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Member



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William Hames



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AEROSMITH

With their new LP, *Get A Grip*, these Boston bad boys prove that they've still got plenty of rock left in them. One more album for Geffen, then it's off to their new home at Sony Music. Steven Tyler reviews the band's long career.

By John Lappen



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BUSINESS MANAGERS

Unlike a personal manager, the business manager is usually tucked away in a corner office with an adding machine, taking care of bills and expenses while the artist earns big bucks. Interesting, informative reading!

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FEEDBACK

The L.A. Scene

Mike (Withheld)
Reseda, CA

"I'm calling about the state of rock bands and music in L.A., and I'd like to tell a little story that I think sums up what everyone feels here in L.A. There was a blind rabbit and a blind snake. They were walking through the woods one day and they bumped into each other. The rabbit says, "I don't know what I am, can you tell me?" The snake wrapped himself around the rabbit and said, "You're fuzzy, you got ears, you got a little bushy tail, you must be a rabbit." The snake says, "Tell me what I am, tell me what I am, I don't know what I am." So the bunny rolled over him a few times and picked him up in his little paws and he said, "Hmm, sorta slimy, you don't have any ears and you don't have any balls. You must be an A&R person." Get the clue, L.A., especially you A&R people. There's already a Seattle scene, it's in Seattle. You've taken Faster Pussycat, Poison and Warrant. You've seen 'em come, you've seen 'em go. Look back to what stuck through all the years. Look at AC/DC, twenty years and still going strong. Led Zeppelin, twenty years and still going strong, and they aren't even together anymore. Take a clue from the real people who are out there and don't give us a bunch of glam fags and people in little plaid shirts for the rest of our lives."

Excuuuse Us!

Dear MC:

In the past few months your magazine has given us A&R Directories, Video Producer Directories, Manager & Attorney Directories and others. It would seem readers have everything they need, but two things still remain. First, a College Radio Directory so we know who will play our music, and second, a state-by-state Club Directory so we know where to play our music. Please look into it.

On another note, your last two

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issues seemed to be missing something. It's like Scotty said in an episode of *Star Trek*, "The ship just doesn't feel right." Could it be that the last issue (Depeche Mode) was a mere 52 pages. The 'survey' on sex, drugs and R&R was...well, I don't know what it was! I've had a subscription since September, 1992, and I can count on one hand the number of really good Demo Critiques. I strongly recommend you spend time showing us really good demos as an example, rather than slamming someone like Laura Bartholomew in print.

I look to your magazine as an inside source to what's going on in the business. Living in St. Louis is pretty far removed from the L.A. scene. However, more and more, I think I'm getting Slim Fast journalism instead of news and info with solid substance. *Billboard* is printed every week; *MC* is printed every two weeks. You have that much more time to find a story and develop it (as an example, why is Jani Lane out of Warrant?).

You have a fine magazine here, quit slacking off.

Christopher
St. Louis, MO

We're Good

Steve Cross
Hollywood Hills, CA

"I was just calling to thank *Music Connection* for giving us the best outlet I've ever seen in the whole country as far as getting into music and getting us leads to lawyers, managers, etc. I've lived in other metropolitan cities such as New York, Boston, Nashville and Chattanooga. They have nothing like this, and I think it's a great tool.

The only comment that I would make is that I would like to see more demo critiques. I would really love to see that expanded, maybe even to a two-page spread, maybe even eight bands per issue. It's very informative to me, and I think a lot of other readers enjoy it, also.

Ad Comments

Dear MC:

I agree with the person who wrote in regarding the ad on your back cover. Hey, General Music, what are you thinking? What the fuck does two hicks getting hot & heavy in a bunch of hay have to do with music? Also, who the hell keeps his electronic keyboard out in the barn?

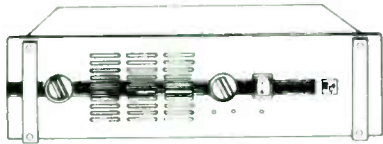
Jesse Bolt
N. Hollywood, CA

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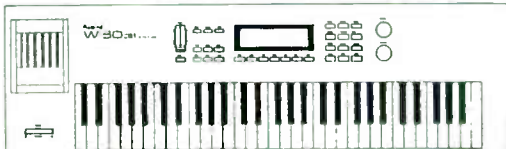
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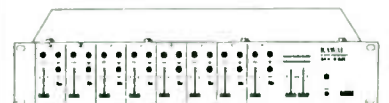


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CALENDAR

By Trish Connery

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

Calendar, c/o Music Connection
6640 Sunset Blvd., Hollywood, CA 90028.

Current

□ The Songwriters Guild Foundation will sponsor Ask-A-Pro/Song Critique session on Wednesday, May 12, 7:00 p.m. at the Guild's office, 6430 Sunset Blvd. in Hollywood. Ask-A-Pro/Song Critique sessions are a regular feature of the Songwriters Guild and are designed to offer songwriters an opportunity to have an industry professional answer their questions and critique their material. The May 12 session will have Lynne Robin Green of Winston/Hoffman House Music Publishing as guest. These sessions are free to Guild, LASS, NAS and NSAI members. Call (213) 462-1108 for additional information and/or reservations for the session.

□ Big Valley Music (BVM) sponsors a semi-annual event for all you equipment traders out there. On June 6, from 10:00 a.m. to 2:00 p.m., BVM plays host to the Music Swap Meet, held at 8541 Reseda Blvd. in Northridge. This is a free event which offers a great opportunity to swap, sell, trade, or whatever, any musical equipment you may not need anymore, just want to unload, or want to upgrade. BVM holds the Music Swap Meet on the first Sunday of April, June and November.

□ On Saturday, May 15, the Los Angeles Songwriters Showcase (LASS) presents Berklee College of Music instructor Pat Pattison in a four-hour intensive lyric writing workshop at Hollywood Blues, 6234 Hollywood Blvd. Pattison, author of *Rhyming Techniques And Strategies And Managing Lyric Structure*, has been teaching lyric writing and poetry at Berklee College for eighteen years. The workshop will cover object writing, brainstorming, form, verse development, rhyme and more. Registration for the workshop is \$55 non-members, \$45 members of LASS and NAS. Call (213) 467-7823 for additional information.

□ Special Friends II is a gospel benefit concert scheduled for May 15, 8:00 p.m. at the Grand Theatre, 400 W. Washington Blvd. in Los Angeles. The concert, sponsored by Moore Production Management, will feature the award-winning Johnson Mass Choir and the South Central Children's Mass Choir. This is the second year for this musical event and again, proceeds will benefit the Minority AIDS project. Tickets are \$15 in advance, \$20 at the door. In addition, guests are also asked to donate two non-perishable food items. Contact Moore Production Management for additional information at (213) 624-1927.

□ Arranger/composer/orchestrator Dwight Mikkelsen, whose credits in-

clude Ann Margaret, Quincy Jones, Dione Warwick, Barbra Streisand and others, will be conducting a seminar, "Arranging The Song: What Songwriters Should Know," on Thursday, May 27, 7:00 p.m. at the Church of Scientology's Celebrity Centre International, 5930 Franklin Ave. in Hollywood. Mikkelsen will discuss how an arrangement enhances a song, ways to achieve success in your career and much more. Attendees are encouraged to bring demo tapes to receive tips on how to arrange them. Admission is \$10. Call (213) 960-3100 for reservations.

□ The Los Angeles Community Festival has scheduled its Benefit For The Homeless for Sunday, August 22, 12:00 noon to 8:00 p.m. at the Shark Club, 1024 S. Grand Ave. in Los Angeles. Normally this would be a little too early for a listing in Calendar, however, sponsors Valerie and Michael Wyman of Mission Possible are presently looking for musical acts to help fill the bill for this event. If you or your band is interested, contact Valerie Wyman, days, (818) 783-1211 or Michael Wyman, evenings, (818) 764-4070. Stay tuned to Calendar for additional information on this event.

Recaps

□ There is still time to sign up for The Learning Annex's Thursday, May 27 course, "How To Make It In The Music Business" with Joe Owens, author of *Welcome To The Jungle: A Practical Guide To Today's Music Business*. Also scheduled for May 27 is the concurrent workshop, "How To Produce, Market And Promote Your Own Audio Or Video Tape," with Bob Chesney as host. Both classes will be held from 6:30-9:30 p.m. at The Hyatt, 8401 Sunset Blvd. in Los Angeles. Class fees range from \$29-\$39. Contact the Learning Annex for additional information, 310-478-6677.

□ For those of you who have yet to learn this fine art, there is still enough time to reserve your space for networking expert Terri Mandell's upcoming "Power Schmoozing" seminar on Monday, May 17, 7:00-10:00 p.m. at Everywoman's Village in Van Nuys. Mandell is the author of *Power Schmoozing: The New Etiquette For Business And Social Success*, so she definitely knows what she's talking about. The cost is \$39 plus a \$3 materials fee. Call (818) 787-5100

□ This is the last notice for the California Lawyers For The Arts' May 18 seminar, "Agent And Manager Contracts For Performing Artists." Beginning at 7:00 p.m., an attorney will discuss the differences between the function of an agent and a manager and important contractual terms performing artists should be aware of prior to entering into agreements. The workshop will be held at 1549 11th St., #200 in Santa Monica. For more information, contact the California Lawyers for the Arts, (310) 395-8893. **MC**

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Art, Violence & The Industry

By Robert Schumann

This Feedback letter appeared in Vol. XVII, Issue #6, March 15-March 28, 1993.

Gutless Move

Dear MC:

This is a letter that was also sent to Warner Bros. Records to express my reaction to their dropping Ice-T from the label. The *Los Angeles Times* speculated that other labels will refuse to "touch him"—this is wrong! Please take note.

I thought that record companies were supposed to stand up for an artist's right to express himself. I thought America was a place where one could express oneself freely. However, this is not the case when censorship exists under the guise of big business. If the government does not censor you, then big business can by simply refusing to market your product, even if there is a huge demand for it. Your dropping of Ice-T was a gutless move!

I don't own an Ice-T disc, but the principle behind Warner Bros.' action is very disturbing to me. Art does not create violence. Art is merely a reflection of what is wrong in this society and a reflection of how society reacts to what is wrong with it. You are underestimating the American people—we are not as stupid as you may think!

Maybe I'm wasting my time writing to you about art, when you are obviously uninformed about the subject and consider it to be "just a business," but to millions of people who purchase music, it is *not* a business. To us, it is much more. We are the ones who decide whose careers become successful or not—not you!

Greg Roth
Los Angeles, CA

What follows is a reader's response to the above Feedback letter.

Dear Greg:

In response to what you call a gutless move by Warner Bros. in dropping Ice-T, your argument that art merely reflects what is wrong in society but doesn't create violence is, among many things, somewhat irresponsible. It is tantamount to saying that "Guns don't kill people, people kill people." This, on some literal level may be true, but usually, more times than not, when a

person decides to kill another person, the thought of using a gun leaps to mind more readily than, say, a can of soda.

Just how motivational is art? Do we not consider a work of art particularly successful when it evokes profound emotion? Isn't it profound emotion that causes people to do things such as write angry, insulting letters when they could be otherwise happily engaged in a three-state killing spree?

Do you wonder why radio and television advertising, not to mention industrial training films, all have music in them? It is not an affirmative action program to employ out of work musicians, I assure you. Perhaps now would be a good time for you to read H. L. Menken's *Subliminal Seduction*, or B.F. Skinner's rather chilling treatise on behavioral modification. At this point you might consider that your impassioned views on art and censorship may not be entirely your own, but rather someone else's words profoundly affecting your thought.

So you think that the average American isn't that easily influenced? Remember the Reagan years, when Ronnie's PR men were trying to reverse the self-loathing of the American people? A serendipitous musical find by the name of "Born In The USA" inadvertently became an anthem for re-kindling that lost American pride. No matter how bad things were, all you had to do was say "Born In The USA" and beer cans everywhere would raise in exuberant righteousness. Amusingly enough, the lyrics of the song were a protest against that very thing. The whole country missed that one, Greg. Now, what meaning do you suppose a kid with an Uzi, or a very nasty can of soda, looking to make his bones for gang membership, is going to take from "Cop Killer"? Americans aren't that stupid—you're right. Try teaching a few semesters in our criminally downgraded education system. You'll find that they're dumber than even you suspect. But I digress.

I think that the issue here is not second party censorship or the effect of music on unbalanced mentalities, but the responsibility of the artist to censor himself. Since your definition of an artist is broadbased enough to include Ice-T, perhaps


we can stretch the boundaries just a tad to include someone like, say, Beethoven. There is a long standing legend that he idealized Napoleon as the hero who would lead humanity into a new age of liberty, equality and fraternity and had dedicated his third symphony, the "Eroica," (heroic) to him. When he heard that Napoleon had himself proclaimed Emperor, and realized that his idol was just another ambitious human on his way to becoming a tyrant, "Ice-B" angrily tore up the title page, including the dedication, in keeping with his character and belief. In those days, artists and the ruling families that supported them believed it was the role of art to elevate society, not merely reflect its flaws. Besides, the news media does a much more thorough and entertaining job of it.

So, do you really think that Ice-T was out for the pure artistic hell of it? Or perhaps now that he's got expenses beyond his wildest dreams, that he may have been trying to cash in a little on the marketability of violence in today's entertainment business. I mean, he wasn't exactly giving the songs away no charge, public service, proceeds to charity, was he? (Keep in mind that "Cop Killer" was released right after the Rodney King injustice—coincidence?) As a voice for his people, doesn't he have a responsibility to the image he creates for them? Since I am a white man, I will, by virtue of the most obvious and banal argument, disqualify myself from rendering further comment. I will, however, relate to you the sentiments of the black man I shared a house with the last year. His dislike for rap stemmed not only from its violation of his artistic sensibilities, but more from the fact that its "artists" foster an image of stupidity and inherent violence in, to use his phrase, people of color, thereby making it even harder for his people to function effectively in a white dominated society that is already ill-disposed and fearful of them. He feels that when white people see Kris Kross, they will think, "Can't these people dress themselves," or Naughty By Nature, "That's just what white people want to see in their neighborhood, three angry looking black men with bats and chainsaws."

So, in the name of artistic expression or just plain old American capitalism, perhaps the T is doing more harm than good. Does art for its own sake justify that? I don't know, but if Ice-T would care to discuss the matter with my friend, I'll supply name and number and they can sit down, smoke a big fatty and talk, homie to homie.

Is it a waste of time to write about art to the ill-informed? I'm asking myself that very question. Sorry, Greg, but you set yourself up for that big time. You did say that you don't own any of the aforementioned artists work. A word of advice: People will take your arguments a little more seriously if they include a little direct knowledge of the subject matter. Besides, who ever said that popular music was art? Some may creep in every now and again, but not enough to actually hurt sales.

At this point, I could congratulate Warner Bros. for having the guts to realize that trash bearing the label "art" is still trash, but that would be presumptuous, considering the fact that they did indeed sign Ice-T, not to mention publish the work in question for all to hear. So what was the basis for their decision? I think you called it, Greg, it's the people who decide who has a successful career, which is why record companies constantly keep their finger on the pulse of popular taste with A&R men and national sales figures. That is how they survive in order to feed all those families dependent on their existence, not to mention give people like Ice-T an envious lifestyle. With that in mind, all I can say about Warner's decision is that the people have spoken.

In conclusion, upon reading your diatribe, I could have simply dismissed you as a pseudo-intellectual, pompous...well you know the rest. Instead, your words moved me to action. Not the action I imagine you would have preferred, but it was either this or a three state killing spree. Aren't you glad I chose to humiliate you in public instead? Or perhaps I could have taken a more genteel approach, or stated my views without involving you...Nah! Why should I censor myself to save your feelings? That would be an affront to my freedom of expression, also, kind and compassionate. I may not be that really close pal you've been looking for. Sorry if I hurt your feelings, Greg, but writing is art and I know I can count on you to defend my work to all your friends. 

Henley Wins Walden Woods Fight

By Sue Gold

BOSTON—After a long, three-year battle, singer-songwriter Don Henley's Walden Woods Project has reached an agreement with Boston Properties to buy the last parcel of Walden Woods land in danger of commercial development. The purchase will motivate Henley into an aggressive fund-raising campaign over the next few years, a campaign designed to raise the approximately \$5 million needed to cover the cost of the new acquisition and to cover the debts incurred from the purchase of two other Walden Woods parcels.

The new acquisition, which was slated to have an office building complex built on it, cost \$3.5 million and ends the bitter feuding between Henley and Morton Zuckerman and Ed Linde of Boston Properties. While the land was appraised at \$2.85 million last July, Henley said he was grateful to get the land for the agreed price, especially since the state of Massachusetts will be buying a \$1 million conservation restriction as part of the deal, leaving the Walden Woods Project with only a \$2.5 million debt.

"We realized that we would never have this opportunity again and decided to take it," Henley said. "But it was a little more than we wanted to pay."

Not only has Zuckerman, who is

CEO of Boston Properties, finally ended his public fight with Henley, but surprisingly, Boston Properties has agreed to finance \$500,000 of the acquisition fee, interest free, for eighteen months. "I think they got tired of the fighting," Henley said with a laugh. "I think Zuckerman just wanted us to go away and realized we weren't going to."

The deal definitely puts pressure on the Grammy winning singer to continue his fund-raising. Since its inception in 1990, the project has raised more than \$4 million, an impressive number for any charity.

But Henley said they need another \$5 million before the land is truly safe. "It is not saved," he declared. "I'm very afraid that since we made the announcement that we have this property, people will just say, 'Oh, then I don't need to worry about this anymore.' But that couldn't be further from the truth. We have an enormous debt staring us in the face. If we don't make our payments on time, we might lose the land. Until we make that last payment, it will be endangered, and that's what people need to understand."

Henley's efforts to preserve the land Henry David Thoreau made famous has taken up most of his time since he founded the Walden Woods Project in 1990. Almost all

of his public appearances, including benefit concerts, have all been aimed at raising money and awareness for the project. "It's not easy raising money for something like this," he said. "It's not as easy to understand as homelessness and hunger. But I think it's just as important, and I intend to get the \$5 million dollars. It may take me another three or four years, but I'll get it."

Though he is currently in the middle of a legal battle with Geffen Records, Henley's attorney Don Engel said it will not hamper Henley's ability to raise the money. In fact, Henley already has several major fund-raising events on the calendar, including a gala dinner on May 22, in Boston, in which James Taylor will perform, and the second annual Walk For Walden Woods on May 23, which will include appearances by Jason Priestley, Sarah Jessica Parker and Ed Begley, Jr. Part of the money from the recent Earth Day concert at the Hollywood Bowl will also go toward the Walden Woods fight, as did money earned from Don Henley's remake of "Sit Down You're Rockin' The Boat," from the *Leap Of Faith* film soundtrack.

Henley will also be donning an Ebel watch and posing for an upcoming print ad. "I've never done this before," he conceded, "but we need money for the project so they're going to photograph me in Walden Woods and there will be a line in the ad that says Mr. Henley's fee for this ad goes to the Walden Woods Project."

While the Walden Woods Project has been a high profile fight, it is just one of many that Henley has put his influence and money behind. He has been an avid environmentalist for years and is currently involved in trying to preserve Caddo Lake in his native state of Texas, Snowmass Creek near Aspen and the Santa Monica Mountains.

"I'm proud of what we accomplished in the Santa Monica Mountains," said Henley. "We saved a great deal of land there so a lot of people can enjoy it everyday."

"People need to get away," added Henley, "especially around this chaotic, violent, crazy time. People need to get up in the hills and walk around a little bit for some quiet."

For more information on the Walden Woods Project, call (617) 367-3787 or write: Walden Woods Project, 18 Tremont Street, #522, Boston MA 02108. **MC**

Mathis Receives Childhelp Award

By Sue Gold

BEVERLY HILLS—Veteran singer Johnny Mathis will receive the Lifetime Achievement Award from the Friends of Childhelp, an organization founded by the late actor Fred MacMurray, during their annual gala on May 14, 1993, at the Beverly Hilton Hotel.

Mathis, best-known for his easy listening pop classics "Chances Are" and "It's Not For Me To Say," is scheduled to perform along with comedian Norm Crosby. Henry Mancini and Alan Bergman will be on hand to present the award to Mathis.

According to June Haver, long-time wife of MacMurray, Mathis is getting the award "for all the good things he has done since the beginning of his career. He has also played and participated in some charity events for us in the past, so it's appropriate to honor him with this lifetime and career achievement award."

Proceeds from the event will help fund the new Fred MacMurray Family Activity Center at the Village of Childhelp in Beaumont, California.

Friends of Childhelp was founded by Haver and MacMurray. The organization supports programs of Childhelp USA, dedicated to the prevention and treatment of child abuse and neglect.

For ticket information, call Linda Levine at (310) 996-1188. **MC**

MOSS GATHERING



A&M Records Chairman Jerry Moss was recently honored by the Entertainment Industry's Foundation for Cities In Schools during the foundation's first Los Angeles fund-raiser. Pictured during the event, which raised \$1.2 million and featured a reunion performance by Supertramp, are (L-R) CIS Founder Bill Milliken, Roger Hodson and Rick Davies of Supertramp and Jerry Moss.

GIANT AGREEMENT



Irving Azoff, Co-Owner/CEO of Giant Records, and Rudi Gassner, President/CEO of BMG International, pose for the camera during contract signing ceremonies for a new agreement giving BMG International exclusive rights to license and distribute Giant product outside of North America.

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SIGNINGS & ASSIGNMENTS

By Michael Amicone



Brill Flint

EMI Records Group North America has announced the appointment of Brill Flint to the post of Vice President, Strategic Planning. Based in New York, Flint's responsibilities include market and competitive analysis, acquisitions and new venture evaluation and planning and long-range strategy development.

In more EMIRGNA news, Don Harder has been named to the post of Senior Vice President, Information Technology. Also based in New York, Harder will supervise the development and implementation of technology and business systems for the label combine's North American operations.

Harman International Industries has appointed Laurie Fincham to the post of Senior Vice President, Engineering, for Harmon's Infinity Systems speaker division. A leading loudspeaker designer, Fincham, prior to his new appointment, served as Technical Director for KEF Audio of England, a position he held for 21 years.



Kathleen Hale

MCA Records has promoted Kathleen Hale to the post of Vice President, Special Markets and Products. He was previously the label's Senior Director, Special Markets and Products.

In more MCA news, Pam Marcello has assumed the position of Director of Video Promotion. She was previously the label's Director of Marketing.

Public relations/marketing firm Dassinger Creative Services has announced the addition of Chris Roslan as an Account Executive. Roslan moves over to Dassinger direct from a successful stint as Publicity Manager of Continuum Records, where he worked on campaigns for such label acts as Ronnie Wood, Charlie Watts and Immaculate Fools. Roslan will be working out of Dassinger's newly opened offices in Montclair, New Jersey, representing such acts as Patti Loveless and Restless Heart.

Arista has named Gary Imhoff to the post of Associate Director, International Artist Development and Publicity. Gary was recently the label's Manager, International Artist Development and Publicity.

Winterland Productions has announced the promotion of Rick Fish to the post of Senior Vice President, Live Entertainment. Fish has been with the company since its inception in 1974.

Leading rap label Priority Records has announced the formation of a new division devoted to the development of rock and alternative acts. The new division will be headed by Priority Executive Vice President Stephen Drath and newly appointed Divisional VP/GM Jeff Neben.



John Hagelston

Rhino Records has announced the promotion of John Hagelston to the post of Manager of National Publicity. Hagelston began his career at Rhino as an intern in 1991.

WEA has named Alexis Declet to the post of Account Merchandising Rep for the distribution company's New York branch, and Debbie Hanna to the post of Field Sales Manager/Special Products for the company's Los Angeles Branch.

Veteran manager Laura Engel has announced the formation of Engel Entertainment. Previously a Vice President with Mike Gormley's L.A. Personal Development management company, Engel's roster of clients includes Danny Elfman and Oingo Boingo (co-managed with Gormley), former Jefferson Starship guitarist Craig Chaquico and Big Bad Wolf.



Richie Gallo

A&M Records has announced the promotion of Richie Gallo to the post of Senior Vice President of Sales and Distribution. Gallo was most recently the label's Vice President of Sales.

NEWS

Havens' Natural Guard: Fostering Environmentally Aware Children

By Keith Bearen

NEW HAVEN—The Natural Guard, an organization designed to inform school-age youth about the environmental status of their communities and to initiate "hands-on" problem solving, has been steadily gaining momentum since folk singer Richie Havens, best-known for his 1971 hit version of "Here Comes The Sun" and the Woodstock-era anthems "Handsome Johnny" and "Freedom," co-founded the non-profit education, service and advocacy organization in early 1990.

Havens, currently promoting his new Rhino "best-of" compilation, *Résumé*, and slated to appear at the Troubadours of Folk Festival (June 5 and 6, at UCLA's Drake Stadium), spoke with *MC* regarding his Natural Guard. "It's taking kids out of school, once a week, on a field trip in their own community," explains Havens, "so that they touch the things that impact on their lives every day—good, bad or indifferent. Then they come up with the projects they can do once a month that will impact the whole community."

Among the organization's myriad of activities/studies—offered in three categories: land, air and sea—are pollution patrols, re-

cycling and waste management, wildlife studies and marine navigation and water safety programs. In addition to giving kids valuable insight into their environment, locally and globally, the Natural Guard also offers them valuable career opportunities.

Havens describes the chapter application process: "People call up and request to start chapters, and there's a package that I send out that has a start-up system. They must be able to take the kids on a field trip once a week, and they have to allow the kids to come up with a project once a month that impacts and helps the community. The kids [in one community] grew a garden right in the middle of the city—they grew 750 pounds of food for shelters in town and the homeless. And it's their ideas—we don't tell them what to do. They tell us, and we get the tools for them to do it."

Currently, there are chapters in New Jersey, Brooklyn, Hawaii, several in the Natural Guard's home base of New Haven, Connecticut, as well as chapter initiatives in Los Angeles, Oakland, Salt Lake City and Washington, DC.

For more info on the Natural Guard, call (203) 787-0229. **MC**

AIDS BENEFIT



The recent "KIIS And Unite" benefit concert and celebrity auction at the Irvine Meadows Amphitheatre, which featured guest turns by such music notables as Jon Secada, PM Dawn, Patty Smyth and Neneh Cherry, raised over \$100,000 for the Pediatric AIDS Foundation. Pictured during the check presentation, held at intermission, (L-R) are PAF Co-Founder Susan DeLaurentis, KIIS morning man Rick Dees, Sega of America CEO Tom Kalinske, DJ Minutemix and Prince PE of PM Dawn and PAF Co-Founder Susan Zeegan.

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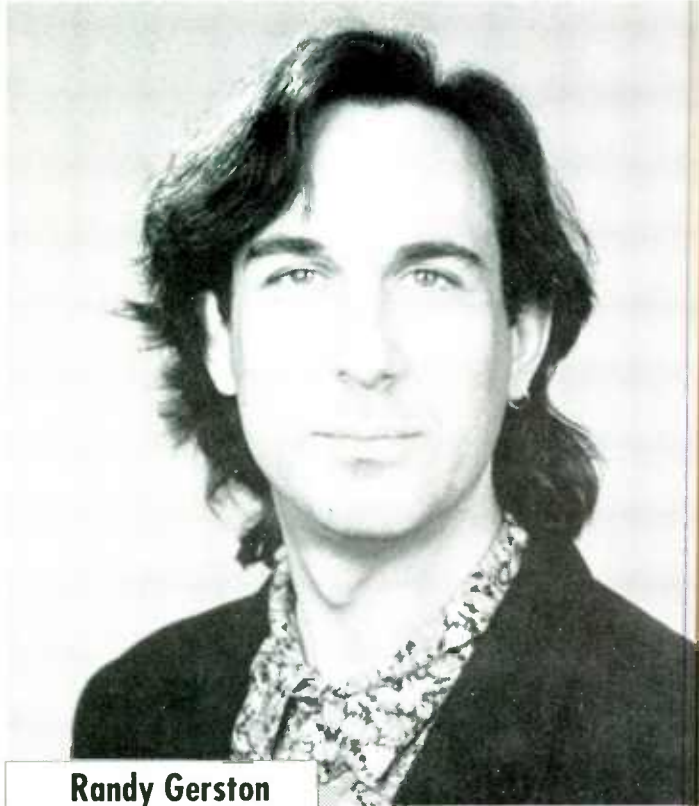
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BEFORE **BEFORE**



Randy Gerston

Company: Lightstorm Music
Title: VP/A&R
Duties: Talent Acquisition & Soundtrack Coordination
Years with company: Four months

Dialogue

Hello Goodbye: "I spent six years over at Arista, and even though they recently had tremendous success with the *Bodyguard* and *Boomerang* soundtracks and Kenny G and TLC, those were really areas of music that weren't of my primary interest. I've always been the rock guy at Arista, but Arista's commitment to rock didn't really improve. I just felt that I could contribute a lot more to another company. And when I was given the opportunity to work with James Cameron and run his record company and publishing company, I had to say, 'Let's go,' particularly when I learned that Epic was going to be our partner in the venture and would be marketing, distributing and promoting all of our releases and that the publishing company was going to be a partnership with Sony Music Publishing."

Freedom: "I do have more freedom now, but my signing philosophy, although adventurous, will be cautious, as well. We will certainly proceed in fulfilling our unique vision. This label is still going to be completely marketed and promoted by Epic, and it's obviously in our best interest to have stuff that they can support us on. We don't want to bring in things that they hate. We're going to interface with Epic just the same way that an Epic

A&R person would. I'll be interfacing with Richard Griffiths and Alan Mintz on the A&R side."

Duties: "I'll still be going out looking at local talent just like I used to. In addition, my assistant, Scott Parker, will also be going out to the clubs more than he ever has in the past. Also, I'll be involved in coordinating and A&R-ing our soundtrack albums."

Unsolicited Tapes: "Although we will not be accepting unsolicited

material, it doesn't really take that much work to get someone in the industry—a manager, lawyer, publicist—to get the tapes to us. It doesn't have to be a big lawyer, it could be someone who is just on the fringe of the record business sending it in for you."

Local Overview: "Talent comes in waves in Los Angeles and in the other big cities. With bands like Mozart and Life, Sex & Death and some other bands that were signed at that same time, it wasn't the signing but the hype that surrounded the signing. These bands received an enormous amount of money as a result of bidding wars and that puts undo pressure on the label as well as on the act. Right now, locally, there isn't just one scene going on. I liked Greta, the band that Mike Sikkas just signed and there seems to be a big alternative scene here. The scene is pretty diverse, and I'm sure there are some gems out there."

A&R Dichotomy: "The question you asked is very interesting. Why did A&R people, who pride themselves on signing the newest, most unique and cutting edge acts, all flock to Seattle to sign the next Nirvana copy-cat band? I think there are two reasons for that—one is valid and the other isn't. The not so valid reason is that A&R people do get pressure from the people above who want to know why they didn't sign Nirvana. I think it's just a pure and simple record company competitive situation. This causes the A&R people to go to where a big band just got signed to see if they have any little brothers."

"The valid side of that is that scenes do nurture themselves. So, where there's smoke, there might be fire! There's sort of a whirlwind that gets created when a new, young band comes from the bottom of a music scene in a city and other bands

begin to compete with them. Then, what happens is the city begins to nurture this particular sound. So, in that respect, it's valid to go to the same city and find out if the next level of that kind of band is out there."

Label Focus: "I'm trying not to draw lines musically, but there is a focus here. We're gonna be focusing on development. What we're gonna try and do is turn the clock back a little and become a label that develops bands; a label that will have realistic expectations. We want to be able to nurture young acts and not spend a lot of money and get the artist in debt immediately. We're gonna be small and give lots of attention to the acts that we do sign. In that way, we'll be able to build careers."

"We also want to cross-pollinate the different companies here. We want the label to take advantage of the couple of soundtracks we'll be doing every year. We might find a young band that isn't quite ready to record a full album and sign them to record one or two songs for a soundtrack album. If we find the right kind of act, we'll even be open to putting them into the film. As for the publishing end, we're looking for songwriters whose material we can get covers on as well as people to write for film and TV. In addition to our label and our publishing companies, we also have a comic book label, a book publishing co-venture, a toy venture, and the best film people in the business. We plan to make incredible videos and utilize all of these areas to break our artists."

Address: Lightstorm Music, 919 Santa Monica Blvd., Santa Monica, Ca. 90401. Telephone number is (310) 587-2512.

Emphasis: "I want to emphasize that while we are looking for young acts—acts that are young enough to



Quiet Riot is the band that just won't go away! Kevin DuBrow and company are back with a new release of completely new songs entitled *Terrified*, on Moonstone Records. Album features an unplugged version of "Itchycoo Park." Pictured above (from left to right) are QR members Kenny Hillery, Kevin DuBrow, Carlos Cavazo and Bobby Rondinelli.



Singer/guitarist Danny Simon (formerly of Jailhouse) has put together a new rock band called Grind. Other members include Greg Leslie (formerly of Tyxe), Kelly Patrik (formerly of Warrior) and ex-Femme Fetale member Bobby Murray. Simon & Leslie met through an ad in Music Connection in late October, 1992. Grind is currently performing locally, so catch 'em.

be with us for a long time and make a lot of records—we also love the idea of signing an established artist to this label—particularly an artist that would want to dabble in the film area. A big act looking for a small, personal label with involvement in films and all the advantages of being marketed, distributed and promoted by Epic Records."

Grapevine

Rumor has it that **Doug Morris** will be moved up in the organization, making room for **Danny Goldberg** to be named the new President of **Atlantic Records**.

Tuesday, May 18th, will be proclaimed **Kiss Day** in Los Angeles, as the band is captured forever as inductees of Hollywood's Rock Walk. Additionally, the band's long-awaited **Kiss: Alive III** will be released. Ceremonies begin at 12 noon at 7425 Sunset Blvd. in Hollywood.

Johnny O and his new band **Fool's Moon** have finished recording their first demo tape, which was produced by **Steven Kramer**. The band describes its music as a cross between a train wreck and an acid trip. Demos are available through **Randal Neal Cohen** at **Windowpane Artists**, (310) 286-6600.

Mercury's **Mighty Mighty Bosstones** could turn out to be the surprise band of the year. The ska-core group is intense!

As you may know, Zoo act **Green Jello** has changed its name to **Green Jelly** after a brief encounter with General Foods. Regardless of what you call them, the guys have a hit with "Three Little Pigs."

Former Knack bassist **Prescott Niles** is looking to join/work with touring or recording bands here in town. Niles, who is also producing acts these days, can be reached at (310) 457-9712.

Singer **Marti Fredricksen** has joined **Bonham**, thus causing local act the **Chant** to disband. Drummer

Scott Lipps is now available for any situation with management or label deal. Call him at (818) 997-4001.

The **Policeman's Ball** has changed its name and is now being called **Club Gravy**, according to club promoter **Nelly Alloun**. Alloun promises that the new Club Gravy will offer more of a musical variety as well as a once a month All-Star Jam. For more info, call (818) 761-3322.

Chart Activity

Cheap Trick lead vocalist **Robin Zander** will release his first solo album on June 1st. The Interscope/Atlantic Group package was produced by Zander & Jimmy Iovine.

Under the heading of stranger than strange, comes the title of the new **Fishbone** album—*Give A Monkey A Brain And He'll Swear He's The Center Of The Universe*. Is all of that really necessary, guys?

Sound Of White Noise is the title of the first Elektra album from **Anthrax** that features their new lead singer **John Bush**. Album was produced by **Dave Jerden**.

June 15th marks the release date of the **Beach Boys'** box set on Capitol Records. The package, entitled *Good Vibrations—Thirty Years Of The Beach Boys*, will have five CDs containing all of their hits, in addition to 23 never-before-released tracks.

Deals

Singer-songwriter **Janis Ian** has signed a long-term recording contract with **Morgan Creek Records**. Her first album will be called *Breaking Silence*.

Little Dog Records has been formed as a partnership between producer/guitarist **Pete Anderson**, producer/engineer **Dusty Wakeman**, business management consultant **Barbara Hein** and marketing/publicity consultant **Peggie Jones**. For more info on the label, call 1-800-788-8931. 



Shareef

Contact: Don McDaniels
(310) 285-3121

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Several years ago, when he was in his mid-teens, he led a local, Los Angeles band called Messenger that just missed capturing the brass ring. After a brief hiatus to work on some new material, Shareef returns with a demo tape that will knock you out. Filled with crossover R&B as well as a reworking of the Lennon classic "Come Together" with lyrics that are right on the mark, this tape is proof positive of Shareef's many talents as a vocalist. There are seven selections on this tape and only three of them are strong. But Shareef is the kind of artist who can easily interpret another's song, so choosing outside material for him is not a problem. Shareef combines good looks with a strong vocal performance and that alone should start the phones ringing.



Cyndee Z.

Contact: Z Productions
(310) 690-0083

Purpose of Submission: Seeking management and label deal

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Cyndee Z. is no newcomer to the wonderful world of show business. With plenty of experience in movies, television, stage, screen and the concert stage, one thing she has mastered is the art of communicating. And she carries that through the songs on her brand new demo tape. Even before you get to the tape your eyes are drawn to the unique drawing on her press kit folder. A little extra time paid off. "Rock Your World" leads off the tape, and though it's no barn burner, it does keep your attention and sets you up for "I Like It," a real mover that finds Ms. Z. right at home. Despite a strong vocal performance, the material is a bit dated and the arrangements are lackluster. In short, Cyndee Z. has the chops but needs to find the right musical niche and much stronger material that is on par with her voice.



Vallejo

Contact: Airwave Productions
(205) 870-3239

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Brothers Omar, Alex and A.J. form the nucleus of this Latin-flavored rock band from Birmingham, Alabama. The opening number, "Out Of Time," really gets you because it is just that! "Chula" follows and this is a favorite that combines bits of Gerardo rap with rock. "Live Together," the third offering, is pretty stale save for some solid guitar playing and the closer, "Casa de Amour," starts sounding like all the others. Recently, Vallejo was voted Best Unsigned Band at the Jose Quervo/Farm Aid Gold Ultimate Music Contest, where they beat out 700 other acts. The band is talented as musicians but they definitely need lots of help in the songwriting department. They do score points for performance and originality, though. Maybe a collaborator can get them into writing stronger, more focused material. Worth looking into.

To submit product for analysis, send your packages (including photo, bio & contact #) to: Music Connection Demo Critique, 6640 Sunset Blvd., Hollywood, CA 90028. Demo Critiques are not for purchase. All submissions are reviewed by committee. All packages become the property of Music Connection magazine.

ASCAP

VOX HUMANA

SHOWCASE ALERT:

The next installment of ASCAP's Best Kept Secrets showcase will be held Wednesday, May 19 at the stunning Coconut Teazer on the Sunset Strip (8117 Sunset, to be exact). The show starts at 9:00 p.m. with Atomic Boy, followed by performances by Ariel, Pinching Judy, Water, and Ultraviolet Eye. Give us a call at 213/883-1000 or the Coconut Teazer 24-Hour Hotline: 213/654-4774.

Also in May, Quiet On The Set is scheduled for Tuesday, May 25 at Largo. Special guests include Nashville's Mike Reid and the Bay Area's Steve Seskin.

HOT FUN IN THE SUMMERTIME DEPARTMENT:

ASCAP is once again proud to sponsor the annual North Carolina Music Showcase (NCMS), to be held June 3-5 in beautiful downtown Wilmington, NC. So if you want to come see 15 fabulous local NC bands in the beautiful environs of the Cape Fear coast, this is the event for you. For more information on this splendid event, call the NCMS at 919/851-8321, or call us here. See you there.

FROM FILM/TV MUSICLAND:

Congratulations to Angelo Badalamenti for receiving the IFP/Spirit Award for his score to *Twin Peaks: Fire Walk With Me*...also to British Academy Film and TV Award winners David Hirschfelder, APRA composer for his original film score to *Strictly Ballroom*, as well as JED LEIBER and PRS member Jeff Beck, writers of *Frankie's House*, winner in the original TV music category... On June 4 & 5, the Pacific Symphony Orchestra presents "A Tribute to Elmer Bernstein" featuring live performances of his greatest film scores... ASCAP welcomes new members Robert Rodriguez, writer, director, producer and co-composer of *El Mariachi*, the surprise hit of both the Telluride and Sundance Film Festivals, and Amhad Lewis, 17-year-old co-writer of the title song to the upcoming feature, *Meteor Man*, scored by Cliff Eidelman...plans are now under way for the next ASCAP/Fred Karlin Film Scoring Workshop, to be held in the fall—stay tuned...

ADVERTISEMENT

SONGWORKS—STEVEN P. WHEELER



Two-time Grammy-winning rock band Living Colour has re-signed a long-term agreement with Famous Music Publishing. Since their debut album, *Vivid*, became a platinum success back in 1988, the New York-based band has been a critically admired band. Living Colour's new album, *Stain*, is currently on the national album charts and their upcoming U.S. tour will surely enhance sales. Pictured at Famous Music's New York office are (L-R) Elliot Groffman, Living Colour's attorney; Vernon Reid of Living Colour; Irwin Z. Robinson, Chairman and CEO, Famous Music; Doug Wimbish and William Calhoun of Living Colour; Jerry Love, Director of A&R, Famous Music; Corey Glover of Living Colour.

Publishing News

Mercury Records and PolyGram Music Publishing have entered into a co-venture, *Midnight Music*, a boutique publishing company devoted to developing new songwriting talent in all genres of music.

Jocelyn Cooper has been named President of *Midnight Music*, thus becoming the first major music publishing company to be headed by an African-American woman. Cooper

was formerly the Director of Creative Services at Warner/Chappell and also worked at PolyGram Records prior to her new appointment.

Warner/Chappell announced the creation of a Latin music division, and appointed Erich Bulling as Creative Director, Latin Music. Bulling will be responsible for signing and developing songwriters, as well as handling all production duties for *El Toro*, Warner/Chappell's Latin music label imprint.

Songwriter Signings

Bug Music announced a host of new signings, including former Guess Who vocalist Burton Cummings, producer/writer Trevor Veitch, Dan Navarro, Greg Lack, underrated blues artist Doug MacLeod and Tony Gilkyson.

Tedesco Tunes, an independent publishing company headed by Dale Tedesco, recently signed a co-publishing agreement with Doug Kistner and Peggy Stanziale. Stanziale is best-known for writing Madonna's chart-topping hit, "Dress You Up."

Industry Grapevine

Patricia J. Baird has been named Assistant Vice President, Media Relations for BMI. Formerly the Senior Director, National Media Relations, Baird oversees BMI's media relations staff in New York and Los Angeles and is also the Senior Editor of BMI's quarterly magazine *MusicWorld*.

PolyGram Music announced the appointment of James Moreno to the newly created position of Director of Marketing, where his duties will include the exploitation of the company's catalog as it applies to commercials.

Songwriting Accolades

Composer/pianist Earl Rose has been nominated for an Emmy Award for "I Found Love," a new love theme co-written by Columbia recording artist Peabo Bryson for ABC-TV's popular soap opera, *All My Children*. This nomination marks Rose's sixth Emmy nomination in eight years.



BMG Music Publishing has purchased the Lillybilly Music catalog of noted singer-songwriter John Hiatt. Hiatt has also re-signed an exclusive long-term co-publishing agreement with BMG Music. Lillybilly Music spans Hiatt's career from 1979 to 1989 and contains such classic Hiatt songs as "Angel Eyes," "A Thing Called Love" and "Drive South." Hiatt is currently in the studio completing his fourth album for A&M Records, which is scheduled for a June release. Pictured at the recent signing party are (L-R) Will Botwin, John Hiatt's manager; Nicholas Firth, President of BMG Music Publishing Worldwide; John Hiatt; Danny Strick, Sr. VP, GM of BMG Songs.



The independent music management firm of Shankman, DeBlasio, Melina, Inc., has announced expansion plans with the addition of new partner, Ray Anderson. The new partnership will operate as SDMA Management, and will focus on expanding its management and publishing interests, and will also be launching a new, independent record label later this year. Pictured (L-R) are Ron DeBlasio, Ray Anderson, Alan Melina and Ned Shankman.

A&R Spotlight: Venice



I've been a huge fan of these guys for about two years when their self-titled debut album (produced by Danny Kortchmar) was released on Modern Records in 1991.

This six-piece band, which features two sets of brothers, Michael (guitar/vocals) and Mark Lennon (lead vocals), as well as their cousins Kipp (lead vocals) and Pat Lennon (guitar/vocals) and the rhythm section of bassist Mark Harris and drummer Scott Crago, knocked me out with their recent acoustic performance at Santa Monica's Night Winds (formerly At My Place).

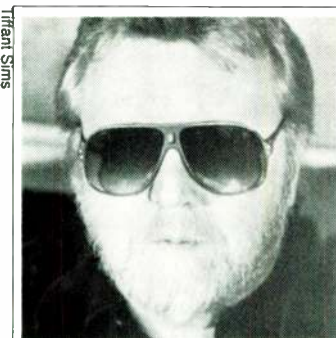
There can be no doubt that Venice is the best rock vocal group around today and would have rivaled the Eagles at their peak. But ever since Henley and Frey went their own way and CSN has aged, Venice is in a league of their own.

Although I want to hear Venice do some of my favorite selections from

their first album, I was totally impressed with the set that only included two of those songs (a great bluesy version of "Mr. Lonely" and their brilliant tale of escapism, "Hideaway Hill").

New songs like "Get Out," "Bleeding," "Time On My Hands," "I'll Be Driving" and "Bad Timing" rival anything the band has written yet. If I were to pick just one band for my record company, it would be Venice. They have what it takes for not only success, but more importantly, a lengthy career.

Somebody please sign these guys for the millions of rock fans like myself (there's more of me out there), who are starved for this kind of high-quality rock & roll that is real, not contrived. Music that doesn't rely on gimmicks or other anti-musical bullshit that many A&R reps seem to swarm around. Contact: Michael Lennon at (310) 398-2642. **MC**



Harry Nilsson

Contact: Andy Cahan
(818) 762-8622

Admittedly, 51-year-old singer-songwriter Harry Nilsson has lived hard and fast, but nothing could have prepared him for the physical, financial and emotional tidal wave that has swept into his life over the past couple of years.

After semi-retiring from the music business in 1980, Nilsson started a movie production company he called Hawkeye and had some success with a Whoopi Goldberg film *The Telephone* and various music specials with groups like the Doobie Brothers.

However, like many businesses in America's failing economy, Hawkeye fell on hard times a couple of years ago and eventually folded. Nilsson was then diagnosed with diabetes, which led to a painful foot disease. Under the advisement of doctors to lose weight, Nilsson quit drinking, smoking and drugs and lost 50 pounds. However, his problems only worsened.

First, Nilsson discovered that his longtime accountant of fifteen years had been stealing from him. The accountant is now serving a four-year sentence, but Nilsson had to file bankruptcy.

Still, the worst was yet to come, as it did in the form of a major heart attack this past Valentine's Day. But, despite the hardships, the husband and father of six still has his well-known sense of humor firmly in place.

A computer specialist for Security First National Bank in Van Nuys during the late Sixties, Nilsson was a part-time songwriter who finally garnered industry attention when the Monkees recorded his song, "Cuddly Toy," in 1967. With interest in his material running high, RCA Records signed him as an up-and-coming singer-songwriter.

Nilsson's debut album, *Pandemonium Shadow Show*, was released in 1968, and although it didn't make the charts, Nilsson became a favorite of many other musicians, such as Beatle John Lennon, who proclaimed Nilsson to be his favorite singer.

The relationship with the Beatles would solidify the following year when Nilsson was scoring legendary director Otto Preminger's celluloid flop, *Skidoo*. "I got a call from Derek Taylor [the Beatles' publicist], who said that the boys wanted to know if I'd like to come down and see their sessions for the *White Album*. So I asked Otto for a week off and he agreed saying, 'Yes, go see dem and ask dem to zing in my moo-vie.'"

Accordingly, Nilsson talked Preminger into paying for his flight to London, where he met Taylor at the Apple offices. "Later that same afternoon, Paul McCartney called the office to say he was looking for songs for Mary Hopkins' album, so I wrote a song for her and Paul produced it."

But it was that evening which initiated a deep friendship with John Lennon. "I went to John's house and it was the same day that Cynthia moved out and Yoko moved in. John and I stayed up all night and into the next day, just talking about life and philosophies and wives and divorce."

Through the years, their friendship remained. Lennon went on to produce Nilsson's 1974 album *Pussycats*, and they also wrote together on Nilsson's final album, *Flash Harry*, in 1980, shortly before Lennon's untimely death.

Despite winning two Grammy Awards for Best Vocal Performance ("Everybody's Talkin'" in 1970 and "Without You" in 1973), I found it surprising that Nilsson had never performed before an audience throughout his entire career. "I never did a tour nor a concert, and I think I may be the first singer to do that," Nilsson explains with a laugh, before adding that he did join Ringo Starr's recent tour for one night. "It's funny because Ringo and I met in our twenties, and in our thirties we talked about performing in our forties, but we didn't actually get around to doing it until our fifties [laughs]."

As for the future, Nilsson has been writing and recording and pursuing a new record deal with the help of Andy Cahan and Mark Hudson. "I have enough demos for an entire album, and Mark is currently in New York talking to BMG about it. Since they have my catalog, it would be really nice to renew that marriage."

While his writing in recent years has had more to do with writing poetry, short stories, children's stories as well as his autobiography, after hearing the title of one of his recent compositions, it became clear that his off-center lyrical style is still intact. He calls one of his country-flavored tunes "What's A 245-Pound Man Like Me (Doin' On A Woman Like You)." It's not surprising that music is keeping the man happy, as he states the obvious, "I need things to make me laugh these days."

After talking with Harry Nilsson, a cliché ran through my head, and it's one that perfectly describes the man himself: "That which doesn't kill me, only makes me stronger." **MC**

HOT SESSION



Sarah Olsen

Warner Bros. act *TV In Flames* (formerly *Radio Active Cats*) is pictured during sessions for the band's upcoming album. Pictured at *Dodge City* in Glendale are (L-R) *Shel Graves*, *Ian Espinoza*, *Mike Graves* and studio owner/engineer *Jeffers Dodge*.

RECORD PLANT: Tina Turner, tracking and mixing tunes for a new soundtrack, with producer Dan Carlin Jr. shepherding the sessions and engineer Joseph Magee and assistant Kyle Bess adding the sonic magic...Virgin recording artist John

Wetton and producer Ron Nevison, laying down tracks, engineering expertise supplied by veteran engineer/mixer Chris Lord-Alge and assistant Craig Brock...Producer Jimbo Barton and Sony Music recording artist Steve Perry, cutting tracks for

Perry's forthcoming solo effort. **SOUND CITY:** Geffen recording act *I Love You*, making tracks for an upcoming release with producer Chris Goss of *Masters of Reality*, engineer Brian Jenkins and assistant Joe Barresi...Presence, recording their next project for Island Records with producer John Porter, engineer Mark Dearnley and assistant Jeff Sheehan...Mercury recording act *Greta*, laying down tracks, with John Easedale (*Dramarama*) and Sylvia Massey producing the sessions and Jeff Sheehan assisting...The Cult, recording their forthcoming opus with producer George Drakoulis, engineer Dave Sardy and assistant Jeff Sheehan adding the sonic expertise.

AIRE L.A. STUDIOS: A&M artist Sting, in Studios A and B, mixing tracks and overdubbing, with Stoker producing and engineering the sessions, assisted by Gregg Barrett (mixing sessions) and Devin Foutz (overdubbing sessions)...Vesta Williams and producer Chuckii Booker, in Studio A, mixing several tracks, with engineer Anthony Jeffries manning the board and Ray Silva assisting...EMI recording act 1-2-3, in Studios A and B, tracking and

mixing with producer CK Blunt, engineer Dave "Hard Drive" Pensado and assistant Devin Foutz.

PARAMOUNT RECORDING STUDIOS: Computer game software company Interplay, recording with Enterprise captain William Shatner for a new CD ROM-based *Star Trek* video game...A&M recording act *For Real*, in Studio C, working on tracks with producer Ray Chan and engineer Stoker...Virgin Hispanic rapper *Kid Frost*, in Studio A, making tracks for his new opus, producer Tony G overseeing the sessions and engineer Ken Van Druter manning the console...Local rockers *Bad Fun*, in Studios B and C, recording tracks for a new demo.

BROOKLYN RECORDING STUDIO: Ed Cherney, producing tracks for Kevin Montgomery's upcoming A&M Records effort, with engineer Duane Sekora manning the console during the sessions...Chicago White Sox hurler Jack McDowell, completing tracks for an upcoming album by his rock group *V.I.E.W.*, with Michael Hamilton shepherding the sessions...Agro-Pop/Punk Rock group *Bad Religion*, finishing up their fifth album, engineering expertise supplied by Paul DuGre. **MC**

MERCY SESSION



David Googin

Canadian singer-songwriter *Jann Arden* is pictured with producer *Ed Cherney* during sessions for the A&M artist's recently released opus, *Time For Mercy*. The sessions took place at *Brooklyn Recording Studio*.

WHAT'S IN A NAME



Al Pereira

Epic artists *These Sneekie Mutha Fukas* and director *Dave Perez* are pictured on the set of the video for the group's first single, "*Bootlegga*," from their forthcoming album, set for a June release.

Y A M A H A T E C H T A L K

UPGRADE YOUR 4-TRACKS TO 8-TRACKS WITH THE YAMAHA MT8X

Recording enthusiasts can now affordably upgrade to 8-track with the Yamaha MT8X

Multitrack Cassette Recorder—today's answer for the thousands of "addicted 4-track users" who have hesitated from making the leap because of the price and complexity of such systems to date.

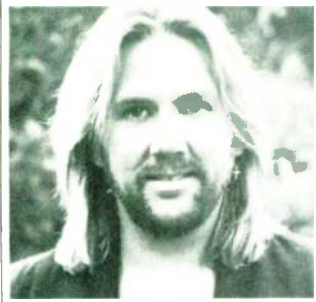
Using standard audio cassettes, the MT8X can be used to mix up to 15 inputs and record

up to 8 tracks. It's ideal for location and small studio applications where quality of sound and portability are of utmost importance. In addition, the MT8X's full monitoring capabilities allow a project to be completed with a minimum amount of system reconfiguration.

The MT8X will be available beginning late Summer and has a suggested retail price of \$1,599. For more information, contact Yamaha Corporation of America, Professional Audio Products, P.O. Box 6600, Buena Park, CA, 90622, or call 714/522-9011.

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PRODUCER CROSSTALK



DAVID PACK

By Jonathan Widran

For many successful rockers, the breakup of the band that brought them stardom means a quick descent into the "What do I do with the rest of my life?" quagmire. But David Pack, who led Ambrosia ("Biggest Part Of Me," "How Much I Feel"), was well-prepared for the many diverse artistic trials and triumphs that followed their breakup in 1983.

"Ambrosia had simply reached a creative wall," the South Bay native recalls. "We were still friends, but we needed to grow. There's always fear to conquer at that point, but I accepted the challenge to move on. Once you stop challenging yourself, you stop growing."

Because he also produced most of Ambrosia's albums, a move behind the boards to work with other artists seemed logical. But Pack insists it was a total surprise when, in the midst of recording his first solo project for Warner Bros. Records, Quincy Jones called him to produce tracks for Patti Austin. The immediate creative bond he formed with Austin resulted in an ongoing relationship which has afforded Pack the chance to do some of his greatest post-Ambrosia work.

Following the tracks on *Patti Austin*, there was the magnificent all-star affair, *The Real Me*, followed by Austin's biggest GRP hit, "Through The Test of Time" (which Pack co-wrote), production on *Carry On* and a tune on last year's soulful tribute, *Handel's Messiah*.

After producing his own albums for so many years, he found the transition to helping others (Michael McDonald and Jennifer Holliday) convey their musical thoughts as interesting and intimidating. "Ambrosia gave me the last word on most of the songs, but we were so cloistered. To move out into the big leagues of strange, big-name ses-

sion musicians wasn't easy.

"For me, it was all about getting to know those new people, moving away from your brothers into new situations," he adds. "You're learning the way personalities work and interface. There's fear, but I found it to be a fascinating feeling."

Giving Pack a great advantage over many of today's other producers who specialize in working with great vocalists is his own considerable vocal talents. Though never satisfied with his voice, Pack benefits from the care he takes with outside vocalists, acting as more of a "kindred spirit" than merely a guy calling the shots.

"They know my heart and soul lies in creating something that'll be timeless rather than just the flavor of the month. And on the technical side, they love the fact that when I make a suggestion, I can actually sing the part and pull off the riff myself. It reminds me why I'm so focused on re-starting my solo career."

Obviously, the major change in studio life from his days in Ambrosia is the proliferation of computers and synthesized sounds. Pack, remembering how basic the approach had to be in the Seventies, resisted learning about the technology for a long time, but has come to terms with modern times by mixing electricity with more organic sounds.

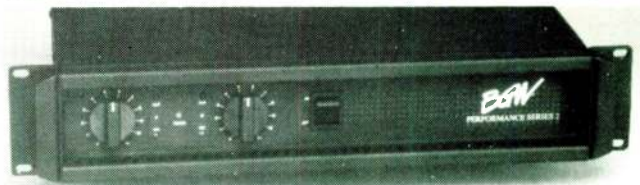
"If a song is too organic, I'll add techno sounds to spice it up, modernize it," he explains. "But if it's already too techno, I add more organic elements to try to give it more of a soul. The biggest fight is to keep real drums involved. Perfection is Peter Gabriel's *So* album, which blended synths with real drum beats. What synths do is provide new sounds to add to your palette. We can do more now than we ever dreamed possible."

On the topic of impossible dreams, Pack's career of late has diverged into the arena of musical directing for an incredible series of live charity and political events. First came the "Children Will Listen" musical education benefit at Carnegie Hall. Then came "Glitter And Giving," the AMFAR benefit to honor Madonna. He also conducted an all-star female choir for the Hollywood Women's Political Caucus, and last November, another AIDS project, "Commitment To Life VI," at the Universal Amphitheater. The latter show's tribute to Bernstein's *West Side Story* work has evolved into a dream all-star benefit album, featuring contemporary arrangements.

The "magical success" of that benefit led to Pack's being tapped to be the musical director for the all-star band at President Clinton's Arkansas Ball on Inauguration day, which turned out to be the night of a lifetime for Pack.

"I kept asking the Inaugural Committee to send me proof that they really wanted me, this kid from San Pedro, to do this show," he laughs. The greatest moment was when we began to play "Biggest Part Of Me" and I caught Bill telling Hillary, "I love this song." At that instant, I realized I wouldn't trade my life and career for anything. **MC**

NEW TOYS—BARRY RUDOLPH



BGW Performance Series 2 Audio Power Amplifier

The Performance Series 2 is a two-space, 300 watt per channel power amplifier designed for both the audio pro as well as the hard working musician. Weighing only 32 pounds, it will deliver more than 300 watts RMS into a four ohm load with no more than 15% total harmonic distortion. The Series 2 makes about 200 watts per channel into eight ohm loads with a scant .10% distortion. If you connect the amp in bridged mono, you'll get 600 watts into eight ohms.

Notable features include: two-speed fan that will always keep the all-steel welded chassis cool, LED indicators, detented front panel controls, XLR and 1/4 inch input connections and five-way binding posts for speaker hook ups. The output stage uses 20, 200 watt high speed transistors in a field replaceable module. This amp is priced at \$929 retail and for more about it, contact BGW Systems Inc., 13130 Yukon Ave., Hawthorne, CA 90250 or phone (310) 973-8090 or FAX (310) 676-6713.



Cord-Lox Fasteners

Cord-Lox cable ties come in 19 different sizes that are all designed to identify your various cords by length and size as well as keep them neatly coiled and tangle-free. Each Cord-Lox fastener is made of Velcro and attaches to the cable without the need of a tie wrap or special tool. These fasteners come in colors for quick cable recognition. Also available (for a small additional fee), is your own name or logo imprinted on the Cord-Lox itself.

The Cord-Lox is one of many products from Toletto Fasteners International who also make custom straps that use hook and loops or nylon and polypropylene webbing and ribbon that use buckle, snaps and grommets. For more information, contact Toletto Fasteners International at 170 Mace Street E-6, Chula Vista, CA 91911. Phones are (619) 426-3725 or FAX (619) 422-2084.



Guitar Fitness from Hal Leonard Publishing

Guitar Fitness is the second book from bassist/songwriter/producer Josquin Des Pres. His first book, called *Bass Fitness* focused on four and five string bass guitar playing. *Guitar Fitness* takes on guitar players with a special challenge in developing speed, dexterity, accuracy and finger independence.

This book has 200 chromatic finger exercises that are divided into ten lessons. Des Pres recommends practicing daily each exercise for 15 minutes before moving on. Each scale should be played up and down and then transposed chromatically up a half step until you reach the twelfth fret.

With easy to read notation plus numbered tablature, *Guitar Fitness* is a perfect addition to any guitar player's daily practice routine. *Guitar Fitness* sells for \$9.95 retail and for more information, contact Hal Leonard Publishing Corporation at 777 West Bluemond Rd., P.O. Box 13819, Milwaukee, WI 53213

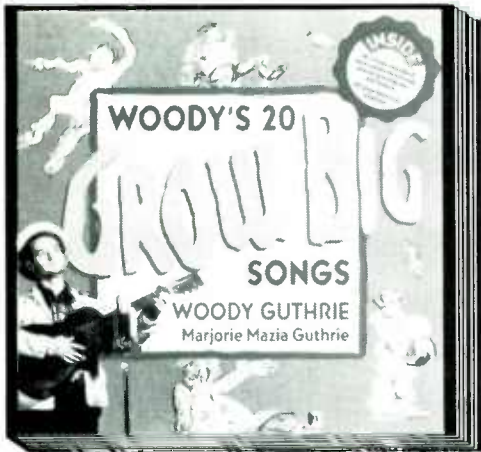


Guild D 6S Guitar from U.S. Music

The D 6S is an all solid wood dread-naught guitar with mahogany body and a select spruce top. For a more responsive sound, the solid sitka spruce top is scalloped braced. The neck is made from mahogany also and has a rosewood fretboard.

The D 6S sells for \$795 and it is also available in a high gloss finish version which is called the D 6HG and sells for \$995. For more information, contact U.S. Music Corp., 2885 S. James Drive, New Berlin, WI 53151. **MC**

SHOW BIZ—Tom Kidd



Discovered after 40 years, *Woody's 20 Grow Big Songs* is a never-before-published children's song book written and illustrated by the late legendary folk singer Woody Guthrie and his wife, Marjorie Mazie Guthrie. The hardbound, beautifully packaged prestige item from Harper Collins Children's Books gives buyers not only sheet music and illustrations by the authors, but also a cassette of the entire song book as performed by Arlo Guthrie and his entire extended family, remixed with original recordings made by his father Woody. Legend has it that this song book, the only children's work Woody ever wrote and illustrated, was inspired by the activities in the Guthrie household and at the children's dance classes Marjorie taught at the Martha Graham Dance Company where Woody often played. Woody would write the songs down, crumble them up and throw them in the garbage. Marjorie would retrieve them and tuck them away. The family had been searching for the song book for decades, but it was not until 1989 that a tattered and dogeared copy was found on a shelf at the Sarah Lawrence College library where Marjorie had taught dance. Even childless archivists should love this product which costs \$24.95 for a book-and cassette package—the only way to go—or \$16 for the book alone. *Woody's 20 Grow Big Songs* is available wherever fine

books are sold.

The legendary Kirov Ballet visits Bravo May 19 with a performance of the much-loved classical ballet *Swan Lake*, filmed at the Kirov Theatre in Leningrad. Yulia Makhalina is featured in the dual roles of Odette/Odile and Igor Zelensky is Prince Siegfried. Airs at 6:00 and 11:00 p.m. PST.

Coming up May 28, watch Bravo for the premiere of *Rhythmstick*. In

this one-hour special, Dizzy Gillespie leads an all-star lineup of superb sidemen through a musical exploration of African and Latin rhythms on American jazz. Among those joining Gillespie (right in photo) are Charlie Haden, John Scofield, Tito Puente, Flora Purim and Airtio. Songs include "Softly As In A Morning Sunrise" and "Frida At The Cadillac Club." The first showing is at midnight PST.

"Hello Muddah, Hello Faddah (A Letter From Camp)" is one of the more notable tunes on the soundtrack to Touchstone's new ensemble comedy *Indian Summer*. In the film, four men and three women in their thirties are brought back to Camp Tamakwa, their childhood summer camp, for a week's vacation. There they come to grips with old truths about themselves and reconcile the misgivings of the past. Since there is no plan to market a soundtrack, Show Biz would like to come to grips with one question: Where can we get a copy of that tremendously funny summer camp send-up single?

The Hard Rock Cafe and Centinela Hospital have teamed up to bring free immunizations against common childhood diseases to folks all over Los Angeles County. The immunizations are free and require no proof of residency or citizenship. For questions about the schedule of immunization program,



Dizzy Gillespie (right) in *Rhythmstick*

call the Centinela Hospital Immunization Hotline, (310) 419-8633.

Tickets are now on sale for the 7th Annual Rock & Roll Celebrity Softball Games being held on Sunday, May 23, at Blair Field in Long Beach. The three separate games, concluding with the all-star Rockers vs. Rollers game, will begin at noon with proceeds benefiting the T.J. Martell Foundation/Neil Bogart Memorial Fund for cancer and AIDS Research. Celebrities confirmed for the final game include Eazy-E, Tone Loc, Mark Slaughter, Melissa Etheridge and members of Pearl Jam, Skid Row, Mr. Big, the Smithereens and Firehouse. Personalities from Los Angeles radio stations KLOS, KROQ, KNAC and KIIS will compete in the other games. Tickets to the day's events are \$10 each and are available at all Ticketmaster outlets, including Music Plus, Robinsons-May and Tower Records. Since its founding in 1975, the T.J. Martell Foundation has raised more than \$65 million for its research laboratories around the world including the Neil Bogart Memorial Laboratories at Childrens Hospital Los Angeles, where 75 percent of all pediatric cancer and AIDS patients in Los Angeles County are treated.

If you invite Dwight Yoakam into your living room watch out for oil

spills. Yoakam is among a plethora of hosts featured in *Cabin Fever Entertainment's Director's Cut of Harley-Davidson: The American Motorcycle*. This new home video is a 46-minute expansion of a TBS broadcast touted as the Superstation's second highest rated primetime special ever. Classic movie footage—including a not-readily forgotten French music video by the young Brigitte Bardot—rare still photography and original music by Robbie Krieger make this exploration of Harley history a must-have even for the casual hog fan. In addition to Dwight Yoakam and Brigitte Bardot, other celebrities paying tribute to the great American motorcycle include David Crosby, Lou Reed, Travis Tritt, Paul Williams, Willie Nelson and, of course, Peter Fonda.

We are in the midst of a full-scale Dwight Yoakam media blitz as the country boy launches his sixth album, *This Time*. He was April recording artist of the month on VH-1 and made his theatrical debut in the original play *Southern Rapture* at the Met Theatre in Hollywood also during April. Now he has his first movie, *Red Rock West* with Dennis Hopper and Nicholas Cage, awaiting its release date later this year. Yoakam is currently on his first tour in four years.



Cast of *Indian Summer*



Dwight Yoakam



Dr. Dre and Ed Lover on Yo! MTV Raps.

New Line Cinema and Uptown Records have announced the soundtrack deal for the just-released hip hop feature, *Who's The Man?* The film stars Doctor Dre and Ed Lover, hosts of MTV's highly rated *Yo! MTV Raps*. The soundtrack features all kinds of hip-hop and R&B stars, prominent among them Heavy D, Father MC, Jodeci and Mary J. Blige. Hopes are high that New Line and Uptown together can manufacture a hit. According to Toby Emmerich, Senior Vice President of Music, New Line Cinema, "This is a perfect example of how a soundtrack is integral to the film. When this project came together, it was envisioned as one creative entity." The film was scored by Michael Wolff, musical director of the *Arsenio Hall Show*.

Power pop pioneer Dwight Twilley ("I'm On Fire," "Girls") has signed a worldwide book publishing deal with Charles E. Tuttle Company of Boston for a major new non-fiction publication to be released this fall. The book is said to contain a new method Twilley developed to help separated parents communicate with their absent kids. It will also contain examples of the rocker's rarely exhibited original art. Though long absent from the music scene and currently unsigned, Twilley was able to place his ballad, "Why You

Wanna Break My Heart," in the hit Paramount film *Wayne's World*.

On the heels of the release of Clive Barker's *Hellraiser III* to video stores everywhere, comes word from the King of Horror himself that Pinhead will return in *Hellraiser IV*, currently being written. Barker promises more horror than ever before in the fourth installment. Incidentally, *Hellraiser III* is being made available in both "rated" and "unrated" versions. The latter has almost six additional minutes of sex and gore! Paramount will support the video's release with a major merchandising campaign that will include giant billboards of Pinhead near select video stores as well as many contests in which fans can participate. More on Pinhead in future issues.

If you had an idea for a television show, how would you go about selling it? You could do it onstage which is what Brett A. Liebman, a 25-year-old actor, writer and casting director, has done with *Cheap Talk*. The first production to be presented at the newly renovated 99-seat Egyptian Arena Theatre in Hollywood has no ending, we are told, which allows the story to continue to unfold each night. Following each show, audiences will be invited to talk with the actors, writer, producers and director, thus enabling the creative team to observe audience



Hellraiser III's Pinhead

reaction and interest. According to Liebman, who created, produced and wrote the ABC television pilot *On The Road, Again*, "Instead of a group of executives buying a three or four line concept and trying to visualize a script, the script can be mounted and developed in a theatre." *Cheap Talk* should prove not only an extremely interesting experiment but also a neat night out. The regular schedule begins May 21 through June 19 with performances Wednesdays through Saturdays. The Egyptian Arena Theatre is located at 1625 North Las Palmas Blvd. in Hollywood. Tickets are \$12. Call (213) 871-8526 for more information.

Never mind the critics—that new German musical about the life of Marlene Dietrich is a hit. Since opening early last month, the biographical play titled *Where Have All the Flowers Gone?* has led Berlin into what one columnist called "Marlene Fever." More than 100,000 tickets have been sold at prices ranging from \$40 to \$115, according to the

New York Times. Backers recouped twice their investment before the first performance. According to the play's producer, Friedrich Kurz, the production is definitely bound for Broadway. The play-within-a-play, wherein a contemporary theater troupe plans a tribute to Dietrich, reportedly has references to Madonna and Saddam Hussein alternated with scenes from Dietrich's life. The film star at the heart of the mania died last May at the age of 90.

Grammy winners Dr. John and Los Lobos are among a whole slew of pop, rock, blues, country and dance artists paying tribute to the Beatles this month on PBS. This installment of *In The Spotlight*, entitled "A Beatles Songbook," was filmed at the Kentucky Center for the Arts where a lucky audience got to hear such oddities as Dr. John's version of "Come Together" and Los Lobos performing "Tomorrow Never Knows." Other performers include Kathy Mattea, Buddy Guy and Niils Lofgren. Check your schedule for air dates. **MC**



Dwight Twilley



Los Lobos and Dr. John playing Fab Four favorites on PBS



Photos: Richard Braman O.F.

Local Notes

By Michael Amicone

Contributors include Nick Douglas, Keith Bearen and Aaron Cole.



Russ Einhorn

CALIFORNIA DREAMIN': Legendary British hard rockers Motörhead, fronted by the ever-enigmatic Lemmy (pictured above), recently played a four-night stand at the California Dreams nightclub in Anaheim. Performing to packed houses on all four nights, the band—also including Swedish drummer Mickey Dee and guitarists Zoom and Würzel—ploughed through a set spanning Motörhead's considerable career, including their trademark anthem, "Ace Of Spades." —ND



Lindsay Brice

SON OF BOB: Virgin recording artists the Wallflowers recently played to a near-capacity crowd at the Troubadour in West Hollywood. Led by Jakob Dylan, son of Bob, the band performed a well-paced set, including most of the tracks from their self-titled debut album, plus a couple of great cover tunes—Neil Young's "Rockin' In The Free World" and a unique version of the Temptations classic "My Girl." —ND



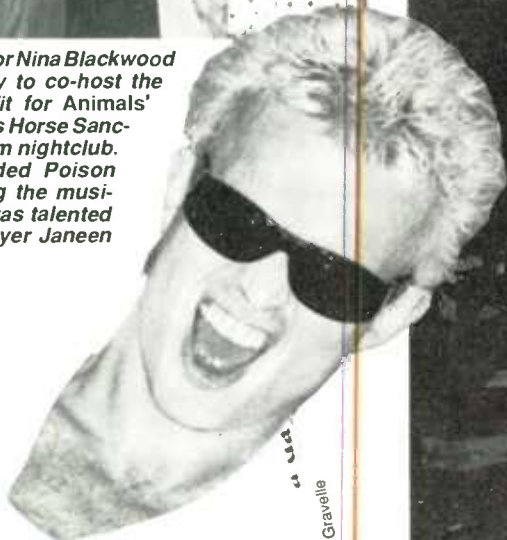
ART FOR ANIMALS' SAKE: Two members of MTV's original crew of VJ's, Martha Quinn and Music Connection contributor Nina Blackwood (above, right), reunited recently to co-host the Celebrity Art Auction & Benefit for Animals' Voice magazine and the Pegasus Horse Sanctuary, held at Prince's Glam Slam nightclub. Notables in attendance included Poison drummer Rikki Rockett. Among the musicians performing at the event was talented local singer/songwriter/saw player Janeen Heller (above, left).



Tony Fiventi

SMOKIN' SHOW: Soul Asylum, supporting their Sony release, Grave Dancers Union, played to a small but rambunctious crowd at Cal State Long Beach recently. Crankin' out their brash brand of folksy blues punk and ignoring the venue's no-smoking rules, the band smoked, literally and figuratively (the crowd was searched at the door so sneaky smokers could not smuggle in packs), with the mosh pit getting especially rowdy during the band's recent alternative hit, "Somebody To Shove." —AC

COUNTERAID: Yes, that's rebel rocker Billy Idol contorting with himself as a promotional gimmick for the upcoming CounterAid fund-raiser on May 22 (noon-4:00), during which stars such as PM Dawn, Barry Manilow, Pat Benatar and Eddie Money will work behind the counters at various L.A. record stores (Nashville and New York will also host CounterAid events), ringing up sales, selling posters, signing autographs and collecting donations, the proceeds aiding LIFEbeat, the music organization dedicated to helping those afflicted with AIDS. The Virgin Megastore, Tower (the Sunset Blvd. and Sherman Oaks stores) and Wherehouse (the Encino and Beverly Connection stores) are among the retailers participating in this worthy event.



Peter Gravelle

COUNTERAID



Robert O'Connor

THIS CLINIC'S FOR YOU: Zakk Wilde of Ozzy Osbourne fame is pictured during his recent free guitar clinic at Moody Music in Garden Grove.



IN THE 'IF THEY WON'T COME TO YOU...' DEPT.: How does a fledgling band get one of the busiest and best connected men in the music biz, Dick Clark, to hear their music? They bring the music to him. That's exactly what local band City of Faith did on April 15th when they played for a surprised Clark and a handful of industry mavens in the conference room of Dick Clark Productions. And not only did America's oldest living teenager like the band, but he also sprang for pizza and drinks for the gathering, which also included representatives from several record labels. City of Faith, hoping to keep the industry buzz going, will be performing at the Roxy in West Hollywood on May 26th. Pictured (L-R): Mason Wright, John Michael Knowles, Dick Clark, Joey Palmeri and Tony Radford. —KB



Lester Cohen

US AND THEM: Geffen marketing man Robert Smith, Peter Gabriel and label President Ed Rosenblatt are pictured backstage at the Ventura Theatre. Gabriel, supporting his latest Geffen opus, *US*, recently performed a string of SoCal gigs, appearing at the Ventura Theatre and Prince's new downtown nightspot, Glam Slam, the gigs serving as a warm-up for his forthcoming summer tour.



SHOPPING FOR DEALS: Songwriter/composer Byron De Lear recently performed for a roomful of music industry talent scouts and music lovers at the Hollywood Roosevelt Hotel's Cinegrill. Byron De Lear (above, middle), who has worked with Warren Hill and Hoodoo Gurus, is pictured with KBIG drivetime DJ Guy Davis and former Dallas star Larry Hagman.

EVERY BOX SET TELLS A STORY: Capricorn Records has released several notable two-CD box sets aimed at R&B and blues aficionados, including sets profiling Bobby Robinson's Fire/Fury Records and Stan Lewis' Jewel/Paula Records. Record mavericks in the truest sense of the word, both the New York-based Robinson and the Shreveport, Louisiana-based Stan "The Record Man" Lewis started out as record store owners and later, mined local blues and R&B talent of the Sixties. The Fire/Fury Records Story includes Wilbert Harrison's "Kansas City" and his original version of "Let's Stick Together" (later revamped as "Let's Work Together" by Harrison, who landed a hit with it in 1970), Elmore James' blues classic "The Sky Is Crying," Lee Dorsey's "Ya Ya" and Gladys Knight And The Pips' "Every Beat Of My Heart" (though the version released on Vee-Jay was the bigger hit). The latter set, which profiles Jewel/Paula Records' blues/R&B output, contains Toussaint McCall's "Nothing Takes The Place Of You," several unreleased tracks by Lightnin' Hopkins and tracks by such blues mainstays as John Lee Hooker and Lowell Fulson. Also, hot off the reissue presses: Capricorn's The Cobra Records Story: Chicago Rock & Blues 1956-1958 (licensed to Capricorn by Stan Lewis), including seminal tracks by Buddy Guy, Otis Rush and Ike Turner. Nice additions to any blues/R&B fan's CD library.

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LIGHTNIN' HOPKINS
 MR. CHARLIE

TED TAYLOR
 SOMETHING STRANGE IS GOIN' ON IN MY HOUSE
 HOW'S YOUR LOVE LIKE THE BAY

TOUSSAINT MCCALL
 NOTHING TAKES THE PLACE OF YOU

FRANK SINEM
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 And Many More...

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

LIKE A CHICKEN WITH HIS HEAD BITTEN OFF: The Society For The Prevention Of Cruelty To Animals has awarded Ozzy Osbourne a lifetime membership. With friends like that...

LAWLESS NIGHT: Blackie Lawless of W.A.S.P. managed to ignite his hair during a particularly poignant moment of pyrotechnica on the second night of the band's recent blood drive at the Troubadour. The loss of locks was insignificant, but the burly bassist keeps waking up thinking he's Gene Simmons.

AS THE TOWER TURNS: Lots of politics going down at the Capitol Tower. Seems that the Tubes wanted to release their version of Curtis Mayfield's "Monkey Time" as their follow-up to "She's A Beauty." But Martha Davis sings on the cut, which conflicts with the release of the new Motels' LP, *Little Robbers*. She won. No single.



By John Lappen

Aerosmith's Steven Tyler and Tom Hamilton would make a great stand-up comedy team should they ever decide to chuck the rock & roll life.

The Boston-based duo is a study in contrasts. On one hand, there is bassist Hamilton, the wry and droll straight man, whose witty, stoic observations (a New England trait) on life inside and out of America's finest rock band are offered up in a mostly serious vein. The flip side of the coin is the mischievous Tyler, an hilarious and outrageous cut-up who happily tosses off non-stop one-liners and wisecracks as he nudges, winks and mugs his way through what has become a very wonderful life. The pair has fostered between them a bond of impeccable timing, a helpful trait that has, over the last 23 years, powered a career of magnificent proportions.

And while one might think that after almost a quarter century of enduring interviews, tours and all the good, the bad and the ugly that rock life has to offer, Messrs. Tyler and Hamilton would be too jaded to jabber on about their marvelous career.

Well, think again. It's almost ten minutes into the interview and it's already been a series of yuks—lots of off-color jokes, flippant observations and questions and more questions. Amazingly enough, however, I'm not the one asking the questions.

"So Prince has a new club in L.A.—where is it?" quizzes Tyler. "How many people does it hold and who's played there?" he demands.

"Not located in the best area, is it?" chimes in Hamilton.

"Maybe the band will do a surprise show there," adds Tyler. "After all, we can't let Prince upstage us now, can we?"

Both avowed baseball freaks, they also want to know what I think of the Red Sox chances this year. "Slim and none," I reply.

"Yeah, but you're a Milwaukee fan—what do you know?" teases Steven.

Their enthusiasm to talk is overwhelming—they actually seem to be enjoying the interview as it careens on. Certainly not what might be expected from a pair of guys who are part of a legendary act that has released seventeen albums—nine of which have reached at least platinum, with overall sales totaling a staggering 35 million—featuring some of the most ferocious and edgy rock to grace the airwaves.

"Hey," say Tyler and Hamilton in unison, "we love doing interviews. This is what we work for. We'd feel bad if nobody wanted to talk to us. It's a rush to see the gears start turning after we finish a record and start to ready ourselves to slip into the tour mode."

Ah, the tour. Are they still as much fun to do now that the days of debauchery are over?

"Who said the days of debauchery are over?" shrieks Steven. "We just don't drink and do drugs anymore, that's all. There's still plenty of debauchery left."

Nonetheless, what does stretch ahead for the band is an eighteen-month tour that'll shake the foundations of innocent folk worldwide.

"Yeah, we'll be gone a long time, going to places like South America—places that we've never been before," says Hamilton with obvious anticipation.

"I'll bet we'll be gone a long time," agrees Tyler. "I just know it because I have a feeling about this album." Tyler pauses, then ponders another question. "Someone is going to play the songs, don't you think?"

The band's latest, aptly titled *Get A Grip*, is an epic work that Tyler feels is six or seven singles deep. "I'm real happy with this one, although it's different from other records we've done." Different? "In some ways, we've taken a left hand turn with this record," admits the singer. "I was scared at first to put out some of the songs on this record because I didn't think they sounded like Aerosmith songs. The public might say, 'Wow, this is fuckin' weird stuff,' but I can only hope the public understands the directions we've taken on this record. But then again, I think we've earned the right to take some chances at this stage of our career."

Hamilton elaborates: "We've really stretched the limits of what we think Aerosmith is on this record. We never sat down and judged each song according to whether or not it sounded like an Aerosmith song. If there was something about the song that had a quality to it that got us off, we'd pursue the thought even if we didn't know where that thought was taking us. We do some writing with outside songwriters and that takes us in different directions. We enjoy doing that because



Norman Seeff

(l-r) Tom Hamilton, Brad Whitford, Steven Tyler, Joe Perry, Joey Kramer

the damndest shit comes out of our collaborations with others. We don't write with others to attempt to have them fine tune our songs, we do it so we can add different ideas to the mix; a bit more color as it were. On some of the songs, like 'Crazy,' we really had to stretch because we weren't sure what the quality was. But no matter what we do, by the time a song goes through the Aerosmith filter, it becomes an Aerosmith track. But we're definitely tired of being pigeon-holed as being one particular type of band."

"You know what I always say?" adds Tyler. "Hate me, love me, just don't *not* pay any attention to me!"

Getting attention has been the least of this band's worries. Like most major acts, every good move/bad move is well chronicled in the press. The drugged-out days of over a decade ago that almost put the band asunder are still a topic of conversation.

When the subject comes up again..."Oh, oh," jokes Tyler, "here come the junkie questions."

"We'll answer these by slurring our words for you," laughs Hamilton. "All we can say about those times is, we were headed that way no matter what. Maybe one of the reasons we chose rock & roll for a career is that it was a good fit with our druggy lifestyle."

"It can be difficult trying to stay straight," admits a suddenly serious Tyler. "We try to stay plugged into each other and just focus in on doing all the wrong things the right way now. We just literally take things one day at a time.

"I look back on those times and just shake my head," continues Tyler. "We were probably some of the most famous assholes around at that time. But we're straight now and intend to stay straight.

It's better for us and the music."

The conversation—though at times wacky—always comes back to the music. It's obvious that Aerosmith, despite all of their success, remains hungry and motivated because of their passion for music. "I was listening to 'Uncle Salty' on headphones the other day," enthuses Tyler. "Wow, it sounded sooooo good. Our old stuff still really gets me off."

"Basically," says Hamilton, "I have a stronger feeling of appreciation for Aerosmith these days because I'm more aware of what's going on. I don't take it for granted the way I used to. I can listen to the old stuff and really appreciate it because we recorded it so long ago that it seems like I wasn't even in the band. I can listen to it objectively now. It's entertaining to experience the feelings of hearing it from a new angle because it's been so far down the road as far as recording it. I hear it and think to myself, this is fucking good."

Quite a bit of the old catalog was dusted off for the three-disc Aerosmith retrospective box set, *Pandora's Box*. When Steven is asked if he thought of the title, his lustful chuckling plus an unprintable remark answers that question. Hamilton, ever the straight man, comes to the rescue. "I was psyched that any record company would come to us and want to put unfinished jams and instrumental stuff in the set. That really impressed me. I think it's a really cool package."

"Actually, for me, initially," begins Steven, "it was a pain in the ass because we were in the middle of recording a new record. It was an unwelcome diversion from recording our new music. I was angry going in. But after the box came out, I thought it was okay. It was a lesson to me that when I have to do shit like this, that I should look

at it as an obstacle to overcome and not waste my time bitching and moaning. The end product is pretty okay considering how pissed off I was about doing it at the beginning."

When asked if it isn't befitting a legendary group like Aerosmith to have a retrospective done of their work, their cringing is noticeable even over the phone. "Please, don't use that word," howls Tyler. "It's not like I wake up in the morning and think, now I have to comb my legend hair and brush my legend teeth and get on with my legend life. I'm just a regular guy!"

Yeah, but millions of fans don't think so. "I only think of it when people bring it up," says Tyler. "I think it's kind of silly. I don't think it's really healthy for anyone to sit around and dwell on something like that—especially if you've got a lot more raping and pillaging to do!"

And what about your influence on countless other bands? That can't be denied? "We try not to get caught up in those thoughts," says Hamilton. "If you think about it, then you have to act on it. I mean, who wants to have to wear leather pants to the shithouse all the time?"

"Well, we had to suffer with the comparisons to the Stones all the time, so the influence factor works both ways," grumps Steven. "We used to waste a lot of time fighting it. I'd think, don't those assholes see that our music is different? But I've come to realize that some people will only see that my lips are big and so are Jagger's so we must be brothers!"

Aerosmith and the Stones are kindred souls in another way: Both bands have recently signed long-term recording deals for ungodly sums of money. If the thoughts of being legends, influ-

OWEN SLOANE

Attorney At War!

By Kenny Kerner

Pretty soon, attorney Owen Sloane's book, *Sticky Business: Conflicts Of Interest And The Entertainment Industry*, will hit bookstores everywhere, and when it does, it promises to be a real eye-opener. You see, in the music and entertainment businesses, you can write about almost anything—as long as it doesn't concern ethics or morals. For the most part, the industry attitude seems to be one of trying to get away with as much as possible until someone catches you. But Sloane's book could put an end to that.

In the field of music law, Owen J. Sloane is at the top of his game. During his illustrious 25-year career, Sloane has represented the likes of Elton John, Kenny Rogers, John Cougar Mellencamp, Frank Zappa, Warrant, INXS and such major companies as ATV Music, Motown Records and Lorimar, among many others. So why resort to writing a book on the corrupt goings on in the industry? Why not write a glamorous tome filled with celebrity names and million dollar deals?

"It's bothered me for a long time that people were getting away with this kind of conduct," Sloane confessed, "and they'd turn conflict of interest to their own advantage. They'd say, 'Oh, we represent everybody so you'll get a better deal.' And people were starting to believe it. It was tough to argue against that, because no matter how you explained it, you still couldn't convince people that they were getting screwed. The scam sounds perfectly logical. It's one of the greatest frauds perpetrated. It has surface plausibility, so you fall for it. Then, a long time after the fact, you realize you got taken. It was becoming more and more rampant, especially during the Eighties when everybody was going after big deals and big clients. It was giving lawyers a bad name and creating a lot of ill will. There are reasons for professionalism and ethical restrictions. The line between a lawyer and someone out there just hustling deals began to blur, and I wanted to do something about it."



I pushed Sloane for some concrete examples of situations that represented conflicts of interest. "The most common of all," he confided, "is the conflict between an attorney's self-interest and the interest of the client he represents. Again, this is one of those things that is terribly difficult to prove. For example: A lawyer represents an artist in trying to make a deal with a record company, and that company, which he doesn't represent, has been in the past, or could be in the future, a source of business for him. The *unspoken* understanding is, 'Hey, don't push it so hard, because if you're the kind of guy we can deal with, then we'll send you more business.' What you're doing in those circumstances is using your client as a tool for your own benefit. And how can you ever prove that?"

In effect, it's a form of bribery."

Not all unethical practices and conflicts of interest are restricted to attorneys. Managers are responsible for a great part of them as well. According to Sloane: "When a manager has a record production deal with the client, manages them and shares in their record royalties and publishing, then you're losing one person from your side to fairly negotiate with the label and publishing company. This is a conflict because we're not just talking about income participation, but here, in effect, the manager is also an employer.

"Another manager conflict occurs when trying to make a label deal and the label says they'll send the manager more clients if he doesn't play hard ball with this current client. Again, it's using the client as a tool for your own benefit. Problems also arise when managers are more interested in their own survival than in serving their client. Survival means sometimes taking the path of least resistance. And unfortunately, many times you have unsophisticated clients just getting into the business and they have no idea as to what you're really doing. So if you take the easy way out for them instead of trying to make a better deal, they're not aware. The conflict here is between surviving and what your client is supposed to get out of it."

Owen Sloane attended both Cornell University and Yale and graduated with honors. A quick glimpse into *The Country's Best Attorneys* (a book that lists the resumes and accomplishments of this nation's attorneys) can fill you in on the rest of his many achievements. But how are we to assess today's attorneys? Which ones are good and which are out for themselves? In other words, how can we check out a music lawyer?

"You can always check out a lawyer by speaking with his clients," Sloane says, "and also by talking with other attorneys. You can get a pretty good feeling as to whether or not a lawyer is respected by what other lawyers say or



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don't say. You can also look at the person's resume and see where he studied and what he accomplished. Remember, the fact that you might represent a big band doesn't necessarily mean that you're a good lawyer."

Though many attorneys prefer to finalize client deals with a simple handshake, Sloane informed me that a recent, seldom used law (one passed some four or five years ago) stipulates that attorneys must now offer their clients the option of a written contract. It's a consumer protection law that sets down how a lawyer bills a client, what's charged, what's not charged, client rights, etc. But still, even with this contract, a client can always terminate an attorney at will. The only advantage to the attorney is that it clearly sets forth the billing arrangement.

While glancing through the chapter by chapter breakdown of his book, I noticed a sub-head reading "Representing Both Sides: When & How It Can Work." Naturally curious, I asked Sloane for some examples: "Let's say a band comes into the office and they need a partnership agreement. Now technically, there's a conflict of interest between each member of the band and each can have a separate lawyer to negotiate his contract. However, it's usually not economically feasible and usually not that practical. So I explain to them where the conflicts might be—one person might be married, one might have more money than the others, one might have different talents and different needs—and if I'm representing the partnership as an entity, I have to try to balance the conflicting interest. If everybody understands that I'm here to represent the entity and work out the existing differences, then this partnership agree-

ment will work. And that's one way in which to represent conflicting interests."

Concerning artists and their reluctance to participate in business dealings, Sloane advises all artists to stay on top of the business end and ask lots of questions. "One thing you can learn from is the recent Billy Joel case where he allowed his brother-in-law's handpicked law-

"The fact that you might represent a big band doesn't necessarily mean that you're a good lawyer."

—Owen Sloane

yer to handle his negotiating. It's okay to let your manager do most of the work, but ultimately, you're responsible for your own life and your own music. So stay on top of what your attorney is doing and ask a lot of questions. Have meetings, make telephone calls and don't be afraid to look over legal papers by yourself."

Other key issues, according to Sloane, are "being able to determine if your attorney is

interested in your goals and your vision or is he pushing something on you? And also, what kind of relationship does the lawyer have with the record company executives? There are lots of people who ultimately work for the artist, but if the artist doesn't give the direction or make the final decision, then he's cursed with having to live with someone else's decision and someone else's actions."

Before concluding the discussion, I wanted to find out just how competitive the business was for music attorneys. Did they compete for clients? Do they make deals with labels for new business? Is it as much of a rat race as A&R bidding wars for new bands? It turns out, in Sloane's opinion, that the business is more competitive than ever. There are more attorneys than ever and lots of them are "young newcomers who want to make a quick splash and reputation for themselves." "Many of them," Sloane continues, "want to be the celebrities themselves so they are perceived as the attorneys getting the big deals."

When completed and published, Sloane's profile of the inner workings of the legalities of the entertainment business will deal with a myriad of topics, including conflicts of interest, attorney greed, the law vs. ethics, representing both sides, disclosures, client consent, litigation and tips on choosing the proper attorney.

"The message I really want to get across is how careful people have to be in choosing their legal representative," summed up Sloane. "Don't just go by the attorney's roster—check it out thoroughly. People who are the most flamboyant aren't always the best."

Sound advice—and this time, it's free! **MC**

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Business Managers

HOW THEY SPEND YOUR MONEY

By Sue Gold

While business managers are generally thought of as those who help the rich, they are also crucial to new bands. Business managers generally keep a low profile in the music industry, but they are critical to the survival of a band. It is the business managers who advise artists on everything from tax planning to touring budgets.

While many people think they don't need a business manager until they hit it big, most business managers suggest being brought on before the first record deal is even signed. According to Charles Sussman of the firm Prager and Fenton, which handles a variety of music acts and songwriters, "Sometimes, when an artist gets a little bit of money, there is a tendency to go out and spend it, and the main thing is they have to plan for the future. They have to look at when they're going to get the next advance and try to figure out how they're going to live off the advance for that time period.

"I've seen situations where a new band receives an advance, partially for recording, and then halfway through the record, they're out of money. If an advance has to last eighteen months until the next advance, it has to be budgeted out."

Richard Feldstein of Siegel, Feldstein, Duffin & Vuylsteke, which

handles Metallica, Red Hot Chili Peppers and Santana, adds, "I try and encourage the lawyer to get us involved shortly before the contract is signed so we have an opportunity to review the royalty and audit clauses with the lawyer and the client."

So what exactly does a business manager do? According to Feldstein, "A business manager is normally responsible for preparing the client's tax return, tax planning, collecting the client's income and depositing it in the client's bank account, paying the client's bills, subject to their approval, reviewing their insurance in conjunction with a qualified insurance broker and generally coordinating all business matters relating to the client, along with their attorney,

personal manager and agent."

Sussman continues, "A business manager is the financial controller for the client. For instance, you may have a situation where a record advance may be offered at the beginning of December and you may not be able to spend the whole recording advance by the end of December and then the band and the individuals may end up with a large income and a large tax liability."

While they handle the money, there are no standard tests or qualifications needed for someone to call themselves a business manager (artists beware!). However, most of the reliable ones are Certified Public

Accountants. "I wish there was a licensing procedure for business managers because it would require people to have a certain minimum amount of professional training," Feldstein admits. "Typically, most business managers are certified public accountants, but there are some who are former insurance people, stock brokers, those sort of things."

Wayne Mejia of the firm DeBlois, Mejia & Company, which handles Roxette, among other rock acts, adds, "Normally, a CPA business manager had to have met certain state requirements in order to get a CPA certificate so there is at least a minimal professional commitment

that a CPA would have made to the profession, whereas a business manager can truly be anybody at all."

While it is recommended that the business manager be a CPA, not all CPAs are qualified to be business managers. "There's a distinction between an accountant and a business manager, mainly from the standpoint of knowledge of the business and being involved in the day-to-day operation in the field. An accountant will have the financial background, but will not have the intimate knowledge of touring and so forth. He may look at a tour budget, but he may not know if they're charging too much for the bus, etc. They just don't have that knowledge," Sussman feels.

Before signing with a business manager, an artist should carefully check the company's reputation within the industry and make sure they are CPA's, according to Mejia. "I think you should interview several business managers and visit their offices. You'd be surprised how many potential clients have never been to a business manager's office, but they should see what kind of setup you have."

"I think they should look for firms that have been established for a while, that have insurance. Make sure all the employees are bonded and that the firm has a reputation in the area in which the client needs the service," Feldstein adds. "For example, there are many business management firms that don't deal in the music area at all, and there are those firms that are strictly for music groups and have a rep in that area."

Sussman continues, "They should meet with more than one person when they go after a business manager and should get recommendations, not just from their manager and attorney but from other people in similar positions as they are. There is a tendency sometimes for certain managers to have all their clients with certain business managers, and that may not be in the best interest of the band."

Business managers handle a variety of projects for an artist, from investments and audits to mortgages, but there is no standard minimum for what a business manager should or can do.

Just like other members of an artist's team, the business manager will interact with the team to make sure all areas of the client's finances are secure. "We work closely with the attorney as it relates to financial planning and deals, and we work with the managers in putting together budgets and costs," Sussman explains. "With agents, we are involved in getting the payments from the shows, and we also take a look at the agreements for the shows to make sure they are properly worded in terms from the financial standpoint. We also take a look at the costs of the promoters to make sure they are on line."

Some companies invest money for their client, some look to registered investment advisors. The same is true for record company audits. While Sussman's firm does their own audits, Feldstein's hires outside companies for this task, which is almost always profitable for an artist. Sussman admits they have had settlements in the multi-million dollar range. "Generally, in about 95% of the cases, we will determine an amount due in excess of whatever the costs were, and sometimes they're very



RICHARD FELDSTEIN

"I wish there was a licensing procedure for business managers."

substantial amounts. Basically, what you have at record companies now, you have computer systems and sometimes contracts don't get into the computer systems, and that's where you have blatant out and out accounting mistakes. Sometimes an attorney will write in very vague language so contracts are subject to interpretation, which means there are areas that are subject to interpretation in terms of what is due."

Feldstein comments, "We advise the client, manager and lawyer when we think an audit is appropriate and we work with the various auditing firms in going over the contracts with them, accumulating the royalty statements and advising the client who would be the best auditor. We farm that work out because we believe there are certain auditors that are better at certain record companies and we believe that the client should get the benefit of a competitive bidding process on that work."

Business managers also get involved when a band goes on tour. "We project what the expenses are for the tour, if the tour is going to break even or make money and what the potential end result would be prior to going out on tour. A lot of artists think they're going to make a lot of money on tour only to find they lost money on the tour," Mejia explains. "The business manager also monitors the collection of money on the tour and will work with the road manager to make sure the box office percentages and money are accounted for."

Fees for a business manager can vary, depending on the relationship and the status of the artist's career. Generally, business managers bill on an hourly basis or get five percent. "Some business managers will take on clients for five percent, but it certainly doesn't work out for us financially to take on baby bands be-

cause the business manager will put in an enormous amount of time with little compensation and hope the band will grow. But a band should align themselves with someone so as the career of the band takes off, they have somebody who knows them, who understands what they've been doing and can immediately step in," Mejia says.

Sussman notes, "Numerous times, what will happen is, the client will start out on a percentage when they're not making much money, but when the income starts generating, then they want to change to an hourly basis."

Unlike an agreement with a personal manager or record company, a deal with a business manager can be terminated at will,

at any time, by either party. There is no long-term contract, according to Sussman. Feldstein says the relationship is similar to that of the attorney. "We do have an engagement letter with each client that states what services we will perform for them and what our fee arrangement is, but it can be terminated at any time by either party."

While a business manager seems to be one of the most important players on an artist's team, they usually keep a very low profile in the music industry. "The pecking order of importance in the team of advisors is typically, the manager or lawyer is the captain of the ship and we are pretty far down the ladder," Feldstein admits. "We are not decision makers. We serve the client and other advisors providing them with information necessary for them to do their jobs."

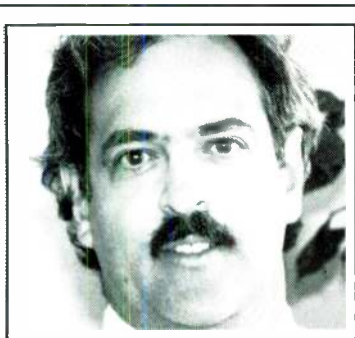
Eventually, the business manager does move up the ladder as the band becomes successful. "When it comes down to the client's personal money, that's where we are normally the number one advisor, but it takes a long time to get there. Even when there is a successful first album, it rarely

translates into serious money for the artists until the album is multi-platinum and there has been a successful tour, and typically, that is at least 18-24 months into the artists' career," Feldstein explains.

And while lawyers have recently come under fire for conflicts of interest among clients, all three of these business managers say that rarely happens in their field. "It can where you have two writers that are negotiating with each other or you may represent a manager and a band, but it's not as prevalent with us. Conflicts are usually in legal contracts with parties, so we really don't have that."

Feldstein adds, "We are in the position of following the instructions of our clients. There are situations where we might represent a recording group and a personal manager and we always tell the manager if there is money in the recording group's bank account and they owe the manager commission and the group instructs us not to pay it, we won't pay it and advise them to talk to their lawyer. We only follow the instructions of our clients."

Business managers can keep the money flowing for years or land you in bankruptcy court. There is no clear method for hiring a business manager other than checking references, reputation and most importantly, following your own instincts. **MC**



CHARLES SUSSMAN

"A business manager is the Financial Controller for the client."

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Compiled by Tom Kidd

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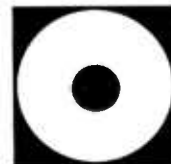
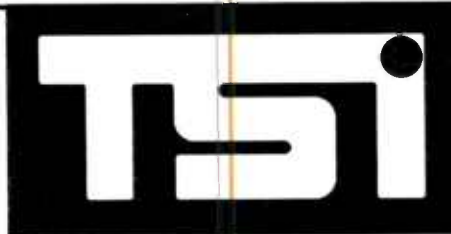
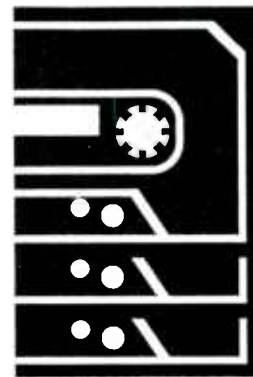
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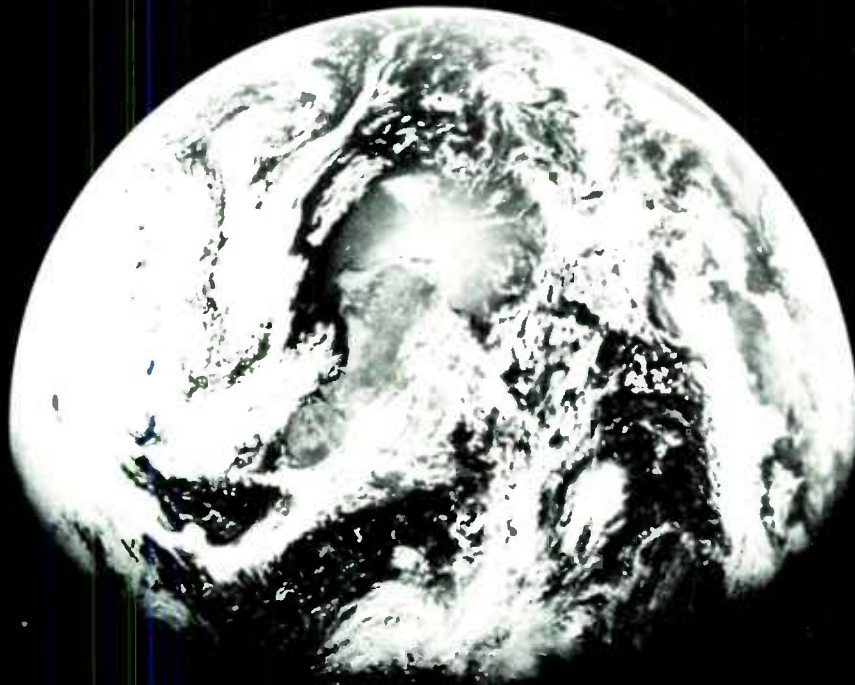
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SAGAS OF THE UNSIGNED

Venice

By Nick Douglas



Venice—the name of two beautiful, culturally rich parts of the world. The name also of one of the most enduring and celebrated, yet unsigned, bands in Southern California. Stranger still, most of the members of this fine band belong to one of the most celebrated musical families in America—the Lennons. Add to these unusual traits, the fact that Venice, the band, has been struggling to break for thirteen years, and you begin to wonder if there is any justice in the world at all. In the face of adversity, and so far, with a lack of any real success, Venice has remained dedicated to its work and plight all these years, never losing its enthusiasm and dedication to the music it loves making. And in 1993, the band is just about the biggest-drawing unsigned band to be found anywhere. Every show the band plays sells out in advance, and it's no wonder, because the individual band members are musicians, songwriters and performers of the highest calibre.

However, what's even stranger about Venice is that, though the band is currently unsigned, that hasn't always been the case. Thirteen years may seem a long time to be on the scene, but the story takes an even more unusual twist of fate when you hear how the band found itself signed, putting out an album and soon unsigned again—all in a matter of months! However, the guys in this band are fighters and survivors. Four of the six members all come from the Lennon family. Guitarist Michael Lennon and singer Mark Lennon are brothers, while guitarist and backing vocalist Pat Lennon and singer Kipp Lennon are cousins. The Lennon family is renowned in the California music business. The boys' uncles had a singing group in the Forties and Fifties, and Kipp and Pat's sisters are the famed Lennon Sisters, who even have their own star on the Hollywood Walk Of Fame. The remainder of Venice is comprised of drummer Scott Crago and bassist Mark Harris. Guitarist Michael Lennon, the appointed spokesman for the band, tells their own story.

"Venice started about thirteen years ago. We were a cover band, sort of. We wrote a few originals, then we slowly became an all original band, still throwing in a cover tune


here and there. After going through a couple of band member changes we finally got signed and released a record in 1990. We signed to Modern/Atlantic records, after doing a showcase at the Whisky. We had big, sold-out shows all over L.A., but the business people weren't getting it, though the public was. We got signed in 1989, and the record, which was produced by Danny Kortchmar [Don Henley, Jon Bon Jovi], came out in 1990."

However, all did not go as planned, and despite the fact that Venice signed a two-album deal with Modern Records. They soon found themselves without a record deal again. Michael believes that the self-titled album wasn't really given a fair chance by the record company. "We had a lot of coverage on CNN, through contacts we made and friends of ours. They loved it and gave it five out of five. We really got a lot of publicity. *Entertainment Tonight* did a thing on it, Channel 7 did a thing on it. We didn't feel we were getting much help from the record company though," he states. The band ventured outside L.A. and played shows in Pittsburgh, New York, Oregon, Washington and even Vancouver, doing some radio promotion wherever they went.

"We never really got a big tour or an opportunity to open for anybody—we were never given that chance. That would have made a difference," he continues. That was when the problems with the record company began. "For whatever reasons, Atlantic pulled our first single, 'All My Life,' and went to 'People Laugh,' which is a song about people with AIDS and their families. That was a ballad about that whole situation, and it was getting a lot of airplay in Florida and different places, so they decided to jump CHR with 'People Laugh,' but we were going AOR at first with 'All My Life.' We got real close, but for whatever reasons, and I don't want to

point the finger at anyone, they gave up on it and it just never broke. So, we were back to the drawing table after accepting the fact that it wasn't going to happen—which is quite a devastating thing, and we just continued writing."

Well, though they may be without a record contract at the moment and may have had more than their fair share of bad luck with that ill-fated deal, Venice is very much ready for another go. Just attend one of the shows in the Los Angeles area and you'll be hard pressed to find a band with stronger drawing power, or a more solid reputation as a quality, respected act. Michael Lennon is confident in his band's potential: "My theory is that it's the same thing that was the problem for any other band that made it big when they first hit. I mean, the majority of them were turned down and were different and unique, and that's what ended up putting them on top and making them—that they were fresh and they were new. I'm just banking on the hope that that's why there's so many record people that don't want to take the chance of being the guy that signed us and spent a lot of money, and it didn't happen because it's new and it takes a different approach. It's not Nirvana, it's not hard rock, it's not dance—it's in its own thing, and no one's doing it right now. We need someone that wants to go for it and start a new thing and not sign bands 'cause they're just like Pearl Jam, Nirvana, Michael Jackson or whatever. Let's put our money behind a band that's got a public that loves them, writes good songs and can play. That's what we're hoping to find."

The band recently recorded a new six-song demo, which is excellent. So if justice prevails, they won't be looking too much longer. For further information on Venice and news of upcoming shows, you can contact Michael Lennon at (310) 398-2642. 

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◀ **25 Aerosmith**

ences on others and comparisons with the Stones don't really affect the band, doesn't the \$30 million that they'll be getting from Sony raise an eyebrow or two?

"Yeah," says Hamilton softly, "that was mind-blowing. We're pretty much gainfully employed for the rest of our lives. A lot of people are questioning the deal for various reasons. But we're not buying into the fact of facing any limitations careerwise because there's no precedent for it. How long are we going to play? Until we stop, that's how long. We've got a tour to do and another Geffen record to make. We're in it for the long haul, however long that is."

Adds Tyler, "It's an incredible vote of confidence in us. We're caught up in Sony's enthusiasm. But the deal came out of left field. We had no inkling it was going to happen. Once Sony showed interest, the bidding between them and other labels got crazy. Geffen was in the running but I think when Sony upped the ante, it just got too rich for everyone else's blood. Sony wanted to make a statement about their commitment to rock & roll."

But it was crazy. It got way out of hand. My first thought was, how much?...how many millions?...for who? What the fuck did we do to deserve this? The money is nice, of course, but we don't dwell on it. But if any one event in my career showed me just where we stand in the annals of rock history, it was this contract. It was a smack of reality. Some days I just can't believe it, but I'm trying not to buy into it. I just want to continue doing what we do best, which is make music."

But still, it must be gratifying to know that you don't really have to answer to anybody, that Aerosmith is forever in control of its own destiny.



"I know what you mean," says Hamilton, "but we'll always have to answer to ourselves. That's why in our songs, we just try to make observations and not tell people how to cure themselves. Steven just tries to inject our trademark humor and his trademark arrogance into the songs. We have things to say on occasion and statements to make but we're the last band in the world who would lecture to our fans. At its basest level, rock is supposed to be fun, no more, no less."

Winding down, Hamilton attempts to encapsu-

"Who says the days of debauchery are over? We just don't drink and do drugs anymore. There's still plenty of debauchery left."

—Steven Tyler

late 23 years of life as a member of a true American rock treasure. "It's been a wild ride, indescribable at times. Sometimes I think it's amazing that we're here at all after all the shit that has gone down. We've had help, though. John Kalodner, our A&R rep, deserves lots of credit for keeping us together. He's always believed in us unconditionally, both as people and as musicians. Our families have lent us support. But, in the end, it's been our belief in one another and in our craft that has enabled Aerosmith to survive."

MC

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Phone: (213) 654-5685
Booking: Bob Hayes
Legal Rep: Leonard Korobkin
Band members: Scott Thomas Richards, Joseph Michael Delaney, Rusti Van Velsen, John Adam Seastrand, Jr.
Type of music: Rock
Date signed: August, 1991
A&R Rep: Dito Godwin

By Tom Kidd

The task of the philosopher, Friedrich Nietzsche wrote in the 18th century, is to destroy old values, create new ideals and through them, a new civilization.

The task of St. Thomas, guitarist/vocalist Scott Thomas Richards said earlier this month, is to resurrect old values, express current frustrations and through them, a new career.

"We're a dark band, a lot darker than a lot of bands out there," says the man behind the Foster Grants. "Now, you've got Metallica, you've got Megadeth and they're dark but they've got that crunch commercial thing going. We've got stuff that's a little bit different. It's almost like philosophy and rock & roll."

Richards' bandmates—guitarist Joseph Michael Delaney, bassist Rusti Van Velsen and drummer John Adam Seastrand, Jr.—nod in agreement. They've been over this philosophy stuff before. "I remember a time we all sat down and we all decided where we wanted to go with this," says Richards. "We all were talking about what we are doing here on planet Earth. It went really deep...like Nietzsche."

Illusion is as necessary to man as truth, said Nietzsche. But in an industry dominated by illusion,

Delaney, St. Thomas' resident cynic and electric guitarist would put more weight on truth. "Rock isn't supposed to be complicated," he is quoted in their bio. "You hear it, you know what it is right away, you enjoy it. That's all."

It's a tug-of-war between yin and yang. It's the difference in personality between Richards and Delaney, St. Thomas' two principal songwriters. It is in the band's material that this dichotomy is clearest. Song structure may be quite simple, Richards points out, but they often slap on another section to take listeners "into outer space."

Seeing the difference between Richards' idealism and Delaney's cynicism, one might guess that the spacey parts belonged to the former and down-to-earth sections to the latter. Not true. Delaney all but lights up his publicist's West Hollywood apartment when he proudly points to the cut "Take Me Away." "It's just like a play," he beams. "It moves in three sections like Shakespeare. You don't get to the chorus until the end."

"Take Me Away" may be the song of which St. Thomas is most proud, but "I Hate" is the single. That's because, the band members point out, this AC/DC-like diatribe against the media, censorship and war is one of the few songs on their CD to weigh at a radio-friendly length.

The business end of the industry is of at least some interest to St. Thomas, despite protestations to the contrary. As the first and so far only signing to manager Tony Lombardi's Tony Nicole Tony label, the band is pleased to be at the center of everyone's attention. That's great, according to Delaney. "We're all they're interested in," he says. "They don't have four dance bands trying to push us aside."

St. Thomas is aware, at this writing, of being *Hard Report's* pick of

the week and Number Three most added single to metal radio nationally. But they are not aware, at least Delaney isn't, of any inherent pressures to continue the winning streak. This, despite continued sales being necessary to their remaining in the business. The band has lofty goals, but selling out is not one of them.

"If we got a record deal where someone came up and said, 'Why don't you do these songs or work with this writer?—we would have broken up a month later. Tony did exactly what a band like us needed.. He said, 'We know you can do it. We're going to let you record. Do what you want, and I'll stand behind it.' That's what we did."

St. Thomas ultimately created a CD with an ideology. The album as a whole, according to Richards, is based on a question that has bothered philosophers since well before the time of Nietzsche: What is the value of man's existence? There's the core question running through the tracks, whether it be the politics of "I Hate" or "Electric City" the band's cleaned up, cerebral answer to "Welcome To The Jungle." It's ballsy music that aims for the brain.

This is, of course, just the way St. Thomas planned it. "Most people just get caught into a mold. They just want to write hit song number A, B, C, or whatever," complains Delaney. "They don't write what they want or what they think."

Though the band is noted for bickering, on this point all four members agree. They value not just that they be able to express their opinions in an industry where musicians normally go along to get along, but that they be allowed to have opinions at all. "A lot of bands are afraid to really touch or go deep into what they really want to express," Richards adds. "A lot of them are writing about love and sex...so what?" **MC**



St. Thomas

Electric City

Tony Nicole Tony

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Dito Godwin
 □ **Top Cuts:** "Electric City," "I Hate... Pt. 1," "Revolution of Love."

□ **Material:** Rock is populist. It is simple enough that anyone can participate. Art is elitist. It is complex and meant for the enlightened few. St. Thomas plays art rock. At the heart of each cut is a beat-simple, straightforward pop song. St. Thomas musically expands each concept, trying to take each cut to a higher artistic plane. That's not always good. The anthem-like "Revolution Of Love" forsakes radio potential with a long mid-song instrumental and an extended jam at the end. At six-plus minutes each, there may be little chance the populace hears these melodious tunes. Or is that what they said about the Doors?

□ **Musicianship:** Songs on *Electric City* are long. The players are too good to be confined by short formats. Even when involved in their beloved extended jams, the band never bores its listeners. Guitar work depends as much on tonality and taste as speed. Expressive acoustic guitar adds another plane to arrangements, much as the jams do to the songs. The richly varied voice of Scott Thomas Richards holds it all together. From a whisper to a scream, his tenderness is as driving as his fury.

□ **Production:** A live St. Thomas probably doesn't sound different from the recorded band, except that uncaring soundmen will inevitably flatten out the dynamics that add so much to the CD. Other than a lack of crowd noise, this could be a live recording. Still, producer Dito Godwin should have reined the band in a bit. Time spent making jams sound good could have been better used constructing more singles. But as live-to-track recordings go, this is a good one.

□ **Summary:** St. Thomas wants to be an art band. In a crowded marketplace, they need to be a pop band. It may be that, as bassist Rusti Van Velsen said, "People are looking for a change in music." If true, this talented quartet will be perfectly situated. If ever the common man breaks bread with the proletariat, they'll be eating up the sounds of St. Thomas. —Tom Kidd

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NIGHT LIFE



Total Eclipse

ROCK

By Barbara Shaughnessy

The times, they are a changin'. Not my words, but after hearing the song again from **Total Eclipse** at their recent **Roxy** gig, they were just too appropriate for me to pass up after the news events of the past few weeks, as is the band. **Total Eclipse** is one of those bands that you've got to see to believe and appreciate. Their semi-funk, body-moving, infectious-groove heavy music is just so addictive live that I suggest you make a note to see one of their shows. And bass players—take my word for it—after seeing this band you'll run out, buy a six-string bass, lock yourself in your room and play, play, play.

Please stop the phone calls...see what happens when you listen to rumors...**Bang Tango** is alive and well and still together. The group just completed their third album entitled **Shed** with producer **Howard Benson**, who also worked on the band's debut release, **Psycho Cafe**. Look for an early July release date.

Deja vu? Nope, it's true, the **Country Club** is rearing its proud head once again. They've regained their liquor license and have ex-Gazzarri's booker, mighty **Joe Gallagher**, hiring the talent. The club is slated for a May 13th opening. For information, contact Joe at (310) 542-7133.

Looking for a night on the beach? Head over to **Chiller's** in Redondo Beach on Monday nights (yes, it's

the club with the alcoholic slurpees). The club is sponsoring an old-fashioned "Battle Of The Bands—Unplugged." Cash and prizes will be awarded to the winners, celebs and industry types will do the judging and there will be drink specials all night. The festivities begin at 8:00. For booking info, contact **Sean Farrow** at (310) 798-3170.

Gervasi is getting busy in L.A. The band will be performing at **Nite Rocks** on May 15 at 10 p.m., the **Sidewalk Cafe** on May 21 at 10 p.m. and at the **Whisky** on June 14 at 8. For booking info, call (213) 655-4346.

Cookies and milk, soup and a sandwich, salt and tequila, racing and rock & roll, I guess some things just go together. The latest addition to the rock and racing elite is **7% Solution** guitarist **Mitch Perry**. Perry has been racing in the **U.S.A.C. Russell Championship** and is looking forward to the third and fourth in the series at **Laguna Seca Raceway**. Even though he's been busy behind the wheel, Perry's still been hard at work with **7% Solution** putting the finishing touches on their first tape at **Dodge City Sound**.

For you New York transplants out there: Remember those rude, crude and cocky rockers, the **Good Rats**? Well, nineteen years later, their album, **Tasty**, is being released on compact disc, remastered from the original tapes. Dropped from **Warner Bros.** in 1975, the band is hoping that **Tasty** does well enough to convince **Mondo Records**, a small reissue label, to release more **Good Rats** CDs later this year. Now that's perseverance.

WESTERN BEAT

By Billy Block



Eddie Cunningham

The **In Cahoots** chapter of the **Ronnie Mack Barndance** has come to an end. After several months of exceptional shows with attendance fluctuating from week to week, **In Cahoots** gave 'em the boot. Many loyal **Barndance** regulars were on hand to say farewell, as the popular country showcase seeks a new home. **Dave Alvin**, **Stanley T. of Broken Arrows**, producer **Will Ray**, **Melba Toast**, **Tom Willett**, **Dale Garrett**, **Mitch Cohen**, **Steve Bloch**, **Kacey Jones**, **Margaret Fleming**, **Ray Doyle**, **Doris Paxton**, **Guitar Guitar's Greg Loeb**, **Toni Dodd of Southbound**, **Betty Rosen from Third Stone**, **Ron Budnick** were all there as **Barry Holdship's** country rock band, **Sharon Marie Fisher**, **Wade Wagoner's** shot new band and **Eddie Cunningham's** powerful voice and songwriting skills made for a very special closing night. This brings up an interesting point of dis-

cussion. Is the country dance craze killing the live country music scene? What is to be made of country disco? Are we experiencing **Urban Cowboy** deja vu? I am continually hearing complaints from musicians and agents from Texas to L.A. that the new country listener doesn't comprehend the beauty of a honky tonk band. Requests to the bandstand for the Achy-breaky dance drive band leaders to drink and 99% of the new audiences have never heard of **Haggard** and **Jones**. Where is the happy medium? We all agree there is nothing better than a Saturday night out with your best friends listening to good 'ol country music from your favorite DJ.

Singer-songwriter **Jann Browne** will take off for a **European Tour** for several weeks. She is sporting some great new material and interest from several publishing companies. **Jann** will be a featured artist at the **Western Beat** at the **Troubadour** show, May 20th, with **Mercury/Nashville** recording artist **Randy Sharp** and **Alan Whitney**.

Texas singer-songwriter **Chris Wall** comes to the **Crazy Horse Saloon** on Tuesday, May 25.

My buddies, **Joey Averbach** and **Steve Cochran**, agreed that the **Nanci Griffith** show at the **Wiltern Theater** was further proof that the singer-songwriter movement we've been peddling here in **Western Beat** is coming in a big way. The sold-out crowd was treated to a surprise guest opener in the form of a hillbilly angel, said angel being, **Iris DeMent**. What a fantastic pairing. **Griffith** and **DeMent** are proof positive that country, folk and blues played with conviction and passion provide an excellent value for your entertainment dollar. Thanks to **Lance Cowan** and **Ken Levitan** at **Vector Mgt.** What a show.

Don't miss **Lisa Haley**, **Don McNatt**, **Archie Francis** and **George Highfill** as the on-screen band in the new **Beverly Hillbillies** movie due around Thanksgiving.



Mitch Perry of 7% Solution



Dale Watson



JAZZ

By Scott Yanow



John Scofield

Catalina's was recently host to two of the most stimulating jazz groups around. Guitarist **John Scofield's** quartet (featuring **Joe Lovano** on tenor, bassist **Dennis Irwin** and drummer **Bill Stewart**) is most notable for the interplay between the leader-guitarist (whose quiet but distorted tone remains utterly unique) and **Joe Lovano** which reminds one of the original **Ornette Coleman** quartet. **Lovano** (who in one chorus seemed to hint in different spots at **Sonny Stitt**, **John Coltrane**, **Warne Marsh** and **Eric Dolphy**) has developed into a distinctive voice himself and proved to be a perfect match for **SCO**.

Willem Breuker's Kollektief has their own unusual niche in jazz. This eleven-piece Dutch ensemble combines long, complicated arrangements, avant-garde solos and a wild sense of humor in a sort of crazy soundtrack filled with unexpected occurrences. Performing before a sold-out audience at the **Jazz Bakery**, **Breuker** at one point took a long,

unaccompanied soprano solo that found him getting hilarious grunts and growls out of his horn before doing a close imitation of a chicken! Some of the jokes went over my head (it is surprising that no American equivalent of this group has emerged) but the dramatic music (which featured some funny choreography) was certainly never dull!

Elvin Jones' Jazz Machine has almost entirely changed their personnel since the last time they played at **Catalina's**. While the explosive but subtle drummer-leader and pianist **Willie Pickens** has retained his spot, **Jones'** other sidemen now are the nineteen-year-old trumpeter **Nicholas Payton**, the brilliant flutist **Kent Jordan**, tenorman **Greg Tardy** and bassist **Brad Jones**. **Payton** was remarkably thoughtful and relaxed even on the more intense material; he was well featured on a melancholy version of "New Orleans." **Jordan**, who at first seemed out of place, put on a remarkable display of circular breathing on his showcase, doubling on piccolo and proving to be a very valuable asset to **Elvin Jones'** colorful group.

Upcoming: **Catalina's** (213-466-2210) hosts **Joshua Redman** (May 11-16), **Jack Sheldon's** big band (May 17) and **Cedar Walton & Ralph Moore** (May 18-23), the **Jazz Bakery** (310-271-9039) has the **Frank Strazzeri Sextet** (May 14), **Oscar Brashear** (May 15) and **Teddy Edwards' Big Band** (May 16), **Lunaria's** (310-282-8870) features **Med Flory & Lanny Morgan** (May 8), and **Rickey Woodard** (May 11) and the fine fusion group **Continuum** will be at **L.A. Harbor College** (213-267-1830) on May 15. Also, **Pedriani's** (818-289-0241) continues its series of free Saturday afternoon concerts with the **Bruce Lofgren Sextet** (May 8), a multi-artist **Alhambra Springfest** (May 15) and the duo of **Milchol Leviev and Ray Pizzi** (May 22). Well worth checking out!



Willem Breuker's Kollektief

URBAN CONTEMPORARY

By Gary Jackson



Kimberly Evans

What a rough and tumble time we live in. The competition for success gets keener every day. Even with a solid demo tape, the odds of getting it listened to are astronomical. In that vein, I just came across an artist who exhibits talents that should, at the very least, garner attention. Her name is **Kimberly Evans**, a native of Los Angeles with skills beyond those of a mere vocalist.

Evans has a demo that is professional in its production, sound, approach and level of writing. Her vocal style is smoky, powerful, with the capability of handling uptempo, hip-hop and ballads. On top of all that, she writes her own songs, along with co-producers **Reggie McBride** and **Jimmy McClam**.

The three-song demo starts off with the uptempo "You Make Me Crazy." It begins a capella and immediately swoops into a startling harmonic surge, a la **Mariah Carey's** "Someday." "Unity," the second cut, features a rap by **Evans** over the bridge. Never mind that the lyrics are pretty much the standard fare. The tape closes with a ballad that allows **Evans** the chance to really stretch—a la **Evelyn "Champagne" King**. With studio time and touches, the feeling is that **Evans** will mature into a bonafide, marketable entity. Her other talents include acting in film,

television and stage. She has training in ballet, modern dance and jazz (**Alvin Ailey Dance Company**). **Kimberly** can be reached at (213) 291-9606.

TIDBITS: For the second year in a row, yours truly will be coach of the **T.J. Martell Celebrity Softball Game** on Sunday, May 23. This is the main event of rock music's largest cancer fund-raiser, and will be held at **Blair Stadium** in Long Beach (4700 East 10th Street), from 11 a.m. to 5 p.m. It's the **Rockers vs. the Rollers**—rock against rap, urban and alternative. I coach the **Rollers**, with such stars as **Eazy E**, **Freedom Williams**, **Toad The Wet Sprocket**, **Tone Loc**, **Melissa Etheridge**, actor **Cory Feldman**, the **Raiders' Anthony Smith** and many more. The main game will start at about 3 p.m., but make sure you catch the other two games (**KLOS vs. KNAC**, and a second game featuring television celebrities). Tickets for the day are \$10, available through TicketMaster, with all the proceeds going to benefit cancer research. This is the only event of a week-long benefit drive that will be open to the public. Other events include tennis, golf, a silent auction and a celebrity hockey match held on June 15 at the **Great Western Forum**.

Rhino Records has just released two important anthologies profiling **Ben E. King** and the **J. Geils Band**. **King** was the voice behind the hugely popular "Stand By Me," which received a revival in the movie of the same name. But before that, **King** had hits with the **Drifters**, such as "There Goes My Baby," "This Magic Moment" and "I Count The Tears," which are included in the anthology, alongside his solo hits, "Spanish Harlem" and "Supernatural Thing." The **J. Geils Band**, from my hometown of Boston, MA, were the first American all-out party band. They derived much of their style from their admitted love and adoration—R&B with a mixture of the blues. You may not be familiar with most of the songs, as the group made its name in rock in the Seventies. But the sheer energy of the band's live performances is successfully captured in "Snow Cone," "Hard Drivin' Man," "First I Look At The Purse" and a killing "Whammer Jammer," featuring harmonica player **Magic Dick**. They were tough, they were bad, especially vocalist **Peter Wolf**. **MC**



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CLUB REVIEWS

Heavy Bones

Safari Club
West Covina

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Reprise Records: (818) 953-3223

□ **The Players:** Joel Ellis, vocals; Gary Hoey, guitar; Rex Tennyson, bass; Frankie Banali, drums.

□ **Material:** I first encountered Heavy Bones at an informal acoustic jam that was chock full of sultry folk-esque, bayou-bluesy, hard-biting rock & roll (the same kind of music that makes you proud to be an American, dammit!). I was instantly hooked and have been jamming to their freshman, self-titled release on a regular basis. The Safari Club's set, however, was my first opportunity to soak in their "juiced-up" scene in person. I was apprehensive, if not down right nervous, that they wouldn't pack the same kind of wallop on a club level. I'm greatly relieved to inform you that my worries were unfounded...I was knocked out of my socks! Their well-written material, "Where The Livin' Is Easy," "The Hand That Feeds," "Summers In The Rain," "4:AM T.M." and show-stopper "Where Eagles Fly" runs the gamut from groin-grabbing aggression to soulful ballads. Musically it's radio-oriented (they've won a KNAC ear), passionate, tight and melodic—real toe-tappers. Interspersed with just a few golden goodies and a modest encore, they set the tone for a shoe-in crowd pleaser.

□ **Musicianship:** No weak links here. Banali is unleashed! He speaks for himself as a well-known session player, and combined with his past repertoire of such metal greats as Quiet Riot, W.A.S.P. and Faster Pussycat, he's now artfully bashing with zest. Tennyson's no slouch, rounding out the rhythm section with solid groove-laden tracks and balancing Hoey's truly splendid guitar work. Hoey, in a seemingly effortless manner, gushes forth intricate



Heavy Bones: Tight and tough.

riffs with exceptional craftsmanship, and Ellis' unique vocal style is soulful, moist and throaty. Like scratching a bad itch, it satisfies. These guys can definitely hold their own outside the studio.

□ **Performance:** Although I liked the traditional beach and surf decor and the small stage was of a comfortable size, the sound system and room acoustics were, to say the least, not exactly top of the line. Considering that and the pre-show crowd thinning, Heavy Bones put on a great set. The audience was captivated by their confident energy and showmanship brought on by unified intensity and casual sensuality. They were aching to please with their flirtatious smirks and easy smiles. I think they could work on between song space and verbal interaction, although low capacity didn't present much opportunity.

□ **Summary:** Tight, melodic harmonies, supplementing well-written songs, is the framework for Heavy Bones. Their material is emotional enough to put your ligaments into a twist. Hard rock brittle with fervor and a vitality that seeps into your psyche and down your spine—I found them to be truly sensational. As for those pre-gig cruisers, they never saw the water come to a boil.

—Michelle Lemons

Belly

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★

□ **Contact:** Reprise Records: (818) 953-3233

□ **The Players:** Tanya Donnelly, guitar, vocals; Gail Greenwood, bass; Tom Gorman, guitar; Chris Gorman, drums.

□ **Material:** With hints of Elvis Costello, the Beatles, Pixies and Throwing Muses, Belly takes you for a rollercoaster ride and never lets you go. Excellent material based on perfectly executed time signatures, intelligent and provocative lyrics and superb musicianship propel Belly to the top of their musical genre. Songs such as "Untogether," "Slow Dog" and "Feed The Tree," from their debut CD, *Star*, are instantly likeable. Whereas some material takes a while to grow on the listener, one can anticipate going to a Belly concert and thoroughly enjoying the material without previously hearing any of their songs.

□ **Musicianship:** It is rare to see an artist connect with an audience as easily as Tanya did at the Whisky. They were in tune with her every move. Her beauty, energy and passion never quelled. Tanya's hypnotic



Belly: A perfect live score.

Susan Bender

B. Shaughnessy

CLUB REVIEWS



Susan Bender

Improfusion: Inaccessible material?

school girl cooing was filled with sincerity and emotion as she rocked out on her guitar in her sundress and swayed to the rhythm. Bassist Gail Greenwood, adding another female touch to the four-piece, was added to the lineup after all the recording was finished. Although the disc holds great merit on its own, Gail's live touch makes their performance much more exciting. Chris Gorman is a star in his own right. He added solid meter, conviction and intensity to the rhythm section. Patiently waiting for a deserved endorsement, he pounded away on his eight-year-old Sonor drum kit. Brother Tom Gorman, on guitar, was the quiet one of the bunch, laying back and feeding the music with powerful melody and groove.

□ Performance: "Tanya, Tanya!" the audience cheered throughout the show with voices of respect and anticipation. There was an unmistakable vibe of happiness and a definite bond between the performers and audience inside the Whisky. During an accoustical encore, part of the audience locked arms and swayed together, listening intently to Donnely's passionate voice. The band has perfected the art of performance. Aesthetically, they work the stage in a way that is exciting, yet not overwhelming. The individual members, as well as the band as a whole, will visually and emotionally move you. One minute during the show, you are inspired by the visceral, fairy tale songs, and the next second, you are blasted with a boom of energy that raises your spirits and moves your feet. Gail is the energetic core of the band. Onstage she combines raw sexuality, anger and parody, never losing the audience's attention for a moment. In addition to being an incredible bassist, she worked the stage in a constant frenzy,

leaping off the drum risers, thrusting her bass in the crowd for the audience to thrash on and thundering across the platform in mosh-formation, all while sucking on a lollipop. **□ Summary:** Like their name, the band is soft, warm, mysterious and full of life. Musicians who have lost faith in intelligent lyrics and inspiring performances should definitely take note here. Belly is an absolute must see. —**Jeff Blue**

Improfusion

The Roxy
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ Contact: David Abercrombie: (213) 893-1302

□ The Players: David Abercrombie, vocals, bass; Glen Young, guitar; Brian Kent, drums; Paul Degen, woodwinds.

□ Material: Not for the faint of heart, Improfusion are four musical carnivores who go for the sonic kill with a meat-only diet of acid jazz and new-wave thrash. Specializing in speed-showmanship and wandering bass chord progressions, Improfusion's lyrics focus on foretelling the future of this depressed generation. Definitely not meant for a night of light-hearted rock & roll amusement, Improfusion's work belies a bleak, world weary and ceaselessly black social commentary, as in "Razor House," which features an elephantine saxophone squall/solo, or "Slave To A Bank," a bow to the age-old economic servitude of the working class. "Blood On A Lemon" (don't ask) was their best work due to the tune's melodic multilayered guitar and bass tracks.

□ Musicianship: The good news is, these guys could get work in any

studio. A tight group of mature and technically proficient musicians, Improfusion features Abercrombie in an unusual dual role as lead vocalist/bass player. His voice is Van Morrison on caffeine, sort of a russy Midwestern monotone, which seems to compliment his tasty, clean and exciting bass licks. Abercrombie and Young's Malmsteem-style speed guitar go well together, filling out the intricate chord developments of Improfusion's palette. On one tune, Young put down the guitar to play the rainstick (a subtle instrument) which was completely overwhelmed by the surrounding electronic onslaught. Kent's drums were thunderous and big, with grandiose fills and interesting metric vicissitudes. Lastly, Degen's saxophone and recorder work was fine, and, as the material called for, somewhat unpleasant and often shrill.

□ Performance: Though apt musicians, Improfusion suffers from taking themselves too darned seriously. This especially from the flamboyant Hollywood hair-flipper and dramatic lunging of head-honcho Abercrombie. With his pompous pronouncements after every tune: "We Are Impro-fusion," and his pseudo-philosophical observations, I think he would have made a sparkling mayoral candidate. Too late. The other guys restrained themselves, focusing their energy instead on their music.

□ Summary: Abandon hope ye who enter here. A trying and rigorous night at best, going out to see Improfusion does not promise a good time for all. Because they are such good players, it's really a shame Improfusion has chosen such remote and inaccessible material. Like Clinton (George Clinton, that is) has often remarked, "these guys just don't have the funk." —**Heidi Matz**

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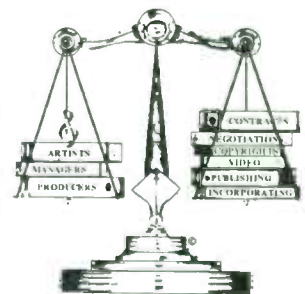
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CLUB REVIEWS



Toni C. Holiday

Chapter 11: Polished and tight.

Chapter 11

The Music Machine

Santa Monica

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Band Info Line: (213) 737-1144

□ **The Players:** Paul Nelson, vocals, guitar; Carl Verheyen, lead guitar; Vik Momjian, bass; David Derge, drums; C. C. White, backing vocals.

□ **Material:** A diverse range of sounds, from melodic, progressive, uptempo rock & roll, to big, heart-wrenching ballads. Excellent musicianship and the use of a great backing vocalist make the band's sound very full, powerful and infectious. The influences are more from the Seventies, but the attitude and approach is still very Nineties.

□ **Musicianship:** This band is basically full of respected and established players. Guitarist Verheyen used to be in Supertramp; Nelson

has done several television movie soundtracks; Derge has beaten the skins for, amongst others, Richard Thompson and Brian Setzer; White has sung for Bobby Brown; and Momjian has been a top European session player for several years. With a track record like that, you can guess that the playing is of the highest caliber. Professional, polished and tight.

□ **Performance:** Watching this band is rather like going to see your favorite cover band in your local bar—you know you're going to enjoy it, and nothing's left to chance. Although they play original material, such as "Run With The Pack" and the excellent "Love Take Me Home," you'd be forgiven for thinking these were old songs. They somehow seem familiar; maybe it's because the band is so comfortable together. I don't know, but watching them perform is very relaxing.

□ **Summary:** Take a bunch of seasoned pros such as this lot, throw in some strong songs, that may not be earth-shakingly original or new in their approach but are good compositions none-the-less, and the result is a winning act that will build up a following wherever it goes. This band will have no problem playing to packed houses in a short period of time. My only concern would be that the image and fashion-conscious music industry may see them as passé. Who knows? Time will tell, but a very good live band by anyone's standards.
—Nick Douglas



Toni C. Holiday

Burning Water: A tribute to the Hendrix spirit.

Burning Water

The Alligator Lounge

Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Lon Cohen Management, (818) 412-1654

□ **The Players:** Michael Landau, guitar; Carlos Vega, drums; Teddy

Landau, bass; David Frazee, vocals.

□ **Material:** It's no secret who the main influence behind this band is. Jimi Hendrix, Jimi Hendrix, and Jimi Hendrix. If Burning Water's own songs weren't enough to convince (not that anyone with any knowledge of music history wouldn't have known), then the Hendrix cover tunes they played clinched the deal. The entire set was pure joy to anybody who loves the late guitar master. Important notice: There's a line between loving adoration and shameless exploitation, and Burning Water never crossed that line. This is definitely not one of those so-called tribute bands that endlessly make the rounds of the nostalgia circuit.

□ **Musicianship:** In a band like this, the focus is obviously going to be on the guitar player, and what a player Michael Landau is. In my two decades-plus of seeing bands, I've rarely heard a guitarist who comes closer to understanding Jimi's unique style than Landau. From the opening riffs of the first song, when his unbelievably pure, clean guitar tones rang out into the club, it was clear the audience was in for a treat. The backing band was razor-sharp, as they needed to be, but the night belonged to Landau.

□ **Performance:** Again, Landau was the owner of the stage. Many of the songs were built around his extended solos. Watching him squeeze the notes out of his instrument, with his eyes tightly closed, he almost looked as if he were crying as he played with the emotion of it all.

□ **Summary:** Twenty-two years after his death, Jimi Hendrix still remains arguably the Number One influence on rock guitarists. His death was a tragedy, but bands like Burning Water keep his spirit alive. This band is an absolute must to see for anyone who loves Jimi Hendrix or simply gets off on hearing great guitar players. Don't miss these guys.

—Richard Rosenthal

CLUB REVIEWS



Page 22: Still developing.

Page 22 Club Lingerie Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Scott Colomby: (213) 650-6472, or Kario Salem: (310) 471-2122.

□ **The Players:** Kario Salem, lead vocals, guitar; Michael Be Holden, bass; Scott Colomby, drums; Kathi Pinto, backing vocals, tambourine.

□ **Material:** There's something distinctly New Jersey about this band. Could be the East Coast, working-class white-boy bluesy touches on the arrangements (maybe a little E Street?). Or maybe it's the forthrightness of the lyrics, the commitment they express, however indirectly, about individualism. Very American, indeed. Rambunctious in tone (remember John Cafferty and the Beaver Brown Band?) but definitely smart in subtext (a nod to the influence of Neil Young here).

□ **Musicianship:** Great delivery on these songs—"Get Along" opened the set with impressive cohesiveness, thanks in part to the strong-armed sureness of Colomby's drumming. Salem flavors every number with some well-placed riffs that are full of character, and he delivers vocals with confidence and conviction. But sometimes he seems strained, not as spontaneous as the band's vibe would call for. Be Holden is never too far in your face but he definitely helps push the groove forward with his solid bass lines. Occasionally, Pinto's vocals helped fill out a number, but for the most part, her contribution was on the periphery, not seeming to add or subtract much either way.

□ **Performance:** How can I explain this...aah! Remember the video for Springsteen's "Glory Days"? You know, where they're in the bar, the crowd is kind of into them, Patti Scalia is in the back, Bruce has on a black vest? Got it? Okay, now imagine

Bruce is a lot taller and there's no Clarence on sax.

□ **Summary:** Lyrically strong and very focused in their material, Page 22 is also built on a foundation of solid musicianship. They are still a relatively new group—only formed at the end of last year—so they have the potential to expand their musical borders. A definite possible for the VH-1 market. —*Sam Dunn*

Tainted Souls FM Station North Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Michael Glaser: (818) 287-4062

□ **The Players:** Stanley R., vocals; Craig Soderberg, guitar, keyboards, vocals; Michael Glaser, bass, vocals; Jimmy Burns, drums, vocals.

□ **Material:** A distinctive melodic rock content filled the songs. Heavy, but not annoying, the sound reeks of Winger, Danger Danger, Night Ranger and Aldo Nova. All the parts are in the right places—harmonies, melodies and accessible chordal progressions. Vocalist Stanley has an adequate range to pull out all those high notes. Thankfully, screams do not abound. Best bets for my ears would have to include "U.F.O. (Undercover Female Operator)," "Big Time" and radio-ready "Hole In My Heart." A big record production would only enhance what is already there.

□ **Musicianship:** Tainted Souls boasts an inspired guitarist in Craig Soderberg. Flashy, but not overruling, he adds many flavorful bits throughout. The rhythm section was tied in tighter than a madman in a straight-jacket. It was also obvious that time had been spent on the harmonies, which were pleasing and plentiful.

□ **Performance:** Keyboards colored various songs just as they are supposed to; nothing phenomenal, but

smiles and happy vibes emanated from the stage. It was refreshing to experience a definite non-doom-gloom, black-as-the-bombs-used-by-assassins-in-comic-strips attitude presented by the band. Particularly Stanley, a young, lively, American Robert Plant of the Nineties, who, onstage, moves around more than a Gypsy. Beaming at the audience, he displayed a radiant presence that was compelling. They're hungry, but in their prospective genre, they need to be starving, with bones protruding, able to eat the Big Apple in one gulp. Maybe it was just this particular show that wasn't brilliant, as I've heard good live reports. An easy band to watch anyhow.

□ **Summary:** On the whole, an enjoyable performance and quite good crowd interaction. They have the looks and hooks of a quintessential AOR Valley band. Kind of generic, but entertaining all the same. Spend bulk time on the broad variables of a stage show and rewards will be plentiful. There's an old saying, "All would be well if there were no buts." Eliminate the "buts" and all will be well. —*Noel Hart*



Tainted Souls: Generic but entertaining.

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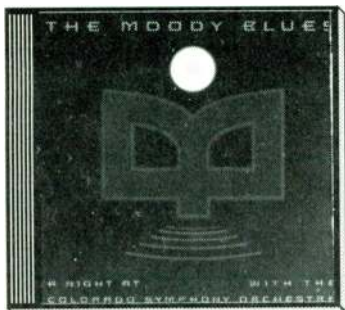
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DISC REVIEWS



The Moody Blues
A Night At Red Rocks
Polydor/Threshold

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

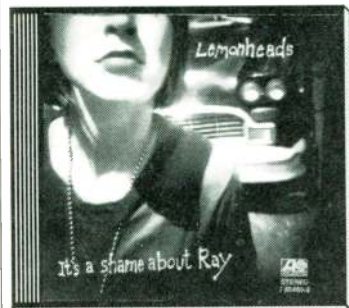
□ **Producer:** Tom Garneau
□ **Top Cuts:** "Your Wildest Dreams," "Tuesday Afternoon."
□ **Summary:** Here's a dream matchup whose logic makes it seem too long in coming—one of classical rock's greatest bands performing with the backing of the Colorado Symphony Orchestra, which adds those soaring textures to gems like "Nights In White Satin." The songs are first rate, and their performance tight and energetic, but slightly lacking is any real spontaneity or improvisation. Some songs even seem rushed. Still, it's a must-have for fans who've longed for the sweeping symphonic sounds which brought the Moodies to the forefront of rock in the Sixties. —*Wanda Edenetti*



Depeche Mode
Songs Of Faith And Devotion
Sire/Reprise

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Depeche Mode and Flood
□ **Top Cuts:** "One Caress," "Condemnation," "Walking In My Shoes."
□ **Summary:** This foursome has outlasted nearly all the Eighties techno bands, and adds to their legacy after a brief layoff with an inventively produced disc which adds layers of guitars, chorales and classical strings to those well-known synth textures. Unfortunately, with few exceptions, David Gahan's vocals are fairly monotone and there's not enough among the mix of moodiness and rock to latch on to songwriting-wise. The disc mostly plods along, and Flood's dynamic contributions can't overcome the blandness. —*Nicole DeYoung*



Lemonheads
It's A Shame About Ray
Atlantic

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Robb Bros. with Evan Dando
□ **Top Cuts:** "Confetti," "Bit Part," "Alison's Starting To Happen."
□ **Summary:** Evan Dando and friends prove they're capable of combining interesting, witty lyrics with solid pop rock. The opening cut, the infectious "It's A Shame About Ray," is one of those tunes that you find yourself humming—like it or not. There are lots of good tunes here, including "Alison's Starting To Happen," a rousing declaration of lust. (Who are Alison and Ray, anyway?) Also, an amusing rendition of "Frank Mills" from *Hair* and the manic version of "Mrs. Robinson," which, thanks to KROQ, we heard far too many times. —*Lisa O'Neill*



Silk
Lose Control
Elektra

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Keith Sweat
□ **Top Cuts:** "Happy Days," "Freak Me," "Lose Control."
□ **Summary:** Oh no, you may be thinking. Do we really need more of that barbershop-hip-hop, Shai to Boyz II Men kind of soul in our lives? The answer is, while Silk may be capitalizing on a trend, their powerful vocal talent (lushly complemented with Sweat's smooth-as-silk production) gives them more than enough ammo to compete with those better known acts. While formulaic to a certain extent, many of these tunes are more engaging than most heard in this hybrid genre, and those five voices melt into an irresistible blend, especially on the ballads. —*Chas Whackington*



Green Jelly
Cereal Killer Soundtrack
Zoo

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Sylvia Massy and C.J. Buscaglia
□ **Top Cuts:** "Three Little Pigs."
□ **Summary:** Green Jelly (recently renamed Green Jelly) aims at the apex of idiocy. This is a smart move since it places the former video-only band in the same lucrative territory as Howard Stern and *Mad* magazine. In this weird mix of cartoons, a cover of the Sex Pistols' "Anarchy in the U.K." becomes a compliment to the Flintstones, Rambo makes a cameo in "Three Little Pigs" and in tribute to Fruit Loops, the General Mills mascot makes the news as Toucan, Son-Of-Sam. The Gwar-like dumb metal themes are pretty funny, but see the video for the whole effect. —*Tom Kidd*



Mirror Image
Mirror Image
AAD

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Mirror Image
□ **Top Cuts:** "I Found My Way."
□ **Summary:** Every Strip band wants to put out their own CD. Mirror Image has put out their own three-song CD that sounds like, well...every Strip band. The standard song for the psycho bitch who left is the opening "(I Don't Know) Who You Think You Are." The ballad to which fans wave their lighters in the air is "Tonight." The set ends with a post-adolescent's cry of personal affirmation, "I Found My Way." None of this would be bad if the songwriting had half as much depth as the production. Mirror Image has produced a fine fan club favor but not a product likely to win any new supporters. —*Tom Kidd*



Nicholas Gunn
Afternoon In Sedona
Gunn

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Nicholas Gunn
□ **Top Cuts:** "The Traveller," "Qomolangma," "Michelle's Theme."
□ **Summary:** Anyone who's ever spent a moment in magical Sedona knows the inspiration it offers, and this multi-instrumentalist (keyboards, flute) derives some easygoing, percussive new-agey melodies from his experience. Many are pretty, but a few are more about Native American atmosphere than real attempts at creating an entertaining listen. Though only one tune is long enough for any real creativity, this is a pleasant afternoon for anyone just passing through. Contact: Gunn Records, 1335 Sterling Dr. Thousand Oaks 91360. —*Chas Whackington*



Fernando Saunders
The Spin
A&M

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various
□ **Top Cuts:** "Van Gogh," "The Spin."
□ **Summary:** For his solo debut former Lou Reed and Marianne Faithfull bassist Fernando Saunders has assembled a collection of jazz/blues/soul/pop hybrids designed to tap into Sting's market. The songs on *The Spin*, well-written though they may be, are too simple to be jazz, too complicated to be blues and too shallow vocally to be soul. Neither are they driving enough to be good pop songs. This is an inexcusable failing coming from one of the masters of the fretless bass. Saunders settles for a very pretty collection which should have been so much more. —*Tom Kidd*

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LOS ANGELES COUNTY

AL'S BAR
305 S. Hewitt St., Downtown Los Angeles, CA 90013
Contact: Lizzy, (213) 687-3558.
Type of Music: Original, unique. Experimental only.
Club Capacity: 176
Stage Capacity: 8-10
PA: Yes
Piano: No
Lighting: Yes
Audition: "No Talent Night" every Thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

BLAK & BLOO
7574 Sunset Blvd, Hollywood, CA. 90029
Contact: Jimmy D. (818) 340-8591
Type of Music: All Types
Club Capacity: 400
Stage Capacity: 12
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send package to: Jimmy D. 20336 Chohasset St. #10 Canoga Park, CA. 91306
Pay: Negotiable

CHIMNEYSWEEP LOUNGE
4354 Woodman ave., Sherman Oaks, CA 91423.
Contact: Said, (818) 783-3348.
Type of Music: Acoustic material. Both covers

& original.
Club Capacity: 100
Stage Capacity: 3 or 4
PA: Yes
Lighting: Partial
Piano: Yes
Auditions: Call for information or come in Sunday night and see Dan Singer
Pay: Negotiable.

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)
7000 Hollywood Blvd. L.A., CA 90028
Contact: Alan Eichler (213) 466-7000
Type of Music: Cabaret/Jazz (No hard rock)
Club Capacity: 110
Stage Capacity: Varies (primarily small combos).
PA: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Bookings limited to known attractions.
Pay: Negotiable.

TONY LONGVAL'S COUNTRY CLUB
18415 Sherman Way, Reseda, CA. 91335
Contact: SUSETTE (818) 881-5601
Type of Music: All Styles
Club Capacity: 886
Stage Capacity: 20+
PA: Yes
Lighting: Yes
Piano: No
Auditions: Send Promo Pack.
Pay: Negotiable

FM STATION
11700 Victory Blvd., North Hollywood, CA
Contact: (818) 769-2221 Attn: Booking
Type of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable.

FAME OF HOLLYWOOD
6633 Hollywood Blvd, Hollywood, Ca 90028
Contact: Steve Gamer (213) 877-1937
Type of Music: Original rock, pop & classic rock.
Club Capacity: 150

Stage Capacity: 6
PA: No
Lighting: Yes
Piano: No
Audition: Call for information or send tape to Steve Gamer, 13900 Panay Way, R-217, Marina Del Rey, CA 90292.
Pay: Negotiable

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky (310) 392-1966.
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country.
Club Capacity: 75
Stage Capacity: 5
PA: Yes
Lighting: Partial
Audition: Send promo package to Jay care of club.
Pay: Negotiable.

LAS HADAS RESTAURANT & CANTINA
9048 Balboa Blvd., Northridge, CA. 91325
Contact: Alex, Las Hadas Booking, (818) 766-3006
Type of Music: R&B, Jazz, Blues, Reggae & various Latin
Club Capacity: 130
Dining Capacity: 250
Stage Capacity: 6
P.A., No
Piano: No
Lighting: Yes
Audition: Call or mail demos w/ self-addressed stamped envelope to: Alex, P.O. Box 996, N. Hollywood, CA. 91603
Pay: Negotiable

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

NUCLEUS NUANCE
7267 Melrose Ave., Los Angeles, CA 90046
Contact: Susan DuBoise, (213) 652-6821.
Type of Music: Jazz, Blues, Monday night jam session.
Club Capacity: 150
Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Piano: Yamaha Baby grand.
Audition: Send tape to club care of Susan.
Pay: Negotiable.

SAMMY'S FIRESIDE
2100 N. Glenoaks, Burbank, CA 91506
Contact: Stan Scott & Associates, (818) 398-1294.
Type of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts.
Club Capacity: 165
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Contact Stan Scott, (818) 798-7432, & send promo to Stan at 1830 Fiske, Pasadena, CA 91104

THE TOWNHOUSE
52 Windward Avenue, Venice, Ca. 90291
Contact: Frank Bennett (213) 392-4040.
Type of Music: All types (danceable).
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo pkg.
Pay: Negotiable.

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

WESTSIDE WOK
12081 Wilshire Blvd., West Los Angeles, CA 90025
Contact: George Fan or Bob Bell (310) 914-1766
Type of Music: Jazz fusion blues (No hard rock)
Club Capacity: 120
Stage Capacity: 8-10
PA: Yes
Piano: No
Audition: Send tape & bio, call.
Pay: Negotiable.

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus (714) 496-8927
Club Capacity: 350
Stage Capacity: 8-15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info.
Pay: Negotiable.

LINDA'S DOLL HUT
107 South Adams, Anaheim, CA 92802
Contact: Linda (714) 532-5639 or Dirk (714) 758-9669
Type of Music: Original alternative, rock, blues, rockability.
Club Capacity: 50
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo package to Ignore Us Promotions, PO Box 8485, Anaheim, CA 92812-0485.
Pay: Negotiable - NO PAY-TO-PLAY!

MISCELLANY

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

ENGLISH ACID seeks Intelligent, well-spoken intern for PT booking assistant. Pay depends on experience. Extensive knowledge of music and music scene required including alternative, college and rock. Janice (213) 851-3635.

EXPERIENCED ENGINEER-24 trk wanted for digital studio in Burbank. Must be willing to sell studio time and take care of existing clients. You must be bondable. Immediate pay. Fax resume to (818) 559-1412.

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INTERN NEEDED: Record company seeks a dependable person with good office skills to assist artist development department with general office work and filing. Contact Kellie at (213) 655-6844.

CAROLINE RECORDS is looking for interns. Gain experience in all departments. Ask for Gregg (818) 504-0965.

SALES REPRESENTATIVES wanted. Must be aggressive, intelligent and have sales experience, knowledge of music and car. Earn \$200 to \$500+ per week part time. (310) 301-2413

MUSIC/ENTERTAINMENT Public Relations firm needs interns for media calls, mailings, typing, P.R. work, etc. The best education no money can buy. No pay, but could lead to paying position later if you produce now! College credits for students. (310) 659-1792 or (310) 659-2241.

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INTERN POSITION open: eager, energetic person interested in the areas of publishing, film and TV music. Contact Doug or Kim Monday - Friday, 9:30 a.m. to 6:30 p.m. at (213) 463-9780.

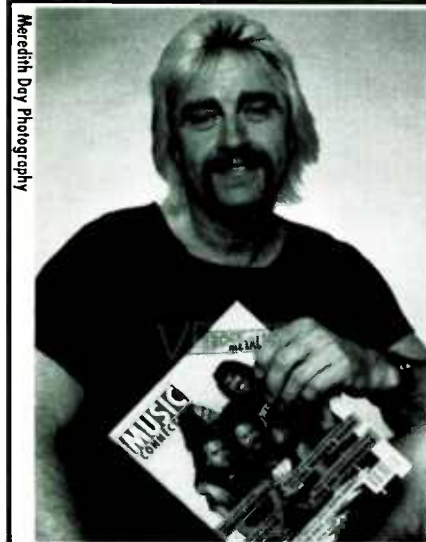
PUBLIC RELATIONS department of nationwide music company seeking intern. Writing/telephone/computer skills a must. No pay but great experience. 5 to 8 hours per week. Call Craig (818) 772-2050.

PERSON NEEDED to obtain licensing agreements with publishers. Must have experience. Excellent pay. Contact Austin at (818) 305-7276 or fax info to (818) 305-7277.

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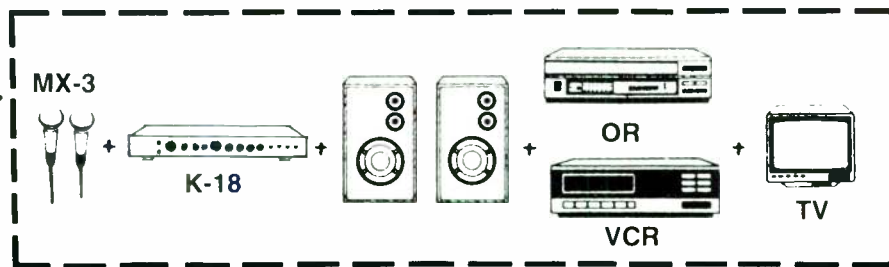
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DAVID BANTA - Eng./Trmpt./Flugal	(818) 908-9069	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	B.A. Jazz Arranging, Jersey City State. B.S. Music Education, The King's College. Completed A.T.I. Electronic Technician Program. I have many major label and feature film credits, both as an engineer and a player. I also have live touring experience.	Have lots of MIDI, recording and P.A. gear.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CRAIG BECK - Guitarist	(213) 913-7119	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	14 years experience. Extensive 24-track studio work. Have worked with top producers. Album credits, radio appearances, international press. Touring experience in addition to gigging at all major L.A. clubs. Endorsements include Seymour Duncan, Dean Markley and Groove Tubes.	From acoustic ballads to ripping and wailing leads. I will play for the song. Also available for private lessons and rack programming.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
TONY BROCK - Prod./Eng./MIDI Guy	(213) 848-7027	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Mult. Instrumentalist, keys, bass, guitar, drums, programmer, knows MIDI, worked in 8, 16, 24 & 48 trk studios. Numerous demos. Access to studios at great rates. Worked under major producers, excellent references, can set up and tear down any MIDI studio with ease. Problem eliminator. Plays all styles except country.	My actions will speak louder than words. I want to build up a solid client base, so my rates (depending on the work involved) start at \$10.00 per hour.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MICHAEL CARNEVALE - Producer	(310) 289-4670	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years experience, platinum & gold records with: Eric Clapton, Keith Richards, Gregg Allman, Kenny Loggins, Chicago, Billy Vera, and many more. Eager to work with new talent and future superstars.	Let's work together to get what you want on tape. "His professional attitude adds to the quality of the finished product", producer Tom Dowd.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MARK CHOSAK - Guit./Arranger	(310) 451-4834	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Written and performed music for Hammer, Addams Groove music video (Addams Family), Halloween 5 and other film, TV and commercial credits. Studied & taught at Grove School of Music, UCLA composition and performance degree. Sight reading, improvisation-all styles.	My concern is making your music sound great! Available for film, TV, jingles, albums & demos. Composing, orchestration, arranging and transcription for all instruments.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LARRY CIANCIA - Drummer	(310) 475-2982	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	READ MUSIC. B.S. - Music Engineering and Music Performance: Berklee College of Music and University of Colorado. Experience includes: U.S.O. World Tour, several regional tours, jingles, demos, records, college percussion instructor and clinician, player references available.	Easy to work with, click proficient, good listener/drum programming and instruction.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
DOUGLAS R. DOCKER - Piano/Kybds.	(818) 563-4525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate of the Conservatory of Torino, 18 years experience in classical, 13 years in rock. KIT graduate with honors. Studied with top European pianists.	Specialized in piano or rock music: progressive, hard, heavy. Great reader.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ROGER FIETS - Bassist/Vocalist	(818) 769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Major label album projects with many top players (resume available).	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. No band projects, please!!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BRYAN FOUNGER - Bassist/Vocalist	(818) 715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience. 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, with an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA FRANCO - Medieval Strings	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
TONY FRANKLIN - Bassist	(310) 274-9694	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 yrs. exp. Formerly of The Firm, (Jimmy Page & Paul Rodgers). Formerly of Blue Murder, (Carmine Appice & John Sykes). Appeared with Dave Gilmour, Kate Bush, Roy Harper, etc. World Wide touring exp. Reads, writes, produces. Excellent vox.	Heavy, soulful, bluesy, groover. Signature sound. Melodic, inventive. Pocket player. Brings R&B to Rock.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
FUNKY JIMMY BLUE - Producer	(213) 936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper. Additional phone #: (213) 525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAURICE GAINEN - Producer	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CESAR GARCIA - Sax/Flute	(818) 891-2645	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 years experience. hot soloist. 3 years as a college music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions.	I have recorded my own solo album. No drug hang-ups. Good attitude, and dependable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion/Drums	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravisimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
KEITH JONES - Drummer/Percussion	(909) 989-1516	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Extensive club, concert, touring and session experience, performing both originals and covers. Resume available.	Very easy to work with and very professional. Click proficient. Great personality. Very punctual and precise.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
STEVE KALNIZ - Guitarist	(310) 657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

Music styles: Rock Pop R&B Jazz Country Specialty (4 words maximum) _____

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NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
LANCE LA SHELLE - Vocalist Excellent tenor with three octave range. Lead and back-up vocals.	(213) 962-9487	✓✓✓✓✓	Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.	✓✓✓✓✓ Country-rock, oldies, cabaret.
LOVE - Electric Guitarist Two Roger Mayer custom Strats and custom pedals. Roger Mayer real-time, real-space 3-D effects unit. Foxx Fuzz.	(213) 739-4413	✓✓✓✓✓	Play left or right-handed. Two-handed unison runs. Arpeggio and lead simultaneously. Two guitars at once. Most wild and exotic lead lines ever. Sounds like: real surf, monkeys, freight trains. Play guitar forward but make it sound recorded backwards.	Have done everything from big-league sessions to block-square sound installations. Top of the line sounds, speed and imagination. Surround-sound film soundtracks welcome.	✓✓✓✓✓ Sickest noise, coolest toys
MIO NAKAMURA - Vocalist Soprano 3 1/2 octave range. From clear classical (musical/opera) Mariah Carey type voice to strong rock voice with an edge.	(818) 563-4525	✓✓✓✓✓	11 years singing experience including live bands, sessions, TV, movies, commercials, jingles, cruiseship, teaching vocals and rock ensemble. Studied in Sweden, 3 years Music Gymnasium, 3 years Kommunal Music Institute. VIT Honor graduate. Studied with Kevyn Lettau, Carl Schroder.	Good ear, fast learner, harmonies, read music, lead and backup vocals, improvisation, 11 years experience playing lead and rhythm guitar. Teach vocal technique.	✓✓✓✓✓ All styles, rock heart.
MARK NORTHAM - Pianist/Kybd. Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment. Apple and IBM MIDI software (Performer, Cakewalk Windows).	(310) 476-5285	✓✓✓✓✓	27 years experience, 14 years classical training. Play and read all styles. Extensive experience including TV music (wrote and recorded current HBO series), jingles and live performances including tours, casuals, club work. UCLA film scoring program. Paper #: (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	✓✓✓✓✓ Taking care of business.
JOEL PELLETIER - Bass/Stick Steinberger bass, custom Chapman stick, BSX 5-string electric upright bass. SWR and Hartke amplification.	(213) 464-1232	✓✓✓✓✓	Bachelor of Music, Hartt School of Music. 14 years pro experience as studio and live player, all pop/rock styles. Tony Levin/Sting approach to supporting the song and vocal. Demo and references available. Major tours only. Also keyboardist and guitarist.	I learn VERY FAST! Experienced in all demo to 24 track environments. Schooled player with groove and feel. I won't waste your time or money.	✓✓✓✓✓ \$50/song.
PILAR RAQUEL - Vocalist Alto, mezzo and soprano. 3 octave range. Specializing in background vocals.	(714) 646-3451	✓✓✓✓✓	Credits include Michael Olivieri (Leatherwolf, Hail Mary), Rob Howell, The RH Factor. Live, session and casuals experience. Experience in all styles.	Perfect pitch, flexible voice. Warm, clear tone. Quick study.	✓✓✓✓✓ Specialize in harmonies.
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWIII thru a Marshall.	(818) 848-2576	✓✓✓✓✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 tr master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	✓✓✓✓✓ western beat, range rock
NED SELFE - Steel Guitarist/Vocalist Sierra S-12 Universal pedal steel guitar, IVL Steelfrider MIDI converter, Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar.	(415) 641-6207	✓✓✓✓✓	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.	Read charts, lead and back-up vocals. Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel - it's not just for country anymore."	✓✓✓✓✓
STU SIMONE - Keyboards & more Pro keyboard and guitar rigs, complete MIDI studio with 8 track tape and DAT.	(714) 957-1246	✓✓✓✓✓	10 years live experience on keyboards, guitar, vocals, blues harp. Numerous studio sessions doing sequencing, keyboards, sampling, sound effects, vocals, MIDI consulting. UCLA Grove and private education. Read music. Resume available.	Strong soloist, arranger, songwriter. Perfect addition for touring. Very fast learner. Killer stage presence. Great ear, gear and image all here!	✓✓✓✓✓ What you need.
SMITH/CARLSSON - Rhythm section Yamaha maple custom drums, Warwick 4-string & Modulus 5-string basses	(213) 876-7028	✓✓✓✓✓	Extensive studio & live experience in both the U.S. and Europe. Read music. Credits include Byron DeLear (producer Warren Hill, Hoods Gurus), Jean Michel Byron (Toto), Janna Schaffer (Abba).	Groovy soulful section with excellent sound. Can play everything with taste. Good attitude.	✓✓✓✓✓ Tight!
DAVID STERN - Guit./Composer/Arr Gibson steel string acoustic, classical guitar, baritone voice. Also play keyboards.	(310) 396-7618	✓✓✓✓✓	Degrees from Mannes College of Music and Graduate Center, CUNY. Former theory faculty, Mannes College. Performances and commissions done of original music.	Classically trained. My guitar playing stresses clean sound, inventive chords and fingerpicking. My compositions and arrangements touch people's hearts. Wonderful string arrangements, etc.	✓✓✓✓✓ Guit., composer, arranger.
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: alto/tenor.	(818) 359-7838	✓✓✓✓✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio. available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓✓✓✓✓ A rocker at heart.
THEO SYSOEV - Drummer LUDWIG acoustic drums w/R.I.M.S. on rack, variety of snares. DrumKAT MIDI controller, DAUZ pads, ROLAND R8M.	(310) 986-2750	✓✓✓✓✓	15 years pro, extensive club, concert, touring and studio experience. Have worked out of Nashville and Canada. Former member of RCA recording and touring act. Road ready. Big ears with vocals and arranging ability.	Attention country artists, I'm the drummer you need. Excellent groove, feel, stage appearance and attitude. I play what the songs require; no more, no less.	✓✓✓✓✓ Contemporary country & pop.
"TAKA" TAKAYANAGI - Kybds/Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	(818) 906-1538	✓✓✓✓✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓✓✓✓✓ Pop, R&B, ballads

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If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you do not qualify for the free classifieds. To place an eligible classified ad, call (213) 462-3749, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call separately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. Ineligible ads or improperly placed ads will not be printed. For display ads, call (213) 462-5772, weekdays and ask for advertising. For Miscellaneous ads, call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.

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2. PA'S AND AMPS

- 100 watt head & cab. Perfect cond, Carvin 1/2 stack. \$800. Stephen, 310-828-5818
- 120 Chorus amp. \$500. 310-854-3843
- 1976 Marshall 100 watt Super Lead head, new tubes, very loud, \$650. Mesa Boogie Mark IIB, \$700 or trade for Mark IIC. Matched set of Mesa Boogie 6L6 tubes, \$60 for all 4. 818-761-9448
- 2 Mesa Boogie black closed back cabs w/EV 200 watt spkrs. Sound grt, \$185/ea. Mike, 310-822-0205
- 75 Ampeg SVT, mint cond, just serviced, \$700. 310-305-8101
- Acous bs amp 125 RMS pwr, cab w/1 15" JBL. Used w/ Frank Sinatra. \$400. 818-990-2328
- Booger Custom Triple Giant pre amp, brnd new, never used, sounds amazing, must sacrifice, \$1200. Jeff, 818-753-4003
- B&B rig, Carvin PB 500 500 watt stereo, compress, EQ, fx loop, 410 Peavey w/horn bs cab, 6 months old, nice tone. \$750 obo. Guenter, 818-780-7010
- Cabs, top & bottom, slant, loaded w/Celestions, GM70's, both \$300/ea. Black steel grills. 996-1092
- Carvin SET400 stereo pwr amp w/bridging for sale, \$330 obo. Must sell. 818-752-9496
- Carvin wedge monitors, 15" w/horn, like new, pair, \$490. Hatler 500 watt pre amp, xint cond, \$450 obo. Scott, 909-622-5388
- Demeter bs pre amp, \$450, comes w/Ashley comprrsr. 818-761-9060
- Fender Bassman 60, 15" spkr, solid state, grt cond, \$200. 310-542-5459

- Guild Hartkey 410 cab, perfect cond, \$400. 310-285-7833
- Marshall 1/2 stack, JCM800, 100 watts, complete, \$700. John, 805-298-1433
- Marshall 4x12 slant cab circa early 70's, vintage 25 watt greenback Celestions, wrkhorse cab, no collectors, pls. \$425 obo. 818-902-1084
- Marshall cab, no spkrs, \$175. 213-465-7058
- Marshall JCM 3210 100 watt Mosfet amp w/reverb & chnl switching. Like new, \$295, or w/1x12 cab w/30 watt greenback, \$395. Brian, 310-390-4348
- Marshall loaded 212 custom cab, has 75 watt Celestions, black grill & side, castles & top handle, grt for loud, clean tone. Scott, 818-760-2774
- Mesa Boogie 60/100 watt combo, blonde w/ELV spkr, \$700 obo. Bob, 818-881-8786
- Mesa Boogie Mark III, rck mntbl head w/pwr amp & ft switchs, \$650 obo. Mike, 818-752-1065
- Mesa Boogie Triaxis tube Midi pre amp w/Rectifier upgrade, 128 progrms, xint cond, \$1100. Simulclaus 295 100 watt stereo tube pwr amp, xint cond, \$650. Or \$1500 for both. 818-557-0722
- Music Man bs cab w/bmd new 18" Gauss spkr, 8 ohms, sounds grt. \$175. 818-991-8782
- Peavey 400VH amp w/6 inputs, new cond, \$400. 2 Yamaha spkrs, 300 watt ea, \$400. Midi Verb III, multi tx, \$200. All in perfect cond. 714-839-6046
- Randall RBA 500ES Marshall style bs head, solid state, 300 watt, 7 band EQ, fx loop, brnd new in black. Toles, sells for \$799, sacrifice, first \$285 takes it. Rick, 213-461-9455
- SWR Goliath Jr bs cab, 2 10" spkrs & 1 horn, 4 ohms, \$250. John, 310-390-2573
- SWR styled custom 15 cab, lks like Goliath, loaded w/ Gauss 15" bs spkr, \$300. Marvin, 818-908-0922

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• Yamaha F115MT 3 way PA spkr, 400 wtt capacity, \$600 for pair, Kent, 818-348-6065
 • Yamaha PA system, EM300B, 12 chnl stereo mixer, EQ, amp console, 2 4115 spkrs, cs's. Xlnt cond, \$1500 obo. John, eves, 310-455-4304

3. TAPE RECORDERS

• Casio DALL DAT recdr for sale, \$700. Adam, 213-661-8454
 • Sansul 6 trk rck mnt recdr, xint shape. \$450. Tascam DA30 DAT recdr, new w/hdrw remote, listed at \$1300, asking \$950. Scott, 909-622-5388
 • Studio, \$1250. Includes 8 chnl mixer, 6 trk recdr, mix down deck, Roland digital reverber. SMPTE box to sync. audio to Mkt, & more. Brad, 818-506-0403
 • Tascam 688 8 trk recdr/mixer. Brand new, still under warranty. \$1800 obo. Shane, 310-220-3163

4. MUSIC ACCESSORIES

• 16 spk rck, dbl deep w/casters, made by Valley Arts Music, will sell for \$350. Call Steve after 6 pm or iv msg, 818-244-5030
 • 2 Strat necks, both rosewood, w/gtd frets, \$50/both. 213-738-0858
 • 3 Duzz pads 7", \$75/ea. Gerry North, 213-661-0259
 • BBE Sonic Maximizer, model 422A, Pro Exciter, \$225. 310-996-1092
 • Beyer M88 voc mic, brnd new in box. \$375. Beyer M500 voc mic, \$300. Boss Digital Delay II, brnd new in box, w/ adaptor, \$120. Digitech II switch, \$25. 310-474-1288
 • Digidesign Samplecell card for Mac computer w/8 megs of RAM. \$1000 obo plus a lot of softwr. 213-461-8211
 • Equip cs's, custom made, padded inside. Medium to lg sizes, reasonably priced according to size. \$100-200 obo. John, eves, 310-455-4304
 • Furman graphic EQ, \$80, Mic, \$80. 213-650-0932
 • Hush IIC stereo noise reducer for guit or bs. \$150. Craig, 805-251-0498
 • Nady 650 wireless for guit, chnl A, rck mmbi. \$250. 818-880-8917
 • Old Maestro octave box, \$95. Ibanez TS9, \$150. Pre CBS brown Fender Princeton, \$350. Or vintage swap. 818-780-4347

• Rockman EQ 1/2 rck, \$75. 213-465-7058
 • Samson Concert Series II wireless mic & receiver, brnd new, paid \$750, must sacrifice, \$550 obo. 213-467-8405
 • Shure Beta 56 mic, very little use, in box, paid \$130, asking \$139 obo. 818-567-4056
 • Vintage English Ribbon mic, new in box, from 1961, \$375. Dan, 714-541-5731
 • Wild, Octavia & Boss CS3 guit fx stomp boxes. Steve, 818-763-4450
 • Yamaha SPX50D, mint, \$200. 213-469-5212
 • Yamaha SPX90 multi fx, includbl sounds, grt shape, \$325 obo. Boss DD3 digital delay, \$100. DODFX50 overdrive, \$40 obo. 213-667-0798

5. GUITARS

• '79 Fender P-bs, red, rosewood flngbrd, made in USA, xint cond, w/Fender hrd cs, \$425 obo. 818-780-4347
 • '83 Fender Strat Elite, black & white, maple neck, active push box, all org. Very nice neck, grt sound, \$500 obo. 818-891-5804
 • '1 Charvel Model6, new p/u's, Fender sensors & S. Duncan. \$600. Xlnt cond. 1 custom Jackson Soloist, new p/u's, \$800. 310-305-8101
 • '12 string Guild, beautiful shape, \$1000. Electric 12 string, blonde. 310-854-3843
 • '1975 Fender Tele, black w/gold hrdwr, maple neck, EMG p/u's, tweed cs. \$550. Jeff, 310-318-1794
 • '1978 Gibson Les Paul Standard, new '59 reissue, S. Duncan hmbckr p/u's, new frets, new vintage honey bonnet knobs, w/cs, xint tone, \$500. Richard, 714-854-3534
 • Bs p/u's, EMG Jazz, Lj5 & Sjs, \$60. 818-785-3428
 • Carvin bs, koa wood, dbl p/u's, hrd cs, never plyd, brnd new cond, \$387. Christian, 310-399-4603
 • Charvel 425 IIC elec acous bs, red, new, w/cs. Paid \$750, sell \$325. Jim, 310-842-2174
 • ESP Strat, one of kind, custom shop, endorsement guit, choice of p/u's. \$750 obo. Kevin, 818-767-1230
 • Farrington acous/elec, xint cond, natrl, w/gig bag, \$300 obo. Bob, 818-981-8786
 • Fender Contemporary Strat w/locking trem, rosewood fretbrd & black finish. Includes HSC, like new, \$250 obo. Joe, 213-655-2969
 • Fender Jazz bs, 1970, 4 bolt, rosewood neck w/square

inlays, sunburst, tortoise shell pick guard, complete org, w/cs, gd cond, \$850 obo. 213-667-0798
 • Fender Precision bs, 1977, w/orf cs, all org except for bridge, like new, \$595 obo. Brian, 310-390-4348
 • Ibanez dbl neck Saber Strat, 6x12 w/Floyd, \$750. Al, 818-761-9060
 • Kramer Focus, metallic metalflake, cherry, elec guit, w/ F. Rose & trem, HSC, perfct cond, collectors item, \$295 obo. 213-974-8859
 • Mouridian bs, as used by Pat Badger of Extreme & Chris Squire, mint cond w/EMG BTC pre amp system, pearl white. Jim, 213-464-0131
 • Ovation acous custom Balladier edition, wide back, sounds grt. \$280. Mike, 818-752-1065
 • Robin Custom Strat, 24 fret w/black hrdwr, F. Rose, 1 hmbckr, 2 single coil, ebony fretbrd, rock maple, brnd new, \$750. 213-974-8859
 • Tom Anderson Strat w/brnd new neck, F. Rose locking bridge, Sperzel, Evans p/u, see to believe, \$800 firm. Jeff, 818-753-4003
 • Washburn elec guit, brnd new, full lifetime warranty, sunburst. \$700. Jim, 310-862-8727
 • Wayne Charvel Custom Strat, black, 21 fret, maple neck, Floyd, Duncan p/u's, xint cond, \$350. 818-309-1653
 • Yamaha elec bs, \$350. Hand made string bs, \$2900. 818-990-2328

6. KEYBOARDS

• Casio CZ101 w/Peavey amp. Will sacrifice for \$200. Rick, 213-664-7035
 • Ensoniq VFXST seqncng synth, completely programmbl w/100's of sounds, 24 trk seqncr, fx, disc drive, cartridges & 11 pedal. Mint cond, \$1000 obo. Jim, 213-464-0131
 • Korg 03R/W synth module, 16 chnl, 8 part multi timbral, 32 note polyphony, 200 progrms/200 combinations, single rck spc, xint cond, \$950 obo. 818-557-0722
 • Korg DW8000 programmbl digital synth, polyphonic, Midi, a lot of cool sounds, w/rmani, \$350. Mike, 818-563-5365
 • Korg M1 Music Workstation, \$950. Mary, 310-862-8727
 • Korg M1 music Workstation, \$1000, grt cond. Helen, 310-862-8727
 • Korg MR, xint cond, mnis & piano sound cards included. \$550. Matt, 213-460-4249
 • Oberheim OBX classic analog synth w/Midi modifications & JLC patch 96. Xlnt cond, \$550. Kent, 818-348-6065

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7. HORNS

• Yamaha YFH2310 flugle horn, new, paid \$800, sell \$375. Brian, 310-390-4348

8. PERCUSSION

• 1 Sound Percussion cymbal stand, brnd new, never used, \$50. Jack, 213-650-2779
 • 7 pc Ludwig Classic, white in color, w/hrdrw, \$1200 obo. Chris, 818-985-7585
 • Assorted stands & clamps, \$5-\$25. Premiere Z52 & Tama bs trm pedals, new, \$35 obo. Zildjian 20" ride, \$85. Paiste 20" ride, \$65. Zildjian K crash, new, \$75 obo. 818-509-7914
 • Cymbals, new Paiste & Zildjian crashes, 18, 19 & 20", \$100/ea. Best deal 818-901-6957
 • Pearl drms, 22x18 bs drm w/cs, DW pedal, \$300. 6x14 maple snare, \$200. Todd, 818-982-4200

9. GUITARISTS AVAILABLE

• 22 y/o L/R guit sks band w/male or fem voc to write, perform org matrl. Demo avail. Inlt Scorps, U2, Concrete Blonde, Antonio, 702-355-1983
 • 24 y/o guit p/hr, has it all: Grt snrgs, tons of equip, grt lk. Inrl old Vnt, Floyd, U2. Lkg for pros only to J/F the next grt thing. 1 guit sits only. Barak, 818-789-7150
 • 2nd guit/voc w/stage & studio exp avail for meldc, soulful sls. Strong rhythm & fills like Richards, no metal, funk, trend followers. 310-440-0305
 • 70's image, vintage equip, id/hy rhythm & open tuning guit sks young, raw sounding band or musicians w/soul. Inrl Crowes, Sly & Aliman Bros, Kevin, 213-464-5899
 • 70's type guit/voc, 23, w/biker image, etc. avail to form new California style southwestern roots rock grp. Steve, 818-763-4450
 • A swirling vortex of sound at the alter of psycho feedback guit. Much grunge & atmospic screaming. Make art, not product. Edward, 818-994-2596
 • A top notch guit/sngwr avail to J/F band. Meldc, shredding lds, catchy, in your face hvy rock tunes. Only the best. Randy, 818-367-8218
 • Adventurous guit lkg for band w/alt. Andy, 213-848-9889

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•**Alt/mtv** guit lkg for moody, dynamic band wedge. Into S.Pumpkins, Low Pop Suicide, Swerve Driver. Lv msg. 818-385-1616

•**Ambitious** guit/voc sks studio wrk & pro band. Uniq style. Very versil. 90's sound. Xint equip. Pay negotiable. Pros only, pls. Keith, 310-397-2212

•**American** rock style, orig guit plyr/wrtr/singer, 26, sks bst & dmtr to form into & make grooving hrd driving music. 213-739-3726

•**Are you exp?** Well, I am. Platinum level. Billion dollar baby. Avail for studio, stage & screen. Vintage gear, vintage plyr. Let's rock. Nick, 310-457-5493

•**Artist** has legendary persona to make your snags hits. Will wrk under developmntl mgmt contract. Al. 503-585-8063

•**Artistic** id & rhythm sngwrtr/guit into spiritual, psychdla. Infl are Doors, Blind Melon, Jane's. Call Sonny, 818-571-7013

•**Blues** guit plyr lkg to start or join band. Infl SRV, Hendrix, Trower. Has Strat, Marshall & vintage gear. Only srs. 310-477-3525

•**Blues** plyr avail, Strat or Les Paul thru vintage amps. Power reverb, AC30 or Bassman. Kevin, 818-767-1230

•**Entry** id guit/wrtr, 31, sks the right band. Logan, 213-738-0859

•**Creatv** 23 y/o guit plyr lkg to J/F darker edged progrs rock band. Tint a must. Taste & groove. Infl U2 & REM. Call Francois, 310-824-4902

•**Creatv** id/rhythm guit avail for sessions & orig shows's. Read music. Have rock setup & separate head. Processed or retro. Chuck Costarella, 818-771-5426

•**Creatv**, alt/mtv minded rock guit sks muscians intrstd in making music for money. Various infl in rock, blues & jazz. Carl, 213-256-1411

•**Creatv**, pop/rock guit avail for shows's, demos & sessions. Gd chops, cool sounds & very pro att. Pro sits only. Joe, 213-855-2969

•**Creatv**, soulful id & rhythm guit w/bluesy rock style, recording & touring exp. avail for pro sits. 310-428-0179

•**Creatv**, well versed pro id guit w/touring exp & endorsements sks aggrsv, pro band. Infl from early VH to Steve Vai. 818-902-3684

•**Exp** pro avail for blues, jazz & reggae gigs. Dependbl plyr avail for paid sits. 818-705-4729

•**Fern** guit, id & rhythm, funky, fat sound, R&B, funk, jazz & pop, love to wrk & travel. Very attractv & black. Wnt to tour. 818-980-5747

•**Fern** id/rhythm slide, acous/elec guit avail. Infl Green Jello, Tom Waits, David Lindley. 310-399-8554

•**Gratit** Dead mtg Chet Atkins type id guit. Sks intrstng band that can really jam. Call Will, 818-841-7449

•**Grt** guit plyr avail for pop, rock, blues & R&B. 818-785-1715

•**Guit** & singer team ready to J/F or complete 2 guit HR band. 213-976-6323; 818-994-1047

•**Guit** avail for paid sits. Variety of styles, grt alt. T40 & classic rock included. Call Rob, 818-249-0738

•**Guit** avail for recording & demos only. All styles. Pro sits only. Victor, 213-757-3637

•**Guit** avail to J/F my groove band. Infl A/Chains, Rage/ Machine, S'Garden, Rob, 805-526-4746

•**Guit** skg muscians into psychdic rock. Infl Stooges, Hynotica, 10 Years After. Call Johnny, 213-854-8530

•**Guit/bat** sks cover band for paid gigs. Blues, classic rock, overseas gigs welcome. 310-859-9320

•**Guit/sngwrtr** sks to estab or HR band w/ing hr image, integrity & drive. Lv msg. 818-985-3078

•**Guit/sngwrtr**, 28 y/o, xint image & att, lkg to mix VH, SRV, Gabriel. Does it make sns to you? Gary, 213-934-7837

•**Guit/voc** sks same for acous duo sngwrng collab. Infl include CSNY, JT, Jackson Browne, Paul Simon, Beatles, etc. Over 40 OK. Paul, 213-858-5421

•**Hot** guit, 23, 6'4", lng dark hr, have killer hair, lightning speed, tasty chops. Marshall stack, trmpso, rehnl spc if ncd. Have demos. Michael, 310-542-5388

•**Ld** guit sks gigging band. Infl Hendrix, U2, Doors, A/Chains. Westside pref'd. Gary, 310-391-7364

•**Ld** guit sks to J/F band. Infl old Kiss, Aero, Crue. Pro equip, xint imago. Dave, 213-851-4393

•**Ld** guit/sngwrtr avail. Lkg to join estab HR band. I have equip & lmspo. Tourng, recording & album credits. Pros only. 310-859-8078

•**Ld** guit/sngwrtr w/bk/grnd vocs sks pro. cmrd HR band. Infl A-Z. Have sks & equip. Pref daytime rehnl. Call Mike Valentine, 818-982-7009

•**Ld/rhythm** guit/id voc, psycho acid grunge, spastic/brstc lkg to cement a band. Hendrix mts Floyd, Jane's, Ministry. Call Carson, 310-312-8745

•**NY** guit avail, moving to LA. Lkg for HR, cmrd metal band. Image, equip, dedictn. 212-465-3324

•**Orig** XYZ guit avail for sessions, gigs. Infl Sykes, Michael Shanker, VH. Srs only. 213-656-9105

•**Pro** id guit avail to id voc or band w/id voc. Guitar Player magazine spotlight, endorsement, early VH, Lynch Mob. Al. 818-964-2212

•**Pro** id guit, formerly wix-members of Alice Cooper & Wasp, sks pro HR band. Srs pros only. 213-465-6828

•**Pro** id guit, uniq stylst, magazine features, tons of recording, stage exp. Gear, sks, credentials. Sks cmrd HR, metal, alt/mtv band. Pros only, pls. 818-990-1220

•**Quality** guit & keybdst skg to J/F a really grt band. Call Rick, 310-412-3645

•**Rhythm** id guit lkg to J/F band into Sabbath, Rhodes, Pearl Jam. Lv msg for Rick, 213-465-3499

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•**Seasoned** pro guit skg cover gig/club wrk. Versil, dependbl, grt sounds, huge song repertoire, xint blng vocs. Rock, T40, cntry, R&B, jazz. References: 310-399-8630

•**Straight** ahead rhythm guit, writes grt lyrics, sings strong bkup. 23 y/o, sks band w/direction. REM, Replacements, Stones, Kravitz, Petty, Terry. 213-852-1318

•**Tasty** id/rhythm guit lkg for complete rock band. I'm fully equip'd, sing bkups & dependbl. Lots of live & recording exp. Pros only, pls. Brent, 310-944-8766

•**The** spirit of 77. Guit/voc into early Kiss, Ramones, C. Trick, Suite, Raspberries, anything 70's, sks others. Kiss freaks encouraged. BUMPER, 818-762-7501

•**Versil** pro avail for paid sits. Appears in Guitar World & Guitar Player mags. 818-705-4729

•**X-id** guit/voc of Harum Scanum sks band. Tourng & studio exp. Infl Pantera, Sepultura, Exodus. Cmrd lmtl geeks rd not call. Eric, 213-874-8859

9. GUITARISTS WANTED

•28-35 Les Paul, Zoom Marshall sound, a world class plyr ala Steve Stevens, Edge, Frpp. Showncng band, gigs monthly, alt/mtv. Robert, 310-556-3841

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•5 oct trained metal voc. Fates, Crimson Glory, Mark, 206-879-7105
 •6'2", lng sandy hr, blue eyes, slim build, exp voc, Vaughn Scott m/s Andrew Wood, 818-955-6598
 •A1 voc s/s band that's ready for one. Hvy, grungy, banging sound. A/Chains, Pantera, Megadeth, Sheldon, 818-786-3365
 •Are there any synth bands left in LA? As lng as DePeché exists, there is still hope. Bowie-esque singr lkg for formed grp. Craig Tappa, 310-284-8410; 310-455-3491
 •Artistic poet/singr, mystical, psychic voice of Doors, Hendrix, Zep, Jane's, Kravitz. Band w/bkng & everything minus grt voc. Jeff, 818-403-1065
 •Beatles, Eagles & Skynyrd infl singr/guit, 26, w/uniq style of Texas rock, s/s dmr & bst to form band. 213-739-3726
 •Black lrm singr/voc skg to form band w/hop, jazz & R&B sound. If you are creatv, pls call me. K.J. Moore, 213-965-8709
 •Creatv, poetic male voc to complete formed proj. Into tribal sounds, psychic groove & trippy, wide open spaces. Jane's, S. Pumpkins, Blind Melon. 213-721-5791
 •Creatv, responsibl voc lkg to J/F band ala Helmet, Swans, Head of David, Cure. Rick, 213-461-9592

•Dynamic tem voc lkg for collab. R&B, cntry crossover, soul matrt. Infl Bonnie Raitt, Wynona Judd, Anita Baker, Linda Ronstadt. Call Mary Lynn, 310-837-6634
 •Exp tem voc s/s cntry, cntry/rock band. Infl Ethridge, Raitt, Ronstadt, Yearwood. Lks, presnc, pro att. Debbi, 310-316-2547
 •Fem pro rock & R&B voc, 3 1/2 oct, cross between Alannah Myles & Mariah Carey, Euro lks. Pro wrk s/s only. Alex, 818-980-8073
 •Fem voc avail for recrdng, performg & demos. Total pro. Ld & bckgmd. Pro s/s only. Michelle, 213-755-6942
 •Fem voc avail for sessions & demo wrk & showcs's. Lds & bckgmds. Tape avail. Jennifer, 818-769-7198
 •Fem voc avail for sessions & demo wrk. Tape avail. Image, 213-856-8927
 •Fem voc skg studio wrk. ld & bckgmd. Also avail for pro concert, bckgmds & gigs. Hi energy style. Whitney, Barbara Straisand & Patty LaBelle, 310-677-8233
 •Fem voc s/s dynamic man to form duet or duo for T40 performcs. 213-344-1721
 •Fem voc/lyrcst scrng for band. Infl Sinead, Kate Bush, Belly, L.K., 213-655-9125
 •Fem w/golden vox s/s session & demo wrk. Strong lds or smooth bckups. Tape avail. Srs only. Francoise, 310-534-8006

•Frontm, 24, Christian, w/studio demo, s/s musicians. Infl Journey, Jovi, Danger Dancer. Grt lks, att, sngs. Alan, 213-939-8357
 •Frontm/ld singr s/s estab glam band. Poison, Cru, Kiss, No flakes. Jamie, 818-988-4723
 •Hrd core, agrpr voc w/melcd tendencies avail for band in Hillywd area. 213-663-4735
 •Male ld voc s/s blues/rock or southern rock band w/ emphasis on blues. No turnk or groove rock, pls. Nathan, 213-666-9542
 •Male or fem voc w/ld to write, recrd, perfom orig matrt w/ guit/composr. Demo avail. Infl U2, Scorpis, Siouxsie, Concrete Blonde, Antonio, 702-355-1983
 •Male pop singr avail for demos, jingles & session wrk. Exp, thntd, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703
 •Male voc avail to form HM band. Tenor w/wide range. Infl Axl Rose, Robert Plant & Steve Perry. Chris, 310-274-3730
 •Male voc, ld & bckgmd singr, cross between Will Downey & Carl Anderson, avail for jingles & recrdng sessions. Tape avail. Pros only. Wesley, 818-798-5832
 •Musicians w/ld for very cool rocking cntry proj. Infl Dwight Yoakum, Alan Jackson, Travis Tritt, Georgia Satellites, Stones. 26 y/o. Michael, 818-727-1278
 •Post/singr/singr w/fresh ideas s/s band w/something else, hvy, moody & importnt. Infl Jane's, Nymphs, Velvet, Pumpkins. Have mgmt, intrst. 310-288-8009
 •Pro exp lrm voc s/s big band to ply orig blend of western


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 •Pro voc/singr/lyrcst lkg for estab, wrkg, cmrcd rock band. Performg & recrdng exp. Infl Flanri, McCartney, Collins, Perry, Anderson. 714-951-6897
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 •Psycho frontm extraordinary, star image, trained pro, s/s big groove gms. Labl deal or bkng, mgmt only. No geeks or Euro GIT's. 310-247-8727
 •Sick of wings, sick of posers, sick of people who just don't have enough balls. Well now get ready for someone who's just plain sick. Born & raised in Hillywd, exp voc. 818-559-7262
 •Singr for rming band. Not done before. Style old Cooper, Aero, Bad Co, Cult, old Priest, Warmor music. Must be bad & orig. 213-957-2397
 •Singr/singr for gospel music only. Nds prodr. Pls call. 805-342-0043
 •Singr/singr/guit skg R&B band w/cntry, soul & altmvt infl. Lyle Lovett, Graham Parsons, Stones, Jayhawks. Xlnt lyrcst. Pro s/s only. 909-626-8929
 •Srs lrm jazz voc wvr 35, lkg for wrkg jazz band to wrk wth. Pam, 213-368-6437
 •Thntd singr/singr lkg to form adult contmpory pop grp. Styles of new Chicago, Phil Collins, Loggins & Michael W. Smith. Gd music & harmonies. 20-30 y/o. Bill, 310-214-7270
 •Voc avail. Hvy blues infl. Can sing any style. Jingles, demos too. Ask for Hank, 310-398-6821
 •Voc to J/F bluesy box band, 60's Joplin thing w/out the drugs. Rachel, 310-392-8147
 •Voc/lyrcst avail. Infl Police, Pearl Jam, Hendrix, L. Colbur. Lka for rhythmic band w/edge. Call Rob, 310-837-3768

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•Wld man w/savage jungle agrns sks pro, hvy groove, image, training & soul. Mgmt, bckng or labl. No Euro, GIT's, Seattle bandwagon jumpers. 310-247-8727
 •Wtd, K/A, dedicd, hvy blues rock band. If you're into a deep, ballsy voc, then call Yanick, 818-990-5390; 310-820-9923
 •X-voc/ld guit of Harum Scaram sks band. Touring & studio exp. Infrl Partera, Sepultura, Exodus. Cnrcd metal geeks nd not call. Eric, 213-874-8859
 •Young fem voc skg xperimntl rock band willing to take risks. Must be srs & ready to wrk. Call Jon, 213-650-2773

12. VOCALISTS WANTED

•#1 pro voc w/soul nndd by bst & guit to form versl HR band w/rg catalog of solid matfr. Tim, 310-657-0635
 •2 member grp w/rstate of the art studio, top mgmt, sks strong singr. D'Angelo, 909-884-8131
 •3RD DEGREE, hi energy rock band, sks pro voc. We have xnti snps, atly, top prodcr, private rehrl & strong bckng voocs. Mike, 818-880-1269
 •A man of golden words into Rasta, psychdc, Zep, Sabbath, Steve Miller, Billy, 213-962-3825
 •A man of golden words, poetic, soufl, congas, Zep, vbe, rasta singr nnd. Billy, 213-962-3825
 •A voc w/mt singing abil wtd by top notch guit/sngwrt for collab & band. Melic, catchy, ultra trnd, hvy rock tunes. Randy, 818-367-8218
 •Aggrv 3 pc sks voc w/mng, noi a love story. Skid mts A/Chains mts early Sabbath. 213-878-0476; 818-783-6103
 •Artist voc & poetic sngwrt wtd for spirital, psychdc proj. Pro att's only. Infrl are Doors, Jane's, Blind Melon. Call Sonny, 818-571-7013
 •Attractv black fem voc wtd for soon to be wrkg fem trio. Motown sound & orig. Felecia, 213-874-5609
 •AUGUST, estab progrsv, HM band w/labl intrst sks pro

male voc ala O'Ryche, Dream Theater, Fates. Must have pwr, wide range, dedicdn. Andy, 818-727-0532
 •Band sks pwrfl visionary voc w/sns of humor. A/Chains mts L Colour mts Kitchen sink. Practice in Fullerton. Jake, 714-951-0797
 •Bckup voc w/guit, keybrd abil nndd for orig, altmrv pop band. Have demo, gigging soon. Infrl U2, REM, M.Oil, Smiths, Dave, 818-708-9171
 •Black fem bckup voc wtd. Hi range, ready for deal. Shows, strong snps, dance/rock. Infrl INXS, U2, Snap. Srs only. 213-656-4346
 •Chance of a lifetime opportunity for young, charismtc voc le Elton, Pearl, U2, Pink. Waitmrv 90's polish. Maj mgmt, developmnt deal. Under 26. 818-557-1442
 •Christian voc wtd to relocate to central FLA where we're currently recrdng CD to shop. Jim, 813-862-2596
 •Classic rock, cover, blues band w/gigs sks qual voc. Instrmnt a plus. No flakes or addicts. Call Dan, 818-881-2891
 •D'MOLLS, Atlantic recrdng artists, kg for ld voc/rhythm guit. Must have soul. Send tape, resume to D'Molls, PO Box 1667, LA CA 90078
 •Classic rock, cover, blues band w/gigs sks qual voc. Instrmnt a plus. No flakes or addicts. Call Dan, 818-881-2891
 •Emotional slngr/rycist wtd by altmrv rock band. Bono, LeBord, Peters. Are you out there? Under 27. 310-374-7825
 •Exp male or fem voc nndd for F/T estab road act. Must pry secondarv instrmnt & front. 800-942-9304 x 20784


•Exp slngr for Hillywd nite club, jazz pref'd. Must have following. Al, 213-463-7573
 •Fem band, SHOCK BABY sks pro singr. We have recrdng & upcmrg gigs. Infrl Peppers. Faith, 818-571-0067
 •Fem bckgmd singr, age 25-30, wtd for new band. R&B ballad, hip hop. Recrd contract. Traveling req'd. Audtn 5/10/93. Owen, 818-906-4674
 •Fem bckgmd singr, age 25-30, wtd to bckup Jamaican artist for R&B ballad & hip hop. Must be willing to travel. 805-287-3348
 •Fem bckup singr wtd for orig band. Plyng local gigs. Infrl altmrv & classic rock. 310-275-4133
 •Fem R&B grp, ages 19-25, sks strong ld voc, Whitney, Chaka Infrl a plus. Srs only. Sean, 213-737-7334
 •Fem voc for hi energy dance/rock sound. Must have pwrfl vox & grt ks. Styles like Jane Child & Annie Lennox, Terri Nunn. Rob, 213-876-2294
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 •Fem voc wtd for very orig rock, pop, groove band for demos, shows & weekend touring. 310-393-3780
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Guit p/lyr/kybd/sngwrtr w/album & movie credits wnts sing/lyricst. Infi Gabnel, Sting, Chicago, Elton John, U2, Randy, 818-782-9790
Guit sks voc. No snivelers or flakes. Must be human, personality helps. Music for reproates. Infi Helmet, Rollins, Metallica, Hard Corps, Duncan, 818-995-7631
Highly exp male voc, mid-20's, for orig band. Xint promo pkg & mgmt. Museship a must. Srs musicly inclined singrs only. Jules, 805-685-6290
HR band sks young, gd kg male rapper/sngwrtr. Have labi offer. 818-377-5006
HR band w/mgmt & indie labi sks male voc w/personality, stage presnc & wide range, raspy mid range. Must have tape, pkg. 818-377-4028; 310-396-7161
HR singr/frontrmn, inli AC/DC & Kiss, for HR band. 310-318-0941
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LD voc wtd to complete all ong proj. Rock to progrsv. We have mainf ready to go. Rehrls spc, PA, Joseph, 818-767-4885; Pat, 818-397-4139
LD voc wtd Image, vox a must. Must be able to travel. Infi Skid, old Ratt, LA Guns. No idiots or wannabes, pls. 213-465-6419
LD voc, male, must be rude, crude & have att. Infi Skid, Scorps. 818-848-5519
LD voc/lyricst wtd for all ong R&R proj. Must be blues inli. 310-285-3059
Let there be house. 1 nd fem voc that ks between 16-26 to do some house style proctn. Must be srs. James, 818-309-5530

Lkg for attractiv black or Hispanic fem voc, solo or girlgrp. Darryl Raney, 213-757-2053
Ma labi act audtd over 600 singrs & all we got was a load of wimps. Come on LA, where are all the legends? Call to hear clips. Screamers only. 213-243-0507
Male ld voc wtd for already estab orig rock band. Beatles, Kirks. Already gggng, under 35, dedctd, no hang ups. 818-249-8383
Male ld voc wtd. Jovi, Adams, Marx style. Grt matrl & connex. Top prodr/engineer. Private rehrls. 27-32. No wrtrs, no smoking or drugs. 818-557-0722
Male voc wtd by gult/sngwrtr to collab & form core of HR band. Lng hr image, pro att. 818-985-3076
Male voc wtd. Newly forming, soull, wicked, moody, melic HR, Lynch Mob style. You, strong, full range, killer image, sngwrtr, team plyr. Pros only. 818-980-2472
Male voc/frontrmn extraordinary ndd by pwr trio w/grt sngs, mgmt & upcmg stwcs & recrdng dates. Inli Zep, VH, Aere, Guns, Pat Travers. 818-993-8606
Melic pwr groove metal punk band sks hypnotic/psychotic, emotionally unstable freak driven from society willing to wrk for food. Inli alcohol. Chris, 213-664-4987
Ndd, 1 outstanding male voc ala Taylor, Eric Martin, Robert Mason, Don Bowes. Has sngs, majconnex, rehrls studio. 818-990-9724
Orig, progrsv metal band lkg for voc. Styles of Q'Ryche, Fates, Pantera. Must have dedctn, positive att. No flakes or posers nd apply. Call Bob, 818-780-7010
Pro HR voc, moltrd, charismic & attractv. ndd for HR band. No Seattle grunge. Rockers should call Razy, 213-655-6516, Jason, 310-649-8104
Pro male voc/frontrmn for headlining metal act w/atrrv edge. Lng hr, xtensv live/studio exp. grt melody, lyric wring. No screechers. 310-373-9254

Pro rock band w/private rehrls & labi intrst sks exceptin ld voc. Inli VH, C-Trnk, Extreme, LSD, Mike, 818-880-1268
Progrsv HR band sks singr. Must be melic w/ablt to write lyrics. Inli King Crimson, Deep Purple, Hendrix. 213-461-6323
Pwrtr, star quality frontwoman ala Wilson, Hagar, Tate, Plant wtd by DRIVEN STEEL, estab fem HR/HM 4 pc. Aggrsv pros. No boxes. Right person ndd. Julia, 714-998-4856
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Sngtr & guit p/lyr/voc wtd for classic rock cover band. Call Dave, 874-3930
Sngtr wtd for soull/jazz rock band. Temple/Dog, L. Colour, Singr, Gabriel. Gd vox, cool person, OC area. Brian, 714-856-1368
Sngtr wtd in styles of TNT, Q'Ryche. Will recrd indie CD. Band has maj labi intrst & pending negotiations. Send pic & demo to 5123 Raleigh St #11, LA CA 90004.
Sngtr/bst wtd. Very aggrsv trio. Your lyrics, my music. Cool concept. I believe in it. Pixies, Nirvana, Pumpkins. Brett, 213-466-6577
Soull, melic singr/lyricst wtd by orig, blues/funk rock band. Inli L. Colour, Trower, Extreme. No csis, posers or Strip geeks. 310-474-8909; 310-398-3646
Soulltr, poetic singr wtd into Hendrx, Zep, Floyd, earth tones, Sabbath, Bono, herbals, acous, psychdics, beads, family, have a vibe. Nick, 818-769-0443
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Voc for hrd R&B band relocating to LA. We have what it takes, do you? 410-931-2816
Voc ndd for for upcmg R&B proj. Michael, 818-895-2365
Voc ndd for recrdng artist BARRACUDA. 3 completed tours, MTV videos, HR w/melody, feel & groove. Must have ll, inli. Sean, 818-780-4524
Voc to form metal band w/endorsed fem guit. Skid to Dream Theater. I have sngs, rehrls spc. Call after 5 pm. Jaye, 818-766-6028
Voc w/character & control wtd by sngwrtr w/grt connex, sngs & studio. Us first, then band. Isaac, Ferry, Gabnel. Call Jim, 818-780-9039
Voc wtd by complete, aggrsv HR band w/gd connex. Lng hr image. Srs only. Ray, 818-501-5997
Voc for HR band. Wrtng styles like Q'Ryche, VH, Warrant, Firehouse, Scorps. If you like the style, we have the sngs. John, 213-851-5521
Voc wtd for HR, hvy groove band. Call Amit, 818-343-5135
Voc wtd for hvy, dark band. Voc styles Hetfield, Danzig, Rollins. Call Bruce, 463-1559
Voc wtd for progrsv metal band. Pro att, appeanc. Call Jeff or Bob, 213-436-0353; 310-827-9595
Voc wtd for southern rock & blues band w/2 guit, grt sngs, ggs & press. Infi Skynnyrd, Allmans, ZZ Top, Foghat. Ages 24-29. 213-663-0498
Voc wtd for srs HR/HM band. Male or fem OK. No Sunset Strip hackers, VII's, alcoholics or drug addicts. Srs calls only. Brad, 310-672-4544
Voc wtd for verstl, orig rock band. Infi Elton John to Metallica, Beatles to Ratt. Easy to wrk with. Gd att a must. Rich, 818-787-5489

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 •Solid, pwrfl dmr ndd for orig proj. Progrsv, HR, Euro sound. Aryl, 310-836-3668
 •Success minded, versl; driving rock sound, for recrdng or live proj. Voces a plus. 310-836-4940
 •The spirit of '77. Guit/vocinto early Kiss, Starz, Ramones, C. Trnk, anything '70's, sks dmr. Peter Criss freaks encouraged. Bumper, 818-762-7501
 •Voc lkg speed metal dmr. Must have it all. Int Megadeth, Metalica, Pantera, etc. Zoom, 213-463-9313
 •Voc/rhythm guit sks dmr Intl by Ulrich, Biscuits, Samuelson, etc. Care how you sound, not how you lk.

Must be open to xpenmntn & aggrsn. James, 310-823-6135
 •We wrt hvy hting dmr, creatv. Our Intl are O'Ryche, Ozzy, A/Chains, Pearl Jam. We require someone who is into hvy rock w/progrsv & medic edge. 818-985-6324
 •Wrd, HR dmr for album proj & to join band. Pls call 818-506-4768
 •Wrd, rock solid dmr ala Kenny Aronoff, for orig folkrock recrdng proj w/labl Intlst & gigs. Call Paul, 213-957-9094
 •Xperimtl dmr wd for jamming & lno when ready. Floyd, Lush, Police, 12 O'Clock Rock, Max, 909-595-6246
 •Young, diverse, hrd, aggrsv band sks dmr w/same in both style & att. Sample on machine. Lvmsg if Intlst. 213-878-3595

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14. HORNS AVAILABLE

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 •Altrmtv solo artist w/bold snqs sks pro representation. Rob, 818-340-6748
 •Ambitious guit/voc/sngwr sks agent &/or mgmt. Will pay percentage. Top notch, versl plyr. Keith, 310-397-2212
 •Attn bands. Free promoter will be personally touring southwest US clubs in May. Lv band name, number & snqs on answering machine. 213-739-3726
 •Awarded European multi instrmntist, guit, keys, sax & vocs, avail. Scoring, arranging credits. 15 yrs exp. 310-452-3838
 •Bobby Lee, I lost your phone number. Call me, Diana, 818-905-4545
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