in the 1990's, Michael Jackson will have accomplished what no other entertainer before him has ever done. He will have risen to the very top in every area of the music and entertainment industries.

Born on August 29th, 1958, Michael was all of five when he gave his first public performance. It was in the fall of 1963 that Michael performed "Climb Every Mountain" for his Garrett Elementary School kindergarten class in Gary, Indiana. The rest, as they say, is history.

Michael spent the next five years performing with his brothers (Marlon, Jermaine, Tito & Jackie) before auditioning in front of Motown Records President Berry Gordy. Knowing a good thing when he saw it, Gordy signed the J5 to a recording contract in 1969, and the Jacksons immediately returned the favor with a string of four consecutive Number One hits—"I Want You Back," "ABC," "The Love You Save" and "I'll Be There."

In addition to burning up the pop and R&B charts as frontman for the J5, Michael, at the behest of Berry Gordy, stepped out into the solo spotlight with a series of hit singles beginning in 1971—"Got To Be There," "Rockin' Robin," "I Wanna Be Where You Are," "Ben" and "Just A Little Bit Of You." Everything Michael touched turned to gold.

But it wasn't until '78 and the release of the Jackson's *Destiny* album (recorded for Epic, following the group's departure from Motown) that the world really took note of Michael's talents as a writer and record producer. The album, co-written and co-produced by Michael and his brothers, went platinum and still ranks as the most successful Jacksons album ever.

The stage was set.

After winning both critical and commercial acclaim for his performance alongside Diana Ross in the movie version of *The Wiz*, Michael turned his attention toward the recording of his first Epic solo album, *Off The Wall*. And what a debut! Not only did it sell in excess of eight million units worldwide, but it also put Michael Jackson into the history books as the first recording artist to place four singles from the same album in the Top Ten. Later, to cap off an otherwise incredible year, Jackson collected a coveted Grammy Award for Best Male R&B Vocal Performance for his Number One single, "Don't Stop 'Til You Get Enough."

But Jackson was more than a recording artist; he was a businessman as well—and a very good one at that. One of the most startling events in his career came in 1985 when he announced that he had purchased the 4000-song ATV Music catalog, including over 250 songs written by John Lennon & Paul McCartney.

With all of his achievements—the honors, the awards, the star on Hollywood Boulevard—Michael Jackson remains a prisoner of his success. Since he was a youngster performing "I Want You Back" with the Jackson 5, he has had an entourage of people surrounding him, protecting him from the outside world. But the trappings of Michael's success has had little effect on the music. What's it all about for MJ? "It's enjoying performing and making my audiences happy."

Michael is an artist in the truest sense of the word. Taking into account the numerous hits he's written, he found it impossible to choose a favorite. "Asking what songs mean the most to me," he told *Music Connection*, "is like asking parents which one of their children is the most important to them. Every song I write is important to me."

As we turn the page on another decade, one wonders what mountains are left for Michael to climb. "There are a wealth of horizons to be conquered in the motion picture field, aside from acting," explains Michael, "and I am fascinated by the challenge of directing and producing." Having set his sights on the silver screen, can an Academy Award be far off?

At the age of 31, Michael Jackson is already being hailed as one of the greatest entertainers of all time. His contributions to music and to humanity are unparalleled. His advice to other aspiring entertainers is a modest "work hard and have confidence in yourself." Words to live by from this Man of the Decade.



# MICHAEL JACKSON MAN OF THE DECADE

## • HIGHLIGHTS OF THE EIGHTIES •



### • 1 9 8 4 •

\*As the new year begins, Michael Jackson wins seven American Music Awards and eight Grammy Awards for *Thriller*—another record.

\*The *Guinness Book of World Records* recognizes *Thriller* as the largest selling record album in history as well as the largest selling solo album ever.

\*Michael records *Victory* with the Jacksons. "State Of Shock," a duet between Michael and Mick Jagger, is released as a single and makes it all the way to Number Three.

\*In November, 1984, the Hollywood Chamber of Commerce honors Michael Jackson with his own star in front of Mann's Chinese Theatre on Hollywood Blvd.



\*As 1987 came to an end, sales of the *Bad* album had surpassed the eleven million mark worldwide, and its first two singles, "I Just Can't Stop Loving You" and "Bad," had both hit the Number One slot in America. A few weeks into '88, the third hit, "The Way You Make Me Feel," went Number One as well.

### • 1 9 8 0 •

\*Michael Jackson wins a Grammy Award for Best Male R&B Vocal Performance for "Don't Stop 'Til You Get Enough."

\*The Hollywood Chamber of Commerce awards the Jacksons their own star on Hollywood Blvd. in recognition of their contributions to music.

\*Michael Jackson's *Off The Wall* album goes multi-platinum by selling some five million copies in the U.S. and an additional three million around the world.

### • 1 9 8 2 •

\*"The Girl Is Mine," a duet with Paul McCartney, is released in October.

\*In November, *E.T.: The Extra Terrestrial* is released with Michael Jackson serving as narrator for the storybook LP of the Steven Spielberg film. Both Michael Jackson (narration & vocals) and Quincy Jones (producer) won Grammy Awards in the category of Best Children's Recording.

\*On December 1, *Thriller* is released. The album was produced by Quincy Jones with Michael co-producing three of the songs he wrote—"Billie Jean," "Beat It" and "Wanna Be Startin' Somethin'."

### • 1 9 8 3 •

\*Epic releases the second single, "Billie Jean," which takes all of six weeks to climb to the Number One position on the charts.

\*In late February, *Thriller* tops the album charts.

\*On May 16th, in front of some fifty-million television viewers, Michael Jackson moonwalked across the stage during an appearance on *Motown's 25th Anniversary Special*.

\*During May, "Wanna Be Startin' Somethin'" goes Top Five and is followed by "Human Nature" (August) and "P.Y.T. (Pretty Young Thing)," released in October.

\*At the very same time, Paul McCartney, as a prelude to his *Pipes Of Peace* album, releases the McCartney/Jackson duet, "Say, Say, Say." Needless to say, this also hits Number One.

### • 1 9 8 5 •

\*Michael and Lionel Richie write "We Are The World."

\*After almost one year of negotiating, Michael Jackson purchases the nearly 4000-song catalog of ATV Music which includes over 250 songs written by John Lennon & Paul McCartney during the duo's Beatles years.

### • 1 9 8 6 •

\*Michael Jackson and Lionel Richie win a Song of the Year Grammy for their composition, "We Are The World." The song itself collects an additional four Grammys.

\**Captain Eo*, a fifteen-minute 3-D film collaboration between Francis Coppola, George Lucas and Michael Jackson opens at both Disneyland and Disney World.

\*Michael films the first video for his soon-to-be-released album. Movie director Martin Scorsese is chosen to direct the sixteen-minute video for the album's title track, "Bad."

### • 1 9 8 7 •

\*On July 22nd, the first single, "I Just Can't Stop Loving You," is officially released to radio. After only three weeks, it cracks the Top Ten.

\*On August 31st, 1987, *Bad* is released, while the 30-minute video of the same name is world premiered on a prime time network television special.



### • 1 9 8 8 •

\*On February 23rd, 1988, the first of 30 American tour dates was played in Kansas City.

\*In May, Michael performs "Man In The Mirror" on the Grammy Awards Show. This fourth release from his album marks the first time any performer scores four consecutive Number One singles from the same LP.

\*Michael Jackson donates his royalties from "Man In The Mirror" to Camp Ronald McDonald for Good Times, a camp for children with cancer.

\*Late in May, the *Bad* album yields its fifth consecutive Number One single as "Dirty Diana" tops the charts.

\*Before May ends, Jackson's book, *Moonwalker*, becomes a best seller on both the *New York Times* and *London Sunday Times* charts. The forward to the book was written by Jacqueline Kennedy Onassis.

\**Forbes* magazine names Michael Jackson the "Top Earning Entertainer of 1988."

\*Michael presents the proceeds from his October 24th show to the Motown Museum in Detroit, Michigan. Motown founder Berry Gordy and Museum President Esther Edwards accept the check in the amount of \$125,000.

### • 1 9 8 9 •

\*On January 10th, CBS Music Video Enterprises releases *Moonwalker*, a 94-minute musical journey into the world of Michael Jackson.

\*On January 27th, following his last Los Angeles show, Michael Jackson donates the net proceeds of the ticket sales to Childhelp USA, the largest nonprofit organization that combats child abuse. In an accompanying telegram, Michael wrote, "I want to assist this hardworking organization's program to rid the world of this tragic problem."

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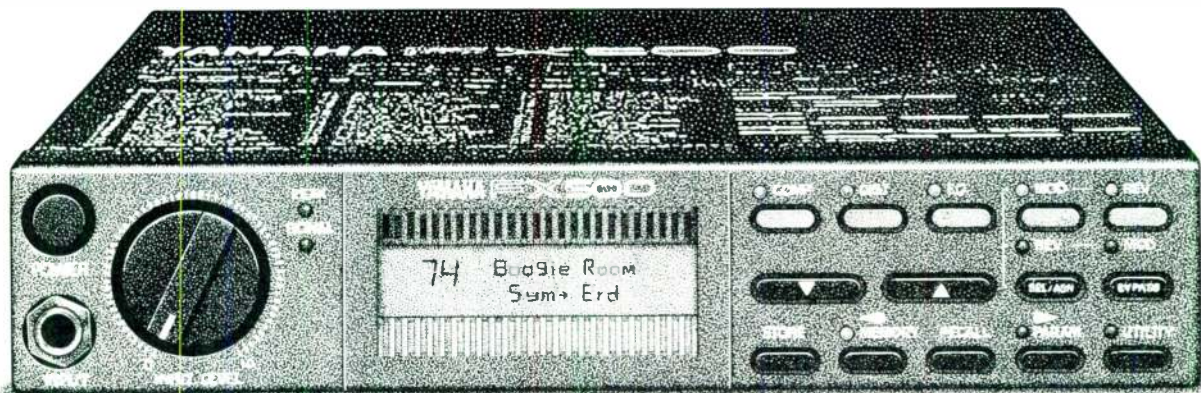
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# MICHAEL JACKSON MAN OF THE DECADE

## • MUSIC HISTORY IN THE MAKING •

These two columns are a listing of solo singles released by Michael Jackson during the Eighties. The dates represent the time the record hit the Top Forty, and the numeral that follows indicates the highest chart position attained according to *Billboard* magazine. The first two listings, "Don't Stop 'Til You Get Enough" and "Rock With You," were released in late 1979 but charted well into the Eighties.

1979	1	"Don't Stop 'Til You Get Enough"	1983	10	"P.Y.T. (Pretty Young Thing)"
1979	1	"Rock With You"	1984	4	"Thriller"
1980	10	"Off The Wall"	1987	1	"I Just Can't Stop Loving You"
1980	10	"She's Out Of My Life"	1987	1	"Bad"
1983	1	"Billie Jean"	1988	1	"The Way You Make Me Feel"
1983	1	"Beat It"	1988	1	"Dirty Diana"
1983	5	"Wanna Be Startin' Somethin'"	1988	1	"Man In The Mirror"
1983	7	"Human Nature"	1988	7	"Smooth Criminal"



### Off The Wall

Released: August, 1979  
Worldwide Sales: 8,000,000  
Weeks On The Chart: 52  
Highest Chart Position: #3

"Don't Stop 'Til You Get Enough"  
"Rock With You"  
"Off The Wall"  
"She's Out Of My Life"



### Thriller

Released: December, 1982  
Worldwide Sales: 40,000,000  
Weeks On The Chart: 91  
Highest Chart Position: #1

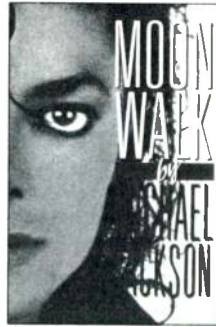
"The Girl Is Mine"  
"Billie Jean"  
"Beat It"  
"Wanna Be Startin' Somethin'"  
"Human Nature"  
"P.Y.T. (Pretty Young Thing)"  
"Thriller"



### Bad

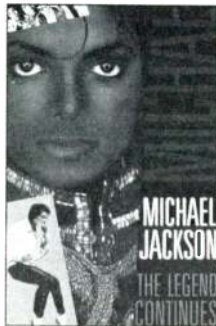
Released: August, 1987  
Worldwide Sales: 25,000,000  
Weeks On The Chart: 86  
Highest Chart Position: #1

"I Just Can't Stop Loving You"  
"Bad"  
"The Way You Make Me Feel"  
"Man In The Mirror"  
"Dirty Diana"  
"Smooth Criminal"



### Moonwalk

Released by Doubleday & Co. in April, 1988, Michael Jackson's *Moonwalk* book, like everything else ever released by the artist, quickly rises to the top of the *New York Times* Best Seller list. For the first time, Jackson breaks the silence about his personal life and discusses his childhood, his upbringing, his family and naturally, his incredible career in the music and entertainment world. Jackson also takes time to comment on some of his pals like Diana Ross, Quincy Jones, Berry Gordy, Paul McCartney and Fred Astaire, to whom the book is dedicated.




### The Legend Continues

A Motown Production, *Michael Jackson: The Legend Continues* traces the entire career of this legendary superstar. With musical excerpts that include bits of "I Want You Back," "I'll Be There," "Never Can Say Goodbye," "Ben," "Billie Jean," "Beat It," "Thriller" and literally a dozen other selections, this videography, released in May, 1989, shipped 500,000 copies. The video also captures the J5 as they auditioned for Motown Records along with some rare performance footage.



### Moonwalker

Released in America on January 10th, 1989, *Moonwalker* is a completely original, 94-minute video journey featuring some of the greatest special effects and dance routines ever created. In addition to the more familiar classics like "Smooth Criminal" and "Man In The Mirror," this collection also contains "Leave Me Alone," "Speed Demon" and Michael's first live performance of the Beatles classic, "Come Together." Having sold close to one million copies, *Moonwalker* has become the best selling home video of all time. 

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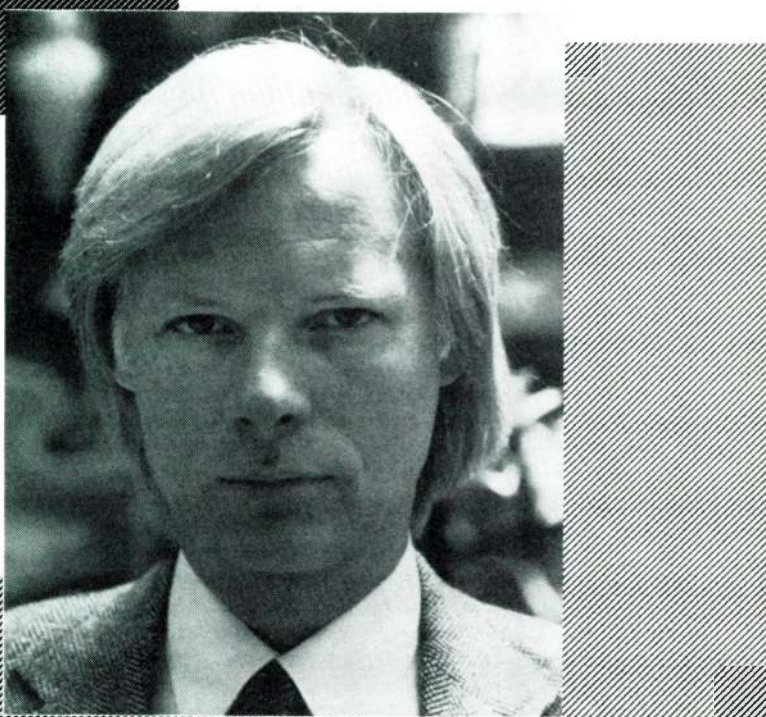
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# MILES COPELAND AND I.R.S.

## The Survival Of The Alternatives

By Michael Amicone



**E**qual parts maverick, Napoleon and industry visionary, I.R.S. Records honcho Miles Copeland has managed to carve out a unique niche in the music industry, both as a successful manager for the Police, Sting, Squeeze and the Bangles, and as a label owner. Recently, this son of a C.I.A. agent (and brother to ex-Policeman Stewart Copeland) celebrated the tenth anniversary of I.R.S. Records, a label known for its risk-taking, alternative music (the Cramps, Concrete Blonde, Timbuk3) as well as its mainstream successes (the Go-Go's, R.E.M. and Fine Young Cannibals). In this interview, Copeland, who inspires as much controversy as he does respect, speaks from the hip on a variety of subjects, including his label's philosophy, the demise of the Bangles, Sting, losing R.E.M. and his insights on the machinations of the record business.

**MC:** How has the music industry changed over the last ten years?

**Copeland:** Well, in a lot of ways, it never changes. People have always said, "Radio is really rough nowadays"—but they said that back then. The problem is that a lot of companies end up doing the same thing: They only want to sell the Top 40. Therefore, for newer acts, it is definitely harder these days than it was.

**MC:** Lawyers seem to have taken over the industry.

**Copeland:** It's one of the big problems in the industry, because lawyers look at paper. Their eyes are dealing with rock & roll—not their ears. A lawyer will tell you all the things that you want to hear, but when it comes down to the deal, he goes straight for where the money is and forgets everything that he's just been telling you. "PolyGram will give us half a mil-

lion dollars." And I'll say, "Yeh, but they're gonna drop you after one record. I'll give you a hundred thousand, but I'll be with you forever and I'll make your act happen." But they'll take the half a million. Ten minutes earlier, they could have been telling you, "We want to go with a company that will stick with the group." Bullshit. That's why the casualty rate of acts is much greater these days. Companies used to say that they were looking for the third album to happen. Now, companies are being forced to make the first one happen. And if you don't come through on your first album, the chances of making a second album are dramatically less than they used to be.

**MC:** R.E.M. is a classic example of a band slowly building momentum in an almost perfect arc—and they did it without the aid of hit singles.

**Copeland:** They never wanted to concede to do singles. So, we did as much as we could for them, and they did as much as they were prepared to do. And it built and it built and it built. In the beginning, I would never have guessed that the group would remain so true to their word, because it's incredibly unusual. Many groups come in here and say, "Look, I don't care about money. I want to have total artistic integrity, and I'm prepared to pay the price for that. I don't need to succeed tomorrow." Every group says that on their first record. But, on their second record, they want a big advance, they want to drive the fancy cars and they want to be in a bigger house. And they want to know why you're not making them rich. And you say, "Well, you wanted artistic integrity. You wanted control. You didn't want to make singles. How come all of sudden you want money?" And they go, "Well, things have changed." "Well, you better change your recording attitude then. You better start making hits—which means you better start making concessions." R.E.M. never wanted to make concessions and never complained that they weren't rolling in money. That was incredibly unusual.

**MC:** It must have hurt when they bolted to another company.

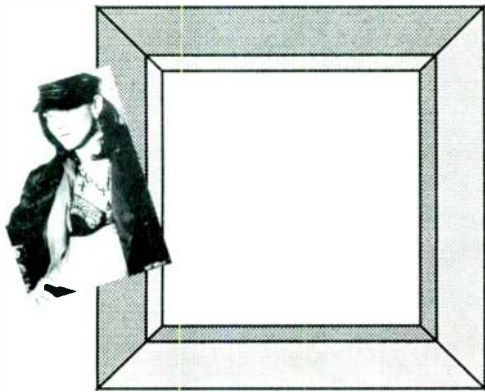
**Copeland:** It hurt. But we had a very good run with them. They lived up to everything in the contract, and we did, too. They got offered a deal which was mind-blowing. And I had to look them in the face and say, "If I were you, I would take the other deal, because I can't compete."

**MC:** So you were actively involved in the bidding to the very end?

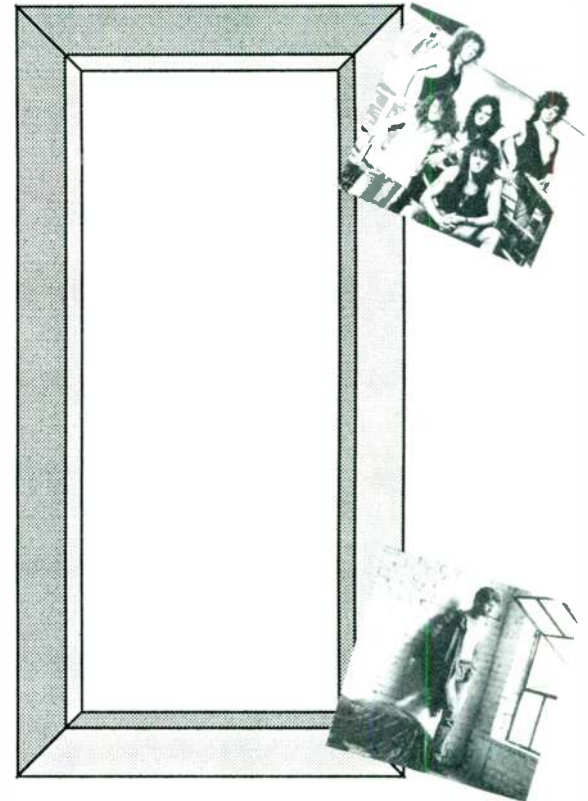
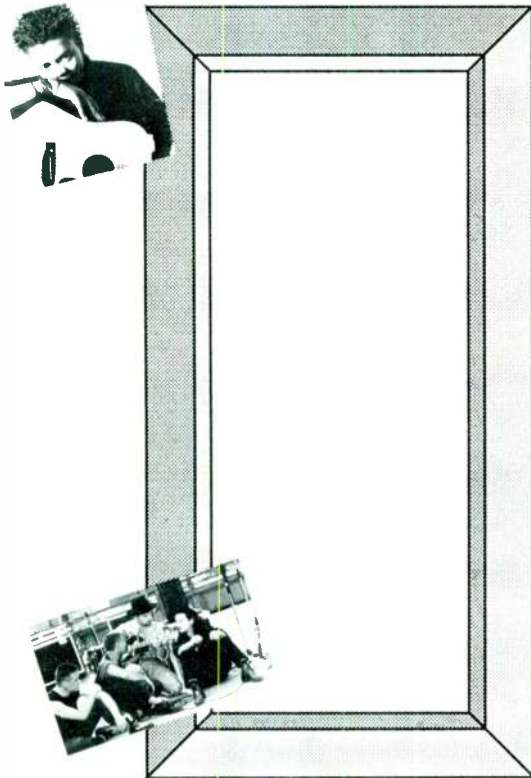
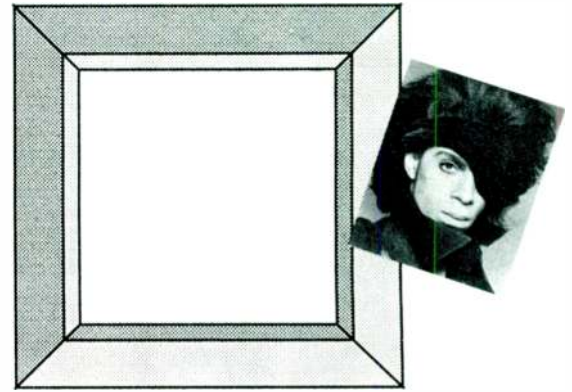
**Copeland:** We had beat out everybody except Warners. And when we made our final offer to the group, we knew it was between us and Warners. Their emotion was here, but Warners just said, "We're gonna take our pants down, and whatever I.R.S. offers, we will pay double." And when an act gets that kind of money and that kind of royalty, how do I say to them, "I could do better for you?" And we

44 ▶

# AS ONE DOOR CLOSES ON THE '80s



1989



# ANOTHER DOOR OPENS – TO THE '90s

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## PRESENTS

# THE STARS OF THE '90s

### Book Of Colors:

Its very hard to categorize this band as they have so many different influences. Individually, they have played with the likes of Belinda Carlisle, Steve Jones, Flora Purim and O'Brien, but together they are something special and unique, and could well be at the forefront of the new music of the Nineties. Their first release "More Than This" will introduce you to the superbly unique band.

### The Click Factor:

Without a doubt, the freshest band to come along in some time. Featuring the song-writing talents of singer Mike Booth, The Click Factor could well be the first band to "make it big" in the Nineties. Their debut single, "In Your Machine," c/w "One Grain Of Sand" is released in January 1990, and they will be playing selected dates to support it.

### Maclovia Martel and Fireheart:

Maclovia has the potential to be one of the most successful female vocalists in rock. Her voice, sensuous, yet raw and powerful, is highlighted in the group's first single, "Think," due to be released in the New Year. Written by guitarist Gary Amour, it is a perfect example of the band's very distinctive sound. The group has received extensive airplay and has scheduled shows to promote the single.

### Rikki Patrick:

Rikki has been described as the best live performer in Europe, and deservedly so. He achieved success at an early age with "Sad Sweet Dreamer," which reached Number One worldwide, and has been in demand in Europe ever since. He has now set his sights on America, and it won't be long before he enjoys the same degree of success over here.

### Kacy Lee Powers:

All the recent reviews and critical acclaim should leave no-one in any doubt that Kacy is going to be the next big voice around, and has all the charisma, talent and charm to back up those reviews. Her single "My Desire" sold out its first initial local release, and her recent sell-out show at the Roxy showed the star-studded audience that she is destined to be the female vocalist of the Nineties.

### Michael Procter:

Michael was vocalist with one of America's foremost vocal groups for the last eight years. He left to pursue a solo career, and has recorded an outstanding album entitled *Fist Take*, and has just shot a video for his potential smash single "Desire." Michael's dynamic vocals will leave no-one in any doubt that he is the best black male vocalist in the business.

### Rings Of Saturn:

L.A.'s premier rockband features the powerful vocals of singer Billy Coane, the virtuoso playing of guitarist David Adjian, and the solid drumming of Mar Tercero. With a very strong following, and sell out shows at every venue they play, including the Roxy and the Whisky, they seem certain to be the next "big" band out of L.A. Watch for "I Need You Tonight" to storm the charts in 1990.

### Frank Sorci:

This singer-songwriter's "hook-laden" songs, coupled with his sensitive, yet powerful voice, will make him one of the next decade's leading forces in the rock world. Songs like "Its Never Over" and "Our Time On The Edge" are destined to be played and played throughout the Nineties.

### Jeffery Suttles:

The "hottest" drummer in America at the moment, and certainly one of the most in-demand. Having just finished the highly successful Paula Abdul tour, he has gone straight back on the road, this time with Donny Osmond. In between all this, he has found time to record his own highly individual album, *The Project*, which he wrote and produced.

### That's That featuring Marc Copeland:

The band's first single, "Laughing," is a beautiful ballad which should appeal to people right across the board, and is coupled with the uptempo "Action". The band is currently rehearsing in England and will be coming over in the New Year to promote the single.

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# MOVERS & SHAKERS POLL '89

Ordinarily, we here at Music Connection are deluged with mail on a daily basis. But when the results from our recent Movers & Shakers Poll started pouring in, we were literally up to our you-know-what in the stuff. This year, rather than bore you with one long, endless list after another, we've decided to excerpt some of the more interesting portions of the results. This, we feel, makes for a more amusing feature. Our sincere thanks to all of you who took the time to participate, and to those of you who just couldn't meet the deadline—wait 'til next year. Happy Holidays, everyone!

## TOBY B. MAMIS

### Manager

#### ALIVE ENTERPRISES, INC.

Birthdate: March 29, 1953

Where will you be spending the holidays? On airplanes, on tour.

Briefly describe your holiday menu: airplane food.

If you could have one holiday gift in the world, what would it be? A holiday.

The biggest mistake of 1989 was not taking enough holiday time.

In 1990, I promise to take a holiday.

Favorite album of the year: *Trash* by Alice Cooper

Favorite pop group: Eighth Wonder

Favorite rock group: Rolling Stones

Favorite male performer: Luther Vandross

Favorite female performer: Tanita Takaram

Favorite single of the year: "Poison" by Alice Cooper

Favorite new artist: Tanita Takaram

Favorite rock club: Cathouse

Favorite dance club: Cathouse

Favorite movie theater: Cineplex at Universal

Favorite talk show host: Art Fein

Favorite TV news anchor: Deborah Norville

Favorite radio station: Pirate and KNAC.

Favorite radio personality: Scott Shannon and Tawn Mastry.

Favorite daily newspaper: N.Y. Times

Favorite MC cover: Alice Cooper

Favorite unsigned band: Pride In Pearl

Favorite movie of the year: *Batman*

Favorite record label: Epic

Favorite independent record label: Metal Blade

Favorite A&R person: Bob Pfeifer and Michael Alago.

Favorite promotion person: Kenny Ryback, Harvey Leeds and Polly Anthony.

Favorite publicist: Zsa Zsa Gabor

Favorite manager: Alive Enterprises

Favorite producer: Desmond Child

Hype of the year: *Great Balls Of Fire* film

Next big music trend: Protest rock

## LAUREN ASHLEE

### National Director

#### Rock/Metal Publicity

#### MCA RECORDS

Birthdate: September 17, 1965

If you could have one holiday gift in the world, what would it be? A platinum Pretty Boy Floyd LP.

The biggest mistake of 1989 was MTV's editing of the Pretty Boy Floyd video.

The greatest contribution of 1989 was MCA's new rock/metal dept.

In 1990 I promise to make Pretty Boy Floyd the biggest band in the world and make a name for MCA Records in the rock market.

Favorite album of the year: *Operation Mindcrime* by Queensryche

Favorite single of the year: "Fascination Street" by the Cure

Favorite pop group: B-52's

Favorite rock group: Queensryche

Favorite R&B group: Guy

Favorite rap group: Tone-Loc

Favorite C&W group: The Beat Farmers

Favorite jazz group: Kenny G

Favorite new age group: Nanci Griffith

Favorite male performer: Tom Petty

Favorite female performer: Paula Abdul

Favorite new artist: Pretty Boy Floyd

Favorite unsigned band: Rain On Fire

Favorite rock club: Roxy

Favorite C&W club: The Palomino

Favorite jazz club: At My Place

Favorite black music club: Spice

Favorite dance club: Post Nuclear

Favorite comedy club: The Improv

Favorite movie theater: Cineplex Odeon Universal

Favorite TV news anchor: Tom Brokaw

Favorite radio personality: Scott Shannon

Favorite MC cover: Five newly signed bands reveal their deals.

Hype of the year: Axl Rose

Next big music trend: Pretty Boy Floyd

## JOHN AXELROD

### A&R Manager

#### ATLANTIC RECORDS

Birthdate: March 28, 1966

If you could have one holiday gift in the world, what would it be? Michelle Pfeiffer  
The biggest mistake of 1989 was New Kids On The Block.

The greatest contribution of 1989: My subscription to MC.

In 1990, I promise to sign every band in Los Angeles and start an empire.

Favorite album of the year: *Nothing's Shocking* by Jane's Addiction

Favorite single of the year: "Paradise City"

Favorite pop group: Guns N' Roses

Favorite rock group: Jane's Addiction

Favorite R&B group: Bobby Brown

Favorite rap group: Psychefunkcaps, the D.O.C.

Favorite jazz group: Pat Metheny

Favorite new age group: Enya

Favorite male performer: Sebastian Bach

Favorite female performer: Inger Lorre

Favorite new artist: Lenny Kravitz

Favorite unsigned band: Jungle Alley

Favorite daily newspaper: *Herald Examiner*

Favorite MC cover: A&R Talks

Favorite publicist: Kathy Aquaviva

Next big music trend: Whatever sells five million.

## ANNA STATMAN

### A&R

#### GEFFEN RECORDS

Birthdate: June 7

The biggest mistake of 1989 was any anti-abortion action.

The biggest contribution of 1989 was Jim and Tammi getting nailed—a contribution to humanity.

In 1990, I promise to denote more time to AIDS hospice

Favorite album of the year: *Real Thing* by Faith No More

Favorite single of the year: "Like A Prayer"

Favorite pop group: Faith No More

Favorite rock group: Faith No More

Favorite rap group: De La Soul

Favorite new age group: Whitesnake

Favorite male performer: James Hetfield

Favorite female performer: Madonna

Favorite new artist: Lock Up

Favorite rock club: Bogart's

Favorite jazz club: Biltmore

Favorite black club: Mac's Garage

Favorite radio station: KCSN

Favorite TV talk host: Arsenio

Favorite radio personality: Bubba Jackson

Favorite MC cover: Cher

Hype of the year: Prince

Next big music trend: Las Vegas

## RANDY GERSTON

### A&R Director/West Coast

#### ARISTA RECORDS

Birthdate: May 17, 1958

Where will you be spending the holidays? Caribbean

Briefly describe your holiday menu: Michele

Pfeiffer  
**If you could have one holiday gift in the world, what would it be?** Irving Azoff's bank account  
**The biggest mistake of 1989** was parking in a tow away zone at the Grammys.  
**The greatest contribution of 1989** was to the city of West Hollywood for parking tickets.  
**In 1990, I promise** to make my bed.  
**Favorite album of the year:** Babylon A.D.  
**Favorite single of the year:** "New Thing" by Enuff Z Nuff  
**Favorite pop group:** Tears For Fears  
**Favorite rock group:** Babylon A.D.  
**Favorite R&B group:** Soul II Soul  
**Favorite male performer:** Tom Petty  
**Favorite female performer:** Neneh Cherry  
**Favorite new artist:** Skid Row  
**Favorite unsigned band:** Dread Zeppelin  
**Favorite rock club:** Coconut Teaszer  
**Favorite C&W club:** Country Club  
**Favorite jazz club:** Hyatt House  
**Favorite comedy club:** Gazzarri's  
**Favorite MC cover:** Ron Oberman and Warrant.  
**Favorite A&R person:** John Kalodner  
**Next big music trend:** Rock bands formed by senior citizens.

## THRASHER

**Former Morning Mutant  
 KNAC**

**Birthday:** January 26  
**Favorite album of the year:** Metallica's...*And Justice For All*  
**Favorite rock group:** Guns N' Roses  
**Favorite R&B group:** Rolling Stones  
**Favorite rap group:** N.W.A.  
**Favorite C&W group:** Dwight Yoakam  
**Favorite jazz group:** Pancho Sanchez  
**Favorite male performer:** Michael Hutchence

## NIGEL HARRISON

**A&R  
 CAPITOL RECORDS**

**Birthday:** April 24, 1951  
**Where will you be spending the holidays?** East Berlin  
**Briefly describe your holiday dinner menu:**

Chili Peppers, Neneh Cherrys, Food For Feet.  
**If you could have one holiday gift in the world, what would it be?** The head of Chris Stein  
**Your favorite restaurant for dinner:** Jaspers Rio  
**In 1990, I promise** to be a good boy and not take all the credit.  
**Favorite album of the year:** *Mother's Milk*  
**Favorite single of the year:** "Patience"  
**Favorite pop group:** Guns N' Roses  
**Favorite rock group:** Guns N' Roses  
**Favorite R&B group:** Full force  
**Favorite rap group:** 2 Live Crew  
**Favorite C&W group:** Saddle Sore Symphonic Steelers  
**Favorite jazz group:** The Power Trio From Hell  
**Favorite new age group:** Metal Elephants  
**Favorite male performer:** Jeff Healey  
**Favorite female performer:** Tim Divine  
**Favorite new artist:** Brothers Figaro, Shrine, Daisy Chamber.  
**Favorite rock club:** Raji's  
**Favorite C&W club:** Hank's Place  
**Favorite jazz club:** Dizzy's  
**Favorite black club:** Luther Kings  
**Favorite dance club:** 1970  
**Favorite comedy club:** China Club  
**Favorite unsigned band:** The White Stains  
**New big music trend:** Mexi-pop

## BRET HARTMAN

**A&R Manager  
 MCA RECORDS**

**Birthday:** February 8, 1963  
**Briefly describe your holiday menu:** Demos, followed by more demos with demos for dessert.  
**If you could have one holiday gift in the world, what would it be?** A Warrant double platinum LP award.  
**Your favorite restaurant for lunch:** Pinks  
**Your favorite restaurant for dinner:** Wendy's  
**The biggest mistake of 1989** was D.A.D.  
**The greatest contribution of 1989** was the Rolling Stones tour.  
**In 1990, I promise** to reunite Led Zeppelin and promote world peace.  
**Favorite album of the year:** Pretty Boy Floyd's *L.B.W.E.T.*  
**Favorite single of the year:** "Heaven" by

Warrant  
**Favorite pop group:** Pretty Boy Floyd  
**Favorite rock group:** Pretty Boy Floyd  
**Favorite R&B group:** Bobby Brown  
**Favorite rap group:** Ice-T  
**Favorite C&W group:** Conway Twitty  
**Favorite jazz group:** Larry Carlton group  
**Favorite new age group:** GWAR  
**Favorite male performer:** Jani Lane  
**Favorite female performer:** Sherry Salazar  
**Favorite rock club:** Roxy  
**Favorite C&W club:** Palamino  
**Favorite jazz club:** Red Onion  
**Favorite black music club:** Hollywood Live  
**Favorite dance club:** Cathouse  
**Favorite comedy club:** Comedy Store  
**Favorite new artist:** Ferrari  
**Favorite MC cover:** A&R cover  
**Hype of the year:** Bonham  
**Next big music trend:** *Cock Rock Shock Pop!*

## JOHN DAVID KALODNER

**A&R  
 GEFEN RECORDS**

**Birthday:** December 10  
**If you could have one holiday gift in the world, what would it be?** No more drugs in the USA.  
**The biggest mistake of 1989** was not signing Skid Row.  
**The greatest contributions of 1989** were Aerosmith and Whitesnake.  
**In 1990, I promise** to do as well as in 1989.  
**Favorite album of the year:** Aerosmith's *Pump*  
**Favorite single of the year:** Martika's "Toy Soldiers"  
**Favorite pop group:** Roxette  
**Favorite rock group:** Whitesnake  
**Favorite TV news anchor:** Kelly Lange  
**Favorite radio station:** Pirate radio  
**Favorite radio personality:** Scott Shannon  
**Favorite newspaper:** *USA Today*  
**Favorite male performer:** Steven Tyler  
**Favorite new artist:** not Paula Abdul.  
**Favorite rock club:** none are any good.  
**Favorite movie theater:** not Beverly Center Cineplex.  
**Favorite movie of the year:** *sex, lies, and videotapes*  
**Hype of the year:** D.A.D.  
**Next big music trend:** less rap bullshit. **MC**

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had an adequate reward. We did our job. My job is not to sign big groups. My job is to sign new groups and break them and keep them as long as I can.

**MC: Why does I.R.S. focus on breaking new talent as opposed to signing established stars?**

**Copeland:** Because it's a challenge and an opportunity. Why go after something that everybody else wants and the deals get crazy. I realized long ago that I'm not as wealthy as a Warner Bros., so why compete? And Warner Bros. isn't all-seeing and all-knowing. I'm a better a judge of talent than any individual at Warner Bros. I've sold over 80 million records in the last ten years. My track record is second to none. Look who I've worked with in the last ten years—the Police, the Bangles, the Go-Go's, Sting, Belinda Carlisle, the Beat, out of which came General Public and Fine Young Cannibals, Squeeze and R.E.M.

**MC: What strikes you about a new act that makes you want to work with them?**

**Copeland:** I go by my gut feeling. My attitude is, if I like it, it's great. I'm not that much of a freak, so if I like it, then there's got to be other people like me out there. All I have to do is get to those people.

**MC: You lost a profitable act in ex-Go-Go Belinda Carlisle—through a clerical error?**

**Copeland:** I'm afraid so. A lot of people

said that I personally decided that she was not the right act for me. Absolutely untrue. Totally a clerical error, and unfortunately, her lawyers and her managers were money people.

**MC: There was no loyalty whatsoever on her part?**

greener managerial pastures.

**Copeland:** The problem with the Bangles was that we created a very protective cocoon for this group to try and prevent any one member from getting too freaked out and leaving. New managers came in and saw immediately that this was a fragile operation, and they didn't give two hoots about the group. They saw that it would be much easier to deal with Sue [Susanna Hoffs] and they looked upon it as, "We're not gonna massage all the other members, we're just gonna take Sue." So, they had no loyalty to the group, which I *did* have. And the group had such internal trouble that anybody coming in and stirring the pot...they also had a lawyer who wanted to manage the group. She wanted to be the person calling the shots. And it's very easy to say that Miles isn't going to pay attention to you. The fact of the matter is, if I pay five minutes of attention to a group, it's better than ninety percent of the people out there. You can name on two hands the really great managers who make things happen. Any one of those guys, five minutes of his time is worth five hours of anybody else's time.

**MC: Another act on your roster, Timbuk3, came out of the box strong, but their subsequent albums have failed to build on that momentum.**

**Copeland:** The good thing about Timbuk3 is that they have brought down their whole cost of living to a very reasonable level. And they make the records at reasonable prices. The thing about that



**Copeland:** No. But I can't really blame Belinda, because she had a manager and a lawyer—and her lawyer is one of these ball-breakers.

**MC: You managed the Bangles to great success. But just before they disbanded, they left you for what they thought were**



group is, the quality of the music is so great, that we're prepared to sit. And if the deal stays right, we'll sit for two or three more albums and wait for the big single to come along, because eventually they'll click. Meanwhile, they're making a decent living. Where it doesn't work is, if a group has set up a certain lifestyle and then their career dips to the point where they can't sustain that lifestyle, then they fall apart.

**MC: So you're prepared to stick with an act until they break?**

**Copeland:** When we sign a group, we say, "Look, we want to be with you forever. And the only way we can be with you forever is if we don't go broke in the process—so don't make us go broke. You live within your means, and we'll stick with you. And if it takes six albums, fair enough."

**MC: What if the group is not commercially minded?**

**Copeland:** When a group gives me a record, I should know at that point what the group really wants out of that record. If I have a question mark, I go to the group and say, "Look, what are you really expecting this record to do? Are you expecting this to be a Number One record?" And if they say, "We want to have a Number One," I'll say, "Guys, this is not a Number One record, and if you think it is, we're going to have a real problem." I often kick myself and think, "Why wasn't I harder with a group?" We can take them to the well, but we can't force them to

drink.

**MC: One of your label's best acts is Concrete Blonde. You recently had some legal difficulties with the band.**

**Copeland:** Again, it was a lawyer being clever and a manager who was an inept

---

*"I'm never gonna spend one night of my life worrying that I'm gonna lose a group. If a group can be talked out of a relationship with me, then I don't want them."*

*—Miles Copeland*

---

fool being clever. And the group finally woke up and admitted to themselves that these two people were taking them on a direction which was totally destructive. It had nothing to do with the band. It was these other two people feathering their

own nests. And the group had enough guts to admit this and walk in and say, "Let's talk business again."

**MC: Johnette Napolitano, the lead singer for Concrete Blonde, seems to be suspicious of the industry in general.**

**Copeland:** Well, that's changing. The whole punk era grew up with a lot of that attitude—suspicious of everything. The Cramps were a good example of that—one of my favorite groups of all time. They created a whole rationale that the record company was the enemy, that everybody was making money off of them and everything you offered them they figured you were making twice what they were. Which in some ways has made them a brilliant fringe group, but it also keeps them on the fringe. Look, you're dealing with raw material—not only with the music but with the people. I've got acts that have the right attitude, but they can't come up with the music, and I've got the reverse.

**MC: Looking back at your ten-year history, what acts have disappointed you the most?**

**Copeland:** The Lords Of The New Church. They had such internal abuses and they were so irresponsible when they went on the road that they ended up always shooting themselves in the foot. I couldn't get people to work with them because they were a nightmare. Stiv Bator landed in jail in one year more than all the rest of the bands in the history of my company. ▶

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World Radio History

◀ **MC:** Managers have a reputation for being very aggressive when protecting their artist's interests.

**Copeland:** To be a manager, you've got to be aggressive. But the old school manager—the cigar-chomping, nasty, arrogant crook—those guys don't last these days. Still, there are always new idiots that come in and fuck things up because they're just inept and stupid.

**MC:** Some managers appear overly protective, afraid that someone else might chip away at their golden goose. Are you overly protective of Sting?

**Copeland:** Sting is smart. He has a manager for film and he's got two agents. His attitude is, the more input I get and the more people out there that are helping me, then I'll get the best advice. I always recognized that. I never tried to surround Sting. I'm never gonna spend one night of

my life worrying that I'm gonna lose a group. Never. If a group can be talked out of a relationship with me, then I don't want them. Because I'm good at what I do. I stick with acts forever. Look at the acts that have left me. Every single one of them went downhill when they left me—and the Bangles was the last example.

**MC:** They eventually broke up, but their last album was very successful.

**Copeland:** I broke that record. What was the song that was the big single—"Eternal Flame." I remixed that single. I told them to build up the end. I made them go back in the studio and fix that record. That record was an acoustic song straight through. I made them go back and have it build up at the end because it wasn't going anywhere.

**MC:** One of I.R.S.' latest ventures, the pay-per-view cable show *Thunder And*

**"The old school manager—the cigar-chomping, nasty, arrogant crook—those guys don't last these days."  
—Miles Copeland**

**Mud, mixes female mud wrestlers with new bands playing hard rock/heavy metal. Doesn't that smack of sensationalism?**

**Copeland:** I'm in a sensational business.  
**MC:** It's definitely a spectacle.

**Copeland:** It's all spectacle. The greatest rock & roll performers are spectacle. Do you think that Elvis Presley wiggling his legs on TV wasn't a spectacle, that it didn't cause people to talk? Do you think the Sex Pistols wasn't a spectacle? As it turns out, that's all it was. Why on earth did Malcolm McLaren get a maniac to be the Sex Pistols' bass player—one who could not play. Because he was a manager in the spectacle business. That's what it's all about. That's what people want. Look, if somebody walks in here and has a brilliant spectacle, hey, I think that's cool. And if I can also marry some interesting music in there and get some exposure for new acts, I say great. I hired a director, Penelope Spheeris, who's a woman and who's sensitive to woman issues, which meant I wasn't going to have some lecherous guy taking tit shots. I covered my ass by hiring somebody I have eminent respect for, who has taste, but fun taste, and I let her do the show. The only times in my career where I've interjected to stop things is anything that has to do with political violence. I had a group who had a song on their record called "Kill The President." I said, "That ain't going on the record." There was another song called "Kill The White People." It was an anti-racist song, but it said "kill the white man." I said, "What are you trying to do? You're white kids trying to show that you care about the black man and you're saying, 'Kill the white man.' What the fuck are you doing? That's an irresponsible, naive, stupid message, and I ain't having it on my record."

**MC:** Where do you see I.R.S. going in the next ten years?

**Copeland:** We will continue to do what we've always done: sign stuff that we personally like, that we believe in, and that we think the marketplace will wake up to one day or another. **MC**

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LOS ANGELES

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# MC PICK OF THE PLAYERS POLL ROCK '89

By Eric Niles

## ROCK RESULTS

1. The Mimes
2. Celebrity Skin
3. Bootleg
4. Byte The Bullet
5. Imperial Butt Wizards Tuff
6. Pigmy Love Circus
7. Brunette Unstoppable
8. Electric Love Hogs L-7  
Mad Moxie  
Rings Of Saturn  
Taz
9. Cry Wolf
10. Haunted Garage
11. Rattlesnake Shake
12. Daddy Ray  
Liquid Jesus  
Motorcycle Boy
13. New Improved God  
WWIII
14. Lovedolls
15. Shame

### Legend

Band Name, Voting Member, Top Three



*The Mimes*

**G**arnering a large cross-genre vote, San Francisco transplants, the Mimes, shocked many by eeking out a one point victory over last year's champs Celebrity Skin in MC's Eleventh Annual Pick of The Players Poll. What made the results even more surprising was the fact that Celebrity Skin amassed more votes this year than in 1988, while the Mimes, placing a distant seventeenth in last year's Top Twenty, seemingly rose from nowhere.

This year's poll collared over 110 L.A. area rock bands from a variety of "scenes," and asked one member in each act to pick his/her top three unsigned (to a major label) bands. Three points were given for a first place vote, two points for second and one point for third. In case of ties, the nod was given to the band with the highest number of first place votes.

Benefitting from apathetic electorate support for the "old guard" of bands, newcomers dominated this year's Top Ten. Only Pigmy Love Circus (#2 last year), L-7 (#5 last year) and Taz (#8 in 1988) made a return to the vaunted ten. Both Bootleg and Byte The Bullet, a lofty third and fourth respectively, didn't garner any votes in last year's poll.

And for all of ya'll out there who think that this poll is a mere waste of paper, take heed: Three of last year's top twenty—Love/Hate, Electric Angels and Flies On Fire—all went on to ink major label pacts this year. A mere coincidence that they were in the poll?

Finally, much thanks from yours truly to all who supplied me with phone numbers, information and support. Thanks also to the bands who voted, and no, you can't vote for yourself! Lastly, congratulations to the Mimes, who can take pride in knowing that their peers think they're on the right track.

**Antiquity Lace, Dave Shaffer**

1. Bootleg
2. Byte The Bullet
3. The Wild

**Asylum Suite, Michael Fiore**

1. Mimes
2. Cats & Dogs
3. Anthony

**Baby Friday, Donny Brazil**

1. Daddy Ray
2. Bojak
3. Shock

**Back Alley Sally, Graham**

1. Swingin' Thing
2. Bootleg
3. Mimes

**Bad Religions, Brett Religion**

1. Clawhammer
2. Junkyard Love
3. Haunted Garage

**Belgium, Carl Gryska**

1. Mad Moxie
2. Shame
3. The Wild

**Black Sheep, Willie Basse**

1. Tuff
2. Jade
3. Lyric

**Bowery Boys, Dave Catching**

1. Pigmy Love Circus
2. Celebrity Skin
3. Haunted Garage

**Black Cherry, Phillip Lamond**

1. Bootleg
2. Halfway Home
3. Phantom Blue

**Brunette, Derrick Thomas**

1. Mimes
2. She-Rock
3. Tuff

**Bulldozer, Gore Verbinski**

1. Bad Religion
2. L-7
3. Haunted Garage

**Burning Tree, Muddy**

1. Medicine Man
2. Crystal Sphere
3. Motorcycle Boy

**Byte The Bullet, Mitch McLee**

1. Cry Wolf
2. Shock
3. Razzle Dazzle

**Cafe Flesh, Steve**

1. Mail Order Brides
2. Tommyknockers
3. Nights of the Iguana

**Celebrity Skin, Don Bolles**

1. Imperial Butt Wizards
2. The Wankers
3. Steaming Coils

**Circle Jerks, Keith Morris**

1. Crowbar Salvation
2. Killer Crows
3. Loafing Hyenas

**The Click Factor, Dan Dodd**

1. Trail By Fire
2. Security
3. Hollywood Winged Rats

**Creature, Trixxian Vitolo**

1. WW III
2. Animal
3. Tuff

**Daddy Ray, Roger Strommer**

1. Animal Bag
2. Mimes
3. The Chase

**DC3, Dez Cadena**

1. Universal Congress Of...
2. Celebrity Skin
3. Left Insane

**Death Ride 69, Linda LeSabre**

1. Celebrity Skin
2. Distorted Pony
3. Die Happy

**Dirt Merchants, Alice Starr**

1. Celebrity Skin
2. Liquid Jesus
3. Imperial Butt Wizards

**Dirty Dogs, Mickey McMahan**

1. Bulldozer
2. Pigmy Love Circus
3. Symphony of Terror

**Dread Zeppelin, Jah Paul Joe**

1. Mystery Band
2. Eightball Blaine
3. Lost Anthony

**DVB, Jay Baumgardner**

1. Smith & Wesson
2. The Road Whores
3. Paradise

**Electric Love Hogs, Kelly Lemieux**

1. L.A.P.D.
2. Mimes

**Fallen Angel, Jill Guido**

1. Motorcycle Boy
2. Smash It Ta' Pieces
3. Chlymidia Jane

**Femme Fatale, Rick Rael**

1. Bootleg
2. Shame
3. Byte The Bullet

**Ferrari, Marc Ferrari**

1. Brunette
2. Jailhouse
3. Taz

**Fishbone, Dirty Walt**

1. Trulio Disgracias
2. Marshall Law
3. Celebrity Skin

**Foolish Pleasure, Rick Irwin**

1. Rings Of Saturn
2. Terriff
3. Havoc

**45 Grave, Rob Graves**

1. Celebrity Skin
2. Haunted Garge
3. Christy McCool

**Francis X & The Bushmen, Mark Francis**

1. Love Razors
2. Winter Kills
3. Tuff

**Furburglars, Paul Killian**

1. Imperial Butt Wizards
2. Tuff
3. Death Ride '69

**Glamour Punks, Mandy**

1. Juicy Miss Lucy
2. Rattlesnake Shake
3. Mimes

**Granny Syringe, Capt. Beef Reuben**

1. Lovedolls
2. Tex & The Horseheads
3. Haunted Garage

**Grindstone, Eric Harris**

1. St. Thomas
2. Guillotine
3. MX Machine

**Group Therapy, Kathryn Grimm**

1. Unstoppable
2. Beto Lovato & the Neato Banditos
3. Double D Nose

**Haircuts That Kill, Chuck Mosely**

1. Celebrity Skin
2. Little Jamboree
3. Imperial Butt Wizards



**Halls Of Karma**, Paul Roessler  
 1. Bowery Boys  
 2. Unstoppable  
 3. Twisto Frumpkin

**Haunted Garage**, Johnny Ho  
 1. Pigmy Love Circus  
 2. Electric Love Hogs  
 3. Green Jello

**Hysteria**, Christian Stanislavsky  
 1. Rattlesnake Shake  
 2. Pair-A-Dice  
 3. Taz

**Imperial Butt Wizards**, Adam  
 1. Celebrity Skin  
 2. Hans Naughty  
 3. Tuff

**Jackson Del Rey**, Karen Schub  
 1. Shiva Burlesque  
 2. Death Ride '69  
 3. Red Temple Spirits

**Jade**, Jeff Wilde  
 1. Louie, Louie  
 2. BB Chung King  
 3. Brunette

**Jailhouse**, Danny Simon  
 1. WW III  
 2. Cry Wolf  
 3. Mad Moxie

**Jeff Dahl Band**, Bruce Duff  
 1. L-7  
 2. Halls Of Karma  
 3. Animal Five

**Juke Box Jury**, Jebin Bruni  
 1. Electric Love Hogs  
 2. Lawnboys  
 3. Slayground

**Killer Crows**, Texas Teri  
 1. L-7  
 2. Venus Cowboys  
 3. Pigmy Love Circus

**Lawnboys**, Jeff Fuller  
 1. Dead In Spain  
 2. 3-D Picnic  
 3. Electric Love Hogs

**Leonards**, John Pozza  
 1. Laughing Sam's Dice  
 2. Spinout  
 3. Horse

**Lickity Split**, Kenny Mac  
 1. Puss 'n' Boots  
 2. Daddy Ray  
 3. Cry Wolf

**Little Kings**, Chris Bailey  
 1. Bowery Boys  
 2. Sam Mann & The Apes  
 3. Bulldozer

**Liquid Jesus**, Buck Murphy  
 1. Pigmy Love Circus  
 2. Celebrity Skin  
 3. Lovedolls

**Lixx Array**, Blake Hastings  
 1. Rings Of Saturn  
 2. A La Carte  
 3. Enticer

**Lobotomy Moth**, Kent Jones  
 1. New Improved Gods  
 2. No Bones  
 3. Motorcycle Boy

**Lock Up**, Brian Grillo  
 1. Lovedolls  
 2. Liquid Jesus  
 3. L-7

**Loverdog**, Cheri Hubert  
 1. Killer Crows  
 2. L-7  
 3. Seizure Salad

**Lovedolls**, Lisa Freeman  
 1. Liquid Jesus  
 2. New Improved God  
 3. Mimes

**Love Razors**, Sten  
 1. Dirty Dogs  
 2. Saigon Saloon  
 3. Francis X & The Bushmen

**L-7**, Donita Sparks  
 1. Del Rubio Triplets  
 2. Seizure Salad  
 3. Harsh

**Mad Moxie**, Shane Hunter  
 1. Belgium  
 2. Taz  
 3. Byte The Bullet

**Marlowe**, Duffy  
 1. Unstoppable  
 2. Sam Mann & The Apes  
 3. Cyclone Sound

**Mason**, Shawn Mason  
 1. Lazy Cowgirls  
 2. The Orchids  
 3. Devil Squares

**Masquerade**, Jeff Zasilou  
 1. Mad Moxie  
 2. Rings Of Saturn  
 3. Friction Addiction

**Mecca**, Trent Tomorrow  
 1. Mimes  
 2. The Onlys  
 3. Rattlesnake Shake

**Michael Glover Band**, Michael Glover  
 1. Robyn Rosenkrantz  
 2. David Zink  
 3. Don & Shannon

**Midnight Voyeur**, Casey  
 1. Brunette  
 2. Byte The Bullet  
 3. Mad Moxie

**Mimes**, Scotty Slam  
 1. Electric Love Hogs  
 2. Bootleg  
 3. Von Skeletor

**Misguided**, April Carson  
 1. Terriff  
 2. Pierce  
 3. The Mustangs

**Motorcycle Boy**, Francois  
 1. Dirt Merchants  
 2. Hit 36  
 3. Sludge

**New Improved God**, Skid  
 1. Lobotomy Moth  
 2. Motorcycle Boy  
 3. Das Booty

**Nymphs**, Inger Lorre  
 1. Das Klown  
 2. Motorcycle Boy  
 3. Josh Richman Experience

**Orphan**, Shawn Crosby  
 1. G.O.D.  
 2. Black Cherry  
 3. Landslide

**Panic**, Jim Lostetter  
 1. Grindstone  
 2. Byte The Bullet  
 3. Brunette

**Pat Ruthensmear Band**, Pat Ruthensmear  
 1. Celebrity Skin  
 2. Imperial Butt Wizards  
 3. Dirt Merchants

**Phantom Blue**, Michelle Meldrum  
 1. Racer X  
 2. Howe II  
 3. Cry Wolf

**Pigmy Love Circus**, Shepherd S.  
 1. Chirsty McCool  
 2. Liquid Jesus  
 3. Dread Zeppelin

**Prowler**, Chris Young  
 1. Silent Affiliates  
 2. Electric Love Hogs  
 3. Bojak

**Puppets Of Mankind**, Johnny Chainsaw  
 1. Ovis  
 2. Haunted Garage  
 3. The Waifs

**The Rattles**, Stuart Kelii  
 1. Spiderbaby  
 2. Puppets Of Mankind  
 3. Warsaw Cocktail

**Rattlesnake Shake**, Rick Richards  
 1. The Mimes  
 2. Guttercats  
 3. Psycho Lightning

**Revlover**, John Rokkman  
 1. Brunette  
 2. Byte The Bullet  
 3. Cry Wolf

**Rings Of Saturn**, Billy Coane  
 1. Lixx Array  
 2. The Uninvited  
 3. Foolish Pleasure

**Red Temple Spirits**, Billy Faircloth  
 1. Four Way Cross  
 2. Wooden Smoke  
 3. Marnie  
**Saigon Saloon**, Scarlet Rowe  
 1. Bootleg  
 2. Dirty Dogs  
 3. Smash It Ta' Pieces

**Sam Mann & The Apes**, Sam Mann  
 1. Unstoppable  
 2. Daddy Ray  
 3. Cyclone Sound

**Screaming Sirens**, Pleasant Gehman  
 1. Del Rubio Triplets  
 2. El-Vez  
 3. Olivia Barash & 13th Step

**Shake City**, Adam Shore  
 1. Taz  
 2. Daddy Ray  
 3. Noize Toys

**She-Rock**, Pam Rudling  
 1. The Other Half  
 2. Rings Of Saturn  
 3. Frenzy

**The Sheilas**, Lisa Kramer  
 1. Rattlesnake Shake  
 2. Rain On Fire  
 3. Hans Naughty

**Shock**, Greg Babuscio  
 1. Tuff  
 2. Jailhouse  
 3. Taz

**Smash It Ta' Pieces**, Jeff Johnson  
 1. Lost Kittenz  
 2. Back Alley Sally  
 3. Smack

**Still At Large**, JD Black  
 1. Warbide  
 2. WW III  
 3. Lickity Split

**St. Thomas**, John Seastrand  
 1. Byte The Bullet  
 2. Paradise  
 3. Mimes

**Syanide Kick**, Jamie Fonte  
 1. Mimes  
 2. Black Cherry  
 3. Swingin' Thing

**Tail Walls**, Greg Hurwitz  
 1. Valentine's Revenge  
 2. Ventilators  
 3. Siddhartha

**Taz**, Ethan  
 1. New Improved God  
 2. The Wild  
 3. Shake City

**Tommi Gunn**, Marty Kelley  
 1. Tuff  
 2. Rozzi Lane  
 3. Mad Moxie

**Tomorrow's Child**, Steve Resnick  
 1. Rain On Fire  
 2. Mad Moxie  
 3. Tragic Romance

**Tracer Fox**, Todd Stackis  
 1. Dillinger  
 2. Cry Wolf  
 3. The Other Half

# MC PICK OF THE PLAYERS POLL ROCK '89

**Tragic Romance**, Britt Wilson  
 1. Shame  
 2. School Of Fish  
 3. Holyman Jam

**Trailerpark Casanovas**, Steve Neal  
 1. Red River  
 2. Paine Brothers  
 3. Saddlesores

**Tryx**, Jesse Star  
 1. Mimes

**Tuff**, Stevie Rachelle  
 1. Taz  
 2. Byte The Bullet  
 3. Tommi Gunn

**The Uninvited**, Steve Taylor  
 1. Halfway Home  
 2. Van Zen  
 3. Rings Of Saturn

**Walking Wounded**, Jerry Giddens  
 1. Tribe After Tribe  
 2. Train Wreck Ghosts  
 3. Lowen and Navarro

**The Word**, Larry Wessel  
 1. Imperial Butt Wizards  
 2. Haunted Garage  
 3. Groovie Ghoulies

**Zeros**, Joe Normal  
 1. Mystery Girls  
 2. Glamour Punks  
 3. Black Cherry

**Zeus**, Kelly Lyn Scott  
 1. Chastity  
 2. Angora  
 3. Little Prisoner

MC

# MC PICK OF THE PLAYERS POLL JAZZ '89

By Jonathan Widran

## JAZZ RESULTS

1. Eric Marienthal  
Brandon Fields
2. Dori Caymmi  
Billy Childs
3. Ernie Watts  
Alex Acuna  
David Benoit  
Mitch Forman  
Scott Henderson
4. John Patitucci  
Carl Anderson  
Alan Pasqua Trio  
Wishful Thinking  
Rob Mullins  
Jimmy Johnson  
Justo Almario  
Joe Diorio  
Emil Palame  
Mile Miller  
Luis Conte

### Legend

Band Name, Voting Member, Top Three



**Eric Marienthal**

For the Southern California contemporary jazz fan, 1989 was truly a memorable and rewarding year. In addition to exciting performances by top name artists and newcomers alike every night of the year at such local clubs as Bon Appetit in Westwood and Le Cafe in Sherman Oaks, the past year saw sizzling solo breakouts by such veteran L.A. sidemen as saxmen Michael Paulo (Al Jarreau's band), Gary Herbig and Sam Riney, keyboardists Steve Bach, Bobby Lyle and Billy Childs, guitarist Pat Kelley (the *Pat Sajak Show* Band) and bassist Brain Bromberg. Russ Freeman and the Rippingtons also made a solid bid for superstardom this year with their sizzling GRP debut, *Tourist in Paradise*.

Picking SoCal's best jazz is an enjoyable but difficult task, best left in the hands of those who know: the artists and musicians themselves. Each listed player was asked to pick the three players who in their eyes have made the most important impact on the L.A. jazz scene over the past year.

**Carl Anderson Band, Bernie Dressel**

1. Jerry Watts, Jr.
2. Carl Anderson
3. Claire Fischer

**Justo Almario**

1. Abraham Laboriel
2. Bill Cantos
3. Alex Acuna

**Pete Anthony**

1. Grant Geissman
2. Matt Harris
3. Brandon Fields

**Steve Bach**

1. Gary Meek
2. Mitch Forman
3. Kei Akagi

**Max Bennett and Freeway, Max Bennett**

1. Yellowjackets
2. John Patitucci
3. Jeff Jorgensen

**David Becker Tribune, David Becker**

1. Billy Childs
2. Alan Pasqua Trio
3. Joe Diorio

**Chris Boardman**

1. Eric Marienthal
2. Mike Miller
3. Jimmy Johnson

**Bill Canto (Justo Almario, Pat Kelley Bands)**

1. Justo Almario
2. Cedar Walton
3. Alex Acuna

**Billy Childs**

1. Scott Henderson
2. Bobby Lyle
3. Alan Pasqua Trio

**Jessie Allen Cooper**

1. Rippingtons
2. Ron Mullins
3. Osamu Kitajima

**Brandon Fields**

1. Billy Childs
2. Walt Fowler
3. Jimmy Johnson

**Ric Flauding**

1. Jeff Kashiwa (Rippingtons)
2. Alan Hinds
3. Dave and Peggy Murdy (Joyspring)

**Frank Gambale**

1. Freddie Ravel
2. Dori Caymmi
3. Wishful Thinking

**Free Flight, Mike Garson**

1. Billy Mintz
2. Doug Webb
3. Shelby Flint

**Grant Geissman**

1. Carl Anderson
2. Eric Marienthal
3. Wishful Thinking

**Tony Guerrero**

1. Sal Marquez
2. Justo Almario
3. Brandon Fields

**Gary Herbig**

1. Tom Scott
2. Eric Marienthal
3. Brandon Fields

**Larry Hutchinson**

1. Vinnie Colaiuta
2. Brandon Fields
3. Mitch Forman

**Gregg Karukas Group, Gregg Karukas**

1. Dori Caymmi
2. Eric Marienthal
3. Bernie Dressel

**Bobby Lyle**

1. Kirk Whalum
2. Gerald Albright
3. Billy Childs

**Jack Mack and the Heart Attack, Bill Bergman**

1. Ernie Watts
2. Larry Carlton
3. Rob Mullins

**Eric Marienthal**

1. Mitch Forman
2. John Patitucci
3. Brandon Fields

**Emil Palame**

1. Sam Riney
2. Bob Leatherbarrow
3. Wade Short

**Al Jarreau Band, Michael Paulo**

1. Ernie Watts
2. Alex Acuna
3. David Benoit

**Freddie Ravel (Frank Gambale, Ricardo Silveira Bands)**

1. Frank Gambale
2. Joey Heredia
3. Ricardo Silveira

**Sam Riney**

1. Emil Palame
2. David Benoit
3. Mike Landau

**Paul Russo**

1. Mark Mathieson
2. Joel Gains
3. Marc Hugenberger

**Pat Sajak Show Band, Pat Kelley**

1. Eric Marienthal
2. Luis Conte
3. Gary Herbig

**Richardo Silveira**

1. Wayne Shorter
2. Paulinho Da Costa
3. Dori Caymmi

**Richard Smith**

1. Joe Diorio
2. Russell Ferrante
3. Scott Henderson

**Carl Verheyen**

1. Jim Cox
2. Chad Wackerman
3. Mike Miller

**Jerry Watts, Jr.**

1. Dori Caymmi
2. Luis Conte
3. Scott Henderson

**Mark Winkler**

1. David Benoit
2. Emil Palame
3. Dan Siegel

**Arsenio Hall Show Band, Michael Wolff**

1. Paul Russo
2. John B. Williams
3. Starr Parodi

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# MC PICK OF THE PLAYERS POLL C&W '89



Ree Van Vleck

Macgregor & Gunn

**N**ew talent is the name of the game this year in the MC Players Poll. Of all the acts making it into the Top Twenty this year, only four appeared in last year's poll with the remainder representing strong new artists. Voting criteria was the group and/or artist had to be a local unsigned act, hence eliminating such popular artists as Jim Lauderdale, Lucinda Williams, the Lonesome Strangers and Jann Browne, all of whom have secured record deals this past year.

The four acts who appeared on last year's poll all made big leaps to the top, most notably this year's winner Ree Van Vleck who finished eleventh last year, and close runner-up Chris Gaffney and the Cold Hard Facts who placed sixth in last year's voting.

Texan Dale Watson finishes a solid third in this year's voting as Jeffrey Steele moves into the Number Four spot. There was a tie for the fifth position this year with hillbilly rockers, the Neon Angels, and Steve Kolander, an important new talent from Austin, Texas.

Dave Durham and the Bull Durham Band finish sixth in this year's voting. Durham has racked up an impressive string of awards also.

Making his first appearance in our poll is guitar god and omnipotent producer, Will Ray. Will and his new band, the Gila Monsters, find themselves in the lucky Number Seven position. Re Winkler stays in the Top Ten again, finishing eighth in this year's voting. Local favorites, the Doo-Wah Riders, finish ninth, while tied for the tenth spot are Trailer Park Casanovas and Ronnie Mack and his KCSN Barndance Band.

Congratulations and thank you to all our finalists and all those who participated in the voting process.

- Lonnie Allen**  
1. Re Winkler  
2. Billy Truitt  
3. The Eddys

- Byron Berline** (fiddle player/comedian)  
1. Doo-Wah Riders  
2. Eddie Dunbar  
3. Dave Durham

- Peter Case, Michael Bannister**  
1. Luxury For Less  
2. Laughing Sam's Dice  
3. Gurf Morlix

- James Cruce** (freelance drummer)  
1. Brantley Kearns and the Usual Suspect  
2. Crazy Hearts  
3. Re Winkler

- Dean Dobbins** (CCMA Male Vocalist of the Year '89)  
1. Geary Hanley Band  
2. Calico  
3. Doo-Wah Riders

- Eddie Dunbar**  
1. Jeffrey Steele  
2. Anne Harvey  
3. Dale Watson

- Bill Dwyer** (producer/guitarist)  
1. Chris Gaffney & the Cold Hard Facts  
2. Walker Stories  
3. Neon Angels

- Dan Fredman** (producer/musician)  
1. Trailor Park Casanovas  
2. Neon Angels  
3. Jeffrey Steele

- Chris Gaffney**  
1. Forbidden Pigs  
2. Patty and the Hired Hands  
3. Zydeco Party Band

- Brian Goff** (studio musician)  
1. Ree Van Vleck  
2. Steve Kolander  
3. Kathy Robertson

- Bob Gothar** (guitarist/producer)  
1. Lonely Bulls  
2. Tarkington Table  
3. Ree Van Vleck

- Dave Hall** (Ree Van Vleck, Steve Kolander)  
1. Joe Williamson  
2. Zydeco Party Band  
3. Neon Angels

- Scotty Holmstrom** (guitarist)  
1. Dale Watson  
2. LesLee Anderson  
3. Eddie Dunbar

- Steve Hunter** (freelance drummer)  
1. Bull Durham Band  
2. Purple Sky Band  
3. Dale Watson

- Mike Johnstone** (steel guitarist/Class Act Recording owner)  
1. Dale Watson  
2. Chris Gaffney & the Cold Hard Facts  
3. Will Ray & the Gila Monsters

- Leo LeBlanc** (producer/steel guitarist)  
1. Ree Van Vleck  
2. Dean Dobbins  
3. KCSN Barndance Band

- Lonesome Strangers, Randy Weeks**  
1. Chris Gaffney & The Cold Hard Facts  
2. Ree Van Vleck  
3. Dale Garrett

- Ronnie Mack**  
1. Dale Watson  
2. Ree Van Vleck  
3. James Intveld

- Gurf Morlix** (guitarist/producer)  
1. Chris Gaffney & the Cold Hard Facts  
2. Ree Van Vleck  
3. Lonnie Allen

- The Mustangs, Kathy Taylor**  
1. Ree Van Vleck  
2. Jeffrey Steele Band  
3. Zydeco Party Band

- Pacific Ryder, Henry Becker**  
1. Bull Durham  
2. Boy Howdy  
3. Nightriders

- Paine Bros., Bobby Paine**  
1. Neon Angels  
2. Trailer Park Casanovas  
3. James Intveld

- Will Ray**  
1. Jeffrey Steele Band  
2. Ronnie Mack's Barndance Band  
3. Neon Angels

- Reach For The Sky, Ray Doyle**  
1. Chris Gaffney & the Cold Hard Facts  
2. Dale Watson  
3. Ree Van Vleck

- Kathy Robertson** (singing school-teacher)  
1. Re Winkler  
2. John Wayne  
3. Tony Gilkyson

- Keith Rosier** (bassist)  
1. Jeffrey Steele  
2. Will Ray & the Gila Monsters  
3. Dale Watson

- Rick Shae** (steel guitarist)  
1. Chris Gaffney & the Cold Hard Facts  
2. George Highfill  
3. Patty and the Hired Hands

- Michelle Shocked, Skip Edwards**  
1. Dale Watson  
2. Kathy Robertson  
3. Re Winkler

- Southbound, Toni Dodd**  
1. Ree Van Vleck  
2. Will Ray & the Gila Monsters  
3. Jeffrey Steele Band

- Jim Stafford Band, Steve Van Gelder**  
1. Dale Watson  
2. Radio Ranch Straight Shooters  
3. Kenny & Liza Edwards

- Sweetcorn, Archie Francis**  
1. Dean Dobbins  
2. Western Union  
3. Re Winkler

- Kathy Talley** (vocalist)  
1. Dark Horse  
2. Southbound  
3. South Forty

- Texaholics, Dale Watson**  
1. Heather Myles  
2. Dave Durham  
3. Jeffrey Steele Band

- Billy Truitt & the Barnstormers, Dave McKelvey**  
1. Bull Durham Band  
2. Doo-Wah Riders  
3. Herman Schmerdley

- Wade Wagoner**  
1. Neon Angels  
2. Steve Kolander  
3. Ronnie Mack's Barndance Band

- Dusty Wakeman** (producer/engineer/musician)  
1. Steve Kolander  
2. Ree Van Vleck  
3. Jeffrey Steele

- Chad Watson** (producer/bassist)  
1. Ree Van Vleck  
2. Pam Loe  
3. Dave Loe

- Western Union Band, Mike Smart**  
1. Doo-Wah Riders  
2. Nightriders  
3. Jerry Baze & Touch of Country

- Lucinda Williams Band**  
1. Mandy Mercier  
2. Ree Van Vleck  
3. Moris Tepper

- Lucinda Williams Band, Donald Lindley**  
1. Dale Watson  
2. Dave Durham  
3. Steve Kolander

By Billy Block

## C&W RESULTS

1. Ree Van Vleck
2. Chris Gaffney & The Cold Hard Facts
3. Dale Watson
4. Jeffrey Steele
5. Neon Angels  
Steve Kolander
6. Dave Durham & The Bull Durham Band
7. Will Ray & The Gila Monsters
8. Re Winkler
9. Doo-Wah Riders
10. Trailer Park Casanovas  
Ronnie Mack & The KCSN Barndance Band

**Legend**  
Band Name, Voting Member.  
Top Three



# MC PICK OF THE PLAYERS POLL BLACK MUSIC '89

By Lisa Posey

## BLACK MUSIC RESULTS

1. Trulio Disgracias
2. Hello Children  
Fishbone  
Ice-T
3. Civil Rite  
Unstoppable
4. Eclipse  
Electric Love Hogs  
Five O-Q
5. Bonedaddys  
Lock-Up

### Legend

Band Name, Voting Member, Top Three



**Trulio Disgracias**

I questioned some 44 musicians from the Blues, Funk, R&B, Reggae, Rap and Rock scenes in town, asking each of them to choose their three favorite bands. I didn't conduct this poll like a horse race with a first, second and third place winner because the Black Music category is too diverse for that sort of competition. Instead, I hope this poll serves as a menu of the talent pool in Southern California.

Of course, some bands, acts and musicians were mentioned more frequently than others in this poll, but this doesn't mean that they are necessarily better—this ain't no Gallup poll. But to settle some of your curiosity, let me just say that Trulio Disgracias, Ice-T, Unstoppable, Hello Children and Fishbone were chosen by their peers quite often.

I have just a few additional remarks: It became painfully apparent while speaking to these musicians that there are a few venues at which black artists can showcase, fine tune and celebrate their talent. This problem also makes it very difficult for music fans to see their favorite bands and types of music. A lack of venues is especially a problem for rap artists (two clubs that are consistently exceptions to this rule are Water the Bush and Music Machine). Several musicians complained that the music scene is very segregated in Los Angeles (incidentally, participants and musicians named in this poll come in a variety of colors). Even the black metal bands have a hard time getting booked on the metal-mad strip of Hollywood clubs. Apparently, hard rock on the strip is the color of concrete.

A monumetal muchos gracias to Black Rock Coalition members Cindy Lee, Billy "Bass" Nelson, Konda Mason and Rayfield Jarvis for helping me get in contact with many of the musicians I polled. I also want to thank the musicians who participated in the poll. I apologize for waking many of you up when I called you in the early a.m., but it was the only time I could reach y'all.

**Alrna, Frank Unzueta**  
1. The Bonedaddys  
2. Susumah  
3. Rebel Rockers

**Bad Credit, Ace**  
1. N.W.A.  
2. Cash D  
3. Five-O-Q

**Civil Rite, Tory**  
1. Otis Hayes Band  
2. Fishbone  
3. Kush

**Culture Shock, James Biggs**  
1. Silk Times Leather  
2. Club Nouveau  
3. M.C. Hammer

**Donald D., Donald D.**  
1. M.C. Crush  
2. M.C. Trouble  
3. Sidewalk University

**Double D-Nose, Josh Schrieber**  
1. N.W.A. and Easy E.  
2. Young M.C.  
3. Fishbone

**Double D-Nose, Danny Weizmann**  
1. Irrelevant Ritual  
2. Redd Kross

**Dre & Ty and the Cold Crush Cru, Andre Elzy**  
1. M.C. Rhyme  
2. Guys of Rhymes  
3. Stylee Ray

**Eclipse, Bernie K.**  
1. Trulio Disgracias  
2. Lock Up  
3. Terriss

**Electric Warrior, Ronny B. Bad**  
1. Electric Love Hogs  
2. Phantom Blue  
3. Black Sheep

**Endangered Species, Nate Wingfield**  
1. Scoundrel  
2. Hello Children  
3. Civil Rite

**Fanta-C and Diesel, Diesel**  
1. Ice-T  
2. N.W.A.  
3. Young M.C.

**Five-O-Q, Sir Quinn**  
1. Civil Rite  
2. Hello Children  
3. Metropolitan

**Forecast, Greg Pardue**  
1. Fatburger  
2. Hollis Gentry Neon  
3. Forecast

**Fishbone/Trulio Disgracias, Kendall Jones**  
1. Marshall Law  
2. Cocu  
3. Trulio Disgracias

**Group Therapy, Kathryn Grimm**  
1. Food For Feet  
2. Unstoppable  
3. Double D-Nose

**Hello Children, A.N.D.**  
1. Civil Rite  
2. Lock Up  
3. Red Hot Chili Peppers

**Irie, Jimmy Dale**  
1. Sapadilla  
2. Jawge and the Unknown Band

**Marshall Law, Arik Marshall**  
1. Unstoppable  
2. Shrine  
3. Electric Love Hogs

**Marshall Law/Joe Strummer Band, Lonnie Marshall**  
1. Arik Marshall's Band  
2. Blackbird McKnight  
3. Big Thang

**Metropolitan, Joseph Marc**  
1. Lock Up  
2. T.C. Evans  
3. Five-O-Q

**Miles Davis Band, Munyungo Jackson**  
1. MixMaster Wolf (Jackson's son)  
2. French Crash Crew  
3. Jungle Book

**Navigator, Kevin O'Neal**  
1. Hello Children  
2. Kush & the Roughneck Posse  
3. Kipper Jones

**Pep, Pierre Williams**  
1. Hello Children  
2. Scoundrel  
3. Fishbone

**Planet Z, James Bullock**  
1. Civil Rite  
2. Fishbone  
3. Trulio Disgracias

**PX, Scott Lopez**  
1. Rhyme Syndicate  
2. Mellow Man Ace  
3. Ice-T

**Rhyme Syndicate, Bronx Style Bob**  
1. Electric Love Hogs  
2. Down and Dirty  
3. Jimmy Hendrix 4 Piece Woody Band

**Spacey T's Gangland, Spacey T a.k.a. Tracey Singleton**  
1. Fishbone  
2. Eclipse  
3. Black Sheep

**Tony O. In Effect, Tony O.**  
1. Five-O-Q  
2. Derek & the Diamonds  
3. Metropolitan

**Trouble, Trouble**  
1. Trulio Disgracias  
2. Nile Kings  
3. Fishbone

**Troy Ski, "Troy-Ski" Jackson**  
1. King T  
2. Troy Ski  
3. J-Ro

**Trulio Disgracias, Numui Rafield Jarvis**  
1. Spacey T's Gangland  
2. Eclipse  
3. Hello Children

**Trulio Disgracias, Billy "Bass" Nelson**  
1. Trulio disgracias  
2. Unstoppable  
3. Mother's Finest

**Trulio Disgracias/Funk Mafia, John O'Brian**  
1. Unstoppable  
2. Electric Love Hogs  
3. Bronx Style Bob

**Urban Artillery, Jeff Hollie**  
1. Jane's Addiction  
2. Trulio Disgracias  
3. Unstoppable

**Universal Zulu Nation Rhyme Syndicate, Afrika Islam**  
1. Ice-T  
2. Trulio Disgracias  
3. Zulu Kings

**World Peace Posse, Ray Myrie**  
1. Untouchables  
2. Bonedaddys  
3. Rebel Rockers

# NIGHT LIFE



## ROCK

By Eric Niles

What I think will transpire in 1990...or your guess is as good as mine in 1990:

### Bands to watch:

**Motorcycle Boy.** Sure, they've been around the block, but this is the year some A&R genius finally recognizes the monster potential of Hollywood fashion plate/personality king/musical visionary **Francois** and his ever-changing band of merry-men.

**Olivia Barash & 13th Step:** Barash played that spunky UFO nut in the movie *Repo Man*. And as if any more credentials were needed, Ms. Barash can also sing and front a stage and be tenacious—all quantities not necessarily akin to getting a record contract these days.

**Bootleg or Warbride:** I haven't yet decided which one of these two war machines is gonna detonate the loudest, but both outfits are guaranteed to send hordes of male mop-tops scurrying for guitar lessons real quick in 1990.

**Terri Garrison:** Just because this gal sends shivers down my spine every time she opens her mouth.

**Electric Love Hogs:** Just because they've got a song called "Love My Dode," and I can't figure out what the hell a "dode" is. Okay, okay, I got it!

Comebacks to watch for in 1990...or where the hell ya'll been lately?

**Texacala Jones:** I have a sneaking suspicion that Ms. Horsehead is gonna emerge with a new project that'll just change the way mankind views music as a form of expression. 'Nuff said.

**Redd Kross:** Just because they owe us something.

**Francis X:** Just because I want to hear some more.

**The Cramps:** Just because.



Texacala Jones

## C&W

By Billy Block



Will Ray and Kacey Jones

The KCSN Barndance played host to the *Detour West* album release party at the Palomino Nov. 14th, and what a party it was! The Pal swelled to capacity as fans and friends alike gathered to hear **Will Ray and the Gila Monsters**, **Kacey Jones** and the **Doo-Wah Riders** perform songs from their new album.

*Detour West* is an outstanding showcase for all the artists represented and should do well in bringing them well-deserved attention from major labels here in L.A. as well as Nashville.

No less than twelve hours after Ronnie Mack's KCSN Barndance (the premier showcase for country talent in SoCal) does the station's management announce on the air that they are changing their format to classical music. With no advance warning, Program Director **Mark Humphrey** was handed his walking papers after years of dedicated service to the station and its listeners. All this taking place on the heels of the most financially successful fund-raiser in the history of the small valley college station. The management of the station claims they were unaware of the changes to come as they accepted a record thirty eight thousand dollars supporting a traditional country format. If you made a contribution to KCSN and would like a refund, call (818) 885-3089. Express your feelings about the format change and get your money back.

KCSN was the only place local recording artists could be assured of airplay for their original music, something that helped to sustain a thriving creative scene. Mark Humphrey being the exception, all KCSN staffers worked on a volunteer basis for pure love of country and roots music. The roots & traditional country music broadcast by KCSN is now just a great format in search of a station. Hopefully, an opportunity will present itself where the music of up-and-coming country artists as well as the pioneers of country will find a new home. **Gene Autry**, **Cliffie Stone**, are you out there?

## JAZZ

By Scott Yanow

A rare double bill at **McCabe's Guitar Shop** featured outstanding jazz from two important L.A.-based groups. **Bobby Bradford's Mo'tet** combined bop with free jazz and had strong solos from the leader-trumpeter, **Chuck Manning's** tenor, the remarkable bassist **Roberto Miranda** (why isn't he famous yet?) and keyboardist **Don Preston** whose playing went from Monk to Cecil Taylor. Even more unique was bassist **Buell Neidlinger's** String Jazz with its tenor-mandolin-violin-bass-drums instrumentation which created an unusual group sound on Monk's and Ellington's tunes. Splendid arrangements ("Rockin' In Rhythm" almost sounded like a big band) and colorful solos (especially from violinist **Brenton Banks** and **Marty Krystall's** tenor) along with Buell's dry sense of humor helped make this a memorable night.

**Clare Fischer**, an important keyboardist, arranger and composer both in jazz and in the studios, is recovering from serious head injuries incurred in an accident last July. Although his health is improving, the medical expenses have been piling up. Those wishing to help this great musician, write to Musicians Wives/Clare Fischer Fund, P.O. Box 4685, North Hollywood, CA 91607.

Upcoming: **Le Cafe** (818-986-2662) has saxophonist **Justo Almario** (Dec. 10), the **Mike Garrison** trio (Dec. 14) and **Billy Childs** (Dec. 16). **Catalina's** (213-466-2210) hosts **Elements** (Dec. 8-10), the **Horace Tapscott Quartet** with **John Carter** (Dec. 14-17) and the **Phil Wood** quintet (Dec. 19-24). Finally, the **International Assoc. of Jazz Appreciation** continues their Sunday (5-9 p.m.) concerts at **Webster's** (851 S. Grand) with **Poncho Sanchez** on Dec. 10 and **Lorez Alexandria** for Dec. 17. Call (213) 469-5589 for further info.



Bobby Bradford and Roberto Miranda

## BLACK MUSIC

By Lisa Posey



Sweet Baby J'ai

Tell mama that you saw the great **Etta James** give one of the best R&B performances in Los Angeles this year at the **Palace**. Tell mama how this R&B queen of the Sixties is presently singing better and with more conviction than almost any of the ladies currently on *Billboard's* Black Singles charts.

The band backing Ms. Jamesetta Hawkins (Etta's real name) was superb and included her very handsome son on percussion. **Trullo Disgrasias** (yea!) and **Chuck E. Weiss** and the **Goddamn Liars** (yuck!) opened for Etta.

Once **Sweet Baby J'ai** got her girlish voice under control after her first couple of numbers, she put on a fine performance at **My Place**. This very pretty, young and classy lady sings a kind of warm, breezy blues. Many of the tunes she sings, according to her publicist, she has written herself. From her set, I particularly enjoyed two tunes: the rollicking "Two Face Diva" and the bittersweet "Don't Touch Me." J'ai is a relative newcomer to the music scene and it will be interesting and fun to watch her grow. Keep an eye out for her.

I recently stopped by the crowded-as-always **Paradise 24**. As usual, many MCA executives were mingling in P-24's VIP section. That night, I met MCA's newest rap act, **Vicious Beat**, a huge posse comprised of four separate groups plus their dancers. (Pretty soon one rap act will fill a 747.) **Vicious Beat's** debut album, which is entitled *Legalized Dope*, includes local rappers **Super Slim & DJ Candyman**, **Marvee-V**, **DBX** and **Deb-B**.

Speaking of rap acts, the **World Peace Posse** which recently opened at **Club Lingerie** for Washington D.C. Go-Go band **Superfly TNT**, will play at **Madame Wongs** on Saturday, December 9. **World Peace Posse** includes a live band. **MC**

# RECAP '89

## NIGHT LIFE



Junkyard's  
Chris Gates

Eric Niles



Dave Alvin and  
Ronnie Mack

Billy Block



Buel Neidlinger's  
String Jazz

Julie Pardo



Etta James

Lisa Posey

## ROCK By Eric Niles

Probably the most arresting issue of the past year was pay to play. Presently, the **Roxy**, **Gazzarri's**, the **Whisky, Country Club** and **Anti-Club** all condone PTP to some extent. **Rockers Against Pay To Play (RAPP)**, a faction organized to fight the PTP promoters, was initially successful in garnering support from the media and musicians. Several protests and debates ensued, but ultimately, RAPP fizzled from lack of direction.

As usual, zillions of one-night stand clubs popped up in and around L.A. Notable among the survivors were the **Red Light District**, **X Poseur 54**, **Scarlet Letter** and **Helter Skelter**.

A split between longtime club mavens **Dayle Gloria** and **Michael Stewart** resulted in the closing of the legendary **Scream**. Stewart then proceeded to open **Helter Skelter**, whilst Gloria kept **Scream** going under the moniker **Club With No Name**—a venture which died six months later. Gloria then began **Speak No Evil**, and Stewart re-opened the **Scream** on Mondays.

The **China Club** opened its doors at the old **Cathay De Grande** spot, while the **John Anson Ford Theatre**, shut its doors to us noisy rock & roll folks.

The **Palace** emerged as the dominant venue for a variety of mid-sized acts—**Danzig**, **Junkyard**, **John Lee Hooker**, **Dicky Betts**—while the **Palladium** continued to handle a little larger crowd with its **Ramones**, **Red Hot Chili Peppers** and the **Damned** shows.

## C&W By Billy Block

As '89 comes to a close, the L.A. music scene has experienced much growth. **Dwight Yoakam** continues his phenomenal success with the classic Bakersfield sound as **Highway 101**, the **Desert Rose Band** and **Southern Pacific** continue to rack up #1 singles on the country charts. The **Lonesome Strangers** achieved the highest charting single for an independent label release with "Goodbye Lonesome, Hello Babydoll," off their Hightone Records release. **Jann Browne** also cracked the Top 40 with her first Curb Records release, "You Ain't Down Home."

**Will Ray** has been instrumental in putting together two separate compilation albums that present an excellent array of local talent. **Hollywood Round-Up**, co-produced with **Glen Mont** earlier this year, featured the likes of the **Mustangs**, **Jeffrey Steele**, **Candy Kane**, **P.J. Clark** and **Rick Vincent**. **Detour West**, produced by **Sharyn Lane**, **Randy Sharp** and **Ray**, featured the **Doo-Wah Riders**, **Kacey Jones** and **Will Ray** and the **Gila Monsters**. And congrats to **Ronnie Mac** for his fine shows at the Pal.

## JAZZ By Scott Yanow

1989 was a very good year for jazz in Los Angeles. Radio station **KLON's** seven concerts at the **John Anson Ford Theatre** had to be the musical highpoint of the year, featuring a countless number of historic musicians still in their prime. As usual, the **Playboy Jazz Festival** combined both mainstream and pop-jazz artists during their annual two-day party at the Hollywood Bowl, while the one-day **JVC Jazz Festival** found **Miles Davis**, the **Yellowjackets** and **Stanley Jordan** in top form.

Switching to clubs, there were many memorable sets. The vastly underrated classical-fusion group, **Free Flight**, was outstanding at **At My Place** as was the still-young tenor wizard **Scott Hamilton** at **Alfonse's**. The a capella vocal quintet **Terra Nova** was impressive at the **Cinegrill**, and it was nice to hear pianist **Marcus Roberts** at **Vine Street**. Great sets were also turned in by **Buell Neidlinger's String Jazz**.

Tenor great **Bob Cooper** was honored by the L.A. Jazz Society and **Dan McKenna's Jazz Center** organized several hot sessions. But overall, much of the best music was heard at **Catalina's**—**George Benson** sitting in with **Art Blakey's Jazz Messengers**, a rare appearance by **Astrud Gilberto**, **Michel Camilo**, **Pharoah Sanders** and **Max Roach's Double Quartet**.

## BLACK MUSIC By Lisa Posey

I started writing this column for *Music Connection* in July and I know this sounds like a cliché, but it has been a learning experience for me. For one thing, I've learned that the club scene is very segregated in Los Angeles, and I don't think this is because African-Americans, Latinos, Caucasians and Asian-Americans have dramatically different tastes.

Only two above-ground clubs wisely tapped into L.A.'s multi-ethnic crowd—**Water The Bush** and **Peace Posse**. Both clubs emerged around the middle of this year, and judging from the long lines outside their doors, Los Angeles club-goers are starved for some music other than the thrash, glam and speed metal that dominates the Hollywood clubs. **Water The Bush** spins rap, funk and reggae records, and **Peace Posse**, which appeals to a slightly older crowd, grooves to reggae and vintage funk.

One of the best things to happen to the scene this year was the formation of the **Black Rock Coalition's** L.A. chapter. The BRC is committed to fighting racism on the Strip as well as providing showcases for local bands.

Musically, some of the most interesting acts I've seen this year include the **Bonedaddy's**, **D'Xtreme**, **Eye & I**, **Trulio Disgrasias**, **Kleber Jorge** and **Brazilliant**, **Ice-T**, **Albert Collins**, the **Untouchables**, **Urban Artillery**, **Hello Children**, **Civil Rite** and, of course, L.A. native **Etta James**. MC

# CRITIX PIX POLL '89

Music Connection editors, staffers and contributing writers were asked to list their favorite albums, singles, videos, local clubs and local unsigned bands for the past year. What follows are the results of those queries. Again, thanks to all participants, and "oops" to those we missed. We'll catch you next year.

## TOM KIDD

### Top Ten LPs

ARTIST	LP	LABEL
Prince	<i>Batman Soundtrack</i>	Warner Bros.
Peter Gabriel	<i>Passion</i>	Geffen
Elvis Costello	<i>Spike</i>	Warner Bros.
Yousour N'Dour	<i>The Lion</i>	Virgin
The Cure	<i>Disintegration</i>	Elektra
B-52's	<i>Cosmic Thing</i>	Reprise
Pointer Sisters	<i>Best of</i>	Planet
De La Soul	<i>3 Feet High and Rising</i>	Tommy Boy
Phranc	<i>I Enjoy Being A Girl</i>	Island
The Fugitive Kind	<i>The Fugitive Kind</i>	Out There

### Top Five Videos

ARTIST	TITLE
Paula Abdul	"Cold Hearted"
Prince	"Batdance"
B-52's	"Love Shack"
Elvis Costello	"Veronica"
Midge Ure	"Dear God"

## TOM FARRELL

### Top Five Unsigned Bands

Black Cherry  
Tryx  
Creature  
The Mimes  
Warbride

### Top Three Clubs

Cat House  
Coconut Teaszer  
Red Light District

## ERIC NILES

### Top Ten Singles

ARTIST	TITLE	LABEL
Ringling Sisters	"56 Reasons To Go Downtown"	Chameleon
Kings X	"Over My Head"	Megaforce
Masters Of Reality	"Kill The King"	DEF American
Danzig	"Twist Of Cain"	DEF American
Young MC	"Bust A Move"	Delicious Vinyl
Pigmy Love Circus	"King Of LA"	Sympathy
Dread Zeppelin	"Immigrant Song"	Birdcage
Walking Wounded	"Remember Reuben Salazar"	Chameleon
Haunted Garage	"Incredible Two Headed Transplant"	Sympathy
N.W.A.	"Straight Outta Compton"	Ruthless

### Top Five Unsigned Bands

Mimes  
Motorcycle Boy  
Haunted Garage  
Sylvia Juncosa  
Pigmy Love Circus

## LYN JENSEN

### Top Ten LPs

ARTIST	LP	LABEL
Elton John	<i>Sleeping With The Past</i>	MCA
The Rainmakers	<i>The Good News &amp; The Bad News</i>	PolyGram
The Clints	<i>No Place Like Home</i>	Skyclad
Jefferson Airplane	<i>Jefferson Airplane</i>	Epic
Tina Turner	<i>Foreign Affair</i>	Capitol
Eurythmics	<i>We Too Are One</i>	Arista
Flies On Fire	<i>Flies On Fire</i>	Atco
Rolling Stones	<i>Steel Wheels</i>	Rolling Stone
Joan Baez	<i>Speaking Of Dreams</i>	Gold Castle
Phranc	<i>I Enjoy Being A Girl</i>	Island

## DEMO CRITIQUE



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① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩



Brad Evans has been around the L.A. circuit for awhile, but this is by far his best batch of material. Evans comes off like a cross between Petty and Springsteen with his heartfelt vocals and gutsy, down to earth musical accompaniment. I would definitely give this young artist a call to get some additional material out of him. In the past, he's worked with lots of famous producers and musicians, but the time is right for Evans to now go it alone. If you like the music and sound of Tom Petty, Bruce Springsteen, The Band or Dylan, you'll really like this demo offering from Brad Evans.

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MC DEMO CRITIQUE ran in Vol. XIII, issue #11

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## PAT LEWIS

### Top Ten LPs

ARTIST	LP
John Mellencamp	<i>Big Daddy</i>
Prince	<i>Batman Soundtrack</i>
Camper Van Beethoven	<i>Keylime Pie</i>
The Cure	<i>Disintegration</i>
Faith No More	<i>The Real Thing</i>
Public Image Limited	<i>P.I.L. 9</i>
Aerosmith	<i>Pump</i>
Jethro Tull	<i>Rock Island</i>
Michael Penn	<i>March</i>
Fine Young Cannibals	<i>The Raw &amp; The Cooked</i>

### Top Five Videos

ARTIST	TITLE
Prince	"Batdance"
Tears For Fears	"Sowing The Seeds Of Love"
Madonna	"Like A Prayer"
Aerosmith	"Love In An Elevator"
The Cure	"Lullaby"

## LISA POSEY

### Top Ten LPs

ARTIST	LP
George Clinton	<i>The Cinderella Theory</i>
De La Soul	<i>3 Feet High And Rising</i>
Soul II Soul	<i>Keep On Movin'</i>
Fine Young Cannibals	<i>The Raw &amp; The Cooked</i>
Guy	<i>Guy</i>
Roachford	<i>Roachford</i>
Take 6	<i>Take 6</i>
Prince	<i>Batman Soundtrack</i>
Surface	<i>2nd Wave</i>
Oaktown 357	<i>Wild And Loose</i>

### Top Three Clubs

Water The Bush  
Music Machine  
Sambae Saudade

## STEVEN P. WHEELER

### Top Ten Singles

ARTIST	TITLE	LABEL
Boris Grebenshikov	"Radio Silence"	Columbia
Don Henley	"The End Of The Innocence"	Geffen
.38 Special	"Second Chance"	A&M
Tears For Fears	"Sowing The Seeds Of Love"	PolyGram
Concrete Blonde	"God Is A Bullet"	I.R.S.
Tom Petty	"Running Down A Dream"	MCA
Melissa Etheridge	"No Souvenirs"	Island
Billy Joel	"We Didn't Start The Fire"	Columbia
Joe Cocker	"When The Night Comes"	Capitol
New Model Army	"Stupid Questions"	Capitol

### Top Three Clubs

The Roxy  
The Strand  
China Club

## GUY AOKI

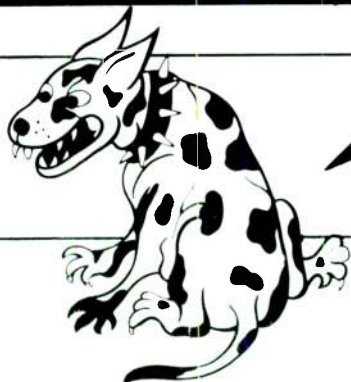
### Top Ten LPs

ARTIST	LP	LABEL
Partridge Family	<i>Greatest Hits</i>	Arista
Donny Osmond	<i>Donny Osmond</i>	Capitol
Elton John	<i>The Complete Thom Bell Sessions</i>	MCA
The Carpenters	<i>Lovelines</i>	A&M
Dionne Warwick	<i>Greatest Hits 1979-1990</i>	Arista
Various	<i>Happy Anniversary, Charlie Brown</i>	GRP
George Harrison	<i>The Best of Dark Horse: 1976-1989</i>	Dark Horse/Warner
Barbra Streisand	<i>A Collection: Greatest Hits and More</i>	Columbia
Various	<i>TV Toons-The Commercials</i>	TVT

### Top Five Videos

ARTIST	TITLE
Van Morrison	"Have I Told You Lately"
Donna Summer	"This Time I know Its For Real"
Sam Kinison	"Wild Thing"
Tears For Fears	"Sowing The Seeds Of Love"
One 2 Many	"Nearly There"

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# CONCERT REVIEWS



Donna Santisi

## Paul McCartney Great Western Forum Inglewood

It was his first American concert since 1976, and the anticipation was building. A giant triple screen above the stage showed black and white footage, reminding us of this ex-Beatle's formidable legacy. How the Beatles' incredible music seemed to parallel our history. How *they* made history!

At about 8:35 on each of his five concert nights in Los Angeles, Paul McCartney took the Great Western Forum stage to a standing ovation and showed us all why he remains one of the greatest singers and songwriters of all time. There just isn't anybody any better—anywhere.

But then something very strange happened: Shortly after the band broke into their opening



Jill Jarrett

number, the current single "Figure Of Eight," from Mac's *Flowers In The Dirt* LP, the entire crowd sat down. The fact that they remained seated and relatively calm through the next two songs, "Jet" and "Rough Ride," pointed out a sequencing error in Mac's song set. Only after the intro to the fourth number, the Beatles chestnut "Got To Get You Into My Life," did the SRO audience return to their earlier, near-hysterical form. As it turned out, the order of the songs in McCartney's set created a rollercoaster of peaks and valleys throughout the almost two-and-a-half-hour show.

McCartney performed six songs from his *Flowers In The Dirt* album, and they all held their own, with "We Got Married," "Put It There" and "This One" representing the standouts. From his Wings catalog, "Band On The Run" and "Live And Let Die" were especially impressive, with their intricate tempo changes and thunderous string lines duplicated exactly on a series of synths.

But nothing McCartney performed rivalled the selections he chose from his days with the Fab Four. "The Long And Winding Road," "The Fool On The Hill," "Sergeant Peppers Lonely Hearts Club Band," "Things We Said Today," "Eleanor Rigby," "Back In The U.S.S.R.," "I Saw Her Standing There," "Let It Be," "Hey Jude," "Yesterday" and the *Abbey Road* medley of "Golden Slumbers," "Carry That Weight" and "The End." Whew! Clearly, McCartney knew why we had come.

On the downside was McCartney's lack of "real" rapport with the audience and his bandmates. Mac's between song banter was corny, dull and overly rehearsed. Many who attended the show more than once were able to quote, word for word, McCartney's intros and lighthearted quips.

Quibbles aside, for over two hours, Paul McCartney saluted his past and promoted his present with renewed artistic vigor. Though some of the concert's moments were a bit corny (the use of a Martin Luther King, Jr. speech during the closing vamp of "The Fool On The Hill" comes to mind), the high points—Paul standing at center stage singing a moving rendition of "Eleanor Rigby," or belting out a rocker in that classic McCartney rock voice—showed a great artist reclaiming his position as one of the biggest stars in the world.

There's no doubt about it: Mac is definitely back!  
—Kenny Kerner

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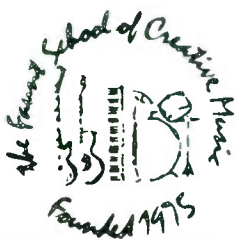
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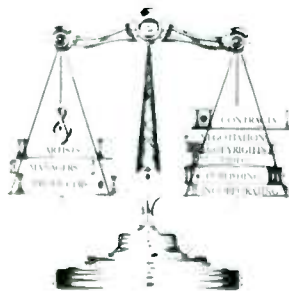
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## CLUB REVIEWS

### Emmett Chapman

*Le Café*  
 Sherman Oaks

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Emmett Chapman, the Oak Stick; Chad Wackerman, drums; Robby Robinson, synthesizers.

□ **Material:** As Chapman noted in his opening comments, this was a night of surprises for audience and musicians alike. Improvisation was his game here. Bookended by an untitled solo improvisation, and a group exploration of his original composition, "Parallel Galaxy," Chapman led his cohorts through a handful of standards, folk songs and favorite tunes. But these familiar melodies were only a starting point in a brand of improvisation light years away from the tightly-structured "fuzak" floating on the Wave. Musical ideas were discovered, toyed with and discarded with dizzying abruptness. Late-Sixties rock, Latin jazz and classical music were among the stylistic models here, giving a progressive rock flavor to the material without the stuffy self-importance usually implied by that label.

□ **Musicianship:** As befits the inventor of the Stick, Chapman is a tasteful master. Avoiding the clavinet-like timbre so often associated with the instrument, his tone varied from a warm hollow-body electric sound, to pulsing bass patterns and brass licks, to powerful rock distortions. Chapman's imagination leads him through a galaxy of musical destinations, and his technical ability is more than up to the task. Supporting, not to mention contributing, to a steeplechase like this, with little or no preparation, is a daunting task—one that drummer Wackerman made seem effortless. With fire and precision, he responded instantly to every change with the most appropriate sound and style, from contemplative silence to arena-level assaults. Skilled keyboardist Robinson proved to be the only disappointment. He filled each piece with a clutter of bluesy noodling, employing nearly every sound his synths contained, often at cross-purposes to the group intent. Only on a pair of solo turns did his technique truly serve the greater musical good.

□ **Performance:** Imagine a small group of people hanging out in someone's living room listening to their pals engage in a friendly jam. Just the place for visual pyrotechnics, right? No, none of that here, and none required.

□ **Summary:** Lyrically smooth instrumental ballads, angular percussion, raw attacks of rock power—they're all here, and by the next time you hear Chapman, he'll have included a few more. For those of us who like wandering down unfamiliar side streets just to see what there is to see, an evening with Emmett is the ideal soundtrack. Let's go exploring. — Jacques Du Long



*Emmett Chapman: Walk softly and carry a big oak stick.*

### Tall Walls

*FM Station*  
 North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Gregg Hurwitz, keyboards; Kim Dart, vocals; John Edmunds, guitar; Steve Cherry, bass; Doug Riggs, drums.

□ **Material:** A nondescript band with a female lead singer, Tall Walls is a very ordinary act. Their anonymous lyrics are delivered by an unexceptional leading lady and backed by a regular band. The typically black clad band showcases an array of unmemorable melodies, with the possible exception of a strangely simple, yet likeable, guitar romp called "Apple Pie." Dart's potential as a drawing card is limited due to her average looks and average vocal ability. The boys in the band do little to draw any attention, aside from some occasionally inspiring guitar work from Edmunds.

□ **Musicianship:** You can't really complain about Dart's singing voice, but then again you wouldn't write home about it either. Her tendency to yell the lyrics at times was inappropriate, not to mention making

them even more impossible to understand. Edmunds managed to infuse some energy into the generally stale tunes, including some noteworthy picking on "Get It Right." Riggs' effort on the drums was better than legitimate, but a drummer can only do so much. Hurwitz and Cherry are able to play as well, but the band demonstrated no sense of cohesion and seemed mismatched as a unit.

□ **Performance:** Tall Walls chose to put everyone upfront on the stage, even the keyboardist. Since none of the players grabbed the spotlight, no one stood out as a focal point. The show was virtually glued to the stage, almost void of any physical action. Nobody jumping around, running to-and-fro, exchanging guitar riffs. No spontaneity. The set was highlighted by the opening cover of Led Zep's "Immigrant Song," and went steadily downhill from there.

□ **Summary:** It was fitting that the FM Station wasn't serving alcohol, because the stage show was as sober and sedate as the crowd, who were as glued to their seats as the band was to the floor. Perhaps they were playing a tough crowd, but Tall Walls' act failed to generate anything out of the ordinary.

—Ken Anderson

# CLUB REVIEWS



**Warbride: Metal with a gothic twist.**

## Warbride

X Poseur 54  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Lorri Von Linstruth, guitar; Taurus, pedals, backing vocals; Susie Lee, vocals; Joyce Corradetti, bass; Velia T. Garay, keyboard, backing vocals; Michelle Lee, drums.

□ **Material:** Warbride kicks out the type of material that helped keep bands like Iron Maiden afloat during the prime metal years: heavy metal in the true sense, with a gothic twist that really doesn't fall too heavily into pretense. Yet, as strong as Warbride's material is, there's room for improvement and versatility.

□ **Performance:** It's good to see a band that steers clear of performance clichés. With all the Axl Rose soundalikes oozing around the stages of Hollywood, Susie Lee is a charming relief, even though she seems a bit new to the stage. Nothing time and experience won't cure. Guitarist Von Linstruth seems to genuinely "get into it," as does bassist Corrodetti. The former strikes some earnest poses which will have the aspiring guitar heroes in front of their mirrors all night imitating her stances and licks.

□ **Musicianship:** While most local rock bands today are more content to play their makeup cases and attitudes, Warbride obviously put heavy stock into their ability to play their instruments. Vocalist Lee has a tremendous voice. She has a bit of experience to gain, but more importantly, Lee is actually singing instead of screaming. But when you're aiming for the top, it takes a bit longer to get there. Keyboardist Garay has some good tones and great arrangements, and the rhythm section more than pulls its weight—drummer Lee displays a good sense of meter—but my hat goes off to Von Linstruth, whose guitar work is nothing short of

incredible. Her tone, riffs and sense of playing are first rate. If Warbride ever hits it big, Von Linstruth could very well be our next guitar hero.

□ **Summary:** Yes, they're all girls. Surprised? While these big studly rockers are out there looking like poster children for Harley Davidson, and trading in musicianship for black hair dye, tattoos and bad-ass attitudes that have them forgetting the basics while the bimbos lineup outside their doors at night—there are five good-looking young ladies in town with good riffs and tunes and great musicianship who might wake up the Sleeping Giant known as heavy metal in a big, big way. Easily one of the most promising unsigned bands in L.A. today. —Tom Farrell

## Stage Dolls

The Palace  
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Torstein Flanke, guitar, vocals; Steinar Krokstad, drums; Terje Storli, bass.

□ **Material:** The trio from the Land of the Ice and Snow put out a sonic dish that tastes rather familiar to what radio is serving up these days. Nothing over the top, but still quite palatable. They need a few more songs like "Love Cries" to keep 'em running, though.

□ **Musicianship:** The guys get their jobs done, and with the aid of a keyboard player in concert, everything goes down rather smoothly. Still, nothing to write home about here, except that they get a big sound out of their stacks.

□ **Performance:** Once again, no hits, no runs, no errors.

□ **Summary:** Norway's Stage Dolls should prove a blessing to their new American label, Chrysalis. They have listenable material, a good image, and they fit nicely into "what's hip" on the radio these days. But as far as being a band that is going to make

you take your Guns N' Roses and Poison albums off the turntable, I think not. The Stage Dolls got off to a good start, though. They may not be this year's big thing, but they'll probably still be around and in your mind five years down the road.

—Tom Farrell

## Animal Nectar

FM Station  
North Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Rick Locke, bass; Jeff Hendrix, guitar; Mark Whitney Davis, vocals; James Michael Sage, drums.

□ **Material:** While I would stop short of calling Animal Nectar a cover band, a healthy portion of the band's set was taken from elsewhere. The band's original stuff lodged itself in the melodic hard rock vein (a la Great White) while straying occasionally into Judus Priest territory.

□ **Musicianship:** Adequate enough to propel the compositions, although I suspect that axist Hendrix can really shred when given the opportunity.

□ **Performance:** Singer Davis is the spittin' image of Great White's Jack Russell. Like Russell, he has a deadly sense of humor and the requisite charisma to pull it off. As a singer, Davis has a chameleon-like range, as evidenced by his ability to sing a mixed bag of covers. On the original stuff, he supplied the necessary howl, but failed to elicit much enthusiasm for the songs. Hendrix provided an intimidating presence in contrast to Davis' kick back style.

□ **Summary:** First of all, Animal Nectar is one of the worst names I've ever heard. C'mon, what the hell is Animal Nectar? Obviously, the band seemed quite at home in the FM Station, and had an appreciative and loyal following. Their humorous approach to showmanship worked well here, but might fall flat in front of a foreign crowd. Frankly, I didn't see enough of an original spark from Animal Nectar to separate them from the hordes of bands that comprise their ilk. Sorry, guys. —Eric Niles



**Stage Dolls: A palatable dish.**



Chris Tedesco

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## CLUB REVIEWS



*Dead On: A true metal intensity.*

### Dead On

Country Club  
Reseda

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Mike Raptis, vocals; Michael Caronia, lead guitar; Tony Frazzitta, lead guitar; John Lindner, bass; Mike "Dunk" Caputo, drums.

□ **Material:** Dead On plays precision speed metal that often creates an atmosphere just this side of epic. Each song hovers around five minutes in length and possesses enough time changes to keep even the most attentive listener on his toes. The band hails from Long Island and has intricate song structures reminiscent of early Anthrax. However, where that band has become a caricature of itself with each subsequent release, Dead On possess true metal intensity. The songs walk an interesting line between subtleties that establish mood and thrashing riffs which together create an enjoyable sense of musical vertigo.

□ **Musicianship:** The band has no problem coordinating complex guitar breaks and breakneck tempo changes all within the structure of the same song. This was one of the first shows outside their native New York, and musically they were as tight as a mobster's allegiance to his family. The dual guitar attack of Caronia and Frazzitta is impressive as is Lindner's bass which guides the intricacies of the music. Singer Mike Raptis probably has the capacity for a very commanding stage presence, but he was unfortunately thrown into the no-win situation of opening in front of a violent Kreator audience that never gave him a chance. A surprising reaction, considering Dead On does often ven-

ture into the thrash zone with skill.

□ **Performance:** Dead On made the mistake of possessing musical complexity, rhythm and style, all qualities despised by the overly aggressive audience primed for some European Hate Metal. From the outset, they spit at and pelted the band with garbage. Raptis allowed the playful few in front to upset him which further fueled the crowd's venom. In absolute fairness, this crowd would've booed Jim Morrison if he returned from the grave and had the misfortune of opening for their thrash heroes. Let's hope this doesn't dissuade Dead On from returning to L.A. They possess a wealth of natural talent and energy that will be appreciated by the proper audience.

□ **Summary:** Dead On will have plenty of successful shows in the future and at some point will be able to look back on this gig and laugh. Do yourself a favor and be the first one on your block to pick up what will be a much talked-about debut album.

—Scott Schalin

### Mark Wood Band

The Roxy  
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Mark Wood, lead vocals, electric and acoustic guitars, and Kurzweil keyboards; Mike Reed, backing vocals and electric lead guitar; Ray Wolf, backing vocals; John Andrew Schreiner, keyboards; Josh Schreiber, backing vocals and percussion; Bryan Rosen, drums.

□ **Material:** Mark Wood specializes in the artistic adult rock that would be compatible with KLOS-style formats. His songs combine Bruce Hornsby/New Age elements with that ol' time

rock & roll. In fact, Wood is usually found playing covers of Seger, the Who and similar artists. This evening at the Roxy, he seized the chance to play his original works.

□ **Musicianship:** Wood is singer, keyboardist and guitarist for the band, and he'd be well-advised to drop the keyboards and develop his superlative talent at the other two. His voice is above average, but it's his guitar that wrings that something extra from his material. We could listen to his guitar solos all night long, and he's dynamic enough to accept such a challenge. As for his band, six people with overlapping chores make for a tricky mix. Some members of the band seem underutilized, and some members seem to resort to playing cliches, but more experience will likely cure this.

□ **Performance:** Wood and his band are still undergoing a period of development performance-wise. Everyone performs well individually, but the overall effect is less dynamic than the individuals seem capable of. Although the songs are very pleasant, only a few have developed any individualistic hooks that indicate a potential hit single. Wood needs to relax and let his songs and guitar do the talking. By his between-song patter, it's clear he fancies himself the hep cat a la Jimmy Wood, but it's clear he's forcing a role that should come naturally.

□ **Summary:** As for recording, Wood's most likely breakthrough song is the ballad he dedicates to "my life partner." But it's his guitar-playing that could take him anywhere he wants to go, from session work to the cover of *Rolling Stone* magazine. Let's hope he gets the chance to play live originals more often so that his ability as a performer measures up to his ability as a player.

—Lyn Jensen

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# RECORD REVIEWS



**Whitesnake**  
*Slip of the Tongue*  
Geffen

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Mike Clink & Keith Olsen.

□ **Top Cuts:** "Slip of the Tongue," "The Deeper the Love," Judgment Day," "Sailing Ships."

□ **Summary:** What's amazing about this album is that the band really does sound best when emulating Led Zeppelin. On the remaining tracks, they're trying too hard to sound original. Mr. Vai, who left the Diamond Dave camp to be more in the spotlight, seems to have been lost in the shuffle. Some of the lyrics here are downright embarrassing while others are relatively ethereal and original. This would have made an intense EP, but as an entire album, there's too much filler and not enough meat. —**Kenny Kerner**



**New Kids On The Block**  
*Merry Merry Christmas*  
CBS

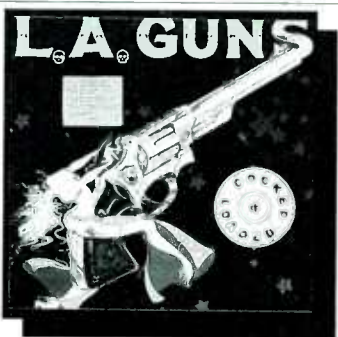
① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

□ **Producer:** Maurice Starr

□ **Top Cuts:** "This One's For The Children," "Last Night I Saw Santa Claus," "I'll Be Missing You Come Christmas."

□ **Summary:** Although the Jimmy Iovine project of a couple years ago is far superior, New Kids On The Block do make some points. Considering the holiday alternatives of Andy Williams or Ray Coniff, these songs are a welcome relief. Producer Maurice Starr wrote or co-wrote six of the nine tunes, shining brightly on "This One's For The Children." This holiday album might be a safe middle-ground between parents and their children around the dinner table come Christmas time.

—**Steven P. Wheeler**



**L.A. Guns**  
*Cocked And Loaded*  
PolyGram

① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

□ **Producer:** Tom Werman

□ **Top Cuts:** "Slap In The Face," "Rip And Tear," "I'm Addicted."

□ **Summary:** Chock full of the natty street vibe that made L.A. Guns the conquering pilgrims of black hair, sex, booze and tattoos, *Cocked And Loaded* is everything you'd expect from it, and a bit more. L.A. Guns kicks out raw R&B-influenced rock, spearheaded by the edgy vocals of Phil Lewis and the dirty guitar tones of the band's namesake, Tracii Guns (who turns in a great "away from the norm" guitar solo on "I'm Addicted"). L.A. Guns can honestly say they have their own sound, and if it's your cup of coffee, have at it. I have a feeling the average listener takes his java with more sugar. —**Tom Farrell**



**Bonham**  
*The Disregard Of Timekeeping*  
WTG

① ② ③ ④ ⑤ ⑥ ☆ ⑧ ⑨ ⑩

□ **Producer:** Bob Ezrin

□ **Top Cuts:** "The Disregard Of Time Keeping," "Holding On Forever," "Don't Walk Away."

□ **Summary:** The only musician in this business who could possibly get away with duplicating Led Zeppelin's sound and not get crucified in the process is Jason Bonham, son of late Led Zep drummer John Bonham. Songs like "Guilty" cleverly hide the Zep sound with keyboards and violins, while songs like "Holding On Forever" and certainly the title track are glaring rip-offs. This is a strong debut LP for Bonham, and although Dad's boots remain impossible to fill, Jason definitely shows promise in the percussion department. —**Pat Lewis**

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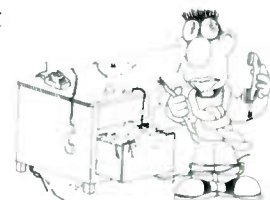
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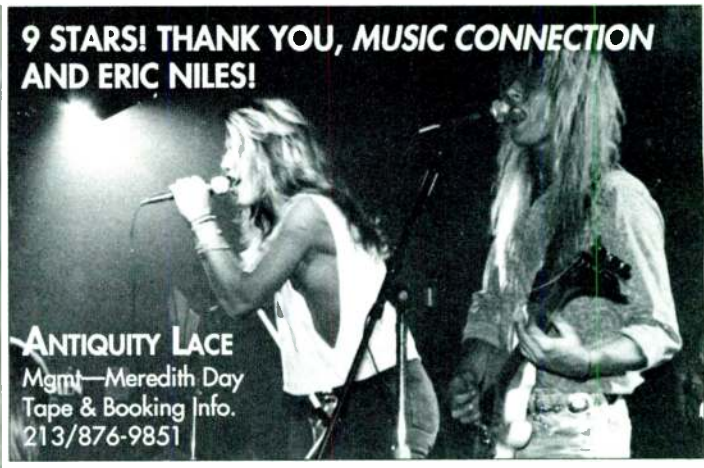
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**Sight Read Music:** Yes  
**Technical Skills:** Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion. Proficient & quick in the use of electronic samples & sound effects.  
**Qualifications:** Records: Teena Marie, Andre Cymone, Tease, Cock Robin, Pretty Poison, Shanise, Lace, Johnny Mathis, Becker, Clare Fischer, Bill Watrous, Dave Brubeck, Tribune. TV/ Film: *Solid Gold, Our House, Glory Years, Death Wish IV, The Last Resort, Lady in White, Code Name Zebra*, Coors Lite. Clinician for Yamaha Pro Audio.  
**Available for:** Records, TV, film, tours, demos, videos & producing.

### STEVE ADAMS

**Phone:** (818) 597-9231  
**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.

### "THE FACELIFTERS"—RHYTHM SECTION

**Phone:** (818) 892-9745  
**Instruments:** Jimmy Haun: Guitars, Synth Guitar, writer/arranger.  
 Larry Antonino: 4, 5 & 6 string elec. bass, writer, arranger. Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack.  
**Read Music:** Yes  
**Vocals:** Yes  
**Technical Skills:** Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.  
**Qualifications:** Extensive recording and live experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, David Foster. TV & Film: *Robocop, Ferris Bueller's Day Off, Throb and Night Court*. Demo and photos available.  
**Available for:** Sessions, demos, tours, T. V., film, programming, videos, jingles, writing & arranging, showcases and clubs.

### RAM MILES

**Phone:** (213) 861-7718  
**Instruments:** Tobias 5-(3) fretted & fretless basses, S. W. R. Red Head amp. Fender P. J. bass, (Fretless). Gallien Krueger PB 400 Amp. E. V. 1-15" E. V. cabinet.  
**Read Music:** Yes  
**Styles:** All  
**Technical Skills:** Fretted & Fretless. Slap & Pop. Great time. Solid grooves. Good ear.  
**Vocals:** Backing Vocals  
**Qualifications:** Berklee College of Music. Live & studio experience.  
**Available for:** Any professional situation. Private instruction.

### COCO ROUSSEL

**Phone:** (213) 462-6565  
**Instruments:** Sonor drums, Simmons, Linn drum, Octapad, Misc. percussion.  
**Read Music:** Yes.  
**Technical Skills:** Sensitive player w/great dynamic range; composer; programmer.  
**Vocal Range:** Baritone.  
**Qualifications:** Extensive recording & live experience in U. S. & Europe. Michael Manning (Windham Hill), Kit Watkins (ESD, Azimuth), Happy The Man (Azimuth), Clearlight Symphony Orchestra (Virgin), Heldon (Dijuncta Paris), Various jingles, soundtracks.  
**Available for:** Any professional situation.

### LARRY SEYMOUR

**Phone:** (818) 985-2315  
**Instruments:** Tobias 5 & 6 string fretted & fretless basses. 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, etc.

**Qualifications:** Toured &/or recorded w/Rod Stewart, Tom Jones, Marisella, Martin Chambers, The Committee UK, Jingles for Sunikist, Pepsi, etc. Recorded w/producers Trevor Horn, Bill Dresher, Eddie King, etc. MTV, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, casuals, etc.  
**Available for:** Sessions, touring, 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.

### RICHARD FRIEDMAN

**Phone:** (213) 207-5838  
**Instruments:** Korg M1, Yamaha DX7, Alesis MMT8 sequencer, Fender Strat, Rockman, Midiverb, Aphex Exciter, Tascam 246 4 track (DBX).  
**Technical Skills:** Pianist-synthesist, composer, producer, arranger, MIDI sequencing, guitarist & keyboard guitar simulation. I work quickly & efficiently to achieve tasteful results.  
**Styles:** All.  
**Read Music:** Yes.  
**Qualifications:** Ph. D. in music, B. A. & M. A. in music theory; Studied composition & piano w/ Nadia Boulanger, session musician & jingle composer, Boston; Pianist w/Boston Pops; Participant in ASCAP film composer's workshop. Tapes, resumes & references available.  
**Available for:** Session work, production, film & song composition.

### MERRY STEWART

**Phone:** (213) 474-0758  
**Instruments:** Clavitar, Gleeman Pentaphonic, Roland D 50, S 50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arp Oddesseys, 2 drum machines, Atari w/Hybrid Arts Simple 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, "SFF".  
**Available for:** PAID recording & concert work, song production, soundtracks, & videos.

### RICHARD LAWRENCE

**Phone:** (213) 306-2935  
**Instruments:** Accordion, piano, synthesizers, vocals.  
**Qualifications:** Player, producer, writer. Played on *Crime Story, Family Ties* and *Joan Rivers* among other TV shows. Drama-Logue awards for best written music & performance. Toured everywhere from CBGB to Polkabrato to Red Rocks to the New Orleans Jazz Fest. Produced 3 albums for Rotondi.  
**Available for:** Sessions, film, video, TV.

### JOHN BRAINARD

**Phone:** (818) 783-6399  
**Instruments:** Korg-M1, DX-7, Roland-D-550, ESQ-1, MKS-20 digital piano, Oberheim-DPX-1 digital sample-player w/complete orchestral sound library. Roland S-10 sampler, Alesis drum machine, Macintosh computer w/performer software.  
**Read Music:** Yes.  
**Styles:** Pop, R&B, funk, jazz, classical, country.  
**Tech Skills:** Multi-track-sequencing, arranging, orchestration, songwriting, musical director, lead sheets, accompanying vocalists, background vocals (high voice).  
**Qualifications:** Have performed and/or recorded w/: Alex Acuna, Gerald Albright, Debbie Allen, Carl Anderson, Gene Anthony Ray, Michael Bolton, Jesse Borrego, the cast of "Cats", Disneyland, Sam Harris, Linda Hopkins, Mandy Lee (M. D.), Gloria Loring, Tony Orlando, Jeffery Osborne, Freda Payne, Greg Phillinganes, Gary Puckett, Michael Ruff, Brenda Russell, Marilyn Scott, Yakoff Smirnoff, Stevie Wonder. TV & film: Who's The Boss, The Facts Of Life, High Mountain Rangers, Jesse Hawkes, Glory Days (TV movie, CBS), The Gong Show, Warner Bros.,

Motown, Embassy TV, Norman Lear Productions, M. A. D. D.  
**Available for:** Studio & live gigs.

### WILL DONATO/UNITY HORNS

**Phone:** (714) 875-8483  
**Instruments:** Saxophones, Akai wind synth & sampling, flutes, keyboards. Custom wireless & rack system.  
**Styles:** Open to all forward music.  
**Qualifications:** Recent tours with I. R. S. recording artist, Pat Banton, & Enigma artists, The Untouchables. MTV video appearances. Current TV-film sessions include *New World Pictures' Under The Boardwalk, No Mans Land, Dance Party USA*.  
**Available for:** Pro tours, sessions, casuals, TV/ video.

### NED SELFE

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

### JIM LOWNES

**Phone:** (818) 798-2711  
**Instruments:** Rauner German acoustic bass, Fender P.J. bass w/ D. Tuner, Custom fretless quadraverb effects.  
**Styles:** All.  
**Read Music:** Yes.  
**Technical Skills:** 15 yrs. experience in live bands- 7yrs. studio. Team player, solid ear, work well in creative environments.  
**Qualifications:** B.A. in Music Performance, ABC-TV "Brothers Of Justice", string & electric bass for Darius & other significant local artists. Bottom line: I love playing music.  
**Available for:** Film, TV, video, sessions, casuals.

### BRIAN BECVAR

**Phone:** (213) 208-7074  
**Instruments:** Yamaha DX-5, TX-802, Roland MKS-70, MKS-20, D-550, Korg M1R, Tascam M-208-8 channel mixer, Roland M160-16 mixer, Roland MC 500 sequencer, Akai S-900, Akai MPC-60 integrated MIDI sequencer & drum sampler, Yamaha 4115 speakers (2), Roland axis-remote keyboard, Yamaha Rev 7, Korg DRV 3000 dual digital reverb, Korg SDD 2000 digital delay.  
**Read Music:** Yes  
**Styles:** Rock, R&B, classical, jazz.  
**Technical Skills:** Keyboardist, songwriter, producer, arranger.  
**Qualifications:** Worldwide touring, recording & TV appearances with: John Cougar Mellencamp, Laura Branigan, Bobby Caldwell, Kitaro, Roberta Flack, Cheryl Lynn, Wild Cherry. Songs recorded by: John Cougar Mellencamp, Laura Branigan, Roberta Flack, Cheryl Lynn. Seven year recording contract as solo artist for Narada/MCA Records.  
**Available for:** Recording sessions, producing, arranging, concert touring.

### BRUCE BLAIR

**Phone:** (818) 763-1145  
**Instruments:** Yamaha KX88 MIDI Controller, Akai S1000, (3) Akai S900's, (2) Roland D-50's, (2) Yamaha TX racks, (3) Oberheim Matrix 60's, (2) Korg EX8000's, Roland Super Jupiter, Roland Digital Piano, Yamaha DX7, Sequential Pro-1, drum machines, full 24-track studio w/ effects & guitar equipment, Macintosh computers w/SMPTE lock-up.  
**Styles:** All.  
**Read Music:** Yes.  
**Technical Skills:** Sequencing, arranging, composing, & orchestration.  
**Qualifications:** Album & video projects for Motown, & MCA, film scores, M. A. from UCLA, & numerous live performances.  
**Available for:** Sessions, live work, film scoring, & commercials.

### PIERRE MARTIN

**Phone:** (213) 473-2566  
**Instruments:** Fodera 5 strings, Status S. 2000, Fender Fretless, SWR amp, custom effects rack, etc.  
**Read Music:** Affirmative.  
**Styles:** R&B, funk, rock, fusion.  
**Technical Skills:** Quick ear, great time. Creative harmonic & solid groove approach, excellent



# FREE CLASSIFIEDS

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sounds & feel, open mind. Fretless & slap proficient, used to work on top or w/sequences. Demo available!  
**Vocals:** Backing vocals.  
**Qualifications:** 10 yrs. of touring & working in studio with: Nick Hamilton, Jonathan Quer, Luc Borigone, Cecil Maury, Patti Layne, Didier Marouani, Air-One, Karim Kagel, Julie Pietri, Rheda. Bands: Looonatik, Coco, Animo, Saroumane, Bobby Thomas (Weather Report). Music clinics, instrumental concerts, etc.  
**Available For:** Any professional situations

**BROOK HANSEN**  
**Phone:** (818) 988-6738  
**Instruments:** Korg M1 Music Workstation w/8 track sequencer, Korg DSS1 12 bit digital sampler, Hammond C-3 organ w/Leslie 122 speaker, Moog Prodigy monophonic synth, Roland 8 channel stereo mixer, Peavy CS800 power amp, TOA 380 S. E. monitors, Alesis Quadtraver.  
**Read Music:** Yes.  
**Vocal Range:** Tenor.  
**Styles:** All.  
**Technical Skills:** Keyboardist, songwriter, arranger, producer.  
**Qualifications:** 10 yrs. classical training, Grad Music & Arts Ins. of S. F., UCLA, Dick Grove, recorded w/Ralph Morman, (Joe Perry, Savoy Brown), major studio experience, Westlake, Record Plant, Sound City.  
**Available For:** Paid Sessions, demos, production, arrangement, movies, singles, albums, specializing in the style of playing similar to Jon Lord & Rick Wakeman. Paying jobs only, please.

**VALLEY RHYTHM METHOD**  
**Phone:** (818) 980-2832 / (818) 449-5536  
**Instruments:** Craig Stult: Guitar, vocals. Danny Pellfrey: Sax, vocals, guitar. Rob Hayes: Keys, vocals, multi-instr. Doug Brandon: Keys. Scottie Haskell: Vocals, percussion, Mick Mahan: Bass, vocals. Burleigh Drummond: Drums, percussion, vocals.  
**Read Music:** Yes.  
**Technical Skills:** Complete rhythm section w/excellent backing vocals. On the spot arrangements, charts, etc. Great gear. Extremely versatile, hardworking, & reliable.  
**Qualifications:** Members credits include Diana Ross, Prince, Paul Simon, Barry Manilow, Luther Vandross, Smokey Robinson, Ambrosia, Robbie Nevil, Frank Zappa, Bobby Caldwell, Jean Luc Ponty, Neil Diamond, Carpenters, Carole King, James Brown, Aretha Franklin, George Duke, Pat Benatar. TV & film works include: *Big, The Abyss, Lean On Me, Who's The Boss, Family Ties, Quantum Leap, Santa Barbara, Sister Kate*.  
**Available For:** Recording sessions & live gigs.

**BRUCE BURGER**  
**Phone:** (213) 397-7150  
**Instruments:** Electric & acoustic guitars, electric bass, synthesizers, state-of-the-art stereo rack.  
**Read Music:** Yes.  
**Styles:** All.  
**Technical Skills:** Fine guitarist, arranger, programmer. Double on bass. Some keyboard. Produce master quality recordings for release or even demos.  
**Vocal Range:** Baritone.  
**Qualifications:** Extensive guitar work on top recordings along w/other premier players such as Alex Acuna, Jerry Hey, & Paulino De Costa. U. S. & International touring experience. Arrangements, programming & producing for TV, film, songwriters & singers. Complete 16 track studio w/Atari 1040 ST, SMPTE, excellent effects, AKG 414. Complete equipment list, resume & recordings available on request.  
**Available For:** Anything.

**BRAD KAISER**  
**Phone:** (213) 960-7619  
**Instruments:** Acoustic & electric drums, percussion. Variety of acoustic sets depending on playing situation. Extensive electric rack including: Akai 900, 950 w/ custom library. Hill mixer, Simmons, Rev 7, etc. Hand & mallet percussion.  
**Read Music:** Yes  
**Technical Skill:** Able to play authentically in every style of music. Easy to work with, great at taking direction yet always creative. Dedicated to playing whatever needed to make every song burn.  
**Qualifications:** Extensive studio & live experience including: albums by Checkfield, Wil Sumner, Afterburner. TV shows Airwolf, New Munsters. Sitcom series for MCA Television, over 200 episodes of music for Turner Broadcasting System. National jingles: Toyota, Paibst, American savings.  
**Available For:** Studios, Tours, Videos.

**THE RHYTHM SOURCE**  
**Phone:** Greg Wrona: (213) 692-9642/ Bob Thompson: (213) 822-7720.  
**Instruments:** Acoustic & electric drums, percussion. Bass & bass synthesizer. Electric & acoustic 6 & 12 string guitars, blues harp. All professional equipment.  
**Read Music:** Yes  
**Vocals:** Yes  
**Styles:** All with energy & commitment. Specialize in rock & R&B.

**Technical Skills:** Trio that works together, works hard & works with you. Reliable, fast, musical, creative and easy to work with.  
**Qualifications:** Extensive live & studio experience. Collectively or separately played with Phoebe Snow, Rosie Flores, The Chambers Brothers, many others, anyone who calls. Tape & photos available.  
**Available For:** Stage, sessions, showcases, demos & casuals.

**RICH WINER**  
**Phone:** (818) 905-7488  
**Instruments:** Electric & acoustic guitar. "Bob Bradshaw System" w/ the same state of the art effects you hear on today's records.  
**Read Music:** Yes.  
**Vocal Range:** High baritone- low tenor.  
**Styles:** All styles w/ the authentic sound & feel that characterizes each style.  
**Technical Skills:** Taste, melodicism, creativity.  
**Qualifications:** Studio music & Jazz degree from U of Miami, over 10 yrs. of studio, club, casual, & touring experience. Played on the soundtrack to "Halloween 5" and R&B dance release, "Valentine Lover" by JR Perry. Have performed w/ numerous pop, rock & country recording artists.  
**Available For:** Sessions, showcases, touring, & private instruction.

**KEVIN HORA**  
**Phone:** (818) 789-4214  
**Instruments:** Roland S50 Sampler, D110, JX8P, GR700 Guitar synth, Poly 800, TR707, Fender Strat, Gretsch Country Gentleman, Travis Bean, SPX90, Tascam 38 1/2 inch, M216 Board, Atari ST Mega 2 w/ Steinberg Pro-24, SMPTE, video special effects generator, DAT Mix Down.  
**Read Music:** Yes.  
**Technical Skills:** Composing, arranging, computer programming, guitar/keyboard sessions player.  
**Vocal Range:** 2 1/2 octaves.  
**Qualifications:** Berklee College, 10 yrs. studio/live performance on all three coasts.  
**Available For:** Studio/live projects, films, commercials.

**TRIO OF TRUTH**  
**Phone:** (818) 506-5495  
**Instruments:** Guitar/keyboards, bass, drums - excellent equipment.  
**Styles:** Hard, funky, bluesey, R&B, with a touch of street rap & screaming hard rock! We listen well and adapt to any situation.  
**Technical Skills:** Sequencer & drum programming, writing, arranging, production, engineering.  
**Credits:** Together for 17 yrs. Have worked with the following individually or together - RECORDS: Aerosmith, Cheap Trick, Jeff Beck, Joe Beck, Bobby Caldwell, The Byrds, Brecker Brothers, Peter Dinklage, Kevin DuBrow. Film/TV: "The Hunger" (Ladd Company), "Lovesick" (Warner Bros.), "Rollergames" (Quintex Ent.), "Adventures with Nick", "Growing Up with Rockets", Olympic theme (ABC-TV), etc.  
**Available For:** All professional situations.

## 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 (Doobie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.  
**Available for:** Sessions, demos, jingles, club/concert dates, etc.

**BRIE DAVIS**  
**Phone:** (818) 768-4933  
**Vocal Range:** 3 1/2 octaves.  
**Styles:** R&B, rock, funk, pop & country.  
**Technical Skills:** Lead & background vocals w/ the ability to improvise solos & create 4-part harmonies. Fast & reliable w/ a great attitude. Simply a "must" for writers showcasing their material.  
**Qualifications:** Numerous demos, jingles, voiceovers & "live" gigs as front & backup.  
**Available For:** Any pro situation, studio or live. Call for demo/picture.

**NIOLA SPARKIS**  
**Phone:** (818) 545-3718  
**Read Music:** Yes  
**Vocal Range:** 4 octaves  
**Styles:** Rock, pop, jazz, R&B.

**Technical Skills:** High range, sensitive, emotional expression, power belting, or quirky effects; Good ear for harmonies; Vocal arranging; Improv & scat; Songwriting; Bright, fun & easy to work with.  
**Qualifications:** 10 yrs. experience, leads & backups; Original rock groups; Jazz bands; Pop showcases; Performance art situations; TV, radio & video; Top 40 gigs; Casuals; Sessions; Demos; Indie soundtracks & tours. BA in Music; 9 yrs. voice training in all styles & languages; Keyboard & MIDI studio knowledge; Currently teaching voice.  
**Available For:** All pro situations.

**LEONARD WILSON**  
**Phone:** (818) 501-8267; **Pager:** (818) 542-0287  
**Sight Read:** Yes.  
**Vocal Range:** 3 1/2 octaves.  
**Styles:** All.  
**Technical Skills:** Lead & background vocals, improvisation, good harmony arrangements; songwriting, singles, easy to work with.  
**Instruments:** Keys, percussion.  
**Qualifications:** Opening act for & live performances with: Tina Turner, Stevie Wonder, Patti Austin, Ella Fitzgerald, Bobby McFerrin, Jennifer Holiday, Barry Manilow, Kenny Rankin, Frankie Valli & 4 Seasons, Stephen Bishop, National Jingles. Demo on request.  
**Available For:** Sessions, demos, jingles, co-writing, live performances.

## TECHNICAL

**JOSQUIN DES PRES -Producer/Songwriter**  
**Phone:** (213) 859-5581  
**Styles:** All styles of rock & heavy metal.  
**Technical Skills:** Complete production of masters & demos. Drum programming.  
**Read Music:** Yes.  
**Qualifications:** Over 10 albums for RCA Records, United Artists Records, SBK Europe, Epic UK, Music For Nations UK, Etc. Involving musicians such as Billy Sheehan, Jeff Porcaro, Steve Lukather & many more.  
**Available For:** Producing, drum programming.

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- 2 1969 Marshall 50w amps. \$500 ea.; 1973 Marshall 50w amp. \$425. Neil. 818-894-2404
- 2 Bass cabs w/ front loaded 15" EV spkrs covered w/ gray carpet. Xlt cond. \$250. 818-982-8346
- 2 Fender stage lead-2-12 amps. Perf cond. \$325 ea. 213-469-4926
- Carvin agl 15" w/ EV in it. Cover & cord. \$250. Bill. 818-957-3989
- Fender Pro amp. PV front, tweed. Mint cond. Orig Jensen bluecap 15, orig cover. Srs only. \$1750 or swap for other vintage equip. 818-783-6782
- Gallien Krueger 2100 SEL stereo guit amp. 2 chns, chorus, reverb. Mint cond w/ switch. \$700 obo. Tim. 818-990-2724
- Peavy bass spkr cab. 118" spkr, 2 10" spkrs, 2 tweeters. Xlt cond. Biampable or full range. \$325 obo. Spike. 213-301-0705
- Vox 125 bass amp w/ cab. 300w. Great tube sound. \$450. Carey. 714-544-1149
- Yamaha G-100 212, \$275; Yamaha G-100 112, \$200 or trade. 818-896-1296

## 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 Miscellany ads,** call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.

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- Carvin 800w PA system. Complete w/ Dower mixer, 3-way, 15" spkr cabs, monitor, graphic EQ, cables, Anvil cs. \$2500. Jose. 818-344-9001
- Lee Jackson Perfect Connection gut pre-amp. Sounds great. Like new. Barely used. \$200. Bob. 818-769-2142
- Marshall 4-12 straight cab. Rare 25w Celestions. Incredible sound. \$600. Brent. 213-943-1098
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- 2 1969 Marshall 50w heads. All stock. \$500; 1973 Marshall 50w head, all stock. \$425. Neil. 818-894-2404
- 2 dbt bass Sugar Scoops, 15" 5x3x2, 2 dbt 12 mid-cabs. Bass bottoms. \$500/pr. Mid cabs. \$350/pr. 818-348-3577
- 2 JBL LESP drivers. Brand new in boxes. W/ 2 covrag

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



# FREE CLASSIFIEDS

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 •ADA stereo power amp. 100w/side. 1 mo old. 14 lbs. \$500. Army. 213-850-1351  
 •Ampeg V-4 tube amp w/ reverb, master vol & 2 12" EV spkrs. Anvil cs. Power galvan. Works great. \$500. Dennis. 213-427-4949  
 •Carvin bass cab. 15" EV spkr w/ cover & cable. \$250 obo. 818-957-3989  
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 •Marshall 1972 100w head. Modified by Frank Levi into monster gothead. Unbelievable, unbeatable amp. \$650. Steven. 818-509-8589  
 •Marshall vintage 4x12 cab. Great cond. \$400 obo. Randy. 213-874-2809  
 •Mesa Boogie 100w head. \$425. 213-372-3119  
 •Mitchell monitor. 2 10" spkrs w/ Anvil cs w/ wheels. \$225 obo for both. Ted. 213-392-5870  
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 •Peavey Bandit 65. Chnl switching. Ft switch. Great cond. \$175 obo. Ted. 213-392-5870

819-0976  
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## 4. MUSIC ACCESSORIES

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 •Wtd: Firman RCA patch bay. Direct boxes, Yamaha SPX-92. Must be reasonable. 213-680-9501  
 •Alessis Midverb II. New cond. \$200. Chris. 465-0605  
 •Anvil cs. Chest type. 43Wx29Dx29H. \$250 obo. 818-767-6272  
 •Anvil type 3-spc rck mnt w/ power bar included. Xlt cond. \$100. Jeff. 213-850-1351  
 •DBX Lmtr/cmprsr. Brand new, never used \$150. 213-469-7848 or 213-285-7818  
 •Ibanez CCL dual chorus/flanger pdl w LED remote pdl. \$70 obo; Dimarzio Humbucking White X-2N power plus PUs. \$70 obo. 213-274-0405  
 •Ibanez guitar distortion pdl. Digital w 20 programs. \$85; Distortion EQ chorus. \$100 takes all. Chris. 465-0605  
 •Ibanez HD-1000 Harmonics digital unit. Rack mnt. \$125. 943-6225  
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rack. Cost. \$1600. Sell. \$1000. 213-274-0405  
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 •SDE-1000 Roland digital delay. \$200 obo. Josie. 213-452-5321  
 •Stereo mixer. Boss BX-800. 8-chnl. High Z inputs, headphone jack, gain, treble, lx, pan, output. \$250. Al. 818-447-4228  
 •Symmetrix CL-100 cmprsr. Variable input/output levels. Attack/release time controls. \$125. Jeff. 213-850-1351  
 •Yamaha RX-15drum machine. Gd cond. \$150. 943-6225  
 •360 Systema MIDI base box. 4 sounds, plus 2 chips. \$100. Glenn. 213-876-2296  
 •Alessis HR-16 16-bit drum machine. \$400 obo. Robert. 213-665-9005  
 •Alessis MMTA sequencer. \$175. Xlt cond. Leslie. 213-671-4789  
 •Anvil case for Marshall head. Black, flight ready. \$335 retail. Will sell, \$190 obo. 213-661-3888  
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 •ART SGE super fx procrsr. 9 fx at once. Brand new in box. \$600 obo. Peter. 818-990-2724  
 •Boss DX-902 stereo mixer. Fx, tone, gain, LEDs. \$200. Al. 818-447-4228  
 •Boss rack mnt. digital delay. \$85. 818-896-1296  
 •Dynaord Add-1 & Add Drive, advance digital drugs, sampler, disk drive. Complete w/ incrementer pad & disk library. \$3500. Brian. 213-676-8776  
 •Roland DEP-5 digital delay. Brand new in box. \$400 obo. Peter. 818-990-2724  
 •Roland TR-808 drum machine w/ 2 mnl. Great cond. \$595. 213-680-9501  
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## 5. GUITARS

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 •Beatie Hoffman bass. great cond. \$600. Carey. 714-544-1145  
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 \*Pro guit w/ recrdng studio sks sngwrtrs to make demo proj. Ed. 714-823-7894  
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 \*Guit avail. crunchin L/R. Infl Circus, Zodiac, Junkyard. Have equip. Tom. 213-461-2662  
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 \*Guit, 19, skg to J/F band. Heavily into blues. David. 213-389-0934  
 \*Guit/sngwrtr lkg for musicians for progrsv blues proj. Infl Holdsworth, Hendrix, Rush, Dregs. Must send tape. Bobby. 818-766-4699  
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 \*Star quality lead guit. Strong chops, great lng hr image, vox, showmanship, charisma, sks HR/HM band w/ same. 818-989-4072  
 \*Tasteful guit. "Guitar Player" Spotlight. Many yrs exp. Sks collab w/ rock or P/R band. Many infls. Rock to jazz. Tom. 213-285-9636  
 \*Guit sks 4-pc. Strong hand, gd lks, image, VH, Aero, Molown, Racer X, Commodores. True tint a must. Under 25 pls. Joe. 818-341-6582

## 9. GUITARISTS WANTED

\*90s crossover rock music. Singer/keybdst (20 yrs exp), wtr (12 yrs exp) sks humble expd guit/wrtr/prfmr. Dan. 818-766-7709  
 \*Acous/elec rhythm guit who can play occasional lead wtr for band w/ eye on the 90s. Vox a plus. Anthony. 818-782-2895

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NEXT DEADLINE: WED., DECEMBER 20, 12 NOON

\*Blazing guit for red hot R&R band. American blues style. Street att, image. Old ZZ Top, Stones, Steve Ray. 818-285-0659  
 \*Cmrcl HR guit wtd to complete all pro band w/ studio, mgmt, lbi, image. Pro ability a must. 805-295-1626  
 \*Cmrcl HR guit wtd to complete all pro band w/ studio, mgmt, lbi, image, pro ability a must. 805-295-1626  
 \*Cool groovein, rock lkg from nand ndd for hard R&R band. We have exp, songs, rehrsl spc. Ray. 818-988-4790  
 \*Creative lead guit wtd for P/R band w/ lbi & mgmt infl. Infl Babes, Trick, Springfield. 25-30. No smoking, drugs. John. 818-840-9131  
 \*Fem guit wtd for straight ahead org rock band. If you have equip, trmp, tint & gd image. 213-437-6996 or 818-571-2006  
 \*Fem guit wtd for top LA all girl w/ mgmt & lbi infl. 213-645-1512  
 \*Guit ndd for pro blues band HR band. Must relocate to Phoenix. Steve. 602-423-9851  
 \*Eccentric P/R band nds guit w/ imagntv, vox, interesting image. Depeche, Smiths, English Beat, Cure, Split Ends, Heads. Michael. 213-969-9140  
 \*Guit wtd w/ bass & drums. 18-19 for HR band. Lks, att, import. Into bands new & old. Jack. 213-649-2199  
 \*Guit wtd for org cmrcl pop dance band w/ fem voc, hit potential songs, demo. Exp, image, singing ability reqd. 818-281-9882  
 \*Lead guit wtd to complete 2-guit HR band. Must have prior singing exp, sngwrtr ability, open mind. Image concious. Dave. 818-790-3778  
 \*Guit ndd to form altmv, heavy, moody, emotional pwrful band. Joy Division, Cure, Mission, Sisters, etc. No flakes or HM. 818-907-8323  
 \*Guit ndd. L/R, acous/elec. Ready to work. Have gigs. Complete band. Studio. No expnses. Petty, Replacements. Ready for the 90s. 213-874-1719  
 \*Guit wtd for gigging band. Great tight songs & improv. Zep, Colour, Who, Richards, AC/DC, Jane's, G&R, Dead, Improv. 213-878-5504  
 \*Guit wtd immed for cover gigs. Nd dependable plyr w/ large solid repertoire of blues & rock so we don't have to rehrs. 213-285-3216  
 \*Guit wtd who follows God for forming HR band w/ strong Jewish/Christian infls. Vox, sngwrtr ability a plus. Lks unimportant. 213-851-7537  
 \*HM band w/ album, cassettes, mjr lbi infl. Lkg for kill guit. AC. Gigs avail. 818-348-3577  
 \*Hot operatic voc sks Rhodes/Ryche type guit to form

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band. LB/OC area only. 2-guit team welcome. No blues. Blake. 213-920-2475  
 •Killer Page type, strong rhythm oriented lead plyr. Mid-20s. Lng hr. Heavy HR band w/ fem voc. Santa Monica. 213-852-2231  
 •Lead guit for mel HR band w/ untd studio time. Must have gd equip, trmp, orig style. No speed metal. Ron or Mark. 213-455-1588  
 •Lead guit who wts to be in just one band nnd for classic rock band. Young, clean image. Must sing some. David. 818-982-8708  
 •Lead guit wtd by THE EASTWOODS. Must play slide, fingerpick. Elec/acous. Pasadena area. Tom. 818-794-4561  
 •Orig funky R&B rock band lkg for expd, srs, tm plyr. LR guit. Aubrey. 293-9858  
 •69 SLAM sks HR, M/F, guit. Must know instrument & be willing to take risks. Scott. 818-507-5649  
 •Acous guit wtd for acous duo. Elena. 213-451-4159  
 •Am I ever going to find great lkg, singing, playing guit for most proj they've known. Mel HR. 18-26 only. Rick. 818-905-0080  
 •Creative lead guit w/ pro gear, pro image, album/film credits sks HR band w/ songs, lntf, ks, connex. Troy. 213-862-3650  
 •Fem guit w/ voc abilities for R&B band. Rona/ira. 818-782-8602/213-659-1951  
 •Fem guit wtd for funky rock band. 938-3784  
 •Funk rock pop guit nnd for groove oriented proj. Ray, after 6. 213-372-2101 or 213-220-7391  
 •Glitter shock rock band w/ lntf int & killer gigs sks endogenous LR guit. Intl Dolls, Hanoi. Heels, lipstick a must. 818-755-0680 or 818-986-3513  
 •Guit nnd, vox, exp, pro gear. Orig wrkg band. No flakes, no metal, no expenses. Moving fast. Already a w/c. Have gigs, studio. 213-661-3888  
 •Guit w/ R&R technique, feel, blues bckgrnd to write w/ singer/lyricist. 213-656-5145

•Guit, LR, wtd for fun only. Pro sit on West side. Gd time, blues based R&R. 450-6075  
 •Guit/voc sks guit to form unique cmrcl band. Intl Sexton, Henley, blues. Michael. 818-980-0273  
 •Guit/voc wtd by fem guit/voc/Blt/wrtr/publisher w/ EP for acous venues. Some orig, some covers. 213-479-4864  
 •Lead guit w/ bckg vox wtd for cmrcl HR band. Dedicated pros, new proj. 213-434-1847  
 •Lead guit wtd by dmr. 35. 30 yrs exp. Nd ability to create VH, Tesla, Rush sound. Steve. 213-987-0566  
 •Lead guit wtd for orig band in South Bay. Must be very gd, srs. Vox a plus. 18-25. Intl Blues, Jam, REM. AJ. 213-379-4310  
 •Nd Innvnt guit for progrsv super grp proj. Creative intrpr to embellish composed keybd arngmts. Thematic mel soloist. Beck, Leifson, Stummer. Dave. 213-425-9851  
 •Rhythm guit w/ bckg vox, dbing on keys, for metal band w/ mjr lntf int & 2 inde releases. Image a must. 714-626-2796  
 •Rhythm guit w/ heavy crunch sound wtd to complete HR band. Aero, Ramones, Jim Carroll. Pro gear, dirty image, drive, alt. Ned. 213-465-3537  
 •Rhythm guit wtd by dmr, 35. 30 yrs exp. Nd ability to create VH, Tesla, Rush sound. Steve. 213-987-0566  
 •Rhythm guit wtd for HR band w/ punk edge. College, cmrcl airplay. Srs proj, trashy image. Ala Steve Jones, Johnny Thunders. Diana. 213-469-0737  
 •Rhythm section sks guit. 20-25. to form new sound. Rhythmic, mel groove, Power atmosphere. Minds, Fixx, U2, INXS style. John. 213-281-6294  
 •Powerful mel HR act wts strong pro rhythm guit w/ bckg vox. Pro gear, lks w/ exp only pls. Jeff. 818-347-4117  
 •R&R blues band sks RL guit to complete 5-pc band. Must have blues in the blood. Pros only. Steve. 213-821-3165  
 •Renowned singer/dmr lkg for guit into blues based music. I.e., Yardbirds, Bad Co. No drugs, ego wtd. Srs. Peta. 818-986-4669  
 •Singer/lyricist sks guit/composer to form band. Must be willing & able to play style ranging from progsv to hardcore. Folk to funk. Doug. 213-938-3670  
 •Singer/songwrtr skg tastful guit for reforming folk rock band. Vox helpful. Intl Who, REM, Beatles, Neil Young. Will showcase. Chuck. 818-597-9261  
 •Super guit ala Vinnie Moore, McAlpine, Rhodes, read to form a real band. Aggrsv HR. No egos. 213-202-1295  
 •THE BRIDGE sks guit w/ keyboard lntf & hckg voc ability. No part. 145 commitment only. Mark/Tim. 818-980-2929/818-5667-145  
 •Westside rhythm section, 25/23, lkg for wide range guit to form powerfully mel groove rock band. No metal. John. 281-6294

•Wtd: guit, dynamic for twisted P/R band. Vox too. Mitch. 213-690-8022

## 10. BASSISTS AVAILABLE

•Bst sks complete band. Have gd equip, trmp. Intl KISS, Trick, Rexx. Chuck. 818-281-0407  
 •Bst w/ vox avail for pro sists. Lkg for acts ready for showcase of shows. Intl Kir, Winger, Bullitt Boys. Pro gear, pro att. Ken. 818-886-0914  
 •Bst, 29 years young. Still lks/plays good. Not ready to die yet. Sks musicians. Orig speed pop w/ hard edge. Roy. 818-891-5578  
 •Bst/singer, 28, very pro & lntd sks orig blues & R&B gigging sits only. Tint, promise is everything, not money. Niles. 818-763-2739  
 •Pro bst avail. Chops, Image, exp. Sks dead srs HR band. If you want to rock, let's talk. Samson. 714-982-3000  
 •Robert Ryder, of Rude Awakening, avail to jam Dec 2-Jan 7 over holiday season. 213-285-7818 or 213-469-7848  
 •HR bst, 24 sks band. Strong image, plyng ability Dynamic sig prsc. Resume avail. Pro conds only. 213-851-5392  
 •Ace on the bass. All styles. Slap, rock, etc. Sings. Lkg for wrkg sits only. No work, no call. Lomanis. 213-878-2738  
 •Bst lkg for orig HM grp. Dan. 818-964-3095  
 •Bst sks orig rock pop groove oriented band. Intl Daring Cruel, Fixx, Cult, Trick. Todd. 213-850-0249  
 •Bst, 35, w/ gd chops sks musicians to jam w/ in SFV. Jay. 818-781-1661  
 •Bst/lead vox lkg for estab T40, csts or cover band. All styles including slap, rock, dance, oldies, classic rock. Orig bands pls don't call. Mark. 213-653-8157  
 •Bst/voc sks casuals or P/T T40 band. 818-767-4127  
 •HR/HRM bst, killer lks, best equip. Signed or mgmt only. AC/DC, Motorhead, Crue, Tommy. 213-962-0849  
 •Inspired fem bst w/ vox & exp sks estab band, mdm sound. Beethoven to Bauhaus. Cyndy. 818-783-7407  
 •Pro bst/wrtr, fem, sks cmrcl jazz/funk grp or plyrs for pro sht. 213-207-3547  
 •Versatile pro bst, ex-Tommy Shaw Band member, w/ extns touring/recording exp, sks pro sht. Only best nd call. Bill. 805-723-5734

## 10. BASSISTS WANTED

•Aggrsv bst for THE BOB MARSE BAND. Intl Beck, Satnani, Moore, Travers. For something fresh & exciting. Pros. Bob. 818-769-2142  
 •Bst for band w/ studio, upcoming shows. lntf int. U2, Beatles, Cougar. Must sing high harmony. 213-466-8636

•Bst wtd for orig R&R band. Ira. 213-659-1951  
 •Bst wtd. Intl Tango, Lion, Bullitt Boys. Mgmt w/ mjr lntf. Phototape to B.B., 12439 Magnolia Blvd. Ste. 179. N. Hollywood. 91607  
 •Eccentric P/R band nds bst w/ imagntr, vcu, interesting image. Dapache, Smiths, English Beat, Cure, Split Ends, Heads. Michael. 213-969-9140  
 •HR funk punk bst wtd for heavy dark danceable band w/ gigs. Brandon. 818-347-7652  
 •Wtd: Badass blues bst. Extra lng hr, lks a must. John Paul Jones. 213-257-4251  
 •Aggrsv bst wtd. Great chps, image a must. Cmrcal rock band w/ 3 albums, mgmt, booking agency. Joe. 213-214-3725  
 •Alt/rmv gothic tribal band w/ record & gigs, etc. Sks creative lun bst. Kar. 213-857-0740  
 •American style R&B blues band. ZZ Top, Rockpile, early Stones. Pros only. Pls have the blues in your blood. Steve. 213-821-3165  
 •Bass man. Call me back. Style, Rush, Floyd mix. Be orig, anything else is fake. Tommy. 818-902-0393  
 •Bst nnd for orig rock band. Bckg vox a plus. Rehrls spc, connex. Lari. 818-545-8738  
 •Bst nnd for orig rock band. Bckg vox a plus. We have rehrls spc & connex. Laurie. 818-545-8738  
 •Bst nnd for pro blues based HR band. Must relocate to Phoenix. Steve. 602-423-9851  
 •Bst nnd for unusual orig country rockabilly proj. Bones. 818-995-0319  
 •Bst nnd to form young aggrsv HM band of pop rock. Have gear, ability, mjr image. Inlts Crue, Tesla, Skid, Mike or Nicky. 213-375-3409  
 •Bst on fire. Lkg for very srs & highly committed bst for super up & coming rock band of the 90s. Mike. 818-570-4623  
 •Bst w/ big sound nnd to form alt/rmv, heavy, moody, emotional pwrful band. Joy Division, Cure, Mission, Sisters, etc. No flakes. 818-907-8323  
 •Bst who wts to be in just one band nnd for classic rock band. Young, clean image. Must sing some. David. 818-982-8708  
 •Bst wtd by artist for upcoming alt/rmv rock proj. Srs only. 213-257-1195  
 •Bst wtd by band Intl Jane's, Zep, Cult, AC/DC, Flotsam. If you play from your heart, call Rob. 213-372-1975  
 •Bst wtd for aggrsv mel HR band. No glam, no pros, no ats. Sean/Joe. 213-747-5188/213-306-2388  
 •Bst wtd for all fem rock band. We have songs, rehrls spc. Nd trnd. Image minded, dedicated M/F. 213-437-6996  
 •Bst wtd for alt/rmv dark band w/ driving powerful & 24-irk album. Intl Crue. 818-980-6135  
 •Bst wtd for blues based HR proj. No drugs, alcohol probs. No posers. Must be dedicated & expd. Veteran musicians, big time connex. Pete. 818-784-9478  
 •Bst wtd for one of a kind band. Intl REM, Smiths, Lou Reed. 213-454-5708  
 •Bst wtd for orig R&R band proj. Intl Blues, R&R lunk, mel & straight ahead rock. Ira. 213-659-1951  
 •Bst wtd for orig rock band w/ hit material & lks. Mgmt, rehrls. Intl Scorps, VH, Warrant. Dedicated plyrs only. 213-

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 •Acous/elec band nds elec bst. Have mgmt, lbl int, strong sngring, reg gigs. Gd image. George. 818-905-6105  
 •ARSYNAL ska bst for heavy groove metal sound. Solid playing. No Sheehans. Lng hr image a must. Headlin ng shows pending. 818-899-3059  
 •Bst nnd for DEAD SPICER immersed. Stamina & heart a must. Call if you dare. 466-6818  
 •Bst nnd to form rockably band w/punk edge. Aon. 213-969-0754  
 •Bst w/ voc ability wtd for band w/ eye on 90s. Anthony. 818-782-2895  
 •Bst wtd by dmr. 35. 30 yrs exp. Nd ability to create VH, Tesla, Rush sound. Steve. 213-987-0566  
 •Bst wtd by guit & dmr to form P/R band. Infi R. Marx, Toto. etc. Jeff. 213-839-3810  
 •Bst wtd by guit for orig rock band. Infi Hendrix, Kings X, Zep, Colour. Over 25 pls. Erik. 213-674-4007  
 •Bst wtd for altmvt band. 18-23. Style Jezabel, Minds, Siouxie. Have mgmt. 818-763-4886  
 •Bst wtd for AO 4-pc. Infi Rush, VH, Charlie or Terry. 818-705-2486  
 •Bst wtd for HR band w/punk edge. College. cmrcd airplay. Srs pro, trashy image. Diana. 213-469-0737  
 •Bst wtd for altmvt band. 18-23. Style Jezabel, Minds, Siouxie. Have mgmt. 818-763-4886  
 •Bst wtd for AO 4-pc. Infi Rush, VH, Charlie or Terry. 818-705-2486  
 •Bst/voc wtd. Ready to work. Prvt rehrl studio, gigs. No expenses. No metal. Ready for the 90s. Complete band. 213-661-3888  
 •CARNIVAL, outrageous over the top HR party band, sks fun loving dedicated bst. M-TV video, master demo, paying tour. Mark. 818-982-9918  
 •Estab bands w/ inde album sks expd, motivated, driving bst. Early-mid 20s. Banshees, Replacements, Smiths, Cure. George. 213-473-5154  
 •Estab gigging band sks bst Infi by funky, bluesy, altmvt R&R. Pros only. Will. 213-928-3139  
 •Fem bst nnd for HR fem band. Dedication a must. Gd ait. Infi Joplin, Zep, AC/DC, Raging Slab, Dhuslie. 818-994-4952  
 •Fem bst wtd by all fem band now forming. No atts, drugs, etc. R&R pls. 818-955-5315  
 •Fem bst wtd for rock band. No HM. Must have gd ait. Alan. 213-851-3494  
 •Former top name voc & guit sks pro minded bst & dmr. Key/guit. SGV. HR approach. 818-913-1226  
 •Fretless bst nnd to complete dark, moody, angst ridden trio. Some parallels w/Cure, Bauhaus Energy, committment reqd. Ken. 213-857-0405  
 •Fusion. Bst nnd for band. Infi Holdsworth, Morse, Zap-2a instrumentals. Srs only. Must read 818-705-4729  
 •Groovable bst nnd for new band w/pre-pro studio & lo's of 24-ink time. Power pop to jazz styles. Gd opport for right person. Steve. 818-609-8422  
 •Lead guit/singer/sngrwr forming orig psychdc pagan

space metal band, Infi Zep, Hendrix, Floyd, Megadeath. Hlywd area. Kall. 213-469-7807  
 •Nd High tech bst for progrs super grp proj. Technician to outline composed keybd bass lines. Fretless keybd bass. Dave. 213-425-9851  
 •Power of Levin, melody of Japan, groove of Miller. If you have all three, we're ready for you. Infi Gabriel, Rhyce, Metallica, Floyd. 213-856-8094  
 •Pro bst wtd. Must be agrsv, dedicated, orig. Tm plyr. Sngrwr. Vox a plus to complete heavy rock proj. Chuck/Dave. 818-994-6679/818-361-8058  
 •Pro guit/dmr auditioning male bst. Image import, flnt a must. All orig. mel, ballys rock. Tony. 213-949-5510  
 •R&B T40 pro slit for pending gigs. Susanne. 818-753-9707  
 •Salsa fusion band skg bst. Hrd wrk, new sound, great future. Leader has many Spanish connex. Rubeen. 213-423-1448  
 •SISTER SHOTGUN sks star quality bst. Bckg vox a must. Photo/press/mgmt to 16501 Ventura Blvd., #303, Encino, CA 91438  
 •Skg bst to form rock band w/ equip & gigs. Rick. 213-962-2029  
 •Speed core band sks bst. Scott. 213-876-5949  
 •Trly together top voc & guit, powerful on deliveries sks mature pro musicians in SGV. Infs A to Z. 818-955-5307  
 •TYNER nds bst to join AO HR band, West LA area. Multi-racial. 213-839-6424  
 •Versatile bst wtd. Creative for Yes, Rush, Toto, Journey proj. Lead or bckg vox. Double on keys/not must. Great ait a must. Fred. 714-592-9702  
 •Very Creative guit w/ strong sngring sks innovv dedicated bst for collab. Dftrmt, cmrcd, no rules, HR proj. Must have great technique. Toggo. 213-462-7557  
 •Voc w/ lead guit sk bst. In the pocket groove plyr. Lng hr, underwrt image. Bluesy HR. Pros only. 818-753-0721  
 •Want to play some HR that's interesting & creative? Band forming w/ 70s British super grp Infi. Purple, Zep, Sabbath. All success elements essential. 213-939-1731 or 818-885-6937  
 •Bst wtd for psychdc hrd crunching rock band. Infi Zodiac, Cult, Circus. Gypsy lng hr image. No glam. Equip a must.

Morris. 213-461-2662  
 •Bst wtd for psychdc, swinging, HR band. Must have feel to go w/ technique. Trmsp a must. TC. 818-353-9200  
 •Bst wtd for upcoming rock proj. Must sing bckg vox & have pro image, equip, etc. We have demo, mjr int. Brian. 818-352-9814  
 •Bst wtd for wrkg orig P/R-rock band. Infi Maniacs. U2. Sing, Brckell, Bckg vox a plus. David. 818-716-8410  
 •Bst wtd immersed for cover gigs. Nd dependable plyr w/ large solid repertoire of blues & rock because we rarely rehrl. 213-285-3216  
 •Bst wtd immersed for pro slit for totally orig k/wa high energy English oriented R&R band. Infi Pistols, Iggy, Kool, Ramones. 818-845-0175  
 •Bst wtd to complete HR band. Big ait a must. Infi Priest mts Ramones. Dennis. 213-679-1206  
 •Bst wtd. Dynamic for twisted P/R band. Vox too. Mitch. 213-690-8022  
 •Bst wtd. Tini, equip, tmsp, image a must. Heavy blues based rock w/ groove. Jim. 818-597-1926  
 •Bst wtd. Vox, exp, pro gear. Orig & complete wrkg band. Petty, Replacements, REM. Have studio, gigs. Moving fast. In the 90s. 213-874-1719  
 •Bst wtd. Zep/Cult/Jane's type. Lng hr, mid-20s. Heavy HR band w/ fem voc. Santa Monica. 213-859-2231  
 •Bst, w/f, Emotion, into sound & rhythm. Groove plyr. Happy Faces, Spinal Tap. No funk. Motorhead to Beatles. 818-762-9594

24-HOUR HOTLINE: (213) 462-3749  
 NEXT DEADLINE: WED., DECEMBER 20, 12 NOON  
 •Bst/voc nnd for orig cmrcd progrs rock band w/ video & skg. Happening chops/sks. High vox. Dedicated to success. Dregs, Dan, Dolby, Tony. 818-893-8354  
 •Christian bst for extmly outrageous HR party band. Shooting M-TV video, master demo. Out of state tour. Non-ministry. Sense of humor. Mark. 818-982-8918  
 •Expd bst nnd to complete orig rock band. 818-914-2403  
 •Pro guit/dmr auditioning male bst. Image import, flnt a must. All orig. mel, ballys rock. Tony. 213-949-5510  
 •Red hot R&R band sks exciting driving shufflin blues style rocker. Street image, alt. Stones, old ZZ Top, Stevie Ray, Yardbirds. 818-285-0658  
 •ROCK DOLLS sks black leather, bad boy bst. Lng hr image a must. No Sheehans. Infi old Crue, old KISS, Guns, AC/DC. Trx. 714-995-1147  
 •Singer/sngrwr skg qualified bst for reforming folk rock band. Vox helpul. Infi Who, REM, Beatles, Neil Young. Will showcase Chuck. 818-597-9261  
 •SISTER SISTER, ultra undgrmd sound, skg bst. If you can party all night & still make rehrls. No metal. Jamie. 818-986-3513  
 •Solid bst wtd for P/R band w/ lbl & mgmt int. Infi Babies, Trick, Springfield. 24-30. No smoking, drugs. John. 818-840-9131

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24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., DECEMBER 20, 12 NOON

•Where are all the progrr blues bsts? Infil Dreags, Rush, Yes, Bobby. 818-766-4699  
•Young mel HR bst wtd to complete srs proj. Must have very strong lng hr image. Don't waste our time. 818-787-8055

## 11. KEYBOARDISTS AVAILABLE

•Keyboardist/voc avail for wrkg T40 P/R R&B or oldie band. Well equipped w/ trnsp & ready immed to work days/nights. Jonny G. 818-505-1307  
•Keyboardist wks Japan tour. R&B, T40. Origs. Craig. 213-633-5489  
•Keyboardist wks wrkg weekend sit. John. 818-308-1720  
•\$25,000 worth of pro gear. Chops that will blow your mind. Pros only. Zack. 818-880-4878  
•Keyboardist wks wrkg weekend sit. John. 818-308-1720  
•Keyboardist w/ complete MIDI studio avail for song demos. David. 818-955-9476  
•Keyboardist wks blues or salsa band. Pro only. 213-650-8769  
•Keyboardist/ pianist/ musical director avail for studio work, rehrrs, perfmcns, auditions. Many styles. Steve Shultz. 213-466-1626  
•Pianist/keyboardist/musical director avail for studio work, auditions, rehrrs, primncs, epxd many styles. Steve. 213-466-1626

## 11. KEYBOARDISTS WANTED

•Competent versatile keyboardist/synth w/ MIDI equip for R&B T40 pop grp. Valentino. 800-423-3125 ext. 177  
•Fem keyboardist wtd by all fem band now forming. No atts. drngs, etc. R&R p/s. Infil Heart, Benater, etc. 818-955-5315  
•Funk pop proj reqs srs keyboardist. Ray, after 6. 213-372-2101 or 213-220-7391

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•Keyboardist wtd for orig proj. Minds, INXS Infil. Have recrdng, rehrrl studio, lawyer, ggs. Paul. 213-655-0377  
•Keyboardist wtd to play to the edges of our reality. Infil by mind & spirit. D. Head. 213-462-4147  
•Keyboardist, 16-25, wtd to complete ICE-9, up & coming funk rock band w/ mgmt. 213-470-0193  
•Keyboardist/rhythm guit for metal band w/ mjr bl int & 2 indie releases. Totally orig concept. Image/exp a must. 714-826-2798

•Pros forming wrkg weekend side proj. Nd versatile epxd keyboardist ala Journey, Foreigner, Giant. Must be trntd, motivated. Brill. 805-723-5734  
•R&B T40 pop sit for pending gigs. Susanne. 818-753-9707

•Young gd kg Asian American pop singer/lyricist w/ sensual voice sks composer/keyboardist. Infil producers: Stock, Aiken, Watkin & Erasur. Warren. 213-839-3595  
•DA CAPO sng mdrn rock keybst w/ mdrn equip. Jamie Palumbo. 213-3939-7913  
•Epxd male keybst to accompany French/European voc. Pstl style. Must be very srs. 213-476-6478

•Hornbly type piano & B-3 Teddy style for band w/ studio, bl int & upcoming shows. Cougar, U2, Beatles. 466-8636  
•Keyboardist ndd for mel HR band w/ album, movie, TV credits. Prefer older pro w/ writing, voc ability. Gd equip. 818-761-3735

•Keyboardist ndd for orig rock band. Bckg vox a plus. Rehrrl spc. connx. Lari. 818-545-8738  
•Keyboardist w/ vox ndd to complete HR band, AFTER SHOCK. No itakes. Infil Y&T, Scorps, Haggard, Sean or Mark. 818-609-7925

•Keyboardist wtd for blues rock band. Pros only. Mark. 818-584-0380  
•Keyboardist wtd for fem voc oriented R&R orig band. Gd bckg vox, image, att. Infil Heart, Yes. 372-3119

•Keyboardist wtd for fusion band. All plyrs top notch studio plyrs. Lkg for keyboard w/ gd equip. Handy. 818-782-9790  
•Keyboardist wtd for wrkg orig P/R-folk band. Infil Maniacs, U2, Sting, Brickell. Bckg vox a plus. David. 818-716-8410  
•Keyboardist wtd who follows God for forming HR band w/ strong Jewish/Christian inrls. Vox, sngwrtr ability a plus. Lks unimportant. 213-851-7637

•Keyboardist ndd for orig rock band. Bckg vox a plus. We have

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rehrrl spc & connx. Laune. 818-545-8738  
•Keyboardist wtd to complete unit. No frills, piano/organ style. Radio accobl cmrcr rock w/ fem voc. Mature, pro att. Terry. 213-538-5816  
•Lkg for keyboardist who dble on bass. Also nd to sing bckgrnd. Ron. 213-962-7537  
•THE BRIDGE sks keyboard w/ guit trnt & high bckg voc ability. No pay, commitment only. Mark/Tim. 818-980-2929/818-568-4145

•Versatile keyboardist/voc wtd for HR band. Chris. 818-761-6665  
•Wtd: Keyboardist/pianist/noisist for moody, mel, song oriented rock/trp w/ classy trashy hits. This is new music. Equip not nec. Ted. 213-465-7466

•Wtd: Musician who nds lyricist for all styles music. Versatile. Prof pianist/keyboardist. Tom. 818-862-9971  
•Aggrsv multi-keyboardist wtd for grp w/3 albums, mgmt. No pay. Must be very versatile. Joe. 213-214-3725

•Artist, not craftsman. Infil Funk, rock, blues, reggae, weird sturt. Michael. 213-484-2836  
•Keyboardist wtd w/ sequence ability for orig cmrcr pop dance band w/ fem voc, hl potential songs, demo. Exp, image, singing ability reqd. Clubs-281-9892

•Keyboardist wtds wtr/collab w/ dmrv. Styles of new Chicago. Mar. Fisher. Gd att, creative mind a must. Bill. 213-530-7749  
•MIDI synth freak w/ wide ranging inrls, workbeats & enlightened new ideas wtd for new band of 90s. Jivan. 969-1838

## 12. VOCALISTS AVAILABLE

•Blues singer, male, 28. The real thing. Sks srly trntd plyrs & together projs only pls. Niles. 818-783-2739  
•Dynamic voc will make the most of your demo proj, glg, etc. Trained pro, quick harmonies, all styles. Specializing in rock, ballads. Let's talk. Dana. 213-455-1841

•Fem C&W sks to J/F C&W band. Gd att. Must lovet to play. Upcoming projs. Tom. 714-999-1052  
•Fem singer sks to form mel meta band. No drugs, egos. Lng hr a must. 4-7pm only. Stephanie. 818-567-2234  
•Fem vocalist lkg to J/F emotional unique atmiv band. 18-23 pref. Dedication a must. Infil early U2, Cure, Smiths, Echo, Jennifer. 213-470-3350

•Fem vocalist lkg to R&R, psychdc blues band. Infil Joplin, Zep, Hendrix. Writing style cmprbl to Morrison. Cameon. 818-985-4797  
•Hey now, intense lead singer w/ many credits sks mel rock proj. You won't be sorry. David. 818-846-3309  
•Hot R&B pop fem voc avail for pro live & studio work.

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Susan. 818-762-0583  
•Lead voc sks R&B 50's-80's cover band for weekly gigging. 818-366-3900  
•Outrageous heavy party band in nd of voc/frontman. P/s show us there's someone out there who stays in key. Srs only. Paul. 213-469-6461  
•Singer/lyricist. Strong emotional voice. Skg band orgnt, bst who is confident w/ their ability, sngwrtr, apprc. Infil Cure, Echo. Tom. 213-856-0446

•Singer/sngwrtr lkg to collab w/ guit & synth. Infil Cure, Front 242, Bowie, Bauhaus, Ministry, Flrs, etc. Ricc. 213-461-9592  
•Voc/keyboardist avail for wrkg T40 P/R & R&B or oldies band. Well equipped w/ trnsp & ready immed to work days/nights. Jonny G. 818-505-1307

•Young gd kg Asian American pop singer/lyricist w/ sensual voice sks composer/keyboardist. Infil producers: Stock, Aiken, Watkin & Erasur. Warren. 213-839-3595  
•Lead throat avail. Blonde hair, blue eyed lady killer. Mel bluesy cmrcr HR only. Leppard, UFO, Tesla veins. Band w/ killer songs only. 818-753-0721

•Blues singer lkg for live playing band. Infil Etta James, Bonnie Raitt, Slim Harpo, etc. Kerne. 213-462-2363  
•Dynamic R&B male lead voc w/ great lk & radio sound sks srs pro wkg T40 dance band. Stevie. 818-344-3818

•Fem lead country-ish R&R singer. Kinda Wanda Jackson, Kinda Joan Jett. Sks rockabilly, bluesy, country, R&R band. Janis. 213-655-6278  
•Fem singer skg work opprts. Valerie. 213-539-3635  
•Fem voc avail for gigs, sessions. Leads, bckgrnds. Perf ptch. Srs only. Jennifer. 818-769-7198

•Fem vocalist lkg for funk rock band of the 90s. No drugs, egos. 818-708-8726  
•Frontman Infil C&R Muddy Waters, Doors, Zep, Stoozes to J/F band. Expd prfrm/wrtr w/ dark image, connx. Reliable. Hlywd only. 650-9706

•Hot operatic voc sks 2-guit metal band in LB/OOC area. All others nd not apply. Ryche/Ozzy style. Blake. 213-920-2475  
•Male voc w/ lks & high range sks mel HR band with strong bckg vox. Perf stabl sit. Infil TNT, Skid, Dokken. Chris. 213-962-5445

•Male voc/sngwrtr sks estab band. Rude, dark pop music. Guitly rock & blues. Infil Roxy Music, Gabriel, Bowie, Zander. Let's talk. Steve. 213-766-1626  
•Voc w/ great tunes to J/F orig rock proj. Lots of feel w/ an edge. Vermette. 818-712-9861

•Farron, fem voc, avail for pro studio bckgrnd work only. Rock, R&B, T40. 818-997-0033  
•Fem voc, srs & accompshd, w/ record credits, skg pro wkg T40 band or keybst. 213-964-3409

•Voc avail. Infil James Taylor, Cat Stevens, Lou Reed, Gabriel w/ voice of all 4. Jivan. 969-1836

## 12. VOCALISTS WANTED

•Fem bckg voc for band w/ studio, upcoming shows, bl int. U2, Beatles, Cougar. 213-466-8636  
•GLASS HOUSE skg fem bckg voc for showcasing. Exp, unique stg prncs a must. Voc range alto-sop. John. 213-675-5440  
•Frontman Infil C&R Muddy Waters, Doors, Zep, Stoozes to J/F band. Expd prfrm/wrtr w/ dark image, connx. Reliable. Hlywd only. 650-9706

•Male voc wtd to collab & form band w/ guit, Roth, Jovi, Gabriel w/ voice of all 4. Jivan. 969-1836

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# FREE CLASSIFIEDS

Winger, Guit or keys a plus. Hans. 213-337-1164  
 •PLASTIC CADILLAC sks vocal conceptualist. Must be orig, visual, risqué. Intl Farrell, Prince, Hattfield, Lejten, Elman, Bowie, Steve. 818-788-5932  
 •Voc wtd by HR band. Must have prior singing exp, sngrwtr ability, open mind, strong persnality. Image conscious. Dave. 818-790-3778  
 •ABONOMANA FIGHEAD JOE, the band, sks male lead singer into alcohol dancing, rooftop sleeping, mocking the world. Possible musical relationship. 213-463-3601  
 •AUGUST sks male voc wtd w great image & range for HR w/ progvsy edge. Intl Ryche, Crue, Rush, Ready to our. Andy. 818-508-4704  
 •Band lkg for singer w great voice for blues band to play out basically. Practice, have fun, meet people. Wishbone. 213-876-6725  
 •Empassioned voc. Lyrics evoking surrealistic images. Musical Impnsionm conveying emotions. Siouxsie, Hugo, Peppers. Mel improv essential. Read ad before calling. Ken. 818-342-4955  
 •Fam singer w rby HR voice lkg for band w exp & srs dedication. Intl Metallica, old WASP, CCR, Veronica. 305-582-0829  
 •Fem voc wtd for straight ahead rock band. Must be thin, have gd image, Intl, trnsp. We have rehrls spc, songs. 213-437-6996  
 •FRENCH MARBLE BALLOONS sks M/F voc. Demo. 8x10 glossy, bio to POB 314, San Gabriel, CA 91778  
 •Guit & drmr w/ exp, equip, image, hit material sks voc. Have mgmt, shows pending, Steve, days. 714-961-0335  
 •Hot fem voc w/ voice & lks for classic rock act. We have mjr record concern, studio & mgmt. Larry. 714-929-1040  
 •HR band, Aero, Tesla, Badlands-style. Ing hr image. Pro equip, exp prod ptyrs. Soulful commanding frontman. Adam/Mike. 714-495-3017/714-731-4217  
 •HR/HM band w/ killer tunes sks voz/lyricist w/ image & Intl. Intl Scorps, TNT, Ryche, Lou. 818-576-8227  
 •Ian McCullough mts Richard Butler mts Bono. Who dbts on rhythm guit. Strong unique voice. Gd att. REM, Echo, Pixies. After 8pm, Jeff. 213-461-7438  
 •Kansas, Rush, Queen, Slyx, Ryche intl'd band. No keybrds. Replacing voc. Nat'l airptly, NY showcases. Brad. 612-888-0423  
 •Lead male voc ndd to complete HR band. AFTER SHOCK. No flaks, Intl Y&T, Scorps, Haggar. Sean or Mark. 818-609-7925  
 •Lead voc for mel HR band w/ untd studio time. Shortino, Rock, Moog, MIND. Charismatic, no big egos or screamers. Ron or Brian. 213-455-1588  
 •Lead voc wtd for band w/ mjr lbl & mgmt Intl. 3-4 octv ability ala Tate, Soto, Hamell. Lng hr image a must. Neil. 818-894-2404  
 •M/F voc wtd to complete AO duo. Gd lyrics a must. Unique voice. Intl Erasura, Yazoo, old Depeche. Jeff. 714-857-2666  
 •Male singer wtd for HR band. Pros only. Gd lks, Ing hr. 805-498-1261  
 •Male voc for orig progvsy HR band w/ creativity & wrng ability. Intl Zep to Ryche. Stephanie. 929-8907  
 •Male voc wtd for HR band w/ incredible connex. Intl

Scorps, Haien. Tall, Ing hr a must. Pros only. Rich. 818-773-8871  
 •Male voc wtd. Collab w/ guit to form groovin rock act. Must have great tone/range. Ala Winger, Tesla, Plant. Crick Loud. 714-968-7192  
 •Lead male voc. Frontman lype for WORLDCLASS. HM funk power/trio. Leonard/Edward. 818-761-9004/818-896-6126  
 •Male voc/ftrntman wtd for P/R band w/ lbl & mgmt Intl. Babies, Trick, Springfield. 24-30. No smoking, drugs. John. 818-840-9131  
 •Mel metal band sks dedicated frontman w/ lks, att, nasty voice. No shorthairs. Ratt, Dokken, Mark. 213-861-4615  
 •Mel pop band w/ mgmt lkg for great unique singer/lyricist to complete band in style of Gabriel, Sting, Elton. No HM. Randy. 818-782-9790  
 •MIDNIGHT PARADISE nds lead singer immed. Strong voice a must. No drug addict, alcoholics, skts wtd. Victor. 213-83-9432  
 •New alltrntv band sks M/F singer for powerful liberating music. Voc ability a must. Instrumental ability a plus. Intl a Cup of Tea & a warm bed. Robert. 818-842-2275  
 •Oriental fem voc wtd. Orig East mts West band. Rehrls in Pasadena area. 818-461-5638  
 •Pro gult/drmr auditioning male voc. Image import, Intl a must. All orig, mel, ballys rock. Tony. 213-949-5510  
 •RAKHA, metal R&R band, sks voc/ftrntman/lyricist. 818-773-9005  
 •ROCK DOLLS sks pro lead screamer who can also sing clean Black hair, black leather image a must. No vanilla heads. Trix. 714-995-1147  
 •Shocking dark voc/guit wtd. Young stylish image, non-stop att. Will do anything to make it. Intl Trick, Beatles, Ramones. 818-980-7051  
 •Singer ndd to form young aggrvsy HM band of the 90s. Have range, att, mjr image. Intl's Crue, Tesla, Skid, Mike or Nicky. 213-375-3409  
 •Singer wtd by band Intl'd Jane's, Zep, Cult, AC/DC, Flotsam. If you sing from your heart, call Rob. 213-372-1975  
 •Singer/sngwrtr wtd. Deep thinker, strong voice. Trnsp. Image a must. Heavy blues based rock w/ groove & feeling. Jim. 818-997-1926  
 •Voc to complete bluesy progvsy HR/HM. Under 25. Power, range. Have rehrls, 24-trk in progress. Intl Purple, Zep, UFO, Queen, Pete. 213-962-8182  
 •Voc wtd for cmrcd HR band. Style Journey, VH, Intl Perry, Plant. Have mgmt, mjr lbl Intl. Don. 818-763-4886  
 •Voc wtd for HR band w/ industry connex. Exp, tape reqd. Tony, after 6. 714-396-1173  
 •Voc wtd for mel estab HR band. 2nd album pending. Balls, blues, grooves, finesse. Image a must. No egos.

Bruce. 818-365-7599  
 •Voc wtd to form sleazy trashy band. Intl Hanoi, Crue, LA Guns. Under 23. Hlywd only. No flaks. Jim. 213-850-1659  
 •Voc/ftrntman wtd for versatile HM band w/ mgmt/bckg. Lbl negotiatlons, name producer. Lng hr image reqd. Expd pros only. 818-783-9666  
 •Act now. Singer wtd by band w/ killer image & mgmt. Pros only. Kix, AC/DC, Aero, Tesla, Cinderella. Call today, don't delay. 818-505-9626  
 •Creative guit w/ dfrnt apprch to cmrcd rock sks unique emotional high range M/F voc for collab on proj. Wilson, Mercury/Holiday. Toggie. 213-462-7557  
 •DOUBLE D NOISE, rap funk rock band, lkg for fem bckg singers/dancers. Mottl. 213-661-1800  
 •Fem voc wtd. New age/dance music. Ethnic, industrial, funk, rock, soul ints. Must dance & be fashion forward. S. Sharp. 213-858-1338  
 •Frontman wtd for explosive band w/ magic chemistry & soul. Amazing dynamic must. Must be an orig w/ tape. Zep, Who, Colour, Stones, Lennon, G&R. 818-843-7405  
 •Hard funky grooving rock sks voc. Brian. 213-465-4746  
 •Killer dbl bass drmr wtd for OC HM proj. Seasoned pros only. 714-897-6133  
 •Lead voc, 16-25, wtd to complete ICE-9, up & coming funk rock band w/ mgmt. 213-470-0193  
 •Lkg for 21fm singer to form P/R duo. Have own studio, connex. Must be srs minded. Pam, after 6pm. 818-985-0237  
 •Male voc wtd for song oriented, big haired, anything but typical groove band. Intlsty, Intlng, creativity. Hlywd. 18-24. Rob. 213-874-9654  
 •Male voc/rhythm guit for metal band w/ mjr lbl Intl & 2 indie releases. Totally orig concept. Image/exp a must. 714-826-2796  
 •Orig male singer wtd. Creative lyrics, progvsy rock music entirely composed/produced. Must be able to sing over complex harmonies & armgmts. Dave. 213-425-9851  
 •Pro Boston lead guit/sngwrtr sks male voc to start new HR proj. Aero, Mr. Big, Mark. 213-851-6643

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 NEXT DEADLINE: WED., DECEMBER 20, 12 NOON

•Pro guit/drmr auditioning male voc. Image import, Intl a must. All orig, mel, ballys rock. Tony. 213-949-5510  
 •Pro male voc wtd. Wprfl, orig, consistent. Very confdnt. Sngwrtr plus. Chuck/Dave. 818-894-6679/818-361-8058  
 •Pros forming wrkg weekend side proj. Nd versatile expd frontman ala Journey, Foreigner, Giant. Must be Intl'd, motivated. Brill. 805-723-5734  
 •Rampage sks killer voc/lyricist w/ pro att. Heavy, heavy rock. Job, trnsp a must. 818-843-3316 or 818-842-6064 or 213-727-5960  
 •Shocking dark voc/guit wtd. Young stylish image/att, dedication. Intl Beatles, Trick, Ramones. 818-980-7051  
 •Singer sks HR blues band ala AC/DC, Cinderella, Picasso. 213-461-4367  
 •Sngwrtr/musiclans wtd to collab w/ singer/lyricist on orig songs & form band. Intl Henley, U2, Floyd, Sting. 818-360-3903  
 •TYNER nds 2 fem vocs ala Nasty Habits to join multi-racial HR band. West LA area. Must be sexy & sing well. 213-839-6424  
 •Voc/ftrntman w/srs att only. Intl's Boston, Giant, Kansas, Yes. 818-704-9742 or 714-992-2068  
 •Voc/sngwrtr wtd by guit for orig rock band. Intl Hendrix, Kings X, Joplin, early Heart. Erik. 213-674-4007  
 •Worldclass mel metal act w/ killer material & image sks singer w/ image & pro ability. Intl's Winger, Harnell, Coverdale. Curt. 714-531-1460  
 •Wtd: HM powerhouse to form awesome proj. Pwr studio, PA, truck. Great songs, image, touring/recording sit. Pros only. 213-876-5385 or 818-909-7075  
 •Wtd: HR/HM screamn demon for record proj. Monster w/ monster mgr, engineer, producer. Lucky. 818-352-PIMP

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•Voc/sngwrtr w/ star qualities wtd by baddest org HH band in the West. IN COMMAND. Ron. 714-636-0528  
•Wtd: 4 male vocs who can dance. 16-20. To complete new R&B grp. Have hit songs ready. Dan. 818-781-6552  
•Wtd: Singers/sngwrtr for progrsv HR band. Inlt Rush. Ryche. Ted. 868-3473  
•Wtd: Slammin fern voc to complete R&B grp. Must be ready/willing to sing. Dan. 818-781-6552

## 13. DRUMMERS AVAILABLE

•Dmtr & guit. Funky grooving rock. Avail for gigging. Brian. 213-465-4746  
•Dmtr avail for jazz & R&B wrkg bands. Srs only. Danny. 213-382-2598  
•Dmtr avail for wrkg club/studio sit. 13 yrs exp. Acous/ MIDI. Can trvl. Darryl. 818-894-8270  
•Dmtr avail. ex-Sister Shotgun. Montrose, Cult, Free, Squire infis. Expd, equipped, ready. Brian Irving. 213-434-0110  
•Dmtr lka for T40 or MOR rock band on West side. Jim.

213-395-6407  
•Dmtr sks R&R band. Loves Stones, Trick, GoGos. Simple, solid. Studio exp. Ann. 818-447-2023  
•Dmtr, 16 yrs exp, gigs/tours. Sks work. Jazz, fusion, latin inlt. Roland of Jill. 213-351-2334  
•Dmtr, sgl kick. Inlt KISS, Trck. Sks complete band. No glam, metal. Gd songs & rock image a must. Rick. 818-787-3007  
•Expd dmtr skg pro estab band. Vinyl/video credits. Tour exp. Lng hr image. Inlt Aldridge, Lee, Smith. Kevin. 818-609-8752  
•Fem dmtr w/ xlt meter sks country band. Michel. 213-429-1781  
•Powerhouse dmtr lkg for the right rock proj. Many credits. exp & killer vox. Don't miss this one. David. 818-846-3309  
•Pro dmtr sks HR blues or funk band. Have mjr lbl credits. Sgl or dbl bass. Elec/acous set. Strong vox. Tall. lng hr image. 818-288-9190  
•Sgl kick dmtr. Dynamite gear, dynamite lks. South Bay. Inlt Zep, Tesla, Jovi, Hungry, ready to roll. 213-320-1271  
•AAA pro dmtr. Studied plyr. Reads music. All styles. Chops, groove, studio, stage exp. Lead vox. Kevin Grabb.

818-907-0298  
•Dmtr avail for jazz/fusion proj for wrkg rock band. Darryl. 818-894-8270  
•Dmtr sks HR lghtweight metal sit. Must be mktbl, org. Expd. pro minded business people only. No speed, thrash, losers. TC. 213-562-4174  
•Dmtr sks mdm rock band w/ big sound. Inlt Bruford, Bonham, Copeland, etc. Gd equp, trnsp. Recording/ touring exp. 213-857-0740  
•Dmtr, 22, sks band or musicians. Inlt Allmanns, Zep, Sty, Trick, Satellites. Cary. 213-871-2452  
•Dmtr, formerly w/ Chanoway, sks pro rock band. Must have 90s image. Dana. 213-876-1258  
•Dmtr, over 20 yr pro exp, plays all styles. Sks wrkg csls band. Barry. 818-982-7373  
•Drum programmer w/ Roland R-8 drum machine avail for demo or record proj. Bill. 213-874-7118  
•Fusion dmtr sks band. 818-705-8018  
•Latin percant avail. Latin fusion. Samba, Afro-Cuban. Lmano Caliente Cubano. Oscar Borerro. 818-353-5839  
•Outrageous powerhouse dmtr lkg to form ultimate high energy act. Album credits, hit tunes, image, studio. Inlt Crue, AC/DC. Let's rock! Bryant. 818-814-1906  
•Pro dmtr, 27, sks mature, intlgnt, fresh rock band or members to form new band. W/ postv concept, creative material. No drugs, exp. Dino. 805-255-7488  
•Pro dmtr. Have drums, will travel. All styles. Morey. 417-8398

•Pro rock dmtr, 17 yrs exp, sks cmrd HR pop band. Dependable, reliable w/ dynamic style, voc ability. Gd att, pros only. 818-508-0717  
•R&B jazz & funk dmtr avail. Cheron Moore. 213-876-3255  
•Strong dmtr, great feeling grooves w/ rock solid time. Extnsv recrdng/primg exp. Click trck no probm. Great image, equip. 818-996-6279  
•Studio dmtr avail for albums, recording proj & live gigs. Pretly funk, jazz/rock/fusion or R&B. Inlt Weckle, Vinnie. John. 818-894-8270  
•Dependable timekeeper sks org &/or copy R&B band for gigs in LA. No grassroots proj or drugs pls. Dave. 213-392-0555  
•Dmtr w/ nasty groove, big sound, extra lng hr, sks blues band w/ hot singer, badass hr. Image a must. Zep, Aero, Zep. 213-257-4270  
•Dmtr, 21, sks mod/60s band. Inlt Yardbirds, Who, Kinks. Gd equip, trnsp, Kevin. 805-583-1882  
•Pro quality rock dmtr avail for grp w/ credentials. Have all skills, qualifctns to be extra hot. Louie. 818-894-8812

## 13. DRUMMERS WANTED

•Dmtr wtd for band. Inlt8 Bad Brains, early Sabbath, COC, GBH, Rawlins Band, Danzig. Must be srs & able to tour. 818-772-6253

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mature pro musicians in SGV. Inlfs A to Z. 818-955-5307  
 •Voc w/lead guit sk dmr. Sgt kick w/ att. Lng hr, underwrt image. Bluesy HR. Pros only. 818-753-0721  
 •Worldclass rock act currently skg phenoml dmr. Must have near SOTA gear, xlt chops, meter. Total dedication a must. Must be ready to tour the world. 818-988-6738  
 •Dmr wtd for atmry dark rock band w/ driving powerful & 24-trk album. Infil Cure. 818-980-6135  
 •Dmr wtd for forming blues rock band. Pros only. Mark. 818-584-0380  
 •Dmr wtd for orig psychidc band w/ gigs & own Studio. Mike. 213-271-8308  
 •Dmr wtd for orig R&R band proj. Infil Blues, R&R funk, mel & straight ahead rock. Ira. 213-659-1951  
 •Dmr wtd for pro HR psychidc band. AO music. Infil Doors, Dantz, Mission, Cult, Srs only. LA area. Frank. 818-300-9397  
 •Dmr wtd for pro rock act. Infil Whitesnake, Eddie Money, Bad English, Jeff. 818-765-0929  
 •Dmr wtd for psychidc hrd crunching rock band. Infil Zodiac, Cult, Circus, Gypsy lng hr image. No glam. Equip a must. Morris. 213-461-0581  
 •Dmr wtd immed for pro sit for totally orig hgh energy English oriented R&R band. Infil Pistols, Iggy, Idol, Ramones. 818-845-0175  
 •Dmr wtd to complete free flowing 4-pc punch funk, groove, mega soul, swingin, syncopated, musically majestic band. Bad Brains, Colour, Kings X, Spies, Rodenick. 213-931-9095  
 •Dmr wtd to join blues based HR proj. Must be dedicated, expd. Willing to commf. No drugs, alcohol, egos, posers wtd. Veteran musician. Pete. 818-986-4669  
 •Dmr wtd, expd, versatile, hrd hitter. Inspired by Hurley, Minute/Horse, Trotsky (sub-humans), East (B Brains), reggae poets, Pearl. Srs only. Demo ready. Tony. 213-250-3161  
 •Estab band w/ ex-Black Cherry & Animal members sks powerhouse Bonham style dmr for loud bluesy HM band. Image a must. Mark. 818-765-4136  
 •FATAL ATTRACTION sks dmr. Dark glam death rock image. Infil Tommy Lee. Lng black hr, pro equip a must.

Johnny or Trey. 818-594-2191  
 •Fem dmr nnd immed for power pop act. Must have bckg vox, great equip. Pros only. Kelly. 818-980-1983  
 •Fem dmr to jam w/ guit & bst. Rock, funk, metal. Diedre. 818-506-5113  
 •Hey you! Young expd progrsv guit wts stylish dmr w/ intlgnc to collab & form tight band. I have many exciting orgs. Tommy. 818-902-0393  
 •HR band, Aero, Tesla, Badlands-style. lng hr image, Pro equip, expd prog plyrs. Hrd hitting, hrd wrkg. Adam/Mike. 714-495-3013/714-731-4217  
 •HUNTER currently skg phenomenal dmr for worldclass rock act. Must have xlt SOTA gear. Bckg vox a must. Xlt chops, meter, dedication a must. 818-988-6738  
 •LA HM band. ANGEL HEART, sks dmr. Ray/Randy. 818-352-4018/818-240-1774  
 •R&R band w/ rhrst/pc skt & orig songs lkg w/ hgh energy dmr. Styles Peter Chris, Tommy Lee, Alex VH. Jason. 213-463-6838  
 •ROCK DOLLS sks black leather, bad boy dmr. Must have small hit, play basic. Infil old Crue, old KISS, Guns, AC/DC. Trk. 714-995-1147  
 •Sense of dynamics, space, groove. Creativity, concrete timekeeping, Souxsie, Eno, Velvet Undgrnd, Cocteau, 4AD, Cure. Read ad first. Ken. 818-342-4955  
 •Simple sngwrt sks minimalist dmr. Basic time/meter. Small hit OK. Folk, country, rock. Weird piercing lyrics to wake people up. Eddie. 818-985-6134  
 •SISTER SISTER, ultra undgrnd sound, skg dmr. If You can party all night & still make rehrs. Jamie. 818-986-3513  
 •Sra, happy & solid dmr w/ gd feel wtd for orig band. Hair don't matter. Cougar, BoDeans, Strats, Junkies, REM. Doug. 213-826-7330  
 •Tlntd expd dmr nnd for rock proj w/ guit & bst. Must have recrdng/live exp. Booking, studio times pending. Brent. 213-943-1098 or 714-859-6112  
 •Versatile, solid dmr nnd to complete unit. Radio acctbl cmrcl rock w/ fem vox. Mature, pro att. Terry. 213-538-5816  
 •WORLDCLASS sks HM funk dmr. Leonard/Edward. 818-761-9004/818-896-6120

## 14. HORNS AVAILABLE

•MIDI wind synth plyr avail for all pro sits. Chrs. 818-842-1017  
 •Trumpet plyr avail for all pro sits. Chrs. 818-842-1017  
 •Trumpet plyr, dble on valve trombone & Keys. Has nr credits & gd image. Sks estab bands & pros only. 213-386-2946

## 15. SPECIALTIES

•Bands nnd. Reggae, African, Intern'l dance tryps & acts for annual Kwanza Parade celebration. 2 days, Dec. 30-31. Thomas. 213-480-0008  
 •CARNIVAL, the circus is back in town. Contagious HR party band sks dedicated roadies for upcoming gigs, video shoot, tour. Mark. 818-982-8918  
 •CHINA BLUE sks guit tech & bass tech. Must be extmly dependable. Own Trnsp. No drugs, alcohol. Pay negotiable. 213-851-0591  
 •Choreographer w/ offbeat, inventive style ala Abdul wtd for rock video/stage show/recording proj. Must be committed to proj. Cindy. 818-997-6209  
 •Expd pyrotech & Roadie wtd for local shows. Pay. Big band. 213-652-8667  
 •Fem plyr w/ strong image/ability wtd for rock video/recording proj. Must be dedicated im plyr, willing to take direction, into theatrics. Andy. 818-997-6209  
 •Fem voic/guit w/ material sks fem musicians/vocs for acous folk band. Brenda. 213-661-8476  
 •Forming band. Skg srs lntd men to form gay HM band. Infil Leopard, Leather Nun. 213-487-1307  
 •Free guit lessons. GIT grad now accepting students who want to increase their knowledge & ability. Specialties include theory, improv, technique & rhythm. Mort Jones. 213-662-3257  
 •Hotproj sks hot sound person. We have great plyrs, gigs, mgmt int, hit songs, studio. Great growth potential for im plyr. 213-935-6214  
 •Indie dance artist w/ combination dance trk, combines rap & vocalising, sks A&R personnel & mgrs for demo tape exchange. Steve. 818-361-3765  
 •MIDNIGHT PARADISE, the revolution of east LA. Have you heard us or seen us? Don't. Call me. Promo pack. Victor. 213-483-9432  
 •Music video producer/director & crew avail w/out pay to film hi-TV quality video for rht R&B or rap dance band. Production costs apply. 213-372-8688  
 •Office spc wtd by sngwrt to share w/ other wrt types. Skg to join/create inspiring locale. 818-764-5920  
 •Rappers wtd. Staff engineer w/ time avail w/ studio wts to record/produce your demo at no charge to you. Rick. 818-791-2820  
 •Wtd: Studio tech in exchange for 16 or 8-trk studio time. 213-680-9501  
 •Photographer nnd for single person bio photo. Will pay minimal expenses. Erik. 213-280-3377  
 •Recording artist sks backup gpr/rhythm section. Fresno area. 209-293-4502  
 •Wtd: Music booking agent for recording artist, Bob Starr. 213-622-3862

•Bebop violinist w/ exp in latin, rock, swing, more. Avail for clubs, recrdngs, videos. Gd equip. Elec/acous. David. 213-666-1398  
 •Black fem lead guit/singer/sngwrt sks mgmt/bckg. Own recrdng studio. Intns, innovative, HR orgs. Musicianship, image, snotr. Multi-instrumentl Srs. Kali. 213-469-7807  
 •BLIND AMBITION currently skg mgmt. Have sgl & album to be released. Upcoming headlining dates. Nd mgmt to help promote band. Craig. 213-927-0746  
 •CARNIVAL. The circus is back in town. Shooting M-TV video, recording demo, tour back east. Nd dedicated roadies. Absolutely no drugs/alcohol. Mark. 818-982-8918  
 •Country band. Help! I need you. Let's get together & make some music & \$\$ Big proj coming up. Marie. 714-899-1052  
 •Estab HR band skg rock roadie/lightman. Expd only pls. 818-782-1057  
 •Free guit lessons. GIT grad giving free guit lessons. Improve your theory, improv, technique, rhythm playing. Mort Jones. 213-662-3297  
 •Harmonica plyr sks blues rock band. Also studio lllin & bckg voc harmonica. LA area. Johnny S. 213-285-3130  
 •Investment wtd by successful producer for top fem singer/sngwrt w/ master demo completed. Video, showcases pending. Mr. Morgan. 213-464-8328  
 •Mgmt nnd by fem BMI wrtpublisher/voc/musician w/ attmty & lnt int. Cmrcd rock orgs ala Fleetwood, Benatar. Lee. 213-479-4864  
 •Recording engineer sks studio to work in. Quick learner. Alan. 213-851-3494  
 •Wtd: Info concerning new age record co's. interested in new age dance music. Easter. 818-904-3499

## 16. SONGWRITERS

•CHR lyricist/sngwrt lkg for collab/finisher. NAA member. Glenn. 213-876-2296  
 •S&A member. Has 60 songs in current catalog. P/R, R&B new age material. Music/lyrics. Skg diverse publisher. Jonny G. 818-505-1307  
 •Singer/lyricist lkg for R&R guit to write/perf. Technique/feel a must. 213-656-5145  
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