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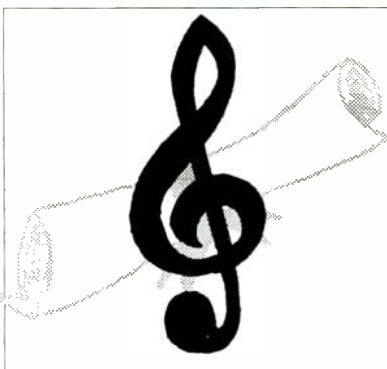
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FEEDBACK

We're Not Go-Go's

Dear MC:

I am writing in response to your recent critique of Daughter Judy's demo. To date, I have not yet heard a less accurate description of our music. The comparison to Go-Go's confused me to the point that I put the tape on and listened hard to try to understand exactly what it was Mr. Kerner heard. This is what I heard:

1) Driving groove-oriented rock rhythms flavored with hip hop and dance beats. The included video features a song that downright swings!

2) The second song, "Living In A Dream," features an instrumental progressive funk bridge.

3) Lyrically, we differ drastically from the Go-Go's. We do not sing about the same things.

4) The use of a MIDI guitar system to create synth sounds that are at times ambient and atmospheric...at times crunchy and driving. Our guitarist even plays a solo that sounds like a horn section. It was Gena Nason of *Bam* that said, "Led by innovative guitarist Vic Hennegan, Daughter Judy brings all sorts of unexpected elements into its hard-pop act."

5) While my voice may bear some similarity to Belinda Carlisle's in that we each have a distinct pop style, my phrasing is completely different. I use my voice differently...more dramatically.

In short, calling Daughter Judy a Go-Go's sound-alike band is like calling Pearl Jam a Doors sound-alike band. I invite Kenny Kerner to take another listen on the off chance that he mixed up his tapes.

Zoë
Daughter Judy
Los Angeles, CA

Kudos MC!

Dear MC:

I started in the business of band management a little over two years ago. Yours was the first magazine that I picked up to learn all about the

industry within the industry.

Now I proofread 15-20 magazines a month for information and updated material, and I can tell you, your magazine is one of the clearest and exact publications that I read.

Thank you for your ever precise and candid views on the industry. The information that is passed on in your ads and articles is information that I can count on.

I just wanted to say, "Thank You," MC, you're great. Keep rocking.

Laura
Music Madness Management
La Crescenta, CA

Kids These Days

Brad Weimand
Los Angeles, CA

"My opinion is simply this. My feelings are that the industry should start to bring back rock & roll bands like Dio and Black Sabbath. And, I think we're focusing too much on the Seattle sound which is only really going to be around temporarily anyhow and that's my opinion."

Ken Fan

Julie T. Byers
Temple City, CA

"I wanted to respond to *Music Connection's* L.A. Radio Wars issue (#14). I would like to challenge program director R.J. Curtis as to his view of what KZLA has not been doing. KZLA was a perfectly good country station until they got rid of Ken Cooper on April 5. Since then, many fans have written, called, complained, petitioned, boycotted advertisers and KZLA events. KZLA has refused to address this issue, that Ken Cooper was a good, well-rounded disk jockey who cared about the community, didn't talk too much, and when needed, would spearhead community events. He was very popular and brought up his ratings to equal that of many of the morning drive time players. Since then, KZLA has thrown a sop to the fans by putting on Shawn Parr who is regularly the afternoon person on KZLA. However, what KZLA needs is a new program director who is attentive to what country and non-country listeners need. I think *Music Connection* did a great job, a well rounded job in looking at the various facets of L.A. radio and I was interested in seeing that KZLA is still being named as a popular radio station up against Arbitron. Thank you for paying attention to what people think."

Now's your chance to voice
your opinion to the industry!
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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 next American Rock Connection Showcase will take place on Thursday, August 12, 8:00 p.m., at the Palomino, located at 6907 Lankershim Blvd. in North Hollywood. The American Rock Connection is the only industry showcase devoted entirely to American rock & roll. This event is co-sponsored by *Music Connection*, Third Encore Rehearsal Studios & Instrument Rentals, Mesa/Boogie and DW Drums. Featured this month will be Michael Kline & the Gypsies, Bay Area band Chain of Blue (fronted by electrifying vocalist Danna Aliano), the New Orleans Nightcrawlers, Done For Love and acoustic performer Jamie Teselle. The admission is only \$5 and is free to industry representatives with business cards. There is no age limit. Call (310) 379-8578 for further information.

□ Musician's Institute presents the "Paul Gilbert Very Big Weekend," an intense two-day guitar workshop on August 14 and 15. Featured during this special weekend will be Paul Gilbert (Mr. Big), Alex Skolnick (Testament), Reeves Gabrels (Tin Machine), Russ Parrish (Judas Priest), Roy Ashen (Ashen) and Nick Nolan (Nick Nolan Band). Concerts, seminars, live playing workshops, jams and more are all part of this event. The admission fee is \$195 in advance, \$250 after July 31 if tickets are still available (enrollment is limited). Call (213) 462-1384 to reserve your space.

□ The Vocal Point is offering their four-week intensive workshop for singers on Saturdays from 11:00 a.m. to 1:00 p.m., with the next class beginning on August 7. Topics included are voice strengthening for power, presence and stamina, proper breathing, support and resonance; increasing range, correcting pitch and controlling the tonal quality of the voice. The fee is \$100 and enrollment is limited to allow personal attention from the instructors. The Vocal Point is located in the Hollywood Boulevard Studios building. For additional information or reservations, call 9213) 962-1814 or (310) 285-5054.

□ The Tanqueray Rocks Talent Contest, the nationwide talent search now in its fourth year, will hold regional semi-finals in Los Angeles, San Francisco, Boston, Chicago and Miami. Three bands chosen from taped entries will perform live for a panel of rock experts in each city. All semi-finalists will receive \$500 with the finalist from each city receiving \$1,000, a Nighthawk SP guitar courtesy of Gibson USA and trip to New York City to compete in the finals. Dates and locations for the semi-finals are: The Palace in Los Angeles, Tuesday, September 21; The Stone in San Francisco on Thursday, September 23, Stephen Talkhouse in Miami on Tuesday, September 28; The China Club in Chicago on Thursday, September 30;


and Paradise Rock Club in Boston, Tuesday, October 5. To enter, rock & roll bands should submit a package which contains an audio cassette of twenty minutes of less or original music, an official entry form (located at all participating clubs), a black and white photo of the band and proof of age of all members. Entries should be mailed by September 3 to Tanqueray Rocks Talent Contest, c/o Bragman Nyman Cafarelli, Inc., 9171 Wilshire Blvd., Penthouse Suite, Beverly Hills, CA 90210-5530.

□ There is still time to register for a tuition-free Music Technology Training Program. This program, which consists of a 20-week, 200-hour course beginning August 2, is funded by a grant from the California Employment Training Panel. Applicants must be employed in a music, audio, computer or related business to qualify. Beginners to advanced are accepted, and musical ability is not a prerequisite. The curriculum includes Macintosh skills, basic audio and production techniques, MIDI devices, hard-disk recording and editing, sampling, synthesis, SMPTE synchronization and professional music sequencing, notation, and editor/librarian software. Each student receives hands-on training at Mac-based workstations. Class and lab times are Mondays, 9:00 a.m.-1:00 p.m., 2:00-6:00 p.m.; Tuesdays 4:00-10:00 p.m.; and Thursdays 9:00 a.m.-3:00 p.m., and are held at 5455 Wilshire Blvd. in Los Angeles. To register, call Bob Caliguiri at (619) 571-1003, ext. 25.

Recaps

□ Texas Guitar Shows, Inc., present California Vintage '93, the world's largest vintage guitar event, on Saturday August 7, 9:00 a.m.-6:00 p.m., and Sunday August 8, 10:00 a.m.-5:00 p.m. at the Pomona Fairplex, 1101 W. McKinley, #7, in Pomona. This mammoth show gives guitar aficionados the opportunity to see thousands of rare, vintage, used and new guitars, as well as meet performers, dealers, collectors and buyers. Attendees will also be able to walk in as many instruments as they can carry to sell or trade. Call (408) 225-2162 for additional information.

□ The next Western Beat American Music Showcase, which is hosted by *Music Connection's* own Billy Block, will be held on Thursday, August 5, at Highland Grounds, 742 N. Highland Ave. in Hollywood. Guests this month include Stephen Allen Davis, Dale Watson, Bob Bennett, Jane Bolduc, Sarah Taylor, Cody Bryant, Reeva Hunter, Kacey Jones and Chris Gaffney. There is an open mic at 6:30 p.m., with Western Beat beginning at 8:00 p.m.

□ West L.A. Music announces the Seventh Annual Music Expo on August 28 and 29 at the Los Angeles Airport Hilton. The Music Expo is a two-day consumer event which offers musicians, producers and composers the opportunity to meet directly with manufacturers and top artists for hands-on demonstrations of the latest music products. Tickets for the show are available at West L.A. Music or any Ticketmaster location. 

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CLOSE-UP

Arlen Roth Hot Licks Productions

By Karen Orsi



Arlen Roth began as a much sought after session guitarist who supplemented the occasional dry spells with guitar instruction. As a musician, he worked with some of the top names in rock, including Simon & Garfunkel, Bob Dylan, John Prime, Phoebe Snow and Duane Eddy.

He had some of his clients request he send them audio tapes of his lessons when they were on the road, and he complied. It was such a success that he began to tape more of his lessons until he had quite a library amassed. Then he began offering them through the mail via magazine ads. Soon he was offering over 125 titles by Arlen and folks like John Entwistle, Steve Morse, Jerry Jermott and John Jarvis. When he was asked to coach Ralph Macchio for his role in the movie *Crossroads* (he also played alongside Ry Cooder and provided part of the music), it occurred to him what a great medium video was for teaching guitar. So, in the early Eighties, Hot Licks went from audio to video, and the legend was born. At first, the company had to break ground with the artistic community. Even though Arlen had had success in the world of audio tape instruction and published seven books on guitar, he had to convince the artistic community that it was not as uncool as they thought to appear in a guitar instruction video. Now, many legends of the guitar world have crossed the line into Hot Licks videos, including Brian Setzer, Nils Lofgren, Joe Pass, Robin Trower, Lonnie Mack, John Entwistle, Danny Gatton, Duke Robillard, Adrian Legg, Mick Taylor and many others. There are still the crown jewels of the guitar video world—Eric Clapton and Eddie Van Halen come to mind—and perhaps some day they will comply. "I'm sure when Eddie Van Halen was a kid," Roth says, "he would have loved a guitar video with Robert Johnson."

Roth is forever improving the medium as well. He plans to add more of a background "feel" to some of the videos. This will be attained via location footage for videos dealing with blues or country for those who have never seen the South Side of Chicago or Nashville. Roth intuitively understands the subtleties of musicianship, and that is what Hot Licks is all about. "Learning rock & roll is about attitude and feeling," he explains, "just as our blues artists convey that blues is life." Hot Licks has also scheduled a new release focusing for the first time ever on the craft of songwriting featuring Nashville songwriting legend Max D. Barnes ("Don't Take It Away" for Conway Twitty, "Storms Of Life" for Randy Travis, "Who's Gonna Fill

Their Shoes" for George Jones; Country Music Association Award Winner 1992). This landmark production for home video features an intimate, nuts and bolts approach to the craft of songwriting.

Barnes intimately discusses his songwriting techniques in the video, which also features cameo appearances by his good friends Waylon Jennings and Merle Haggard. In this exciting new Hot Licks Production, Max D. Barnes and Merle Haggard actually begin writing a song together on camera, a process which enables the viewer to witness not only the mechanics involved, but the give and take experience in working with a partner. Roth feels this will be very beneficial to the viewer, adding "I believe everybody out there has a good song in them, and that's what I want to inspire people to do."

Other upcoming Hot Licks releases will feature Ronnie Earl and blues harmonica legend Junior Wells. Arlen Roth himself will also be spotlighted in another new video, *Hot Double Stops For Guitar*. For musicians, Hot Licks videos provide something that is left out by traditional teaching techniques. "We want these tapes to convey real, hands-on teaching as to what that particular artist is about," Roth explains. "You want the essence of the artist to come through." Because he knows the viewer wants to learn about the unique characteristics of each artist, Roth is careful to personally direct the sessions in a way that will illustrate each artist's uniqueness to the viewer, utilizing top-notch production techniques. The artists themselves also enjoy being able to "talk shop" while being up front and personal at the same time. "They enjoy the fact that they can put their defenses down, just be themselves and not have to be in a stage persona," Roth says. Other new releases on Hot Licks include a second instructional bass video by Stuart Hamm and Arlen Roth's fifth solo project, *Arlen Roth And The Roadmasters* (Blue Plate Records), which will include cuts with Brian Setzer, James Burton, Duane Eddy, Lonnie Mack, Danny Gatton, Albert Lee, Jerry Donahue and Duke Robillard of the Fabulous Thunderbirds and others.

Hot Licks' toll-free order/information number is (800) 388-3008.

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Wherehouse Hits Distributors With Lawsuit In Used CD Controversy

By Sue Gold

LOS ANGELES—The music industry was uncharacteristically quiet in responding to Wherehouse Entertainment's recently announced lawsuit against four major distributors. The unprecedented lawsuit claims that the policies of CEMA, Sony, UNI and WEA on used CDs unfairly discriminates against Wherehouse Entertainment, the largest pre-recorded home entertainment retailer in the west, and other retailers who sell used CDs. The suit also charges that the distributors' policies are an attempt to restrict the availability of used CDs in order to maintain high CD prices.

The lawsuit comes on the heels of CEMA, Sony, UNI and WEA announcing that they would withhold co-op advertising support from retailers who sell used CDs. Several months ago, the West Coast chain started selling used CDs in 260 of its 339 stores.

"The music distributors violate our rights and those of our customers by penalizing us for entering the used CD business," explains Wherehouse CEO Scott Young. "The public has the right to sell their compact discs, and we have the right to buy them."

Young added that he hoped the

issue would be resolved swiftly without damaging the retail company's long-standing relationships with the major distributors, but according to one source, the damage seems to be already done, and it doesn't look like any distributors will back down.

In the meantime, the distributors are beginning to get support from their artists. Garth Brooks, whose albums are distributed by CEMA, has asked CEMA to investigate and identify which stores sell used CDs and to not ship his new album to these stores when it comes out next month.

"We have several ways of identifying the stores and we're double-checking to make sure we're right by pretending we're consumers," explained Russ Bach, president of CEMA. "Garth has to stand up for what he thinks is right. If a consumer goes into a store and can't find Garth's CD, they will go to another store."

While they don't have the support of the music industry, Wherehouse executives say consumer response has been very positive. "Our decision to enter the used CD business is our way of giving the public what they want," Young said. "Consumers are looking for a lower-priced CD option and Wherehouse Entertainment helps fill that need by selling used compact discs."

Combined, the four major distributors represent about 65 percent of all the music sold in Wherehouse stores. MC

Nixon Sues EMI Publishing For Unpaid Royalties

By Sue Gold

LOS ANGELES—Eccentric recording artist Mojo Nixon has filed a lawsuit against EMI Music Publishing and La Rana Music for alleged breach of contract and copyright infringement. According to Nixon, La Rana and EMI have failed to account for and pay royalties due him for more than 60 songs he has written or recorded.

However, Robert Dudnik, attorney for EMI Music Publishing, claimed, "I know Nixon has received accounting statements because I've seen them."

According to Nixon, the problems arose when he assigned part of his publishing rights to La Rana Music, who was then acquired by EMI Music Publishing.

Nixon contends that his attorney has sent nearly three dozen letters to try and reach an amicable agreement before filing the lawsuit. "It's a sad situation when you have to sue someone to get them to pick up the phone," Nixon said. "They're supposed to be my co-publisher, which means they should be helping, and they just want to say, 'So

sue me.' It's obviously a David and Goliath situation. I'm not asking them to get Michael Jackson to record one of my songs."

"Nobody intends to ignore him," says EMI attorney Dudnik. "I know there was a lot of communication between his lawyer and EMI, and it didn't result in a settlement. But I think there is still hope that this

thing can be resolved without litigation."

Mojo Nixon added, "I'm always ready to pursue means other than legal to resolve this, including arm wrestling or seven-card stud with Charles Koppelman and Martin Bandier, whenever they're ready to own up to their responsibility." MC

Thousands Respond To 'Help Heal L.A.' Song Contest

By Sean Doles

LOS ANGELES—In a national effort to support the rebuilding of Los Angeles, songwriters from all over the world responded to the Musicians' Institute's call to "Help Heal L.A...Through Music." From the field of 1,600 songs submitted, industry judges have selected twelve finalists, who will vie for the contest's \$30,000 prize package, to be awarded in October.

"The overwhelming response has demonstrated how important this issue is to people all over the world," says local publicist Christi Mottola, who conceived the contest idea and serves as its Executive Producer. "I would've been happy with 150 entries, but in the last two days of the contest alone, we received 700 entries. People were even coming down to hand deliver them."

Contest winners will be formally announced during a celebrity benefit concert in which the finalists' songs will be performed. In addition,

organizers intend to follow up the concert with a compilation CD and a "Rockumentary" television special containing concert excerpts and interviews with politicians, community leaders and contest participants.

Monies raised from the \$15 contest entry fee benefit "Beyond Shelter," a charity whose programs primarily support minority families in the inner city by relocating the homeless to permanent affordable housing; proceeds from the benefit concert, compact disc and rockumentary will be distributed to other charities.

The "blue ribbon" panel that selected the winning songs included NARAS President Michael Greene, ASCAP Director of Artist Repertory Ron Sobel, BMI Senior Director of Writer-Publisher Relations Dexter Moore, LASS Director John Braheny and Motown Publisher Rodney Gordy. MC

GOLD ASYLUM



Columbia recording act Soul Asylum and various label executives gather for the cameras during a recent gold plaque award ceremony marking the sale of 500,000 units of the band's label debut, *Grave Dancers Union*.

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Bulk CDS - 500 for \$1075 / 1000 for \$1320 / 3000 for \$3150 / 5000 for \$4950 / 10000 for \$9400

CD in 5" full color promo jacket - 2000 for \$3237 / 3000 for \$4519 / 5000 for \$6776 / 10000 for \$9635

CD-ROM - Premaster: 500-\$1200, 5000-\$695; Discs: 500 for \$978 / 2000 for \$3625 / 5000 for \$8337

CASSETTE TAPES - (Incl. Dolby/HX Pro, Apex labelling, full color j-cards, boxes, shrink-wrap):

Ferric:

500 for \$559 / 1000 for \$895 / 2000 for \$1570 / 5000 for \$3595

(Add \$.06 ea. for Chrome tape; over 40 minutes is additional.)

Digalog/Ferric :

1000 for \$996 / 2000 for \$1766 / 5000 for \$4215 / 10000 for \$7995

(Minimum Digalog order is 1000; add \$.06 ea. for Cobalt tape; over 40 min. is additional.)

Cassette Singles: (Ferric tapes in full color, shrink-wrapped o-cards):

1000 for \$795 / 2000 for \$1479 / 3000 for \$2159 / 5000 for \$3099

(Add \$.06 ea. for Digalog-Cobalt or Chrome tape; over 20 minutes is additional.)



VIDEO TAPES - (Example prices from your 1" Master. Call for specific quote):

250-15 minute tapes for \$2.17 ea. / 400-30 min. for \$2.23 each. / 500-60 min. for \$2.72 each

RECORDS: 12" LPs in white or black jackets- 400 for \$899 / 1000 for \$1395 / 2000 for \$2599

12" LPs In printed jackets- 1000 for \$1795 / 2000 for \$2989 / 3000 for \$4170

7" Singles in white sleeves- 500 for \$545 / 1000 for \$689

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Tanqueray Talent Contest Deadline Nears

By Keith Bearen

LOS ANGELES—The deadline to enter the Fourth Annual Tanqueray Rocks Talent Contest is fast approaching.

The nationwide search, which offers rock bands a chance to win money and industry recognition, begins with regional semi-finals in Los Angeles (on September 21 at the Palace), San Francisco, Boston, Chicago and Miami. Three rock bands selected from the entries will perform live in each of the cities before a panel of music industry pundits.

The resulting regional winners will then compete in the contest finals, to be held in New York on October 27.

To enter, bands must submit an audio cassette of 20 minutes or less of original music by September 3 (there is no entry fee), accompanied by an official entry form (available in *Music Connection* and at Guitar Center and the Palace), a photo of the band and proof of age (you must be 21 or older).

Send entries to Tanqueray Rocks Talent Contest, c/o Bragman Nyman Cafarelli, Inc, 9171 Wilshire Blvd., Penthouse Suite, Beverly Hills, CA 90210-5530. **MC**

VETERAN TOME



Atlantic Co-Chairmen/Co-CEO's Doug Morris and Ahmet Ertegun are pictured flanking legendary Atlantic A&R man/record producer Jerry Wexler during a recent party celebrating the release of Wexler's autobiographical tome, *Rhythm And The Blues*, co-written by Wexler and noted R&B writer David Ritz.

Rundgren Brings 'Interactive' Promo Tour To L.A.

By Tom Kidd

LOS ANGELES—Cult hero Todd Rundgren, sporting a new name (TR-I), label and technology, will bring his unique national promo tour to a conclusion in L.A. when he appears at Tower Records' Sunset store on August 3rd (6:00 p.m.), in support of *No World Order*, his first CD for new Rhino label Forward.

In addition to the regular, non-interactive version of the album, an interactive version has been released by Philips Interactive Media Of America, which is being heralded as the first CD to fully exploit CD-Interactive (CD-I), which lets the listener directly interact with the artist's output.

The flexibility of the interactive format, which allows users to rearrange a song, has enabled Rundgren to turn out multiple versions of songs during his promo tour, which began on July 14 in San Francisco. During his L.A. stop, Rundgren will create a custom version of one of the album's tracks on Mark & Brian's radio show (KLOS). Rundgren, a.k.a. TR-I (Todd Rundgren-Interactive), will then demonstrate the new technology at Tower with the help of a sound system and multiple video monitors. **MC**

By Michael Amicone



Gary Triozzi

The EMI Records Group (ERG) has announced two new appointments in the label group's promotion staff: **Gary Triozzi** has been named National Director of Midwest Promotion, and **Michael Lessner** has been named to the post of Director of Promotion, East Coast.

Sony Music Nashville has announced the promotions of **Debi Fleischer** to the post of Director, National Columbia Promotion, and **Rob Dalton** to the post of Director, National Epic Promotion.

Michael Krassner has been named President of **Winterland Productions**. Krassner was previously Chief Operating Officer for this music and entertainment merchandise company.

Capricorn Records has added the **Freddy Jones Band** to its roster of recording acts. Based in Chicago, the Freddy Jones Band is currently recording in Franklin, Tennessee with producer Justin Niebank.

Veteran record producer **Brooks Arthur** has announced the formation of the Brooks Arthur Company. Arthur, who, for the past three years, has served as VP and Creative Director for publishing and production company Primat America, will devote his energies to independent production and music supervision.

EastWest Records has named **Joel Klaiman** to the post of Manager of Alternative Promotion. Based at the label's New York headquarters, Klaiman moves over to the label following a stint with beleaguered Savage Records, where he held a similar position.



Al Masocco

Epic Records has named **Al Masocco** to the post of Director, Product Management, West Coast. Masocco is responsible for the development and implementation of marketing strategies for selected label artists.

In additional Epic news, **Epic Records** has announced the creation of a new post, Regional Sales Director, that will broaden the label's marketing and sales scope. Appointed to the new regional posts are **Paul Jarosik** (East Coast), **Jeffrey Patton** (Southeast), **Vickie Strate** (West Coast) and **James Wills** (Midwest).

Arista Records has announced several new appointments and promotions in the label's marketing department: **Robert Wieger** becomes the label's Senior Director of Product Management; **Janine Coveney-McAdams** joins the label as Associate Director of Product Management, Black Music; and **Brad Ross** has been promoted to the post of Manager of Marketing and Video Administration.



Alice Lessin

A&M Records has named **Alice Lessin** to the post of Singles/New Release Director. In her new position, Lessin will supervise commercial single releases for the label, as well as overseeing the distribution of new release material for solicitation.

In more A&M news, **Sergio Silva** has been appointed to the post of National Manager of Video Promotion. Silva will oversee music video promotion for the label's roster of acts. Silva first joined the label in 1991 as Video Coordinator.

Capitol Records has promoted **Julie Du Brow** to the post of Director, Production & Inventory. Du Brow, who will perform her duties out of the label's Tower headquarters, will direct catalog inventory management and promotional mailings for Capitol/Blue Note.

Management company **Big FD Entertainment** has expanded its international roster with the recent signing of Irish rock group **My Little Funhouse**, a five-piece band which has a five-album deal with Geffen.



Sofie Howard

Geffen and DGC Records have announced the promotion of **Sofie Howard** to the post of Creative Services Manager. Howard will oversee the visual campaigns for Geffen's roster of recording artists, including CD packaging, videos, photographs, posters and ads. **MC**



Pat Lewis

Mike Sikkas

Company: Mercury Records
Title: A&R Director
Duties: Talent Acquisition
Years with company: 2 1/2

Dialogue

Signing Greta: "I was out looking for bands to sign and I think I actually read a review of Greta in *Music Connection* and they sounded kinda interesting. So, I had our A&R Scout Angie, track down their tape. The band sent in this four- or eight-track demo with a couple of songs. The tape wasn't that impressive but you could hear that they knew how to write songs and there was a definite vibe coming off the tape. I didn't pay a lot of attention to it at first, but I did find myself popping it back into the tape deck on the way home from work every day.

"I decided I'd better go see these guys but had to go out of town the following week, so I sent Angie to catch their live show. She saw them at the Coconut Teaser where there were about six people in the audience. After the show, she called me in New York and told me the band was great and that I had to see them. That was in March of last year.

"I went down to see the band and the difference between their live show and their tape was dramatic. All of the things that you couldn't hear on the tape were obvious in their live show. Their potential was tremendous. I set up a dinner with them and we talked about music and about what they wanted to do. I wasn't ready to sign them but told them I

wanted to watch their development for a while. I wanted to see how their audience built and also wanted to hear some new songs. Within six weeks of that meeting they had new songs in the set and the kids were starting to pack the clubs. It became pretty apparent that this was something special.

"We were absolutely the first label to meet with the band. We made them a deal offer and subsequent to that, in August, Interscope came to the party, I believe Epic had ex-

pressed serious interest, and I think Geffen came in kinda late. It started to get crazy. We made them an offer in August but didn't really close the deal until November or December."

The Deal: "Everybody thinks we made this huge mega-deal. But the truth of the matter is, it wasn't. It was a rich deal but it wasn't overly rich by any of the standards we apply to any of the other bands that got more than one competitive bid. And it wasn't unreasonable or restrictive in my opinion. The reason we were able to close the deal was because of the support the label was able to show rather than the actual dollar amount. Because, in terms of the money, the other offers were fairly competitive."

The Bidding: "During the bidding process for the band, it was every man for himself. It got fairly competitive but it's much like a sports scenario: When you're on the playing field, you're playing for keeps, but after the game is over, you walk off and go have a beer together. It was intense in that I really, really wanted to sign this band and I had the help and support of the entire New York office as well. Everyone at the record label just got behind it before they were signed and that made the difference."

Why Greta?: "More than most young bands, this band had great songs. Songwriting was a cornerstone of their creative philosophy, and it was such a unique hybrid of influences that it took on its own life."

Debut Hits: "I think more groups are happening on their debut albums due to a combination of things. Nobody can diminish the impact that MTV has in breaking bands but also, touring and radio have contributed greatly. I don't think it's any different

than it's ever been. You've always needed all of those elements to break a band. What's different is that with the breakthrough of Nirvana, all of the previous rules were off. Maybe radio and labels are now taking more chances. Certainly the kids are letting us know what they wanna buy. I haven't felt this way about the musical vitality since the Sixties. If these young bands keep making great music, it'll be great for everybody."

A&R Focus: "I think there is a definite label focus with regard to A&R. We really wanna be known as an artist-driven label; an A&R-driven label. We want to be known as a label sensitive to new, young artists and hopefully nurture and develop career artists for the future. We want to get involved with cutting edge artists that are going to be around for a while. And we're not afraid to show our commitment toward that goal. We're not going to be able to make that impact overnight—it's gonna take a number of signings and a few albums for each of these groups to find their own niche. But I think we're on our way!"

New Signings: "Greta is it for now. They're my only signing at this label. That's not to say I'm not looking. I just haven't found any group that struck me as a 'must have' right now. Obviously, I know it's out there—it's just a matter of turning over enough stones to find it."

L.A. Sounds: "I think the scene in L.A. now is more difused than it's been in a while. Meaning that there's no single focal point. In terms of vitality, it's better; in terms of seeing everyone at the same local clubs—no, the scene is a bit more spread out. I think that's good and healthy because bands are now getting the word that they can try anything that they want.



Annamario Disanto

Zoo executives gather around Matthew Sweet, one of their shining stars, after the release of his *Altered Beast* album. Pictured in the front row (L-R) are Bud Scoppa (VP/A&R), Jayne Simon (Senior VP/Marketing), Matthew Sweet and Lou Maglia (label President). Back row (L-R) Tom Simonsen (Carter/Simonsen Management) and Michael Prince, National Director of AOR Promotion.



Jeffrey Mayer

Former leader of rockabilly group *Stray Cats*, **Brian Setzer**, is pictured above signing a new, long-term recording contract with *Hollywood Records*. Setzer sold out the *Roxy* several times with performances by his *Brian Setzer Orchestra*—a seventeen-piece ensemble that plays orchestrated versions of classics and original material. Pictured at the gala signing (L-R) are *Hollywood Records* VP/Marketing, **Jim Martone**; Setzer's manager, **Dave Kaplan**; **Brian Setzer**; *Hollywood Executive Vice President*, **Wesley Hein**; and *label President* **Peter Paterno**. Album will be scheduled for release in early '94.

They don't have to be a certain way or play a certain kind of music."

A&R West: "On the West Coast we have **Bobby Carlton**, Manager of *A&R*. He signed *Animal Bag*. Then there's **Tom Vickers**, in charge of pop and A/C. Also, there's **Angie Ketterman**, who is an *A&R* scout, and **Steve DuBrow**, who is also a scout. Both **Angie** and **Steve** listen to tapes and keep me informed about what's going on. If either of them comes to me and tells me that I must see a certain band live, I'll go out to the club because I trust their judgement. If they're crazy about something, I'd be crazy not to go see it."

Development Deals: "In terms of a development deal, I would never do one with a band just to lock them up so another label can't have them. I would do a development deal with a band if I didn't think they were ready for a full-on deal so that I could direct their development first hand. If we decide a band has great energy and potential but maybe all of the songs aren't quite there yet, we might sign them to a development deal."

Grapevine

Music Connection wishes to acknowledge **Thom Duffy**, **Matt Resnicoff** and *Musician* magazine for having provided some of the **Pete Townshend** quotations that appeared in our last issue (Vol. XVII #15). Our apologies for having omitted this credit from our story.

There's a Chinese restaurant in New Hampshire that's owned by a fanatical *Aerosmith* fan. In honor of his favorite group, the proprietor named his establishment **Wok This Way**.

Yanni has gone where no man has gone before. The new age artist made history by becoming the first major act to ever perform a concert

on the **Home Shopping Network**.

Singer **Kelly Hansen** is no longer with the **C.C. DeVille Band**. We're waiting for a call from C.C. to tell us the real story. Stay tuned.

John Gregory continues to knock 'em dead at 10:30 every Wednesday night at the **In Between Cafe** on Santa Monica Blvd. He's already been wined & dined by a handful of major labels. Pay special attention to a song called "Blue Envelope," which sounds like a smash. Man, can this guy sing!

Chart Activity

August 10th is when you'll be able to purchase the **Bob Dylan—30th Anniversary Celebration Concert** CD recorded last October at Madison Square Garden. Initial single will feature **Dylan** performing "My Back Pages," but other standouts include **Eric Clapton's** "Don't Think Twice," **Neil Young's** "All Along The Watchtower" and **George Harrison's** "Absolutely Sweet Marie."

Kris Kross' second album for **Ruffhouse/Columbia**, *Da Bomb*, will be in stores in early August. Set was produced by **Jermaine DuPri**, who also produced the duo's debut.

One month after its release, the *Sleepless In Seattle* soundtrack has passed the one-million mark. Album is headed for Number One.

On The Move

Ron Oberman has been promoted to the position of Executive Vice President/A&R for **MCA**.

Paul Atkinson has resigned his A&R position at **MCA** to take some time off.

Private Music has named **Michael Gallelli** Vice President/A&R for the label.

Over at **RCA/Nashville**, it was announced that **Sam Ramage** was named Director/A&R. 



Steve Lamar

Contact: Steve Lamar
(818) 789-4061

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Steve began his musical career at his mom's cafe in a small town in Texas. When he grew up, he decided to move to Los Angeles, of course, seeking his fame and fortune in the music business. Opening up this four-song submission is an effective mid-tempo ballad called "Day Of Your Return," which would make for a smart single release on almost any label. The rhythmic "Deeper Shade Of Black" powers its chorus into your memory banks and makes you realize that **Steve Lamar** is for real. "Johnny Ray Robinson" is the kind of tune you might expect to find on a Band album of years past, while the closer, "Last Drop Of Water," another mid-tempo ballad, suffers only from some lyrics that run together in the chorus. This is a solid tape from an artist who is obviously serious about his career. Worth listening to.



Eddie Slager

Contact: Joe Laquidara
(617) 321-3069

Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Eddie Slager is a multi-talented writer/performer who submitted a highly professional press package that included a five-song cassette. **Slager** is high on melodies and guitar and enlisted the help of **Craig Tramack** to handle the drumming. As a guitarist, **Slager** is top-notch. He plays it all—from fiery rock to top forty power chords. In the songwriting department, **Slager** just misses. It's like opening up the inning with a double but not being able to score! His material is melodic and well structured but just not that memorable. What **Slager** needs to do is just keep churning out the songs. He's so close that it would be a shame to stop now. There's no substitute for hard work—especially in an area that needs strengthening. This kid's on the way.



Evolove

Contact: Roy Sonboleah
(213) 878-0152

Purpose of Submission: Seeking label deal

- ① ② ③ ☆ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Written, arranged, produced and performed by **Roy Sonboleah**, this three-song power pop/rock tape isn't at all ready to hit the *A&R* community. **Roy**, or **Evolove** (whatever that is) really needs to pay more attention to his vocals (this is the first time he tried singing lead) and his material—which is quite below par according to the tunes on the tape. There is a light at the end of the tunnel, however. There are snatches of melodies here and there which shows that the artist has it in him. "Lookin'," for example, has a neat little chorus, but nothing to write home about. I think this artist should get back to writing more songs and keep singing. His voice can only get better with the practice. The musicianship and song structures are fine, as is. Work on your weaknesses.

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.



MANN OH-MANN



ASCAP's Tom DeSavia joined Imago Recording artist Aimee Mann at her record release party celebrating her solo debut of "Whatever." The party was held at the Royal Restaurant in Los Angeles and featured a performance by Mann. Pictured left to right: Sheryl Blanc, Assistant Director, "Beverly Hills 90210"; Imago's Erik Filkorn, Mann, ASCAP's Tom DeSavia and Matador & Alias Recording artist Tommy Keene.

TWO AND COUNTING

Happy Anniversary, Happy Anniversary, Happy Anniversary. Haaapy Ann-i-ver-sa-ry! ASCAP's Quiet On The Set Showcase celebrated its' second anniversary July 28th at Largo with fabulous performances by Dan Bern, Amy Kanter, Rick Nowels (hey—congratulations, Dad!) and the Wild Strawberries, Judith Owen, Stephen Richardson, Phil Roy, To Be, Valentine's Revenge, Jenny Yates and Laura Zambo. Thank you for shutting up. Thank you for listening.

CALENDAR

ASCAP's Best Kept Secrets @ The Coconut Teaser August 10th beginning at 9:00 p.m. with Beggars Theater, Mother Hips, Nero's Rome. The Tim Harrington Band (ex-Masters of Reality) and The Hoodwinks.

Deadline for ASCAP's West Coast Pop Songwriters' Workshop tape submission is September 15. For more information, please call (213) 883-1000.

ADVERTISEMENT

SONGWORKS—STEVEN P. WHEELER



Virgin recording artists Jellyfish are in the midst of a national tour promoting their newest release *Spilt Milk*. Pictured backstage before their recent show at New York's Academy are band members Eric Dover, Tim Smith, Roger Manning, ASCAP's Marcy Drexler and band founder Andy Sturmer.

Upcoming Industry Showcases

The next **Western Beat Showcase** (hosted and produced by MC's own **Billy Block**) will take place on **Thursday, August 5th** at **Highland Grounds** with showtime to begin at 8:00 p.m. For all you singers and songwriters looking to break into the industry, open-mic signups begin at 6:00 p.m. This is a great opportunity to get yourself in front of some industry personnel. Admission is free. For further information call (310) 372-8306.

The **National Academy Of Songwriters'** next **Acoustic Underground Showcase** is slated for **Monday, August 9th** at the **Troubadour** with showtime beginning at 8:00 p.m. Once again, following the

regular Acoustic Underground performances, there will be the always entertaining **Songwriters In The Round**, which features hit songwriters talking about and performing their biggest hits. Call Blythe Newlon for further information at (213) 463-7178.

The fourth installment of the **American Rock Connection Showcase** will take place on **Thursday, August 12th** at the **Palomino** with showtime to begin at 8:00 p.m. Co-sponsored by **Music Connection, Third Encore Rehearsal Studios and Rentals, Mesa/Boogie, DW Drums** and **L.A. Vision Entertainment**, this industry showcase spotlights unsigned talent who carry on the tradition of such artists as Petty, Springsteen, the Black Crowes, Mellencamp and Bonnie Raitt. For further info, call (310) 379-8578.

Industry Grapevine

Sony Music announced the appointment of **Richard Rowe** as President of **Sony Music Publishing Worldwide**. Formerly the President of Sony Music International Music Publishing, Rowe will now oversee the company's domestic and international publishing operations, as well as its publishing interests within all affiliate companies.

Warner/Chappell Music announced the promotion of **Rick Shoemaker** to the position of Executive Vice President, Creative. Previously the Senior Vice President, Creative at Warner/Chappell, Shoemaker has been instrumental in helping to break and establish developing acts like **Soul Asylum, Ministry, Helmet** and **Gin Blossoms**.

Furthermore, **Warner/Chappell** also announced the addition of **John Titta** as Vice President, Creative and **Angelique Miles** as Creative Manager. Prior to joining Warner/Chappell, Titta was Vice President of East Coast at Polygram Music Publishing, having worked with such artists as **Bon Jovi, Carole King, Lou Reed, Pearl Jam** and **Vanessa Williams**. Miles formerly worked in A&P at various labels including Epic and EMI.

Bug Music Activities

Bug Music announced a slew of new signings including legendary soul great **Arthur Alexander**, whose new Elektra release *Lonely Just Like Me* is his first album in more than twenty years. Other Bug signings are **Bill Rhea, Ray Collins, Josey Cotton, Ronnie Bowman, Paul Collins, Michael Bornheim, Randall Fuller, Ron Aston, Ron Pangborn, Bill Kirchen, Freddy**



EMI Music Publishing recently helped **SBK** recording artist **Tasmin Archer** celebrate the success of her hit single "Sleeping Satellite" from her album *Great Expectations*. Pictured (L-R): **John Sykes, Executive Vice President, Talent Acquisition EMI Music Publishing Worldwide; Tasmin Archer; Martin Bandier, Chairman and CEO EMI Music Publishing Worldwide.**

SONGWORKS—STEVEN P. WHEELER



Former Led Zeppelin frontman Robert Plant recently signed a worldwide publishing agreement with BMG Music Publishing. The deal includes Plant's new album *Fate Of Nations*, as well as his 1988 hit album *Now And Zen*. BMG Music Publishing President Nicholas Firth says, "With both Led Zeppelin and now in his highly successful solo career, Robert Plant has helped define popular music. His continually evolving style, longevity and universal appeal make him one of rock's true superstars and we're proud to welcome him to BMG Music Publishing." Shown in London celebrating the signing are (L-R): Andrew Jenkins, General Manager, BMG Music Publishing International; Robert Plant; Bill Curbishley, Plant's manager; Nicholas Firth, President, BMG Music Publishing Worldwide.

Fender, Bob Woodruff and Jason & the Scorchers.

Other Bug activities include Marshall Crenshaw's song "Whatever Way The Wind Blows" being the first single from the new self-titled Kelly Willis CD and his tune "Favorite Waste Of Time" will be on Bette Midler's greatest hits collection out on Atlantic.

Steve Hill has written the new Rick Vincent single "Ain't Been A Train (Through Here In Years)" released on Curb Records. Hank DeVito's song "Let's Begin Again" is on Marty Brown's album *Wild Kentucky Skies*, and finally Iggy Pop has completed his new album entitled *American Caesar* due out on Virgin.

EMI Music Publishing Update

"We are having a record quarter on a worldwide basis," says Martin Bandier, EMI Music Publishing's



Richard Rowe, President of Sony Music Publishing


Chairman and CEO. Bandier's comments are easy to understand when you take into account that EMI Music Publishing is controlling all or part of six of the Top Ten albums on the recent Billboard album chart. In addition, eighty albums on the Billboard 200 contain EMI songs, and last month EMI songs held fifteen video slots on MTV's competitive playlist. EMI Music Publishing was also recently named ASCAP's "Publisher Of The Year" in the Pop, R&B and Latin categories. Congratulations to Bandier and everybody at EMI Music for an impressive hot streak.

New Publishing Ventures

Leeds Entertainment and Wrensong announced the completion of a joint venture arrangement that includes co-ownership of the Wrensong back catalog and a long-term future commitment.

With offices in Nashville and Minneapolis, Wrensong's music publishing history boasts hits on both the pop and country charts, including "Stranded" (recorded by Heart) and "Where've You Been" (made popular by Kathy Matea).

Since Leeds Entertainment commenced its own music publishing venture last year, owner Leeds Levy has been searching for just such a venture. "This is clearly one of those 'whole' being greater than the 'sum of its parts' arrangements."

The future plans focus on exposing the Wrensong catalog and writers to motion pictures and television producers, as well as an aggressive strategy for both catalog and top writer acquisitions. 

PUBLISHER PROFILE



Rick Shoemaker

Warner/Chappell Music
Executive Vice President, Creative
(310) 441-8701

Rick Shoemaker is one of the top executives in music publishing today," is how Warner/Chappell Music Chairman and CEO Les Bider describes the twenty-year music industry veteran.

While Bider employs Shoemaker, there is plenty of evidence to back up those words. Recently promoted to his current position as Executive VP, Creative, at the world's largest publishing company, Shoemaker's philosophy of working his large staff like a record company has paid big dividends in recent years.

In fact, over the past eighteen months, Shoemaker's staff at Warner/Chappell has helped break and establish such new acts as Soul Asylum, Ministry, Helmet, Gin Blossoms, Pantara and Dream Theater.

"Les Bider has allowed me to create our own artist development, record promotion and marketing department," says Shoemaker. "We devote a lot of time and money to artist development, which enables us to go in early and develop bands, from setting up club dates, photographs, imaging and marketing to getting record deals and working with the labels and getting involved in promotion, design, as well as the coordination of marketing campaigns."


This "hands-on" approach, while not necessarily new to the publishing community, has taken on new meaning in recent years as Shoemaker is quick to explain. "Three or four years ago, the skies opened up and it rained publishing companies and record labels, so there was this massive chase for new talent, and there was a lot of talent signed. Because there was this huge need for new talent, it effectively drove up the price of record deals and publishing deals. So, as publishers, we found ourselves exposed at a far greater financial risk than ever before with unproven talent. Coupled with that, you had radio and MTV shrinking their playlists. So you had more product on the marketplace, making it a lot more expensive and yet you had fewer markets to break it in."

In order to solve this seemingly Catch-22 scenario, Shoemaker came to Warner/Chappell in 1990 intent on having a large Creative staff that could handle things more effectively and more aggressively. "If we're going to survive in this business we can't do it by paying mega-dollars for new bands and then giving the copyrights back in a week. We have to have a long-term vision of the future, and I think that's what artist development is all about."

While some artists may believe that they're giving up too much by signing with a publisher before securing a record deal, Shoemaker firmly believes that is not the case, and he even points out a recent example as proof. "I don't think a band or artist is giving up anything by getting involved with a company like Warner/Chappell. Even if your record 'tanks,' we'll still be able to work things in film and television, as well as covers."

As for what Shoemaker and his staff are looking for in terms of new acts, the publishing executive would only say, "We keep our ears to the ground and make the rounds. We do not accept unsolicited tapes but we have a Creative staff of seven people in New York, six in Nashville and ten in L.A. alone, so I'm confident that with our size and talent, we'll hear about you if you're doing the right thing and working at your craft."

While the size of Warner/Chappell Music is probably its biggest asset, many people also point at that very same thing as a liability, something that Shoemaker is very aware of. "The size of the company is a very sensitive issue around here. Les Bider has been very sensitive to that, and when I came here [after being at MCA Music from 1979-1989] I was really sensitive about it. I mean before I got here, I used to tell people, 'You don't want to go with Warner/Chappell because they're so big and you'll get lost in the shuffle' and things like that. Yet, Les has always been sensitive to that criticism and he really allowed me to create a formidable Creative staff that would be able to effectively handle all our writers and artists. I'm here to run the Creative department and to try and make sure that we're doing everything we can for the artists and writers."

When it comes to cutting-edge bands like Helmet, I asked Shoemaker if they look at acts like that as hit writers for the future to which he replied, "With a band like Helmet, you're obviously going to be 'current intensive' and see what they can do in the marketplace today. But there's still a longer shelf life because you do have opportunities in film and television. In addition, who knows what the future will hold. 'Sampling' is another issue, so there are plenty of opportunities for the cutting-edge bands and writers who aren't writing the mainstream material like 'Wind Beneath My Wings.'" 

ON THE SET



Andy McCluskey, leader of Virgin act *Orchestral Manoeuvres In The Dark (OMD)*, is pictured on the set of the video shoot for the band's debut single, "Stand Above Me," from their new opus, *Liberator*. Pictured (L-R): model Dawn Cash, OMD manager Martin Kirkup, McCluskey and video director Marcus Nispel.

GRANITE RECORDERS: Local recording artist Sam Mann and co-producer/engineer Jim Bailey recently completed tracks for a new project. Twenty-three songs were recorded during the sessions, with only thirteen making the final cut.

FOXFIRE RECORDING: This Van

Nuys recording facility recently played host to talented singer-songwriter Karen Tobin and Crazy Hearts, who were tracking and mixing cuts for their latest indie CD release. The sessions were produced by Mark Fosson and engineered and mixed by Rudi Ekstein.

IN THE STUDIO



Nancy Cartwright, the voice of Bart Simpson on Fox's hit cartoon series, *The Simpsons*, is pictured during sessions at Music Box where she recorded voiceovers for a Scientology Celebrity Center's Golden Era Production. Pictured (L-R): engineer Nick Cancilla, Nancy Cartwright and producer Mitch Brisker.

MCCARTNEY'S 'MOVIN' ON': MPI Home Video has released *Movin' On*, a 60-minute film which documents ex-Beatle Paul McCartney's exploits while he recorded his new album, *Off The Ground*, and prepared for his current New World Tour. Including footage of private rehearsals, recording sessions at the legendary Abbey Road Studios (a highlight of the tape, during which McCartney gives the viewer a guided tour of Studio 2, the famous studio where the Beatles recorded most of their classics) and live performances, *Movin' On*, directed by Aubrey Powell (who received a 1992 ACE Award for her last McCartney project, *From Rio To Liverpool*, which documented McCartney's last world tour), retails for \$19.95 (the video ships the last week of July, while the laserdisc version hits the stores during the last week of August).

AN OFFER THEY COULDN'T REFUSE: VH-1 has announced that consummate filmmaker Francis Ford Coppola will produce a series of six

long-form music films for the baby boomer music video channel. These films, which will bring together top talents from the pop music and film worlds, will represent what VH-1 is touting as "an exciting new creative fusion and will mark the birth of a new television form." The series is set to debut in the fall.

BROOKLYN RECORDING STUDIO: Producer Desmond Child and fledgling RCA recording artist Danny Peck, working on tracks for Peck's RCA debut, with engineer Matt Gruber adding the sonic expertise.

O'HENRY STUDIOS: Veteran producer Andre Fischer (hot on the heels of helming the latest projects from Natalie Cole and Milt Jackson) and veteran vocalist Nancy Wilson, working on tracks for Wilson's upcoming opus on Columbia/Sony Music.

TALON RECORDING STUDIOS: Cleopatra recording act Cradle of Thorns, laying down tracks with producer Ross Robinson, with engineer Mikey Davis manning the console. MC

HIATT SESSION



Noted A&M singer-songwriter John Hiatt and producer Matt Wallace (*Faith No More*, Paul Westerberg) are pictured during sessions for Hiatt's forthcoming A&M opus, *Perfectly Good Guitar*, his first solo outing since the much-ballyhooed *Little Village* project. The record is slated for a late summer release.

YAMAHA DIGITAL MUSIC FORUM

YAMAHA INTRODUCES PROCESSOR FOR MULTI-TRACK RECORDING TO HARD DISK

Yamaha has created a new opportunity in digital audio recording with the CBX-D5 hard disk recording processor. It enables virtually any computer to function as a master-quality multitrack audio recorder when used with IBM™ compatible, Macintosh™ or

Atari™ computers

The CBX-D5 is a 4-track recording system, with 2-track simultaneous recording and 4-track CD quality playback. The CBX-D5's onboard co-processor takes the "load" off the host computer's CPU, allowing the CBX-D5 to be used with less costly computers such as the Macintosh SE/30, Atari ST, and Windows 3.1 compatible computers.

The Yamaha CBX-D5 is the first hard disk recorder to provide onboard Digital Signal Processing

(DSP) and digital equalization (DEQ) with 82 different reverb and modulation effects, in addition to a separate four-band digital parametric equalizer for each audio channel, all controlled in real time. The CBX-D5 can be connected to up to seven hard drives, and a 100 megabyte hard drive will record approximately 10 minutes of stereo digital audio.

The CBX-D5 is a professional-quality 16-bit system which supports sampling rates of 48 kHz (used by professional DAT

recorders) 44.1 kHz (used by CDs), and 32 and 22.05 kHz (used in broadcast and multimedia applications). 18-bit D/A conversion with 8x oversampling digital filters ensures a clean, precise audio signal.

The suggested retail price of the CBX-D5 is \$2,995. For more information, write Yamaha Corporation of America, Digital Musical Instruments, P.O. Box 6600, Buena Park, CA 90620, or call (714) 522-9011.

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PRODUCER CROSSTALK



NICK MARTINELLI

By Sean Doles

Recently in the studio with Motown diva Diana Ross, Martinelli has helmed chart-topping R&B hits for Regina Belle and Teddy Pendergrass.

From his inauspicious beginning as a stock boy for an independent record distributor in hometown Philadelphia, Nick Martinelli has risen through the ranks of the music business, gaining experience in all areas of the business, from sales to A&R, and producing ten Number One R&B singles for stellar artists like Stephanie Mills, Regina Belle and Teddy Pendergrass.

Martinelli recently stepped into the studio with popsuperstar Diana Ross to record four new songs for her upcoming 80-song box set. Despite Ross' legendary status, the producer says his input will be as important as ever. "When you're dealing with people who've been singing for that many years, they normally have a good instinct for what to do," Martinelli says. "But they still need to be guided. I don't think I need to tell Diana how to sing. It's just a matter of getting all the best performances."

Martinelli says that much of his success can be attributed to his knack for finding the right songs for his artists, but the real work begins when he and the artist get together in the studio. "I try to hear their interpretation of a song, and then wherever they need to be guided, I will guide them," he says. "Basically, a record producer is a director, trying to coax the right performance out of the artist, paying attention to things like energy, melody and phrasing."

This emphasis on performance has given Martinelli a sleek, polished trademark sound. "If you're doing a track, a ballad especially, you want it to be clean and open and

leave as much room for the vocalist as possible," he says.

He adds that of his Number One singles, only about half were done live in the studio. "I used to do a lot of live cutting, but I'm finding now that I'm able to use machines and get a live feel out of them," he says. "I find that with programming, you can be a little more of a stickler on sound, and it saves time and money."

But he hasn't always been so keen on innovations in the studio, citing past problems with digital recording, which he and longtime engineer Bruce Wheaton have only recently resolved. "It's taken me a long time to go back to digital," he says.

"I used to cut on Mitsubishi digital back in '88, and I never liked it. Yes, it was nice because there was no hiss, but I thought that what was coming back was very inferior, so I stopped using it and went back to analog for the last few years. But when I first came out here [from Miami in early 1993], I started working with some programmers and they had these ADAT's. We'd put a track down on the ADAT and transfer it to 24-track, and it really sounded great. And I realized that ADATs have the warmth of analog without the noise, so I bought myself eight of them and I've been cutting on them ever since."

Martinelli has displayed his talents on such chart-topping singles as Regina Belle's Grammy-nominated "Make It Like It Was," Miki Howard's "Love Under New Management" and Phyllis Hyman's "Don't Wanna Change The World." To handle the constant pressures of the job, he prefers to keep his working relationships brief. "I usually don't like working on a whole album," he says. "It's tedious, because you can spend a couple of months in the studio with an artist and end up feeling stale. Ideally, I like the way I did it with Regina, where I did three songs and then I went back later and did three more. I think you're able to stay fresher that way."

After years of shaping the creativity of others, Martinelli has also begun to branch out into songwriting, a role that has required some adjustment. "Normally, I'll sit down with another person, a keyboard player, and they'll start coming up with the music and I'll come up with the lyrics or the melody," he says. "For me, it's a very hard transition from producer to writer. As producer, you kind of have control, and as a writer, it's very give and take."

While handling East Coast dance promotion duties for Motown in the late Seventies, Martinelli's career in production started as an offshoot of his moonlighting DJ gig, which he credits for giving him "an ear for what works and what doesn't." For a long time he did nothing but remixes, which, he says, was the only production avenue open to him at the time. Then, in 1983, Martinelli scored his first Number One single overseas with pioneer funk outfit Loose Ends.

These days, Martinelli directs much of his attention to launching his label, Watch Out Records, distributed by Mercury/PolyGram, taking yet another step in a long and successful career path. **MC**

NEW TOYS—BARRY RUDOLPH



Toolbox DI from Third Coast Labs

The Toolbox DI is a single-rack space unit that combines a power conditioner, front and rear rack lights, chromatic tuner, metronome and two active direct boxes.

Starting with the power conditioner, the Toolbox has seven 115 volt A.C. outlets that provide EMI/RFI filtered and surge protected voltage. In addition, there is a 10 amp circuit breaker and an A.C. voltmeter. Two of the outlets have a two second turn-on delay built-in that will prevent speaker thumps. The front panel has two pull-out light tubes and the rear panel has a connector for using Littlele gooseneck lamps.

The chromatic tuner has a seven octave range with both inputs and outputs as well as a built-in microphone for tun-

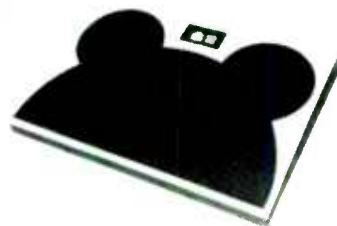
ing acoustic instruments. The tuner will also sound an A440 note. There is also a mute footswitch for silent tuning. The digital metronome has a visual indicator and an audible click. The click can be muted and the "tap" function lets you enter the tempo musically.

Finally, the two direct boxes located on the rear panel use discrete studio quality circuits with ground lifts, line/speaker pads and a delay turn on/off design. The Toolbox sells for \$579 retail and is a very useful combination of devices organized neatly for use in any synth or guitar rack system. For more information you can contact Third Coast Labs., P.O. Box 160614, Nashville, TN 37216. Phone (615) 228-3765.



Music Man Sterling Bass Guitar

The Sterling is a four-string bass with a slightly smaller body and an exclusive three plus one headstock that has been scaled down to improve balance. Instantly recognizable by its teardrop pickguard, the Sterling has a thinner maple neck with 22 frets, and an eleven inch radius fretboard available in either rosewood or maple. The neck is attached with five bolts and has a full length truss rod. The single humbucker pickup has a third phantom hum canceling coil and a new three-band equalizer. The pickup switch changes the pickup from a single coil to either series or parallel connection of both halves of the humbucker. Made in San Luis Obispo, California, the Sterling is available in a fretless model and comes finished in many translucent colors. For more information contact Music Man at (805) 544-7726.



New Electronic Percussion Triggers from KAT

KAT Inc. has four new additions to their line of electronic percussion trigger surfaces that make sense if you are building an all electronic kit or just adding electronics to your acoustic set.

First, the dk10 is a ten pad kit that sells for \$499 and works fine with any external MIDI sound source. Setting up MIDI note assignments is simple enough by using the footswitch and striking the desired pad. Like the drumKAT, the dk10 has input jacks for a bass drum trigger and a hi-hat trigger. The poleKAT is a two-zone trigger that can be fitted anywhere within an acoustic set because of its tubular shape. The poleKAT sells for \$149 and is perfect for triggering electronic samples or effects. You can use your own bass drum pedal with the miniKICK bass drum trigger and get a light, bouncy feel. Suggested list price is \$169 and you can use a single or double pedal. Lastly, the KDT 200 is a clip-on trigger that locks on the rim of any acoustic drum. Since the trigger is attached to the drum, a more accurate and faster trigger signal is produced. The KDT 200 sells for \$64.95 and like the poleKAT, dr10 and miniKICK, the KDT works with any trigger-to-MIDI converter.

For more information, contact KAT Inc., at 300 Burnett Rd., Chicopee, MA 01020. Phone (413) 594-7466 or FAX them at (413) 592-7987. **MC**



Come on, get happy! The **Partridge Family** is back in a big way. Note that **Nick at Nite** has acquired exclusive rights to all 96 color episodes, which originally aired on ABC from 1970-1974. The episodes are airing Monday through Friday at 8:00 p.m. Sister channel **MTV** helped kick off the celebration with a **Partridge Family** marathon hosted by series star and lead vocalist **David Cassidy** earlier this month. Those looking for more permanence than the airwaves will want to know that **Razor & Tie Music** has reissued the family group's first two albums on CD and is promising two more. Out now are **The Partridge Family Album** (1970) and **Up To Date** (1971), both of which reached the Top Five originally. The first has the Number One smash "I Think I Love You," the

second the Top Ten hits "Doesn't Somebody Want To Be Wanted" and "I'll Meet You Halfway." The label will next reissue **The Partridge Family Sound Magazine** and **The Partridge Family Shopping Bag**. All together, the top-rated television show about a suburban widowed mom and her five kids who hit it big in the music business spawned nine Top 100 singles during its five-year run.

Nat King Cole At The Movies and **Frank Sinatra At The Movies** are the two latest installments in **Capitol Records'** choice continuing series. The Sinatra set includes many songs by **Sammy Cahn**, including "All The Way" (*The Joker Is Wild*) and "High Hopes" (*A Hole In The Head*), plus versions of **Gershwin's** "Someone To Watch Over Me" and **Cole Porter's** "Just One Of Those Things." Cole's set is more pop-oriented with cuts like "The Ballad Of Cat Ballou," "Tangerine" and **Charlie Chaplin's** "Smile." It also features excellent historical liner notes (the Sinatra disc inexplicably has no liner notes at all) from **Jazz Singing** author, **Will Friedwald**. Both are well-worth the price of admission.



There's more to **George Bloom's** new **Nude** video series than simply T and A. There are some serious marketing principles behind the producer/director's first two offerings, **Nude Golf** and **Buck Naked Line Dancing**. "The idea evolved," he says, "when I noticed that the best-selling videos contained an abundance of material devoted to either recreational sports, nudity and various workout projects...I just combined all three and added a twist of comedy." 1993 **Penthouse** Pet of the Year **Julie Strain** shares the screen with British comedian-actor **Joe Baker** in **Nude Golf**. **Line Dancing** provides bare-chested "dance floor beauties" and a puppet hillbilly host dancing to specially written music.

This year **MTV** celebrates the tenth anniversary of their video music awards presentations. The historic event is scheduled to air for the first time prior to Labor Day on Thursday, September 2, live from the **Universal Amphitheatre**. Though no hosts have been announced, **MTV** has said they will introduce a new R&B category on the ballot for the first time.

Bring up money and even **Snow White** gets grumpy. **Adriana Caselotti**, the then-eighteen-year-old daughter of a voice coach personally hired by **Walt Disney** in 1934 to provide the voice of the heroine for his first animated feature, figures she deserves more than the \$970 paid her way back when. But she's not willing to sue as **Peggy Lee** successfully did over contributions to **Lady And The Tramp**. "I'm much older than she was when she started it," said Caselotti. "I'm 77, and for me it would be a big chore. I'd rather do it in an amicable way. I think they will, too." Caselotti said the time to ask for more money will be when the animated feature is released on video. **Snow White And The Seven Dwarves** is the only Disney classic still withheld from the home market. No video release is planned.

There's a wonderful use of music in **The Long Day Closes**, a new art film released stateside by **Sony Pictures Classics**. The filmmakers use the lush romantic nos-



Joe Baker and Julie Strain in **Nude Golf**

algia of songs such as **Nat King Cole's** "Star Dust" and **Debbie Reynolds'** "Tammy" as ironic juxtaposition to grim scenes of the English working class in the mid-Fifties. **The Long Day Closes** is the sequel to director **Terence Davies'** largely autobiographical 1989 film **Distant Voices, Still Lives**. The surrealistic film stars **Leigh McCormack** as a sensitive boy on the verge of puberty.

Many know **Michael Wolff** as musical director of **The Arsenio Hall Show**. Some may remember him as sideman to legends such as **Canonball Adderley**, **Sonny Rollins** and **Cal Tjader** or as jazz singer **Nancy Wilson's** musical director. Now, everyone can get to know Wolff more intimately through his new self-titled jazz acoustic piano solo outing on **Columbia Records**. It's a concept album mixing classic jazz with street beats to portray a figurative walking tour of Manhattan's night life. Well worth a listen.



Michael Wolff



Wally Kurth and Christian Taylor

Actor Wally Kurth, who currently stars as Ned Ashton on the daytime drama *General Hospital*, and his musical partner Christian Taylor have finished the recording of an album called *Sea Of Peace*. The duo, here posing quite unplugged, celebrated the completion of the acoustic album by choosing one lucky fan to receive a private concert in their own home. Those who did not win but would still like to hear the soap heartthrob sing can order a copy of the CD from **Awareness Records**, P.O. Box 7401-255, Studio City, CA 91604. Their phone number is (213) 850-1770.

As she tours this summer, expect **Mary-Chapin Carpenter** to be quite outspoken in favor of environmental protection. She has been recruited by the **Women Health Environment Network**, a Wilderness Society program linking good health with a clean environment. The network seeks to recast debates about environmental issues in terms of health.



Babbie Green

When he went to Colorado to film his upcoming television special, **Randy Travis** and his wife fell in love with a Colorado guest ranch. They loved the scenery, they loved having a place for horses and now the lucky couple are partners in the Echo Canyon Guest Ranch and Outfitters in La Veta.

Hollywood Records has the soundtrack for the latest **Pauly Shore** film *Son-In-Law*. The disc contains tracks by virtually every act on the label's roster: **Sacred Reich**, **Boo-Yaa T.R.I.B.E.**, **C.C. DeVille**, **Billy Goat** and, of course, **Queen**. There are

also tracks by a not-yet-signed-to-the-label act (**3 1/2 Minutes**), a not-signed-anymore-to-the-label act (**D.D. Wood**) and non-label acts **Goo Goo Dolls**, **Green Jelly** and **John Denver**. *Son-In-Law* is the perfect story for summer vacation. In it, a good-natured but not-necessarily-lovable college student from Los Angeles (Shore) visits the family farm of a wholesome co-ed (**Carla Gugino**) who has invited him home for Thanksgiving break.

This fall, look for **Lena Horne** to join **June Allyson**, **Cyd Charisse**, **Gene Kelley**, **Ann Miller**, **Debbie Reynolds**, **Mickey Rooney** and **Esther Williams** as co-host of *That's Entertainment! III*. The film, which includes Horne classics like "Where Or When," will be released as a prelude to **MGM's** 70th anniversary in 1994. It's a bittersweet homecoming for the 75-year-old performer. "I never felt I belonged in Hollywood," she told *Parade*. "They didn't know what to do with a black performer like

me, so I usually came on, sang a song and made a quick exit. Times have changed since then...thank heavens." The film also includes unreleased outtakes like **Judy Garland's** "Mr. Monotony" from *Easter Parade*.

A new label devoted to cabaret music, **Lockett-Palmer Recordings**, has released a fine first outing by **Babbie Green** entitled *In Nobody's Shadow—Songs For The Theatre*. The collection, funny and heartrending in roughly equal portions, is a largely autobiographical offering about Green's will to make it on her own



Cast of Son-In-Law

merits, despite what she presents as a nasty divorce. Sharing lead vocals with the daughter of actress/model **Betty Furness** and arranger **Johnny Green** (*West Side Story*) are sixteen of Green's closest friends. Some may find the shared vocal approach disconcerting as it distances the listener from the lyrical autobiography. The rest will just enjoy these extremely well-schooled vocal performances.

Warner Custom Music and the **United States Postal Service** have teamed up to create a collector's item straight out of pop music heaven. **The Legends of Rock 'n' Roll Col-**

lection includes 20 classic songs on either CD or cassette, a 24-page collector's book and 20 mint condition stamps portraying **Elvis Presley**, **Bill Haley**, **Buddy Holly**, **Ritchie Valens**, **Otis Redding**, **Clyde McPhatter** and **Dinah Washington**. They are priced to move at \$26.95 for cassette or \$29.95 for CD and the first 25,000 to order also receive a limited edition 14" x 21" poster. To order your *Legends Collection*, pick up a free order form at your local post office or call 1-800-USA-HITS 24 hours a day, 7 days a week. To ensure that you receive a free poster, give the operator key code L. **MC**



Local Notes

By Michael Amicone

Contributors include Tom Farrell, Chuck Crisafulli and Billy Block.



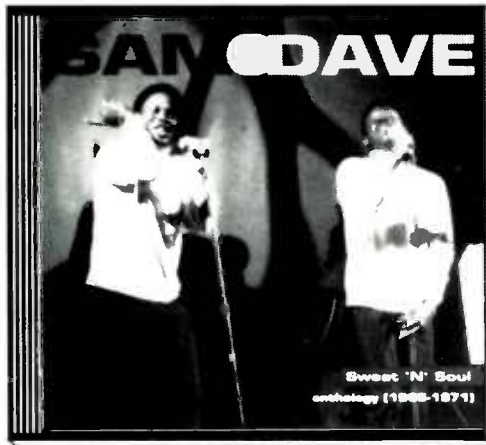
MISERY LOVES COMPANY: A&M act *Gin Blossoms*, currently making waves on the nation's charts with their single, "Hey Jealousy," and debut album, *New Miserable Experience*, are pictured at the KROQ offices during the band's recent "Loveline" appearance. Pictured (L-R): A&M Local Promotion Manager Taml Shawn, Robin Wilson and Scott Johnson of the *Gin Blossoms* and "Love-line" producer Ann Wilken.



Tom Farrell

KISS KONFIDENTIAL: Legendary rock band *Kiss* recently held an autograph signing session at the Palace to promote *Kiss Konfidential*, the band's new video retrospective. Fans formed a line nearly two blocks long for the chance to get their *Kiss* memorabilia autographed. Pictured (above): *Kiss* lead singer/co-founder Paul Stanley autographing a fan's original *Kiss* comic. —TF

EGGHEADS: Ex-Beefheart and Tom Waits sideman Moris Tepper has hatched a new project called Eggtooth and will be holding court at the Mondrian Hotel's Cafe on Wednesday evenings through August. With Screaming Siren Miiko and Bonedaddy Mike Tempo providing bass and rhythm support, respectively, the ten-piece Eggtooth serves up fried folk tales that incorporate odd musical bits of hurdy-gurdy, bagpipes, Arabic hand percussion and exotic stringed instruments. Tepper—last heard playing on Frank Black's solo album—also promises a variety of musical guests.—CC



Sweet 'N' Soul anthology (1965-1971)

HOLD ON! MORE REISSUES ARE COMIN': In more reissue news, Rhino has released two excellent, deluxe packaged, double-CD sets. The first, *Sweet 'N' Soul*, is a long-overdue "best of" history of Stax/Volt dynamic duo *Sam & Dave*. Nicknamed "double dynamite," Sam Moore and Dave Prater were one of the hardest working duos in the business during the late Sixties, known for their scorching live shows and a string of classic Sixties soul chestnuts, including "Hold On! I'm A Comin'," "Soul Man" and one of the great soul ballads of all time, "When Something Is Wrong With My Baby," all penned by Issac "Shut Yo' Mouth, it's Shaft" Hayes and David Porter. The second profiles one of the three Kings of the Blues, Albert King. Also one of Memphis soul combine Stax/Volt's finest, Albert King recorded such blues classics as "Born Under A Bad Sign" (a particular favorite of Eric Clapton's) and "Crosscut Saw." And speaking of the blues, in more reissue news, MCA has dipped into their valuable Chess archives to produce three great two-CD titles, sets profiling blues harmonica cats *Sonny Boy Williamson* and *Little Walter* and a set containing the essential *Etta James*. Highly recommended.



Billy Block

LOCAL SHOW: Third Stone's first country signing, Eddie Cunningham, performed with Danny Federici of *E Street Band* fame (on accordion) during a recent *Ronnie Mack* Barndance at the Palomino. Cunningham has a cut on the *Made In America* soundtrack, "If You Need A Miracle," sung by Ben E. King.



Billy Block

NEW TALENT SHOWCASE: Pictured at the Fourth of July edition of the "New Music Scene," a new showcase for up-and-coming talent held every Sunday night at the Third St. Pub in Santa Monica, are (back row) Kevin Fisher, newly signed Warner/Chappell songwriter Jamie Houston, Buck Johnson and his wife Kim, "New Music Scene" host Alan Naggar and (front row) Jamie TeSelle and Michael Kline. —BB



Henry Diltz

ON THE COMEBACK TRAIL: Veteran rock group Foreigner, on the comeback trail with their original lead singer, Lou Gramm, his first tour with the band in eight years, recently brought their hit heavy show to the Southland for a packed performance at the Universal Amphitheatre. The band is currently in the process of preparing material for a new album. Pictured backstage at the UA are (L-R): Foreigner mastermind Mick Jones, CAA's Rob Light, Tom Ross and Mitch Rose, Foreigner co-leader Lou Gramm, attorney Don Passman and manager Steve Barnett.

WORKING THE BUG OUT: Justin Hayward of the Moody Blues can no longer hear the expression "to put a bug in someone's ear" without flinching. During a recent performance at the Oakdale Music Theatre, an outdoor venue in Connecticut, while singing the appropriately titled "Isn't Life Strange," Hayward experienced a severe hearing loss and a strange sensation on the left side of his head. Unable to continue, a fan/doctor was summoned from the audience with the old "Is there a doctor in the house?" gag, and twenty minutes later, it was discovered what was bugging Hayward. A large Japanese beetle had apparently taken up residence in Hayward's left ear channel and was subsequently removed by said doctor, much to the delight of a very relieved Hayward. A very creepy experience, and one which brings to mind a great episode of Rod Serling's post-*Twilight Zone* horror anthology series, *Night Gallery*, in which actor Lawrence Harvey's head is invaded by a rare bug parasite, which, he is told, goes in one ear and out the other, eating its way through the victim's brain in the process. Like Hayward, Harvey is fortunate to find that the bug comes out his ear without doing any damage. But, while there was a happy ending for Hayward, unfortunately for Harvey, he finds out that his bug was pregnant....



RADIO WAVES: Singer-songwriter Janis Ian, best-remembered for her *Sixties* tale of doomed interracial romance, "Society's Child," and her weighty ugly ducking saga, "At Seventeen," is pictured with Howard Stern during her recent appearance on the shock jock's radio show. The two traded barbs, with Ian pointedly asking Stern if his "wang" really is as small as has been rumored, and Stern, ever the gentleman, offering to use his "wang" to "cure" Janis of her recently announced lesbianism. Ian was promoting her new album, *Breaking Silence*, on Morgan Creek Records. Pictured (L-R): Morgan Creek East Coast promo man Fred Traube, Stern and Ian and show co-host Robin Quivers.



BACKSTAGE PALS: Nick Webb of GRP recording group Acoustic Alchemy and noted guitarist Lee Ritenour are pictured backstage at the Universal Amphitheatre where both men celebrated the conclusion of their national tour together. Both artists were touring in support of new GRP releases, Acoustic Alchemy's *The New Edge* and Wes Bound, Ritenour's tribute to octave fret master Wes Montgomery. Pictured (L-R): Nick Webb, Lee Ritenour, GRP's Don Grusin and Senior VP of Marketing and Promotion for the label, Mark Wexler.



Arnold Turner

DYNAMIC TRIO: Dynamic writing-producing duo Terry Lewis and Jimmy Jam (Janet Jackson) pose for the publicity cameras with fledgling Perspective artist Bobby Ross Avila during a recent label talent showcase. Lewis and Jam, owners of Perspective, produced seven of the fifteen tracks found on the seventeen-year-old phenom's debut, *My Destiny*, including the single "All That I Do."

MUSIC CONNECTION Tidbits from our tattered past

1984—EVERLY LOVE: The recently reunited Everly Brothers, who brought two-part harmonies to rock & roll, are finishing up work on their first studio album together in eleven years, which will feature all-new tunes from some of the biggest songwriting names in contemporary music. The sessions are being produced in London by Dave Edmunds.

1986—TATTOO HIM: Mötley Crüe's Nikki Sixx brought the group's total number of tattoos to a resounding 21 when he added a set of luscious red lips to his pubic area. Commenting on the position of his latest tattoo, Sixx said, "I guess this is just another excuse to take my pants down."

1989—THE PROMOTIONARY GAME: A clever new promotion gimmick is being marketed by Music To Go, Inc. In addition to the usual array of T-shirts, hats and jackets, the company is offering an exclusive, patented pin-on button which plays synthesized tunes. The button, which looks like a standard promo button, features a musical computer chip that can be programmed to play standard tunes or customized to feature specialized songs.

OZZY OSBOURNE

By Tom Farrell



"OZZY IS OUR GOD" reads the banner held aloft by a group of Ozzy Osbourne fans who've come to pay homage to a man who's been in the music industry longer than most of his fans have been alive.

For nearly 25 years, John "Ozzy" Osbourne has been in the spotlight of the heavy metal industry. With his early years as the frontman for controversial dirge metallers Black Sabbath, who have influenced an entire generation of Seattle/grunge rockers, to his success as a solo artist, Osbourne has proven himself a constant winner in terms of album sales, touring draw and name recognition. Despite his well-publicized controversies, which have included his numerous bouts with alcohol and drugs, accusations by morality groups concerning his lyrics and dark image (Osbourne's lyrics were blamed for the death of a teenager a few years back) and outrageous incidents including biting off the head of a dove, urinating on the Alamo and accidentally biting into a bat and having to undergo a series of painful rabies shots, Ozzy is still going strong. Not bad for a 44-year-old father of six.

Recently, we met with Osbourne in the offices of his Beverly Hills-based publicist and waded through his thick Birmingham accent to get the exclusive information on his current projects—the Black Sabbath reunion, his double live album and video, plans for upcoming studio material, touring and even the possibility of a TV sitcom!

MC: What can you tell us about the new studio album you're working on?

Ozzy: To be honest with you, at this stage of the game, I don't really know what the album is going to be like. It's kind of an exploratory thing—I even have a sax player on one song. There's a song called "Old L.A. Tonight" which is kind of like a John Lennon "Imagine" vibe. There's a song I wrote with Holly Knight called "Slow Burn" which is a trippy ballad about somebody wasting his life on drugs. We actually wrote it over two years ago. Then, there's a song called "Perry Mason." [Smiling] It's kind of a spoof. [Reciting lyrics] "Just when you thought it was time to go on in the dark/We need Perry Mason." Also, there's a track called "Amy" which I wrote about my daughter, and that was supposed to go on the *No More Tears* album but we held it back. So this album is kind of like an extension of *No More Tears*. But I've been doing it as a part-time thing. I've been lackadaisical about it."

MC: What musicians will you be working with? You seem to have a high turnover rate.

Ozzy: Zakk, Randy [Castillo] and Mike Inez. Zakk is doing his own thing, but it's a side thing. Zakk's the only guitarist I've had that's lasted more than two albums. But he's not going to stay with me forever and a day, he deserves his own thing. Also, there's a huge age difference between us—Zakk's about 25 and I'm 44. A lot of the musicians that play with me are young, and then they fly the nest and do their own thing, and it's not just musicians either. It's touring personnel as well. I've become the international training camp for tour managers, stage hands, whatever. It makes me feel good when people go on to better things from the Ozzy camp, and I'm happy for them. Zakk's got his deal with Geffen Records, and I'm sure it will work out fine for him, and we're still very friendly. I don't like when it ends in unfriendly terms.

MC: Has that happened?

Ozzy: Oh, yeah! I haven't set eyes on Jake E. Lee since we broke up seven years ago. It's like any relationship—you realize that it's not working out, and you get a divorce. It still hurts, though.

MC: Tell us about your current album, *Live & Loud*.

Ozzy: Ever since Eric Clapton got his Grammys for his *Unplugged* album, everybody's doing unplugged—unplugged lying down, unplugged standing on your head, unplugged whatever. Everybody is trying to cash in on unplugged. This is the opposite. Like the title says, it's live and it's loud.

MC: What about the Black Sabbath reunion?

Ozzy: It's in the negotiation phase. The lawyers are handling all of it, cause every one in the band has a separate manager, etc. It may sound pretty dumb, but I can't really get my head locked into that, that's my wife's department. [Ozzy is managed by and married to Sharon Arden, daughter of legendary British music industry veteran Don Arden, who used to manage Black Sabbath and a host of other bands.] So she'll say, "It's all done, you go tomorrow," or "It's not going to happen." I'm doing the studio thing; she's doing the negotiations. So, the Black Sabbath reunion is kind of on the back burner. If it works out, it works

out; if it doesn't, I'll pick up something else and do that.

MC: But as an artist, what are your aspirations concerning the Black Sabbath project?

Ozzy: Whatever she [Sharon] says...she's my total mentor. In the past, I made a lot of statements that didn't happen, so I don't want to say anything until it happens. It would be fun to do, though. I'm ready, willing and able. But when you have four managers, the simplest thing becomes a problem. Too many chiefs and not enough indians...[sighs] I don't like dealing with the business end of things.



MC: You've said that this last tour was to be your final tour, which you both reinforced and contradicted in your *Live & Loud* video. I guess the big question is, will you ever tour again?

Ozzy: Absolutely. I've now realized that as much as I dislike it, that's the only thing I'm good at, y' know. I don't want to sit around and just do nothing. The stage is a love/hate relationship: When it's going good, it's great; when it's bad, it's really bad.

MC: What unfulfilled career goals do you still have?

Ozzy: I haven't really got any goals other than continuing to do what I do. I've always said that I'd do it for as long as they buy my albums and come see me

play. I don't want to spiral downward and end up playing clubs and stuff. I don't really know what I'm going to do. As long as I have a desire and an audience, I'll continue to do it. My biggest fear is playing to an empty hall. But I never really thought I'd be successful after Black Sabbath. I don't know. Life is strange. Just when you think you're at the winning post, something kicks you back to the starting line, and we all die at the end anyway.

MC: Do you have any projects outside of the music business that you are working on?

Ozzy: Well, I was offered a part in the *Wayne's World* movie, and I turned it down. Fox offered me a sitcom, but I've seen so many rock & rollers go out the window because they've tried to extend their involvement into film. [The sitcom in question revolves around Ozzy's life at home with his Brady Bunch-sized family. From what we hear, the recently discussed project is still up in the air.]

MC: Our last cover subject, Pete Townshend, once said, "I hope I die before I get old." Now we have a generation of over-40 rock & rollers. What's your feeling on the subject?

Ozzy: I never really agreed with that, and I don't see what the big deal about the age thing is, anyway. What are you supposed to do when you hit 40—retire? If you still have something to offer, offer it. And your fans grow old as well.

MC: Your fans are still relatively young, in the 16-30 age group. What do you think it is about you that still draws them in?

Ozzy: I don't know, and I don't want to know. I don't think about it, and I think if I ever found out, it would end my career. I just have to continue doing what I do. I don't understand about my audience age group, but I'm very happy about it and I'm glad that I have an audience for my music. I love my audience and have always given my audience my all.

MC: As someone who has often been in the center of the media circus, how do you feel about another controversial star, Madonna?

Ozzy: I think she's very clever. She must have made a killing off that book. 

PRIORITY

R E C O R D S

By Oskar Scotti

Be careful what you ask for," warns an ancient proverb, "because you may get your wish!"

While Jeff Neben, who recently took over as VP of Alternative & Rock Music at Priority Records, isn't lamenting the fact that he finally got an opportunity to run an entire division of a label, he often reflects wistfully on days past where there wasn't such an avalanche of pressure bubbling in his cauldron.

In truth, Neben has been preparing for this day for years. But gone, at least for the next few months, are the days when the bespectacled industry vet could take an afternoon off every month or so to visit a museum or knock a little white ball around a country club. There is little time for those leisure pursuits now. At the moment, Neben's agenda is filled with issuing directives, hiring bodies and making sure his staff works at least half as hard as he does.

Ultimately, the diminutive executive will triumph because of his work ethic and incredible capacity to interact successfully with people. "I want to put my nuts on the line and not be afraid if they get chopped off," barks Neben in a battle cry tone of voice while I instinctively reach between my legs in defense. "Radio does not respond to the changing trends in music very well because they don't recognize the changing trends very well."

The man knows his stuff. For close to fifteen years, Jeff Neben worked the trenches of the industry for Enigma and Island (amongst others), soliciting airplay for his acts, and now, in a different role, he's face to face with a medium, radio, that is showing gross indifference to his plight. Says Neben: "Radio is in the business of delivering the widest possible



Jeff Neben,
Vice President Rock/Alternative Music

"The mega buck deals have got to end; the hundred-thousand-dollar videos have got to end. No tour support has got to end."

audience to its advertiser, plain and simple. Radio stations use music for one thing: to get people to listen to the commercials. If they could get away with eliminating music and playing commercials round the clock, they'd do it in a second. But they haven't figured out how to do that yet. It's a two-way street: They need us as much as we need them."

In mid-sentence, Neben paused to slap a disc of his label's first acquisition and prize signing, Engines of Aggression, into the player, to illustrate why he's not so concerned about radio's cavalier attitude. "As you can see," he barks, almost yelling over the sudden assault lurching from the studio monitors in his office, "This is a group who have something to offer in the marketplace. We are going to stick with them over the long haul with or without commercial radio's support. That's what's going to make us a label to take seriously: our commitment and perseverance."

And according to him, that's what has nearly sent our industry cartwheeling into the abyss: the assembly line mentality of most of the other recording conglomerates in the Pop Music kingdom. "What the record business has been doing for too long," believes Neben, "is signing product, canning it and then telling people via hype that they're going to like it. Unfortunately, you can draw people's attention to music but making them like it is another matter entirely."

At Priority, Jeff says, they're going back to Square One. Neben feels that his burgeoning enterprise will take a different approach by "really devoting a lot of attention to details and making sure that the little things, like every station having backup copies of CDs and tour information, are taken care of." In addition, the company will also stress involvement and creative input on every level—not just from the top brass, but down to the lowest mailroom part-timer.

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"We're hiring people who not only sign bands," stresses Neben, "but also get involved with marketing as well. I come from a promotion and creative background, having been a manager, and I know how to help groups develop their material. That gives me a leg up so to speak on some other people in my position."

Neben is proud both of his bosses and the people that call him boss. He's recently brought in Kevin Moran from Giant to shore up his A&R wing, and Michelle St. Clair from Morgan Creek to get the ball rolling at radio. Both are veterans with iron clad reputations; just the kind of folks you'd expect to supplement Jeff Neben's unique aptitude.

Of his superiors Neben is equally lavish in his praise. "Our company is run by two people, Stephen Drath, our president, and myself. When he brought me in here, initially to consult him regarding promotion, he was very open to suggestions and we really developed a great rapport. That's what facilitated my appointment when it came time to start this division."

In Jeff Neben's mind, another thing that has stymied the music industry's growth is too many releases with insufficient marketing strategies. At his new flagship, a new system of independent publicity and promotion staffs will be employed so that the enterprise can use firepower only where they need it.

"What we are doing is hiring independents to work our projects on a project by project level," he explains. "In other words, we are not slamming five records at a time through the pipeline, forcing our people to choose

which ones they want to support. We want people to really believe in the music they are working, or they won't do a good job." And how does Neben intend to accomplish such a feat? By using his brains, of course. "I have to be a little bit smarter than the next guy," he states. "I've been very fortunate to have a lot

"Radio stations use music for one thing: to get people to listen to the commercials. If they could get away with eliminating music and playing commercials round the clock, they'd do it in a second."

of the successes I've had plus a lot of the failures I've had. The bottom line is, if the gods are there and if the band is solid, people are going to recognize that. They're tired of being force-fed indifferent artists by indifferent labels. We are going to revolutionize things to a certain degree by being more

sensitive to what the public really wants."

While it is not a unique idea, Neben is hell bent on developing artists who have catalogs, for, in his mind, "that is the only thing that has really kept the industry afloat during the off years in the late Seventies and Eighties." Neben then pointed out a sobering fact: Led Zeppelin's first record has gone gold (or close to it) for the last fifteen years.

But how many bands today are making similar records to the Led Zeps and Jethro Tulls? The fact is, not many, and Neben intends to do everything in his power to reverse this grim trend.

"My whole trip is making money-not at the expense of the consumer but satisfying the consumer. Hopefully, I want to be one component that will help rebuild an industry that I think is sadly falling apart. The mega buck deals have got to end; the hundred-thousand-dollar videos have got to end. No tour support has got to end. Whether there are three people or 30 people out there, the groups have to hit the road and reach people on the streets. That's where the pulse beat is!"

And that's what's going to make Priority Records a winner. When other execs are exchanging road stories in the Polo Lounge in Beverly Hills, Jeff Neben, Kevin Moran and the other newcomers at the hungry new label will be sniffing out the next R.E.M.'s of the world. For there is always a place in the winner's circle for those with talent willing to roll up their sleeves. And in an arena of jaded complainers, Jeff Neben is a refreshing dose of hope with an armload of ideas and ample energy to implement them. **MC**

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The Importance Of College Exposure

Musicians aren't as interested in going to the head of the class as they are in getting to the top of the charts. They want their band to be the next Nirvana, Soundgarden or Red Hot Chili Peppers. They don't even like corporate rock. Even if that's the case, college is the place to start. That's the springboard that helped catapult all three bands to stardom, and it can still work.

By Tom Kidd

Raechel Donohue, who, with her late husband Tom, founded free-form FM-radio forefather KMPX during the Sixties and has been working in radio pretty much ever since, says college radio carries a lot of weight. "When I go into a town," she says, "I always check the dial to see what is happening on college radio. Because now, as we get more into narrow-casting rather than broadcasting, there is very little variety on the airwaves."

In Los Angeles, the best-known survivor of the radio wars is KXLU-FM 88.9, broadcast out of Loyola Marymount. KXLU, at 3,000 watts, has a powerful signal. Most college stations are lucky just to reach their own campus boundaries, but KXLU reaches most of the Los Angeles basin. This makes the 24-hour music channel arguably the most influential college station in the city.

(Two other stations, Santa Monica College's KCRW-FM 89.9 and Pasadena City College's KPCC-FM 89.3 boast signals of comparable magnitude. Musicians will note, however, that both take much feed from National Public Radio, which is concerned more with news than music. When music is featured, the eclectic is preferred over the electric.)

KXLU is a good place for the baby band to begin. Like most college stations, they take great pains to search out the new, the exciting and the unknown. The DJs here, like those at all the colleges we talked to, can play virtually anything they like. The station also seems inherently aware of their place in the hit

record food chain: College breaks the act, new music stations like KROQ (and, says Geffen/DGC Director of National Alternative Programming John Rosenfelter, KNAC) pick up the record when college tires of it and then the disc ends its days in rotation at hit radio stations such as KIIS.

According to Rosenfelter, who takes great pains to make sure not to belittle KROQ's importance as a musical stepping stone for "softer acts," those wanting to know about

life after college radio or to get a taste of the sounds they can't hear off campus will turn to KNAC. "If there's such a thing as college radio crossover," he asks, "what station shares artists with KXLU in this city? I would say that the station that plays the most KXLU music is KNAC."

The popularity of on-the-edge bands and its attendant crossover possibilities is a double-edged sword. Peter Taylor, KXLU program director, says that he bemoans no band their superstardom, while further noting that sometimes a band's familiarity can breed a station's neglect. "Nirvana had always been a big band on our radio station even with their very first Sub Pop record," he says. "And then they hit superstardom. "Great! It's now time to stop playing Nirvana and start playing the Next Big Thing?"

And how does one find the Next Big Thing? Taylor pretty much lets the acts come to him. He relies on word of mouth, record store referrals and a well-versed music director. Jennifer Vineyard, whose "Brave New Wave" program airs on UC Irvine's KUCI, takes a more active approach. She does lots of footwork in her search for "accessible alternative" acts. "Sometimes, I'll see a band at a show and I'll go up and see if they have a demo tape or something we can play," she says. Vineyard makes sure she emphasizes that to get airplay at UC Irvine, a band need not have a record in the racks.

There are even cases where one needs no radio-friendly demo tape. Former Ringling Sister Debbie Patino says that certain radio



Lawrence Lebo



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stations will take a chance and let acts play live and uncensored over the airwaves. "That's my favorite thing in the world," she says. "You're live and you know all these people are hearing you but you can't see them. It's like...being in front of a live audience while being in a rehearsal." One of her favorite places to play, because "it sounds really good," is the KXLU show "Noise Pollution."

The situations Vineyard and Patino tell about are unique. To get airplay most places a band indeed needs product, and in most places that product must be a CD or tape. Lawrence Lebo placed vinyl on the market. Her debut, *Don't Call Her Larry*, garnered much attention after its initial exposure on the (normally) music-shy KCRW and KPCC. She chose vinyl as her medium because, "College stations still have so much vinyl and they don't have the budgets to be turning over all their product. When they get new product, they'll play CDs."

College radio is important to more than the vinyl industry and unsigned bands. Most, if not all, record companies have college radio departments whose sole role is to place their product on the airwaves.

For instance, Rich Holtzman, who works IRS bands such as Monks of Doom to major college radio, says that for his company, college radio is "becoming more and more essential. Lots of colleges are looking for something to call their own. If it's a personable band, it's easy to call their own and that translates to record sales. If you can generate excitement locally, it will translate nationally."



Steve Gullick

Ghost Of An American Airman

Holtzman's college excitement is echoed by Brian McEvoy, head of Grand Slam Records. McEvoy reports that when label act Non-Fiction broke Top Ten at WSIU at South Orange University in New York, "probably half of the band's sales" were generated by that college airplay.

On the West Coast, Hollywood Records' Rosie Vasquez notes that this excitement about bands, such as the across-the-board college favorite Ghost Of An American Airman, comes from talkative students. "They

have listeners listening," she says, "and if they're into a certain band, then they're going to tell their friends. They'll start calling in and asking 'who's that band you played? Where can I get it?' There's a chain reaction to everything."

One would think that college radio and live music venues would be linked, but that is not the case. For instance, Taylor reports that KXLU has a much larger listener base off campus than on. Students at Loyola Marymount, he says, tend to be more mainstream in their tastes. But even where tastes in live and broadcast music coincide, they are usually booked by employees of different campus agencies. The various campus factions may not interface. An act or artist usually must work radio, live performance and the campus paper (for a pre- or post-review or feature) separately.

No matter how much trouble it seems, our sources say that playing live on campus is worthwhile. That's because colleges pay well even if, in the age of budget cuts, they would prefer not to pay at all. The colleges carry their own contracts, but will not look askance if you offer your own. Patino has seen a \$160-600 range for her unsigned non-union acts, with as much as \$1000 per performance offered to the then-signed Ringling Sisters. Lebo, a union musician who provides her own contracts, usually is able to claim union scale for her musicians.

There are no hard-and-fast rules to how much one earns on campus. Of the college bookers surveyed, the low end came from

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Compiled by Tom Kidd

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 Julie Poerstel, Program Coordinator

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 Development
 Mark Day, Marketing Director

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 West Gym/2,200
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 University Theatre/400
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 Daily Forty Niner (310) 985-8000
 The Union (310) 985-4867

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 Coordinator
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Concert Directors:
 Shellie Smith, Advisor
Venues/Capacity:
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 Northridge Gym/2,500
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 KXJZ (916) 485-5977

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 San Bernardino, CA 92407
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 Rick Morat, ASP Advisor
Venues/Capacity:
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 Tim Van Leer, Exec. Director South Bay
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 Recital Hall/164

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Ginger Baker: Anyone For Polo?

Ginger Baker is held in high regard as one of the rock world's preeminent drummers. As one third of the short-lived, but historically significant Sixties supergroup, Cream, he astonished audiences with his flashy extended drum solos. Rounded out by bassist Jack Bruce and guitar god Eric Clapton, the group self-destructed after being together for a little over two years. Ginger then went on to join another short-lived but highly regarded band, Blind Faith, along with Clapton, Steve Winwood and Rick Grech. After forming Ginger Baker's Air Force, a percussion-based organization in the early Seventies, Baker's love of African rhythms led him to relocate from his native England to Nigeria. While living there, he built that country's first sixteen-track recording studio, where, for you trivia buffs, part of Paul McCartney's platinum album, *Band On The Run*, was recorded. It was in this primitive country that Ginger was introduced, in a rather round about way, to the sport of kings...polo.

"I started playing polo in Nigeria totally by chance. I had never sat on a horse before. I was driving in a rally, I was a pretty hot rally driver while I was out there. Anyway, I came into the last check point of the first day of the rally and I had some engine trouble which I repaired, but I lost a lot of time. So, to save time as I came in, I left braking to the last minute and did a 180 turn, stopped at the check point, you know backwards, and I handed the papers out of the window instead of the navigator. Out of this cloud of dust I caused, this English guy named Collin came up and said, 'Bloody hell, the way you drive you should play polo!' And I said, 'You've gotta be kidding.' Polo was the last thing I'd ever thought of; I'd never been on a horse! To make a long story short, he became a very good friend of mine and it turned out he was the best polo player in Nigeria. We became very close friends during the four-day period of this rally, and we both managed to wreck cars in the desert and have some pretty exciting times. So, later he took me to the polo club in Lagos and I saw the game for the first time. On my third visit, after several Bacardi and cokes, Collin turned around and said, 'It's about time you get on a horse.' He slapped me on this beautiful Argentine mare and adjusted everything, asked if I was comfortable and then he just whipped the horse across the backside. It took off at 100 m.p.h. or so it seemed, and I flew around the polo club. A guy who was exercising his horse got in my way and I bumped him severely...I had no control at all."

After realizing that control of the animal was a prerequisite to playing polo, Ginger spent the next ten days training in the exercise ring until Collin



declared him ready. Anyone familiar with the rigorous sport will tell you ten weeks is hardly enough time to master the art of riding, let alone ten days. It turns out that Collin was in dire need of teammates and decided to recruit his red-headed friend—ready or not. As Ginger recalls, "I used to fall off the horse quite a bit at that stage. When Collin was questioned about this by some of the other club members, he said, 'No, no, no, he's alright, he just jumps off the horse and runs around to see if all its legs are there.' That's because I always managed to land on my feet."

Baker spent five years in Nigeria and after a brief and ill-fated return to England, he decided to retire to the


pastoral countryside of Italy. "I decided I had to go somewhere where I didn't know anybody. I had been to Italy on tour and fell in love with Toscana. Just really by luck, through a couple of drum students, I found an olive farm that had been abandoned for twenty years. I moved in and took over doing the olives. The guy in the adjacent farm was the olive expert of the area and he taught me everything about olive farming. The best olive oil in the world comes from Toscana. We used to use the old-fashioned olive press designed by Leonardo DaVinci with the big stones that crush the olives. You make them into a paste and press this under an enormous pressure and what results is oil and water. Then you put it

into a centrifuge to separate the oil from the water. It all takes about three hours. It is an ancient family art that is passed from generation to generation."

So, for the legendary drummer, the next seven years were spent happily tending olive trees. Then, by the encouragement of a friend in California, he decided to move to the States. "I came over and looked around, got everything together and timed it so that I could bring my animals. I decided I never wanted to leave my animals behind again." His menagerie includes five dogs, a cat and four horses: Babe, Charmain, one of the best polo ponies in the country, and Project and Chrisdedor, who he's had for sixteen years.

At the moment, he is in the process of putting a high goal polo team together. There are three levels of polo, high, medium and low. "High goal is 16 and above, which means the total handicap of the four players adds up to 16. Handicaps go from minus 2 to 10. I'm fortunate that my handicap is 1. Most professional players are 5 and above, 80 percent of the players are well below 5. There are only ten 10-goal players in the world. I'm not a 10-goal polo player, but I am a 10-goal drummer."

As mentioned before, polo is a very demanding and dangerous game. It's not so much a question of if you have an accident, but rather when, and Ginger is not without incident. The most recent occurred last year during a match. "I was playing in defense and the ball was going toward our goal. I had to accelerate to full speed on my fastest horse to get the ball. I cleared the ball and then looked up as I hit the goal post—whaack!! The horse missed it and I got it, the post bent right around me. I landed straight on my hip and also dislocated my shoulder."

Luckily, the accident has not hampered Baker's flamboyant drumming style and ironically, polo led him to his present gig as drummer for Masters of Reality. One of his partners invited him to a party where he met Master member Chris Goss. Baker was asked over for a jam, things clicked and the next thing Ginger was in the band, recording an album and hitting the road opening for Alice In Chains. The pastoral life however is not forgotten. Our master drummer presently resides in Santa Ynez, California, and hopes to buy a ranch in the near future. And yes, once again take up the beloved art of olive growing. 



One of MTV's original VJ's, Nina Blackwood has also co-hosted *Solid Gold* and served as music correspondent for *Entertainment Tonight*. She is currently the producer/writer/host of video magazine *Turn Up The Volume*.

◀ 25 College Radio

Jennifer Schlocker, who served one semester as campus coordinator at Cal State Long Beach. Their scale for weekly outdoor concerts ranged up to \$250, but "if someone could play for free, they would do it."

A more typical scenario was quoted by UC Irvine DJ Vineyard, one of the few campus employees who does double duty as a booking agent. She said, "I have different budgets for each of three different venues...I'm supposed to pay up to \$500 per band. I make that flexible with \$200 for a band and \$600 for another. So if I get a band I really want and they're a little more expensive, I can have that."

Over at Cal State Fullerton, the scale runs from \$200-1,500. Concert director Gonzo Vasquez wants bands to know that he would never consider a situation like Schlocker proposes; he thinks it's unethical not to pay an act. "We just can't be as free as we were in the past years on doing the \$1,500 acts like Mary's Danish or Social Distortion," he says. "Now we can only do one or two of those acts a year." He also puts an emphasis on bands that play well in Orange County, but may not further north with No Doubt being a premier example.

Even being a signed act does not guarantee top dollar. Vineland says, "The Judybats are signed to Warner Bros., yet hardly anyone knows who they are. Even though they're on a major label, it really doesn't make a difference. It would cost the same as a band on an indie label."

With the emphasis on smaller dollars, it is not surprising that most campuses now feature smaller bands. Rowland Kerr, Director of Student Life and Services at Cal State Long Beach, says that though Judas Priest once played the campus, now he's

looking for easier acts to book. This translates into those musicians who take little or no time for setup. That campus also has a strong emphasis on educating the audience. This translates into an accent on the eclectic—and preferably, the acoustic.

On the college circuit in general, just as in college radio, virtually anything goes. There's room for the accessible alternative favored by Vineyard, the underground pop of Patino as well as the acoustic swing played by Lebo. "The college mind is so open to intellectual and new things," says Lebo. "They're not necessarily the kind of people who are just going to turn on one radio station and listen to that. These are people who are really looking around for some alternative stuff." MC



Chris Cuffaro

No Doubt

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◀ 27

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Newspaper:
Daily Nexus (805) 893-2691

☐ UC SANTA CRUZ

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Santa Cruz, CA 95064
(408) 459-2826
Fax: (408) 459-3552
Concert Directors:
Mark Cianca, Director of Arts & Lectures
Venues/Capacity:
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Performing Arts Concert Hall/230
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KZSC (408) 459-2811
Newspaper:
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ASUR Prog. Board
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Redlands, CA 92373-0999
(714) 793-2121 Ext. 2332
Fax: (714) 793-2029
Concert Directors:
Neal Pahia, Dir. Student Activities

Suhaib Ghazi, Dir. Social Affairs

Venues/Capacity:
Greek Theatre/4,250
Memorial Chapel/1,500
Orton Center/1,000
University Commons/500
Willis Center/200

Radio:
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Newspaper:
The Echo (714) 792-7477

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Kim Padulo, Advisor
Venues/Capacity:
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The Forum/500
Newspaper:
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(213) 740-5656

Fax: (213) 740-2524
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Greg Stanuszek, Concerts Director
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Student Activities
Julie Mrazek, Special Events Director
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Best Kissers In The World

Puddin'
MCA

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Chris Shaw
□ **Top Cuts:** "Pickin' Flowers For," "Melanie."

□ **Material:** The Best Kissers in the World prove that some of the best material can be the most simplistic. Reminiscent of the early Plimsouls' "Zero Hour," the Kissers pump out power songs with hook, line and sinker. In an age where most alternative rock depends on depth and mood, the Kissers rely solely on pure, upbeat tunes that catch the listener at the first guitar riff. Just listen to the catchy choruses and witty and accessible lyrics on "Melanie" and "Pickin' Flowers For," and you know there is hit potential on this new album.

□ **Musicianship:** There is nothing revolutionary about this band. True, it has all been done before, however, it's the way that they do that voodoo they do so well. This college rock band focuses entirely on energy and hook. Tight, aggressive guitars, Beatles-que backup vocals and a power-punching rhythm section will send you tapping your feet to the beat on whatever is in reach. Gerald's charismatic vocals fit right in with the carefree, everyman attitude of the band. Stone seems right at home emanating screams of pain and pleasure through the distortion on his thrashed guitar. Arnold pounds out a chaotic, yet tight drum section that one can easily cling to.

□ **Production:** This type of college rock must speak for itself. It needs to be loud and raw without being obnoxious. Chris Shaw (Soul Asylum, Public Enemy) completes the task of dishing out clean sound with all the necessary dirt and power. The music is driven with a perfect balance of texture and energy, which gives one the sense that the Kissers had a great time recording this album.

□ **Summary:** MCA has a very strong disc on their hands. The Kissers' debut CD is instantly likable and should fit nicely on any CD shelf. If the heaviness of the grunge scene or the weight of the music world makes you feel like you're constantly stuck in traffic, then pop in *Puddin'* and cruise through the diamond lane.

—Jeff Blue

Best Kissers In The World

Label: MCA Records

Manager/Contact: Jack Isquith, Beat Vision Management

Address: 1574 South East Lexington St., Portland, Oregon 97202

Phone: (503) 227-7784

Booking: N/A

Legal Rep: N/A

Band members: Gerald Collier, Dave Swafford, Tim Arnold, Jeff Stone.

Type of Music: College Rock

Date Signed: September 28, 1992

A&R Rep: Jennifer Jay

By Jeff Blue

No, the Best Kissers in the World are not from France, and they're not just another Seattle band. In fact, the Kissers received most of their label interest on the road, rather than at home in Seattle. While Alice in Chains, Nirvana and Pearl Jam were scoring points in the grunge scene, the Kissers clung to the college-pop sound they started six years ago with original member Collier. With a great sense of humor, they conjured up a name based on the image of a really awful glam-band. "Picture these huge, pussy sores and scabs on the lips of some glam rockers," says the band's main songwriter, Gerald Collier. "It would be the ultimate slap in the face." Hence, the name Best Kissers.

They are just playing the same type of music that has been around forever. But what makes them different? "If we're any different, it's news

to me, because it sounds like the same crap I've been doing for ten years. We're just hackin' it. In a weird way, we're just asking for some more coffee," explains Collier. "If someone doesn't like it, they can go dance somewhere else."

While each band member has different musical influences, they all agree that they don't want to write songs like anyone else. "It just comes from our own space," states Collier. "Our music verges on the point of crumbling apart. We're not the tightest band in the world, and we never will be. If we concentrated on that, I think we would kill what was fun about the band. Power is a good thing."

When asked about their ultimate musical goal and how they would like to progress, Collier explained that they are primarily concerned with the vocals. "I'd like to put pretty stuff over really ugly stuff and explore that contrast," says Collier, who puts that notion into practice in the beginning of the track "Pickin' Flowers For."

The Kissers didn't know where to start when it came to choosing an appropriate producer. They happened to read Chris Shaw's discography and were amazed at his work with bands such as Public Enemy and Ice Cube. "The guy understands the concept of noise. Not only is there a really powerful rhythm base and the throb that is needed, but he understands how to put noise over it. We decided to go with a guy famous for rap records."

Considering that they had only been in a recording studio a handful of times, it was evident that both teams worked well together. They finished the entire record within fourteen days, from walking into the studio to the final mastering of the album. Shaw is excellent at isolation. Using numerous types of distorted sounds that don't overwhelm each other, Shaw achieves a clean yet powerful sound.

The band's search for an appropriate label home took place over a period of two years. Considering MCA's scorecard with rock bands, Best Kissers had a tough choice on their hands. But MCA A&R rep Jennifer Jay was with the Kissers from the ground up.

Once Jennifer was interested, the ball started rolling, and there were seven interested labels knocking on their door. "We had to take a long hard look at the people who we thought would do us justice, and the people at MCA came through. The whole concept of MCA wanting to turn around the label toward alternative bands seemed entirely healthy to me. They were able to negotiate with us in a career aspect and aren't looking for the big, huge smash immediately."

Furthermore, other record companies were picking up alternative bands by the dozens, and the Best Kissers In The World justifiably believed that they'd be lost in the shuffle. In the end, MCA was able to give them the attention they wouldn't have gotten elsewhere.

Chris Cuffaro



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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Zoid Zweetie of Sykotik Sinfoney

Sykotik Sinfoney is paring back their gigging schedule as they begin recording their debut effort for **Red Light Records**. Ignore those rumors that the band has inked a multi-million dollar deal with **NASA**.

Longtime Valley rock club **FM Station** had its liquor license suspended recently. Because of the 20-day suspension, owner **Filthy McNasty** was forced to close the club temporarily. **FM Station** will be back in action with its reinstated liquor license on August 5.

Lance Hupb, the **Troubadour's** in-house promoter, has given the club a new lease on life by sending the pop metal leftovers away and bringing in some new alternative talent like the **Trash Can Sinatras**, the **Vandals**, **311**, and the **Cranberries**. The **Troub's** pre-sale days are all but gone, and things are better than they have been in years.

Recommended: the **Bay City Rollers** dust off their tartans and return to the stage on **S-A-T-U-R-D-**

A-Y night, August 7th at **Club Lingerie**; U.K. punk stalwarts **GBH** hit the **Palace** Friday, July 30th at 8:45 to support their new album, **Church Of The Truly Warped**, which is heavy enough to anchor a ship, and the **Adicts** bring their psycho punk to **English Acid** on August 4.

The **Auditorium** celebrated its grand opening recently with a show by **Ethyl Meatplow**. Located in the bowels of the city at 6356 Hollywood Blvd., the **Auditorium** bills itself as an all-ages Thursday/Friday night coffee shop for the alternative set. Call **Nigel Mitchell** at (213) 463-3083.

Buzz bands: **Jeremiah Weed**, featuring a girl-guitarist who, according to their bio, lost her ability to speak as the result of a near-fatal accident a couple of years ago, wound up homeless and soon found her way into the band. Catch 'em at the **Teaser**. Then there's **Spindle**, featuring ex-members of **3-D Picnic** and **Samba Hell**. Industry types have been flocking to their gigs, and the only place you're likely to see more **A&R** reps is the unemployment line.

The **Narconon Professional Center** will be hosting "Rockin' On For Narcon" at the **Country Club** on Sunday, September 19th, and is looking for bands and artists for the bill that are "drug-free and proud of it." Interested bands should call 213-NO DRUGS, and don't forget to tell them you didn't inhale.

Check out **Locopalookaz**, a musical benefit for Children's Hospital of L.A. The all day event will be held Sunday, August 1st at both the **Whisky** and the **Roxy**, and will feature 26 local bands, most notably the **Hangmen** (whose album will be out on **Geffen** in a few months), **Dox Haus Mob**, **Soul**, **Black Market Flowers**, **Mother Tongue**, new **Geffen** signees **Weezer** and **That Dog**. Tickets may be purchased at the **Roxy** for \$8 in advance and entitle the bearer to come and go to both venues.

Tortelvis has rejoined **Dread Zeppelin**, who are gigging locally once again. The band has released a new album called **Hot N' Spicy Bean Salad Sandwich**.



Tom Farrell

Tortelvis returns to Dread Zeppelin

WESTERN BEAT

By Billy Block



Billy Block

Doris Paxton & Kathy Tally

Congrats are in order for **Kathy Tally** as she swept the competition at the **Palm Springs Superbowl of Country Music**, taking top honors. As winner, **Kathy** will make a music video for broadcast on **CMT**.

Tally was also one of more than a dozen women involved in **Sharon Marie Fisher's "Women in Country"** show at **Ronnie Mack's Barndance**. Also adding their talents were **Gail Chasen**, **Toni Dodd** of **Southbound**, **Kate E. Oylor**, **Jill Block**, **Robin Bernard**, **Janet Fisher**, the **Paxton Trio**, **Melba Toast**, **Jeannie King** and **Cheryl Jones**. The evening served to prove there are some very talented ladies on the L.A. country scene.

Other **Barndance** guests have included **Eddie Cunningham** with **Danny Federici** of the **E Street Band** on accordion and **Stanley T** and **Broken Arrows** with new drummer **Danny O'Brian**.

Bakersfield's Rain On Jade, a hip acoustic pop group with hints of folk and country, is releasing their indie CD, **Rain Danse**, this summer. They

will appear on the **NAS Acoustic Underground** show at the **Troub** in Sept.

Nedane Lovechio, president of **Birmingham, Alabama-based Raney Records**, is in town producing country singer-songwriter **Brandon Jenkins**. L.A. players on the project include **Will Ray**, **Tim Emmons** and **Dennis Fetchet**. The **Brandon Jenkins CD** will debut on **WZZK** in **Birmingham** on the "Dollar" **Bill Lawson Show**.

The mighty **Hellecasters** celebrated their record release party at **Club Lingerie** with a huge turnout. Many guitar aficionados and fans were on hand to howl in amazement as **John Jorgenson**, **Will Ray** and **Jerry Donahue** displayed their guitar pyrotechnics. The hellacious new CD, available on **Michael Nesmith's Pacific Arts** label, is a must for your collection.

Producer and pedal steel guitarist **Mike Johnstone** has been busy building an on-line broadcast and production studio for **Art Laboe** at his **Original Sound Studios** in **Hollywood**. **Mike** has also been busy playing locally at the **Crest** in the **Valley** and working on original music for the TV show **Paradise**.

Trad/country singer Miguel Salas has been in **Icebone Studios** recording with producer **Edward Tree** and engineer **Gary Ferguson**. **Salas** is forming a band with writing partner **Alan Whitney** to play originals and popular tunes in the honky-tonks around town. This pairing should certainly attract the ladies.

Don't miss **Joanie and Continental Divide** at the **Back Street Bar and Grill** in **Laguna Niguel** Aug. 13-15. **Joanie** is a favorite on the country circuit and the band is always hot.

The **Darlin's**, **Suzanne Sherwin** and **Judy Toy**, are packin' a great new demo as they venture to showcase at the **Bluebird** in **Nashville**. Playing on the demo are **Paul Marshall**, **John McDuffie**, **Steve Appel** and **Evan Johnson**. The new tape includes the soon to be classic "Kindred Spirits."



Billy Block

Danny Federici, Betty Rosen, John Hobbs and Eddie Cunningham



JAZZ

By Scott Yanow



Lisa Nobumoto

Despite a lack of recognition outside its city limits, Los Angeles has more than its share of talented jazz musicians and vocalists. Witness **Lisa Nobumoto**, a highly appealing singer who performed recently at Inglewood's restored **Southland Cultural Center** with her **Sizzling Six**. Whether it be an opening blues, fresh renditions of "Cheek To Cheek" and "Lover Man," a touching version of "My Old Flame" or a surprisingly rapid "Jeannine," Nobumoto (who has a very distinctive voice and jazz phrasing influenced a little by Dinah Washington) displayed versatility, a wide range and, most importantly, really felt (and even acted out) the words she sang. Of her supporting cast, the soulful tenor **Louis Taylor** and keyboardist **Larry Nash** took impressive solos and it was nice to see veteran trombonist **Garnett Brown**. Lisa Nobumoto, who seems headed for great things (and can be heard on three selections on **Teddy Edwards'** recent album), is well

worth checking out whenever she performs; catch her Aug. 7 at J.P.'s Lounge in Burbank.

One of the top unsigned jazz groups in L.A. is the **B Sharp** (or **B#**) **Quartet**. With colorful writing by drummer **Herb Graham, Jr.** and strong soloing from **Randall Willis** (on tenor, alto and soprano), bassist **Reginald Carson** and especially pianist **Elliot Jeffries**, this band sounded in fine form recently at **Lunaria**, falling somewhere between advanced hard bop and hints of free jazz (they even interpreted a Sun Ra piece) while being consistently passionate and creative.

Jazz Central (213-257-2843), under the direction of **Dan McKenna**, had another one of their legendary jam sessions recently at the **Musicians Union** in Hollywood, this time teaming together veteran saxophonists **Teddy Edwards** and **Buddy Collette** with pianist **Mike Lang**, drummer **Mel Lee** and the great bassist **Art Davis**. **Edwards**, one of the last major survivors of the bebop era, proved to still be in prime form on tenor (particularly during a partly unaccompanied version of "Stella By Starlight") while **Collette** (on alto and flute) also swung hard and sounded pretty on his memorable melody "Crystal." **Davis'** bowed solos often came close to stealing the show but everyone was in top form for this loose but enjoyable performance.

Upcoming: Alto legend **Herb Geller** makes a rare L.A. appearance at the **Jazz Bakery** (310-271-9039) on July 30, **Catalina's** (213-466-2210) features the **Sonny Fortune Quintet** (through Aug. 1) and **Eric Marienthal's** quartet (Aug. 2), **Kate McGarry** (July 30) and **Julie Kelly** (July 31) are at **Lunaria** (310-282-8870) and now is the time to make plans to attend the remarkable **L.A. Classic Jazz Festival** (818-340-1516) over the Labor Day weekend.



B# Jazz Quartet

URBAN CONTEMPORARY

By Gary Jackson



Andre Browne (seated) and Michael A. Brown

MISCELLANY: Rappers **Flipside**, **Low M.B.** and **Bustop**, better known as **OFTB** or **Operation From The Bottom**, have left their former label (**Atlantic/Big Beat**) and management and are searching for representation on both fronts. **OFTB** is better known for their insights during last year's riots in several interviews with ABC-TV's **Ted Koppel** at the height of the disturbance. Mismanagement and disputes are alleged reasons for **OFTB** leaving.

B.E.G. Music Publishing Group has officially opened its doors for business. Otherwise known as **Brown Entertainment Group**, **B.E.G.** has already placed songs on **Bell Biv DeVoe's** new **Hootie Mack** compact disc. The company is headed by President **Andre Browne** and Vice President **Michael A. Brown**. **Browne** says of its formation, "B.E.G. has established a music publishing group to give young

songwriters the break they needed in the music industry. Our roster consists of writers/producers between the ages of 18-24. Many of them would not have access to resources such as equipment or studio time, yet they are super talented and on the cutting edge of what's going on in music right now."

Michael Brown adds, "Many artists and writers don't realize the money to be made in music publishing. The industry appears to be very artist-oriented. But songwriters, along with producers, are the background of the music industry. **B.E.G.** will provide boutique style representation to our writers as we reach for the top." **B.E.G.'s** offices are located in Hollywood.

Rapper **Ice-T's Home Invasion** compact disc has gone gold. He's been keeping busy on **Body Count's** new CD, titled **Born Dead**. Look for a **BC** tour in November...The Los Angeles Community Festival has moved its date from August 22 to some time in October. The festival is a celebration of peace and unity in L.A. and will be held at the **Shark Club**—both inside and out. Big name acts are now being lined up. For information and updates, call (213) 368-6146.

In the continuing saga of the FBI's exposure of an alleged plot to assassinate key L.A. figures to create a race war, **Ruthless Records** rappers **Above The Law** are in an uproar. They are angry because one of the targets, label owner and rapper **Eazy-E**, was not forewarned about the plot, and the rap act recently issued this statement: "Again, the FBI has shown its true feeling. We, in **Above The Law**, demand an explanation from the FBI of why they did not take precautions to warn a rapper, **Eazy-E**, when there was a hit placed on him, but they warned other people...Obviously, these agents felt that it was important enough to warn other people who these white supremacists wanted to kill, but they neglected to warn **Eazy**. We feel that is a very important point." **MC**

Michael R. Morris



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CLUB REVIEWS

Artica

Troubadour

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑧ ⑨ ⑩

□ **Contact:** Mickey Shapiro: (310) 274 5027

□ **The Players:** John David Martin, lead vocals; Roger Fiets, bass guitar; Chuck Baker, drums; Mark Adrian, guitar; Robby Moore, keyboards.

□ **Material:** Melody is the golden thread running through the maze of tones by which the ear is guided and the heart reached. Artica breeze through definitive AOR-sounding tracks in a style not unlike Aldo Nova, Jeff Paris or Journey. This stuff should've been released ten years ago, and tonight they should've been playing their greatest hit set. Material is basically straight down the line rock & roll, with melodic phrasing and mega harmonies. Best songs in my book include, "Take Me All The Way," "Fantasy" and "Still On Your Own." "(Your Love Will) Carry Me Home" displays dominant melodies throughout, which is especially evidenced by the solid hook in the hear-once-remember-forever chorus.

□ **Musicianship:** On the ball, tight and cohesive. Notably impressive was that all five members sang, so huge smooth harmonies abounded in all the right places. Lead singer John David Martin is a powerful, yet not over powering, upper-ranged studio session veteran vocalist. Guitarist Mark Adrian pulls out great articulate phrasing and tons of tasty bits. Keyboardist Robby Moore played an excellent part in creating textures, performing his solos proficiently and chord-chunking his way through guitar-doubled riffs. The interaction between the guitar and the multi-keys gave the effect that more was goin' on. The steamrollin' rhythm section was as rock solid as Mt. Everest. Bassist Roger Fiets is in the game to win, and drummer Chuck Baker pounded with passion.

□ **Performance:** All five members can produce pro resumes and have experienced extensive amounts of studio and road life. Personally, I thought their live performance tonight was the only area Artica didn't excel at, but then again, they're not



Artica: Tight and cohesive.

going for that shock crotch rock image either. They loosened up somewhat a couple of songs into the set and shot for some crowd participation. By the end of the show, however, they were collectively as wild as a caged Tasmanian Devil.

□ **Summary:** When it all comes down, it's only rock & roll and I like it. Artica let loose a string of potential album tracks and peppered the set with a down-to-earth approach. I enjoyed the use of guitars/keyboards, harmonies and melodies. I could see 'em on tour with Asia/Foreigner/Journey. Artica's strength lies in their ability to write commercial, catchy hard rock. Fortunately, this genre is supported by a massive ongoing fan base. I like the name, I like the songs, I like the potential possibilities. See you at a show.

—Noel Hart

Ethyl Meatplow

The Whisky

West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Chameleon Music Group: (213) 962-0620

□ **Players:** Carla Bozulich, vocals; John Napier, vocals; Harold Sanders, drums.

□ **Material:** What material? This is industrial-alternative music unlike Ministry or Nine Inch Nails, in that it doesn't have any direction. One can dance to it, but one can also dance to a jackhammer. Ethyl is a show. A freak show albeit, but an entertaining one. I did catch a hideously mangled rendition of the easy listening classic "Close To You." The funny thing is, this music works in its environment.

□ **Musicianship:** Generally, one would call most musicians artists. However, one can not call all artists musicians. With the exception of drum-along drummer, Sanders, these artists are not playing instruments. They scream along with samples much as one would do in a shower. The odd thing is, they do it so badly, it's riveting. On one tune, Bozulich played a horn so poorly that it sounded better than if she had played it well alongside the sampled tunes. Sanders' drums were so out of tune, that it made a mockery of the music as a whole. So why does it work? It may be the environment. It may be the incredible energy of the



Ethyl Meatplow: Not for the squeamish!

Jeff Levitt

CLUB REVIEWS



Toni C. Holiday

Vertigo Children: Outstanding material.

players. It may be the intense anger and disregard for mainstream society that this band reflects. Whatever it is that works, it certainly is not the musical talents of the players.

□ **Performance:** Forget your long hair-corporate rock. Ethyl makes Danzig look like a wimp, Madonna look like a Barbie Doll in a Disney film and Wendy-O look like a nun. Napier summed it up well, exclaiming, "Take a walk on the poo-poo side!" Focusing primarily on sadomasochism and the deterioration of all sexual boundaries, Ethyl even gathers the eyes of the crowd it repulses. It would be scary to think that this represents the future of any percentage of any generation. However, I don't believe they are trying to be the new *Decline Of The Western Civilization*. Ethyl definitely doesn't have the hook and incredible raw power of the Sex Pistols, Black Flag or Circle Jerks. Unlike these bands, people won't be listening to Ethyl Meatplow ten years from now. Ethyl seems to be more involved in art and expression rather than music or rebellion. Napier played a perfect Mr.-Microphone head. He walked in a crippled fashion, his mic spouting from every orifice while cackling heinous statements that could have been lyrics. One highlight you missed by not attending the festivities: A skinhead female with a cop helmet, baton and tattoos, wearing only a jockstrap and a plethora of explicit body piercings, simulated rear entry with a skinhead male wearing only a fluorescent green latex jock-strap.

Not your ordinary night out. Ethyl strongly encourages audience participation. By the end of the show, the real show begins when fans jumped onstage to explore whatever vibe they are into exploring.

□ **Summary:** It's like comparing Monet to modern art paint splatterings; like rocky road ice cream to gravel. When it's all over, it's just art. The audience that literally packed the Whisky must agree that Ethyl is more interesting than another heavy metal Strip clone. On the other hand, your average Strip band actually plays their instruments. Although Ethyl probably won't be incredibly shocking to regular clubgoers, this show is definitely not for the right-wing, timid, homophobic general public. If you aren't prone to nightmares, you'll have fun just watching the band and listening to the fabric of society crumble around you.

—Jeff Blue

Vertigo Children Mancini's Club M Chatsworth

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** LeAnn Moen: (818) 769-8971

□ **The Players:** Rocci D., vocals; Atomic, guitar; Tone-Dog, drums; Izzy Garcia, percussion; Billy Kay, bass.

□ **Material:** Vertigo Children's songwriting possesses everything an

unsigned band could hope to strive for: interesting progressions, energetic rhythms, moody instrumental passages—even surprises such as raucous Latin percussion solos and lead guitarist Atomic's rap on "Hammer Down." The five-piece band plays a heady concoction of hard rock spiced with a dash of Latin percussion and unfailing melodic gratification. Songs like "Dead Toys Dance" and "Love U Kill U" suck you in with groove and spit you out with hard-driving aggression. There is no mistaking Vertigo Children's guitar-driven sound for anything but an agitated Nineties-style AOR rock & roll band, but it is thankfully, even overwhelmingly, melodic.

□ **Musicianship:** Vocalist Rocci D. is Vertigo Children's ace in the hole. His powerful blend of Coverdale and, well, Rocci D., puts the band in serious contention for the coveted industry recognition that leads to signing and success. The guy's got a great set of lungs and such an alluring way with a melody that he couldn't go unnoticed long. Guitarist (and rapper) Atomic has a precise, pro sound and tight, yet fluid style that drives the band like Al Pacino in a Ferrari in sunglasses. The rhythm section of drummer Tone-Dog, percussionist Izzy Garcia and bassist Billy Kay laid down a groove so tight, you nearly needed a bucket of cold water to pry them off your leg. Percussionist Garcia, in particular, stands out, probably because Latin percussion in hard rock bands is a rarity. Either way, his talents brought an exotic excitement to the show, and he was resoundingly approved of by the audience.

□ **Performance:** Vertigo Children are apparently seasoned performers who looked and acted as if the stage were their turf, confidently and successfully challenging the audience to pay attention, or move in for the kill. Atomic's mysterious persona, exemplified by his somewhat goofy hat, played second fiddle only to vocalist Rocci D. when D's own charismatic presence commanded center stage. His stance at the mic was highly reminiscent of two particular rock legends (one of whom I referred to earlier in this review and one who I didn't, but who also played with Jimmy Page) and why not? Rocci plays the part of rock stud/star/god with a casual ease and unassuming grace. Garcia also added an inescapable visual spectacle to the show with his continual work at the congas and other hand-held percussionist's toys.

□ **Summary:** Vertigo Children have it goin' on. Outstanding material and solid musicianship, combined with an abundance of onstage spirit makes them a captivating and convincing package. More of the same in the future and Vertigo Children can't miss. Regardless of how adventurous the band's future writing and performances become, I'm certain their keen sense of professionalism will guide them in a profitable direction.

—Adam St. James

BAND & HEADSHOTS

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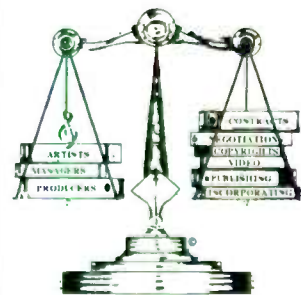
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CLUB REVIEWS



Swell: An impressive live set.

Swell

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Def American Records: (818) 973-4545

□ **The Players:** David Freel, vocals, guitar; Sean Kirkpatrick, drums; Monte Vallier, bass; Niko Wenner, touring guitarist.

□ **Material:** There is something greatly understated about Swell that shines through in their musicianship, their performance and their lyrics. They are extremely economical with words. The song "Oh, Shit" was comprised only of those two words. This is mood music. Meaning, if you're in the mood to kick back and let mellow, haunting musical hooks reverberate in your head, Swell is your poison. Swell, as a whole, takes a while to actually take root in your memory. However, once you put Swell's disc down, you will invariably wander back to it. Songs such as "At Long Last" with its dark hooks, and "Everything" with its understated vocals and catchy acoustic patterns in 7/8 time, are exceptional songs.



December: Animated!

There's something creepy, yet seductive about the Swell sound that can be compared to a number of dark alternative bands, including Jesus and Mary Chain.

□ **Musicianship:** Unlike most bands, Swell is a welcome surprise to ringing ears, battered and abused by frequent club-going. The members master a relaxed and comfortable stage presence. There is a definite lack of precision in the playing, perhaps due to the unpretentious lyrics and distorted rhythms. Vallier adds all the flavor to the band with his hard strumming acoustic talent. Freel's sometimes off-meter drumming felt like it was done purposely to stagger the raw, Swell sound. Vallier is not much of a singer, but this music doesn't require a set of pipes. His vocals fit right in with the somber, pleasantly disturbed mood that Swell creates.

□ **Performance:** Although the sound was poor (no fault of the band), Swell managed to pull off an impressive set. Vallier has a great sense of humor and holds the perfect persona for this promising band. Swell stirred their audience, who clapped approvingly after every song. Without much aerobic activity onstage, Swell managed to stay directly on their duct-taped X's all night. The band relies more on mood than performance, and they do capture one hell of a mood.

□ **Summary:** Swell, one brainchild of Def American's Marc Geiger, will most likely have a fruitful career at their new home. Swell stays true to their recorded material, so if you're impressed by the disc, you can definitely anticipate a good show.

—Jeff Blue

December

FM Station
North Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Michael Jacques: (818) 909-7875

□ **The Players:** Michael Jacques, lead guitar, lead vocals; Sammy Lippman, bass, backing vocals; Tom Goller, drums, backing vocals.

□ **Material:** Hard rock, at times reminiscent of Robin Trower and Jimi Hendrix with a slight influence from the Ventures' early Sixties surf sound. Lyrically, out of the seven original songs performed, most had a social-conscious bent. The two best songs of the set being "Exodus," dealing with television evangelism, and "Freedom," in all its various forms.

□ **Musicianship:** Guitarist Jacques' playing is obviously the strongest aspect of this three-piece band. Surprisingly, the live rendition of his material seemed weaker and less focused than the versions on the four-song demo. Lippman, who played a five-string bass, and drummer Goller provided an adequate foundation.

□ **Performance:** Overall, December seemed enthusiastic and animated in their delivery. In a somewhat redundant tribute to Hendrix, Jacques not only played a vintage Stratocaster with his teeth but also humped his guitar for good measure. Lippman could be found throughout the set jumping around the stage flinging his Brian May-type locks in every direction. As well as these three musicians performed Jacques material, the singing left something to be desired. At times sounding flat, giving him the benefit of the doubt, it almost sounded as if Jacques could not hear himself through his monitor.

□ **Summary:** Technically proficient, December could use some more memorable and compelling material that steers clear of clichés. Jacques is undeniably a good guitarist but should consider hiring a lead vocalist so he can concentrate on what he does best.

—Harriet Kaplan

CLUB REVIEWS



Is: Moody and frantic.

Is Mancini's Club M Chatsworth

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Cynthia Gardner: (818) 856-3319

□ **The Players:** Chet Zar, lead guitar/vocals; Stephanie Webb, guitar/vocals; Budd Malchus, drums; Errin Vasquez, bass.

□ **Material:** Is is and probably always will be somewhat alternative: KROQ in Seattle, initiating the unaware, the unawakened and the unworthy. Two guitars, two vocalists, bass and drums and a little attitude mix to create a familiar style. At times moody and frantic, suddenly catchy and straight-ahead, and often memorably melodic, Is weaves an insightful web of hope and confusion. The group's more tuneful compositions, such as "Everything's Perfect," "Recipe," "I'm Not Free" and "Insult To Monkeys" portend a commercial sensibility that could incite success in riotous proportions. "Do You Know Where Your Children Are?" was perhaps the most lyrically brilliant, sporting an anthem-like quality and an equally outstanding melody.

□ **Musicianship:** Zar and Webb's guitar playing was adequate, but not tremendously exciting either. As vocalists, they were consistent, if somewhat ordinary, and they harmonized well throughout the evening. Zar became decidedly more emotive and animated toward the end of the set and took the band's only true guitar solo on a funky version of "Superstition" late in the set. Drummer Malchus added simple, but fitting, rhythmic accompaniment, but it was Vasquez on bass who really stood out musically. His roaming lines were a perfect touch to the largely unadorned chord progressions supplied by Zar and Webb.

□ **Performance:** Because he is free from the responsibility of singing, Vasquez provides most of the action onstage, but Zar lets the music run

through him like a slow electric charge, and occasionally, when not married to the mic, lets loose with a little thrash stagger of his own. He is a competent and comfortable frontman and handles his role with poise. Without a doubt the best part of Is' performance, from an excitability factor, was when the band invited the audience to jam along with them on all kinds of percussion-oriented gadgets, ranging from tambourines to plastic bleach bottles with stones in them, to a three-foot aluminum pipe that you beat on with a stick. The audience loved it.

□ **Summary:** Is is a loud, slightly thrashy, often melodic, alternative rock band with some very promising material, a charismatic stage presence and some solid musicianship to match. With the addition of a little more action onstage and a few more harmonic vocal combinations and Is may soon be what it's all about.

—Adam St. James

Michael Ruff Troubadour West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** The Creative Service Company: (719) 548-9872

□ **The Players:** Michael Ruff, lead vocals, keyboard; Mike Miller, guitar, backing vocals; Jerry Watts, bass, backing vocals; Mike Baird, drums; Jerry Peterson, saxophone; Nadia Ruff, backing vocals.

□ **Material:** The Michael Ruff Band performed mellow pop, jazz and R&B-influenced material from Ruff's album, *Speaking In Melodies*. From time to time, elements of harder edged, more rocking songs surfaced, like their high-energy cover of the Beatles' "Come Together." Many of the song's lyrics focused on issues of relationships rooted in love, friendship and family. However, one topical song was featured. In "What Kind Of World," Ruff questions, among many topics of concern, the reasons

behind our ever-increasing violent society and the superficial values we hold based on media images that dictate how we should run our lives.

□ **Musicianship:** Michael Ruff is a very good singer with a warm, inviting soulful style that's poignant and heartfelt. His wife, Nadia, who sang in tandem with him throughout the set, is every bit his equal vocally. Bassist Watts and drummer Baird provided a solid backdrop of rhythm over which Ruff laid down his textured, colorful keyboard work. Guitarist Miller and saxophonist Peterson contributed to the sound with their melodic instrumentation.

□ **Performance:** This low-key set seemed the direct result of Ruff's laidback stage persona. Ruff offered witty between song banter and worked well with Nadia.

□ **Summary:** Although Michael Ruff has worked with and written for some well-known recording artists, he seems only adequate as a songwriter and performer of his own material. The exceptions were the few catchy, uptempo songs. Unfortunately, during parts of Ruff's set, the audience could be heard talking as though they were not paying attention to his music. This could be taken as a sign that either this particular audience was inordinately rude or they just did not feel anything in the music.

—Harriet Kaplan



Michael Ruff: Inviting.

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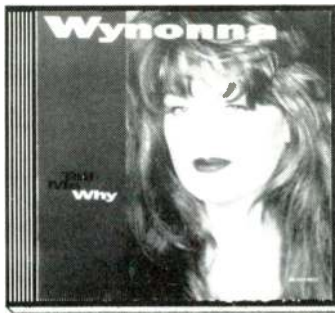
DISC REVIEWS



Janet Jackson
janet.
Virgin

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Jimmy Jam, Terry Lewis and Janet Jackson
□ **Top Cuts:** "Again," "What'll I Do," "Where Are You Now."
□ **Summary:** This multi-faceted musical event doesn't quite measure up to Janet's two previous monsters, but there are enough strengths to compensate for a few pretentious miscalculations. Janet herself sounds more self-assured sexually, more in control than ever, and it's only her ambition which causes her to follow grand slams with strike outs. Her vocals are fine, but it's Jam & Lewis who provide the real majesty, creating trendsetting tracks which are often awe-inspiring. A mixed bag, but mostly lots of provocative fun.
—Jonathan Widran



Wynonna Judd
Tell Me Why
Curb/MCA

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Tony Brown
□ **Top Cuts:** "Rock Bottom," "Is It Over Yet," "Girls With Guitars."
□ **Summary:** With this outstanding, spirited collection, the younger Judd further steeps herself in a solo career that's bound to surpass the success she achieved with her mother. Funny part is, except for the cool twang in her crisp voice, she doesn't much let on that she's strictly a country singer. Instead, she focuses on turning heir to the Bonnie Raitt throne of blues/rock, choosing perfectly tailored tunes (most clever of which is by Mary-Chapin Carpenter) that show a dominant B-3 organ influence. It's an appealing crossover with emotional style to spare.
—Chas Whackington



Luther Vandross
Never Let Me Go
Epic

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Luther Vandross and Marcus Miller
□ **Top Cuts:** "Too Far Down," "Little Miracles (Happen Every Day)."
□ **Summary:** Year after year, this cherished voice of romance turns even the most lighthearted Hallmark sentiment into a love crusade, breaking hearts and softening cynics in his path. There's always some formula at work with Luther, but once again, the grooves (helped by Paul Jackson Jr.'s sharp guitar) are simmering, the production tight and the tunes all at an emotional high. Other R&B artists may have more ambition or artier agendas, but nobody does passion like the master himself. Another winner from a timeless treasure.
—Jonathan Widran



Pat Benatar
Gravity's Rainbow
Chrysalis

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Don Gehman and Neil Giraldo
□ **Top Cuts:** "You And I," "Rise," "Every Time I Fall Back."
□ **Summary:** After an ambitious but misbegotten venture into the blues, one of pop/rock's most fiery voices is back to doing the kind of raucous yet emotional tunes she's best at. The rockers roll hard and intense, but lack the hooky excitement of her heyday gems. Far more successful are mid-tempo gems like "Kingdom Key," which shows some subtlety in the face of the noise. Ironically, one of the most interesting tunes is a down-home blues picker. Not her best, but it's always nice to hear from a great vocal power.
—Nicole DeYoung



Lulu
Independence
SBK

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

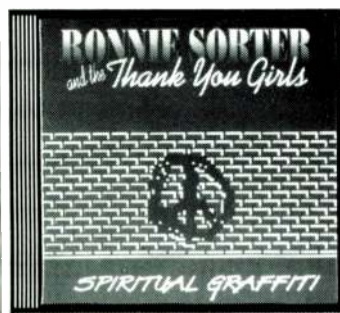
□ **Producer:** Various
□ **Top Cuts:** "Independence," "Rhythm Of Romance."
□ **Summary:** Once you dispense with the "Sixties moppet now in her Forties trying a comeback" snickers, start tapping your toes. Lulu, like Donny Osmond in '89, is back with one of the most smartly produced dance-oriented collections of the year. Her voice is mature yet still whimsical, her choice of studio mentors (including the Bee Gees—how retro!) well-placed and the material is top notch, hooky dance floor fluff. Two cover ballads—Champaign's "How 'Bout Us" and Ronnie Laws' "Rhythm Of Romance"—provide just the ticket for after hours with your dance partner.
—Wanda Edenetti



The Hellecasters
The Return Of The Hellecasters
Pacific Arts

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** The Hellecasters
□ **Top Cuts:** "Highlander Boogie," "King Arthur's Dream," "Help I've Fallen (& I Can't Get Up)."
□ **Summary:** The debut CD by the Hellecasters is a three-headed, fire-breathing dragon. The body of this all-instrumental, guitar-wielding beast is burning country turbo-twang, with each of its three heads spitting out flaming lines of hot jazz, sweltering swing, molten metal, blistering blues and searing rock & roll. Guitar wizards all, John Jorgenson, Will Ray and Jerry Donahue have produced the most exciting and fun guitar record since you heard the Ventures for the first time. A must for anyone who enjoys electric guitar.
—Billy Block



Ronnie Sorter & The Thank You Girls
Spiritual Graffiti
Poinsettia Beach

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Ronnie Sorter
□ **Top Cuts:** "Little To The Left," "The Birthday Song."
□ **Summary:** Hollywood native and Michael Jackson soundalike Ronnie Sorter made sure this CD, his first on his own label, has one truly great song. "Little To The Left" is the kind of subtle and insidious single Terence Trent D'Arby might write if he weren't so self-absorbed. On the surface, the rest of Sorter's interpretations, either of his own tunes or Pink Floyd's "Mother," are lovely. But just as the spirit is rooted in carnality, pretty playing must be rooted in solid songwriting. Sorter knows how to write a good tune, but he needs to do it more consistently.
—Tom Kidd



Howard Arthur
Love Is Hell
No label

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Various
□ **Top Cuts:** "Be My Girl," "Love Is Hell," "In Your Arms."
□ **Summary:** Singer-songwriter Howard Arthur has delivered a fine first collection of seamless white boy soul/pop. This is crossover in the tradition of Prince's long-ago debut. The Aspen-based artist shares part of his pedigree with the better-known Minneapolis native, borrowing a bassist from the Time and mixing at Paisley Park. Both Arthur's songs and his half of the production work are flawless. It is personality-free production by David Sanborn's keyboardist Ricky Peterson and Arthur's sometimes pale vocal technique keeping this CD from the top of our rating system.
—Tom Kidd

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MUSICIANS

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LOS ANGELES COUNTY

ANTICLUB AT HELEN'S PLACE

4568 Melrose, Hollywood, CA 90028
Contact: Reine River (213) 667-9762 or (213) 661-3913
Type Of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 26774, L.A., CA 90026.
Pay: Negotiable.

BOURBON SQUARE/THE CAVE

15322 Victory Blvd., Van Nuys, CA 91411.
Contact: DB Sound, (818) 996-1857 or (818) 997-8562
Type Of Music: All original rock.
Club Capacity: 200
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo pack to club c/o DB Sound.
Pay: Negotiable.

CLUB 4222

4222 Glencoe Ave., Marina del Rey, CA 90292.
Contact: Fritz, (310) 821-5819

Type Of Music: Original, all styles.

Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio or call Fritz.
Pay: Negotiable.

ENGLISH ACID

7969 Santa Monica Blvd. West Hollywood, CA 90046
Club Capacity: 400
Type Of Music: Original Rock n' Roll/College/Alternative
Stage Capacity: 8
Piano: No
PA: Yes
Lighting: Yes
Audition: Send or drop off demo package. Must include photo. Contact Janice DeSoto. 24 hr. voicemail, (213) 969-2503.
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.

FREDDY JETT'S PIED PIPER

4325 Crenshaw Blvd. L.A., CA 90008
Contact: Geneva Wilson (213) 294-9646
Type Of Music: R&B, jazz, top 40 & pop.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for appointment at above number.
Pay: Negotiable.

IGUANA CAFE

10943 Camarillo St., North Hollywood, CA. 91602.
Contact: Tom, can leave message on machine, (818) 763-7735.

Type Of Music: Original acoustic, folk, poetry.

Club Capacity: 55
Stage Capacity: 6
PA: Yes
Piano: Yes
Lighting: No
Audition: Open Mic Night Sundays at 6:30.
Pay: Negotiable.

LIGHTHOUSE CAFE

30 Pier Ave, Hermosa Beach, CA 90254
Contact: Billy (213) 376-9833 Mon 12-6pm. Thurs. Fri 12-10pm.
Type Of Music: Rock, reggae, R&B, blues, jazz & world beat.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call &/or mail promo package.
Pay: Negotiable.

NATURAL FUDGE CAFE

5224 Fountain, Hollywood, CA 90029
Contact: John Roberts (818) 765-3219
Type Of Music: All original/except punk & HM. Also known for successful show casing.
Club Capacity: 60
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call John.
Pay: Negotiable.

PELICANS RETREAT

24454 Calabasas Rd., Calabasas, Ca 91302.
Contact: David Hewitt, (818) 222-1155
Type Of Music: All types, except heavy metal.
Club Capacity: 360
Stage Capacity: 10
PA: No
Piano: No
Lighting: Yes
Audition: Send tape, promo, kit to David Hewitt at above address.

SACRED GROUNDS COFFEEHOUSE

399 w. 6th St., San Pedro, CA 90731
Contact: Jeanette Roth (310) 514-0800
Type Of Music: Jazz, blues, reggae, alternative, folk, pop.
Club Capacity: 99
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Open mike Wednesday nights 8:00-10:30, or send tape and promo package to Jeanette.
Pay: Percentage of door. No guarantees.

SILVERADO SALOON

1830 Fiske ave. Pasadena, CA 91104
Contact: Stan Scott, (714) 537-3894
Type Of Music: Hard rock & heavy metal.
Club Capacity: 200
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.
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.

UNIVERSAL BAR & GRILL

4093 Lankershim Blvd., N. Hollywood, CA. 91602
Contact: Bryce Mobrae (818) 766-2114
Type Of Music: Acoustic format; all styles
Club Capacity: 175
PA: Yes
Lighting: Yes
Piano: No
Audition: Send Promo to above address.
Pay: Negotiable

ORANGE COUNTY

BEGINNINGS AT CAN RESTAURANT AND NIGHTCLUB

14241 Euclid Street #C 101
Garden Grove, CA 90264
Contact: Dorian Cummings (310) 598-7844
Music Type: All styles, mostly original material
CLUB CAPACITY: 575
Stage Capacity: 6-10
PA: Yes
Lighting: Yes
Piano: No
AUDITION: Send demo and band information to: Beginnings, 3155 Armourdale Ave. Long Beach, CA 90808
Pay: Negotiable.

THE GREEN DOOR

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

SUNSET BEACH CLUB

777 S. Main St. Orange County, CA 92668
Contact: Ma'Lady Entertainment, Heidi Murphy (714) 750-8358 or Cory (714) 835-7922.
Club Capacity: 350-400
Stage Capacity: 5-10
P.A. Yes
Lighting: Yes
Piano: No
Audition: Call for info.
Pay: Yes, percentage of door.

MISCELLANY

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A&R INTERN for growing indie label dealing in rock, pop, rap and country rock. Must have good ears and commitment to a career in music. Wanted 3 days a week, 4 hours daily. Earn experience and credits. (213) 461-9001
MUSIC PUBLISHING intern/assistant for growing indie publisher. Working with hit writers, movies and artists. Excellent opportunity to learn the publishing business and sample clearing. Non-paid to start, but can lead to paying position. (213) 962-8045

INTERN WANTED for HR/HM management company. Credits. Call (213) 850-8716
SOFTWARE SPECIALIST needed. This person needs to be well versed in Mac, IBM, Atari, sequencing, digital recording, sync to film, etc., and have the people skills necessary for presentation. This is an opportunity for growth with one of the largest companies in the industry. Call Scotty (818) 990-8332 Mon.-Fri., 10:00 a.m.-11:00 a.m.

MUSIC VIDEO, film and commercial company seeks intern. Must be organized and eager to learn. Fax resume to ORIGINAL VIDEO attention Heather. (310) 393-7737
VOLUNTEERS and salespeople wanted for rock and roll benefit. Contact Belva at (213) NO DRUGS.

A MULTI-FACETED music company is seeking a bright intern. Computer and office skills helpful. Hours to be arranged. Contact Jackie Holland at (818) 990-3336.

MANAGEMENT COMPANY looking for an enthusiastic, self-motivated intern with general office experience, good organizational skills and some computer knowledge. Contact (310) 289-1997 or fax resume to (310) 289-5045.

UMBRELLA RECORDS with studio and six artists seeks public relations person to write bios and press releases and get the label publicity. Internship. Call Tom (818) 222-0774.

SALES ORIENTED person needed as intern in music and entertainment marketing firm. Hours are 11 a.m. to 3 p.m., Tuesday through Friday. Casual environment. Great learning opportunity. Possible pay by end of year. (213) 850-0157
PUBLIC RELATIONS firm, specializing in contemporary music, seeks reliable, organized intern with good office skills. No pay, college credit only. Hours flexible. Contact Guy (213) 469-3434.

BRANDON ENTERPRISES currently seeking part-time help for general office work and music production. Call for more info and resumes can be sent. Call Brandino (818) 843-3154 or fax (818) 846-1508.

R&B INTERN wanted for young publishing company on the way up. Ambition, integrity and hunger rewarded. Shop hit material, learn the publishing business. Commission. (213) 368-4757

ROCKIN' ON For Narconon benefit concert needs volunteers and interns. Call (213) NO-DRUGS.

FIVE YEAR old music marketing company seeking a third working partner (12-6 M-F) for this exciting career. Call (213) 850-0157.

THE WAY Home Music seeking a publisher and string quartet (individual musicians or existing group) for upcoming showcases/recording by Joel Pelletier (see Music Connection Demo Critique, 6/21 to 7/4/93). Call (213) 464-1232
PRODUCER WHO just won MTV Michael Jackson contest seeks experienced representation and intern. Heavy phones and clerical skills. Send resume to: VJF, 421 N. Rodeo Dr., #15245, Beverly Hills, CA 90210.

CASTING DIRECTOR seeks real rock band (non union) ala Bon Jovi/Guns N Roses for theater commercial. No pay. Copy of film & possibility of using band's music. Send cassette, photo, resume of group to: Francene Selkirik, c/o Chelsea Studios, 3859 Lankershim Blvd., Studio City, CA 91604.

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 •**Guit/sngwrtr w/groove wtd** for melic band w/atmrv edge. Must be creatv, org, image & trnspo a must. Nikk, 213-254-0467
 •**Guit/sngwrtr wtd** by voc/sngwrtr/percussnst for collab on eclectic proj. Funk, blues, soul, acous, altrnty rock. Dynamics, contrast, passion, pwr. Patrick, 213-857-8445
 •**Guit/sngwrtr, creatv & org**. Ing hr image, trnspo, wtd for melic groove & HR band. Dedicin a must. Age 19-29. Contact Nicky, 213-254-0467
 •**Guit/voc wtd** by orig proj in vein of Rush to Pantera. Don't call if not pro quality. Srs inquiries only. Bobby, 818-780-7010
 •**Guit/voc wtd** to kick out the jams & go space trucking w/ raw pwr & be louder than love. 213-856-9125
 •**I write crazy, funny lyrics**. Lkg for a crazy/funny collab to put HR music to them. John, 213-848-8252
 •**Ld guit w/feel**, 19-26, ndd for top dollar estab southwest R&R band w/CD sales climbing, new studio proj ASAP. Johnnyv, 214-326-6774

•**Ld guit wtd** for orig, folk/rock band. Intl Ethridge, Raitt. Nd commtd muscn. Srs abt intrst. We gig a lot. Lexie, 213-463-7433
 •**Ld guit wtd** for paid gigs. All orig. Must also ply ld acous. Vocs a plus. For heartland rock proj. 818-508-0307
 •**Ld guit wtd** for pro HR band. Must be pro. Backup vocs a must. Rehrls Orange Co. Ted, 310-868-0269; Bobby, 714-890-7551
 •**Ld guit wtd** to complete band. Altrnty style, pop/rock w/ groove. Range of intl, from Neil Young to Paties. Steve, 213-463-1922
 •**Ld guit wtd** to form cstl R&R band to ply 50's, 60's & 70's sngs w/contmpy edge. 28-34. No smoking or drugs. 818-557-0722
 •**Lkg** for funk/rock guit for Bad Brains. Jane's, George Clinton intl band. Nds to be pro because we are pros. Call English, 213-965-0321
 •**Muscn's wtd** for R&R extravaganza. Nod guit, bs, drm & keybd plyrs for R&R, punk, funk, techno rap. Also nd rappers. Contact Ringmaster, 310-784-5773
 •**Muscn's wtd** to sub/fill-in w/4 pc ensemble in Hillywd Protestant church. Guit, keys, percussion, horns & vocs. Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for audtn. Mark or Sonia, 213-938-9135
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 •**SG lkg** for ld guit for mgmt contract. Band is all femband. We have labl intrst, airply in Europe & America. 310-288-9660
 •**Srs & creatv** guit plyr to join up w/sngtr & drmr to form orig 4 pc, altrnty band. Intl are Style Council, Stranglers, The Thr, etc. Matt, 310-546-8466
 •**TRIPLE CROWN** sks ld male guit for psychdc, Seattle, grunge mts 70's R&R. Gd att. If you lft, call me. Paul, 213-464-4633
 •**Very melic** HR voc w/killer sngs sks guit, 27-35 y/o, w/ writing abil & determination. No blues or flakes. Carmelo, 310-301-3983
 •**Wtd, guits/sngwrtr w/Strat** by rock voc to collab on hit sngs. There is pay. Jay, 818-768-2396

•**BS plyr** lkg for R&R band. Intl Stones, NY Dolls, Joan Jett. Giggng bands only. Kai, 213-932-1912
 •**BS plyr** skg metal band. Write Sandra Herron (18), 761 Cannon Rd. Salem, NC 29676. 803-994-7768
 •**BS plyr** sks srs rap, funk band w/aggrsv edge. 818-768-6932

•**BS plyr** sks wrk. Exclusively in jazz, Latin jazz, fusion. Dominick, 213-466-1766
 •**BS plyr**, blues, jazz, etc, fretless or fretted elec, upright, paid wrk only. Hank, 310-823-5480
 •**BS, stlck, upright** & vocs. Sks paid pop/rock sessions, gigs & nat'l tours. Consumate pro w/humor. See pro plyr ad. Joel Peletier, 213-464-1232
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 •**Bst avail** for recrdng, cstls, 1 niters. Gd reader, jazz, R&B, pop. Graham, 310-542-5409
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 •**Bst lkg** to form new band. Orig modern rock band w/ eclectic intl. Eno, Byrne, Fripp, Dolby, Rush, gd rap & jazz. Rich, 818-796-0071
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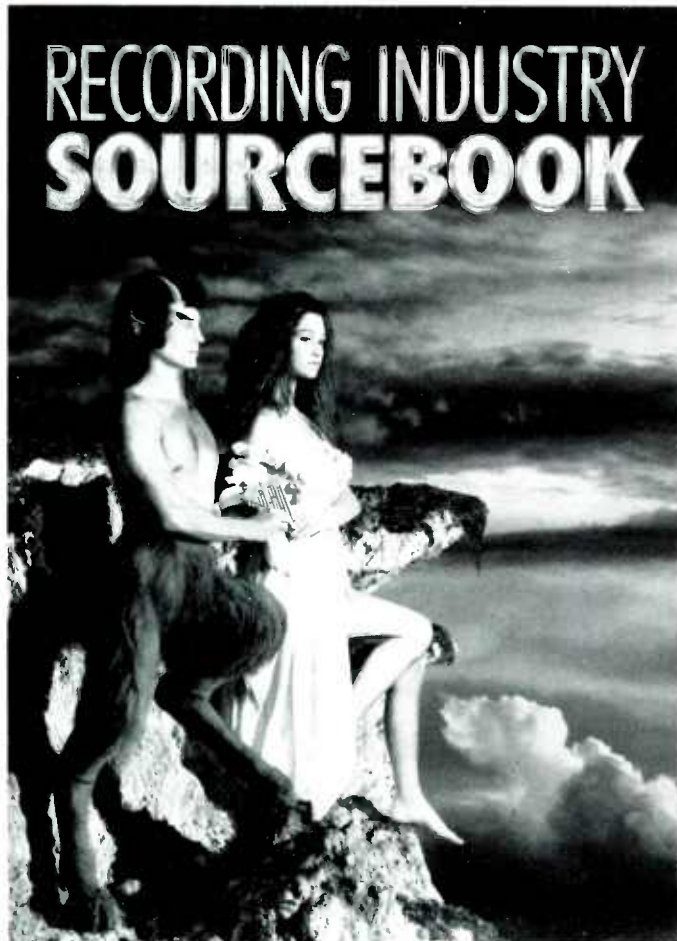
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•Keybdst wtd for mldc HR band Must sing, have rock image, no drugs. Nd commitment, no lty by plyrs. This is a pro sit. 818-999-1893
•Keybdst wtd for orig rock band, shows's & cover gigs. Intl Pretenders, Heart, Call Robin, 714-377-0336
•Keybdst wtd for Partridge Family cover band. Srs only, pls. Must have dedichn for what could be a long term proj. Howie, 818-752-8658
•Keybdst/ckng voc nddl for band. Styles lke Yes, Journey, Styx, Asia, Toto, etc. Shopping 24 trk demo. Mgmt & tabl instrnt now. 818-765-4684; 805-642-9328
•Keybdst/guit wtd by same for grp w/mgmt, debut album, studio. Rock w/hvy groove, energy, texture, depth. Rock image a must. 310-376-6238
•Keybdst/guit wtd by same for grp w/mgmt, debut album, studio. Rock w/hvy groove, energy, texture, depth. Rock image a must. 310-376-6238
•Keybdst/guit/vocs nddl to finish band. Have horns, guit, bs & drms. Intl R&B, R&R & psychdc. Have indie CD. Call Myles, 310-824-5242
•Keybdst/piano plyr wtd for jazz big band. Must read & have all prerequisites. John, 818-760-4569
•Keybdst/voc wtd for band w/big vocs, big melodies, grt snags & sound. 24 trk demo, prodr, maj connex, rehrsl spc. 818-765-4684; 805-642-9328

•Keybrd plyr for reggae band & world beat music. 213-661-0446
•Lng Bch T40 bands sks exp keybdst. Must read. No drugs. Srs only. Call for audtn. Zan, 310-421-4147
•LOST AVENUE lkg for keybdst & liddle plyr. Ed, 310-478-2046
•Pro keybdst wtd for dance recrdng. Dm mach prgrmmng a plus. Must be knowledgeable of today's dance sounds. 818-377-9970
•SG, all lem rock band, lkg for keybdst to complete lineup. Mgmt contract, maj & minor tabl instrnt. Pls, no drug addicts or alcoholics. Only srs. 310-288-9660
•Skg exp fem keybdst. Singing abt a plus. I am superb lyricst. meidcly strong, pop, soft rock. Sks commitd partnership for demo. Sean, 213-653-8782
•Skg supportive keybdst who dpls on rhythm guit for a dynamic & versl lem fronted rock unit. Pls call 310-538-5816; 714-776-6467
•Sting lke vox w/Myles trumpet sks brilliant keys/organ for co-wrtr, band. Have prodr, maj instrnt, maj tunes. Alan, 818-765-1487
•Tmtd keybdst wtd. Male or fem, w/bckng vocs & srs desire to be in all org rock band w/album. Call Jamie, 310-393-7913

12. VOCALISTS AVAILABLE

•#1 absolutely vicious singr/guit/sngwrng team sk cool, drugless, HR bro's w/killer ideas, vox, lks, sns of humor, 5 pc super band! Tim, 213-662-5269
•#1 Billboard hit quality R&B pop voc is young, gifted & white. 3 oct range. Lkg for demo/session wrk, shows's. Have mgmt. Michael, 818-765-9764
•24 y/o male voc, short hr image, sks conservative rock band. Intl George Michael, Pearl Jam & Harry Connick Jr. Call Dave, 818-908-9082
•6 ft blonde, 175 lbs, sks pwr pop to HR band in music vein of C. Trick, VH, early Crue, Von Scott, AC/DC. Billy Tear, 818-781-3472
•A voc w/exp, vox & snags sks band or guit who write whole snags, not just riffs. Love Bone mts AC/DC. 818-955-6598
•A1 frontm/singr lkg for charismtc & creatv plyrs for R&R spectacle. 310-868-5418
•Angela Aaron avail for voc sessions. 213-739-4050
•Attractv black fem avail for rap, hip hop & dance music proj. Victoria, 818-988-3851

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•Attractv fem voicsngwrtr skg band or compsr. Have mgmt. Jazz, new age, alimtv intl. Creatv, holistic & srs only. Gia, 818-760-8437
•Charlarmtc fem id voc sks to form/join band. Uniq sound, somewhere between U2, Bely & 4 Non Blondes. Pro & exp only. 213-850-0187
•Chrstian singr/sngwrtr sks guit, bst, dmmr for 90's rock style band w/2000 y/o msg. Vince, 909-946-2953
•Cyber fem theatrcd voc/perimr lkg for unusal musions for multi media proj. Intl P.J. Harvey, Dead Can Dance, Bush, Pearl Jam, Peppers, Henry, 310-657-1532
•Diva sks investor, big time only. 213-876-8591
•Down to earth, out of this world, whimsical, chameteon, emotion & aberration, sks rock & soul, blues, groove, guit. Zep, Love Bone, Doors, Terry, 213-462-7822
•Energic male voc/trkst sks band. Intl Pearl Jam.

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Metallica, U2. Own PA, ready to rock. Glendora. Andy, 818-914-7576
 -Exp fem voc/class sks wrkstg that are paying gigs only for recordings & live wrk. Specialty R&B, pop & T40. Susan, 818-762-0583
 -Exp pro male voc/sngwrtr avail for band formation. Incredibly range & persona ala Meatloaf, Bono, Mercury. Classically trained but has HR versatility. Scott Jones, 213-650-5974
 -Extraordinary alt/ntrv/reggae artist w/captiv voc, similar to Hanley, Gabriel, Marley. Sing prod/recording budget for demo. \$5-20K. Scott, 310-826-8883
 -Fem jazz voc avail for jazz gigs & big band wrk. 818-788-4330
 -Fem id singr/sngwrtr/guit skg inventive, exp musics w/ stage presnc. Infl include Concrete Blonde, Bowie. 310-373-3963
 -Fem id voc/sngwrtr sks to form orig band. Infl Crowes, early Zep, etc. Anything gd. 310-458-6739

-Fem Paul Rodgers lkg for the next Bad Co. Micki Davies, 818-752-8365
 -Fem pwrhouse voc/lyricst into rock, blues & other, avail for writing, session, demo, band wrk. Infl Slick, Wright, Lennox, 4 Non Blondes, Ethridge, Michelle, 818-783-8876
 -Fem R&B blues voc, one of a kind image & one of a kind stage presnc. xint raw R&B blues vox. Lkg for band to practice & ply gigs. Lisa, 818-981-9502
 -Fem Rod Stewart w/intrst nds pro co-wrtr w/drive. 310-358-6060
 -Fem singr sks session wrk or band to do R&B matrl or niteclub wrk. Debbie, 818-564-0818
 -Fem voc avail for demo wrk. Very verstl & responsbl. Pls call Debbie, 310-207-0566
 -Fem voc avail for sessions & demo wrk & showcs's. Lds & bckgrnds. Tape avail. Jennifer, 818-789-7198
 -Fem voc avail for studio & live sits. Gd chops & image. 310-281-7454
 -Fem voc avail for studio wrk. Verstl & have flexible hours. Pls call Debbie, 310-207-0566
 -Fem voc avail to do session wrk, gigs. Pro only. Priscilla Niguel, 818-577-9170
 -Fem voc avail. Fast, fun & friendly. Bckgrnd or ids. Live or Memorex. R&B, jazz, hip hop, pop. 213-856-6119
 -Fem voc has live & recrdng exp w/Al Jarreau, George Benson, Elton John. Sks session live, TV & film wrk. Call now. 818-683-1791
 -Fem voc skg band. Very exp, studio & live. Strong vocs. 818-363-3287
 -Fem voc sks to form/join band. Very charismatic. Infl Belly, Lennox, O'Connor, Patsy Cline & Aretha Franklin. I'm white but have soul & heart. Christine, 213-525-0978
 -Fem voc to form band. Infl 7 Year Bitch, 818-762-1237
 -Fem voc w/strong passionate vocs & hi energy stage presnc sks rock band. Fearless & ready. 310-915-9937
 -Fem voc/lyricst lkg for 70's style groove band. I am decadent & sing like Janis. I will welcome all kinds of proj. 213-874-6477
 -Fem w/solid gold vocs avail for sessions & demos. Pwrtl mldc ids, no screaming. Tape avail on request. Pros only. Françoise, 310-534-8006

-Former voc & bst of Wink sk guit w/depth, lone, style, imagination. Mid 20's, vocs a plus. Big Starr, Pavement, Pixies, Velvets. Roxy, 213-934-2657
 -I can tap into the guts of blues/jazz. Lkg for grp over flowing wrenery & passion. Pam, 213-874-7436
 -KIA, dedictd, hvy rock band w/wicked, soull groove wtd. Singr w/deep, baily vox, wide range & die hrd att. Yanick, 818-990-5390
 -Killer vocs w/sks sng mngt, finncly bckd proj. Dokken, Rail style. Rush tape, photo, bio to 4241 Kling St, Burbank CA 91505. 818-558-7405
 -Male id voc sks blues/rock or southern rock band w/ emphasis on blues. No funk or groove rock, pls. Paul Rodgers, Jack Bruce, Greg Allman. Non rock star image. 213-666-9542
 -Male voc avail to form HM band. Tenor w/wide range. Infl A. Rose, R.Plant, S.Tyler, Chris, 310-274-3730
 -Male voc/sngwrtr avail for eclectic proj. Funk, rock, soul, blues, flamenco, crossover or else. Grt rhythm, vocs, lks & stage presnc. Patrick, 213-857-8445
 -Musicians/prodr wd to wrk wtd voc/sngwrtr to make soull, cmrcd music. 3 1/2 octraind voc. Rachel, 310-392-8147
 -Pretty, vibrant, soull fem, danceable, R&B, pop voc. Sherry, 818-344-8158
 -Pro black fem bckgrnd enhancer. Wake up that dull voc bckgrnd. R&B, jazz, blues, pop, hip hop, scat, salsa. Studio & demos only. Page K.C., 213-704-1426
 -Pro id voc, touring, studio exp, big on the blues. 70's rock. Styles Jagger, Rodgers, Watts. You won't be disappointed. Demo. Jay, 602-831-2195
 -Pro male voc avail for Zep. Pls call 818-783-2533
 -Pro male voc/sngwrtr avail for sessions, demo wrk & gigs. Infl Brian McKnight, Chaka Khan, Phil Perry. Paid wrk only. John, 818-782-8558
 -R&R singr avail now for R&R band. In vein of Zep, Plant. 818-783-2533
 -Rapper & guit in srch of pro rhythm section for hrd core live proj. Into Rage. Tool. Flakes, don't call. 818-340-4917
 -Respy soull singr lkg to join/fmr hrd edged rock band. Zep, AC/DC, Love Bone. Hillywd area. Call Steven, 213-464-0404
 -Singr in srch of the band. Faceplant, mutualsource gave me your tape w/out your phone#. Call me regardless. Loy, 213-969-9209
 -Singr lkg for band or guit plyr. Into srs envrnmntl, political & worldly concerns. Infl U2, M.Oil or any moving music. Dave, 818-883-1247
 -Singr/lyricst srchs for style oriented duo or grp w/studio or studio access to collab. Style is Sinead, U2, Kate Bush. Laurie, 213-655-9125
 -Soull male voc w/vibe avail to form or join funk R&B

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rock band. Infl Wild Cherry, Sly, Aero. Pat G, 818-365-5593
 -Sweet & sassy jazz voc avail for wrk. Also blues. Have charts, internal live stage, screen, concerts, recrdng & clubs. Claire, 213-733-0380
 -Tired of flakes? Totally dedictd voc/w/strong, wide range, passionate vox, for stab act. Dream Theater to Skid to whatever. Michael Thomas, 402-421-8924
 -Very melic HR voc/wkllr sings sks pro minded, srs, dedictd musics, 27-35 y/o, to start or join band. Carmelo, 310-301-3983
 -Voc avail for T40, classic rock proj. Paying sits only. Strong vocs, gd lks, lots of stage exp. Infl Paul Rodgers, Sammy Hagar, 213-726-6741
 -Voc avail to front real blues wrkg band. Have PA. Pros only. Infl Waters, Wolf, Dixon, Crosby, 213-848-8330
 -Voc avail. Lkg to start or join orig proj. Infl Nymphs, Doors, U2. Call Brian, 818-786-2766
 -Voc, 31, wrts to join/fmr R&R, blues or classic cover band. Infl Aeros, Bitch, Skynyrd, Accous styles. Gd vox. No demo. Keith, 31-815-1041
 -Voc/guit, style Pantera, Exodus, Sepultura, sks band in the same style. No glam, no meatball cmrcd metal, no Stones rockers. 310-657-6889
 -Voc/lyricst avail. 818-810-7432
 -World class pro atm voc, lks, soul, pwr, range. Infl INXS, Dan Reed Network, Duran, Cult. Sks financed, mngt, dedictd bands only. Jonathan, 213-876-0145
 -Young, inspiring fem singr/lyricst sks pop prodr for promo pkg wrk. Must be in Hillywd location & have 24 track studio. Mike, 213-845-9974
 -Zep mts GNR type of band wtd by pro male voc. Avail now. 818-783-2533

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•Altmtv band, THE GLORIA HOUSE, is skg a male voc/lyricist. Infil by Pearl Jam, Soul Asylum, etc. Andy, 818-375-5144

•Altmtv god wd. Image conscious. Infil Bowie, Mark Bowen, Ian Hunter, Iggy Pop, 818-985-4052

•Amazing vocs wd. Infil Alice's Helmet mts Jane's Tool w/ touch of Primus. 24 hr lockout studio. Estab musicians. No drugs, pls. Liberty, 818-386-8369

•Any Saga, Fixx fans out there? Voc/lyricist wd for concept writing team. 213-876-4814

•Atmospheric rock sound ala Floyd, U2, Trower, Jezabel, logi. Only top notch singers. Call machine, hear sngs. 818-786-4287

•Band w/3 albums, wrk on 4th, sks male voc. Lks & image a must. 818-594-0389

•Bcking & harmony voc wd by orig, exp rock band. Must be confident, hrd wrkg, fun loving, positive edition to the band. Tim, 818-367-4353

•Bckup voc. fem, 5'6" & under, exotic lk, ndd for live shows, possible videos, 818-787-3160

•Bckup vocs ndd for orig proj. Jeanne, 818-786-5537

•Beattles, C.Trick, altmtv style voc w/ik wd. Exp pro, we have gigs, complete pkg & instr. Our singr just lost his job. 818-385-4052

•Black fem voc wd for studio wrk & live shows's. Must have plenty of exp & easy to get along with. No pay. 213-726-6741

•Bonham mts Carmine on dms. N.East mts J.P.Jones on bs. Clapton mts Slash on grt. Prodcin deal Gaffen. Nd voc. Jason, 818-880-1504

•Cntry male voc ndd for upcmg recrdng proj. Mike, 818-505-0001

•Commtd voc ndd for R&B grp w/recrdg co instr. Team plys only. Rick, 818-988-1447

•Cover band nds intrnm. Classic & modern rock to HR via Aero, Jovi, Crue, Pearl Jam, Spin Doctors. Tenor, baritone range. 310-376-6238

•Creatures X-ld guit skg hrd rockng, tall, thin pro ld voc xtracordinar ala Coverdale, Graham, Plant. Have atty, demo, 24 hrs & lockout. 310-474-1286

•Damian, where are you? Give me a call. Jason, 818-880-1504

•Estab HR act now auditing ld singers. Pls have promo matl avail. 818-885-6347

•Estab new age, rock, bnd skg 2 fem bckup vocs. Laurent Anthony. 310-674-7894

•Estab toung band sks pwr/ik fem to sing & front. Secondary instrmt a plus. 60's to 90's covers. F/T wrk. 800-942-9304 x 20784

•Fem bckgrnd voc wd for orig band w/representation & maj labl instr. Lots of harmonies. Srs only. 818-887-3359

•Fem bckup singr, prefer black, hi range, to join grp, very srs. Maj labl instr w/shows. Infil U2, Snap, Paul, 213-655-4346

•Fem diva ndd immed for hi energy dance music proj. Srs only. 818-501-4985

•Fem harmony singrs wd for pop & R&B sngs. 310-391-5307

•Fem Jamiclan voc ndd to sing bkg & some ld on Caribbean flavored recrdngs. Call Roger, 818-361-2224

•Fem voc ndd by guit/sngwrtr for showcng in coffeehouses & clubs. Hi energy, melic music. No lolikes. Al, 818-772-2280

•Fem voc ndd for house/dance proj. Infil by Madonna, Technonics, Paula Abdul & orig Chicago house. Of course, Martha Wash. Ron, 310-444-9051

•Fem voc ndd for upcmg recrdng proj. R&B, pop & cntry. Guy, 818-505-0001

•Fem voc wd for top pop/rock act. Prodcr w/maj recrd labl & movie studio connex. Media household now forming. 310-281-1891

•Fem voc, black or black/mulatto w/ing hr, sexy, fine image, under 24, wd for funk, rock proj. Old Prince, Bootsy, Hendrix. 310-372-3208

•Fem voc, Cynthia Manley, pls contact Derrick Ryan. Lost contact, nd you to do some tks. 310-429-8285

•Frontm wd to complete gigging, all orig, semi progsr rock band for recrdng & performng live. Pro sit w/virtuosic musicians & superior matl. Rob, 213-662-0951

•FUNKTIONAL. Is skg male ld voc/wr/arrng, age 28-28, for 100% srs dedicin. Must have xtnt pitch, range & feel. 213-650-2059

•Guit/ld voc wd for 70's mts 90's HR, punk/pop band. Zander, Stanley. 818-508-6820

•Have a non generic voc? Grt lks & att? Fem R&B voc wd by sngwrtr w/24 hrk studio & lots to offer. 213-851-6391

•Hip hop R&B vocco-wrtr, male & fem, must lk & sound grt. Have maj credits & contacts. Srs, hrd wrks only. 213-653-5015

•Hvy groove R&B band lkg for intense voc that can sing a melody & wrk a crowd. Exp a must. Call Jim, 213-464-0131

•Hvy symbolistic band w/maj contract in the wrks nds aggrsv, emotional voc ala Tool, STP, 21-26. Lng Bch, Orange Co area. 310-420-9998

•Ld singr w/sngwring abil wd by R&R band. Infil Stones, old Stewart. 818-981-4624

•Ld singr wd for orig 60's, 70's, blues/rock band. Paul Rodgers style vocs. 818-509-1020

•Lkg for 3 black males for singng grp. Pls call Lionel Cutliff, 213-295-0886

•Lkg for attractv Hispanic fem voc. Sing R&B, hip hop, etc. Possible recrd deal. Doc, 213-757-2053

•Lkg for collab singr/sngwrtr/voc to wrk w/already estab 3 pc band. Pls call 310-314-1630

•Lyricst/singr w/style & presnc, rock, dance, funky peace vibe. Kravitz, Maggie's Dream, Spin Doctors. We have grt sngs & labl instr. Srs pros only. Ray, 818-846-6809

•Maj labl act has audtin almost 700 singers & all we got was a load of wimps. Come on, where are all the legends? 213-243-0507

•Maj labl HR act sks arena ready voc/frontm. Send complete pkg to Vocalist, PO Box 70201, Pasadena CA 91117

•Male & fem singrs ndd by keybdst/arrng for demo wrk on spec. Jeffrey Osborne, Whitney Houston style. Lv msg for Aaron, 213-413-3631 x 225

•Male ld voc ndd for melic, progsr proj. We promise to challenge. Have PA, lockout, tons of matl. Pat, 818-997-4139. Joseph, 818-767-4885

•Male ld voc wd to form csl R&R band to ply 50's, 60's & 70's sngs w/contmpy edge. 28-34. No smoking or drugs. 818-557-0722

•Male ld voc/frontm wd for recrdng proj & future band. Jovi, B.Adams style. Grt sngs & connex. 28-33. No smoking or drugs. 818-557-0722

•Male R&B voc, hip hop. Edith, 213-876-2850

•Male voc for recrdng artist. BARACUDA, 3 completed tours, MTV videos, HR w/melody, feel & groove. Must have lk & lnt. Sean, 818-780-4524

•Male voc wd by guit/sngwrtr to collab & form core of HR band. Lng hr image, pro att. 818-985-3076

•Male voc wd to form cover band w/trained beginning fem voc. Must be exp & ply keyboards, classic rock, etc. Gina, 818-441-8311

•Male voc/wrctst wd for melic, prosvr rock proj w/cntrl

edge, yes. Dream Theater type of vox. Pat, 818-997-4139

•MOOD SWING sks HR voc. Infil Deep Purple, VH, Kings X & Extreme. Located in Valley. Lv msg. 213-878-6914

•Musicians wd to subfill-in w/4 pc ensemble in Hilywd Protestant church. Guit, keys, percussion, horns & vocs. Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for audtin. Mark or Sonia, 213-938-9135

•NATIVE TONGUE sks soufl fem bckup singrs for recrdng & local gigs. Some pay, big exposure. Call for audtin. 818-764-8852

•New recrdng artist sks gd lkg, funky diva bckup singrs. Paid gigs. Styles R&B & pop. Female vok. 818-382-2818

•Pro frontm wd. Infil Tango, Peppers. Lks, charisma, baltys vox. Labs & tud on hold. Tattoos & nose ring welcome. 212-685-3143; 212-698-2760

•Pro male vocs wd for estab, progsr, HM band. Infil Rhyche, Dream Theater, Rush, Fates. Nd range, pwr, dedicin ala Tate, Dio, etc. Andy, 818-727-0532

•Progsr band, PIECES OF EIGHT, sks tlnd singr. Must have grt range & image. Infil Dream Theater, Queen, Steve Perry. Matt, 818-761-1396

•Progsr HR band sks male voc. Must be melic & able to write lyrics. Infil Deep Purple, Hendrix, old King Crimson. 213-461-6323

•R&B singr ndd for demo. Earth Wind & Fire mts Boyz II Men. Must audtin. There is pay plus possible labl contact for you. 310-312-1874

•R&B band w/lots of matl sks pwr/ik, aggrsv, versit, creatv, tour minded singr, under 25. Info Zep, Sabbath. Rick, after 6, 213-223-3658

•Rock band nds fem singr to complete demo for BMG labl instr. 213-467-0733

•Rock band w/mgmt & publishing infrst nds fem singr to complete demo. 213-467-0733

•Signed metal act w/hvy groove sks pwr/ik voc god. Must have passprt & screw everything to succeed aft. Pros only. No posers. 310-285-7833

•Singr wd. Must be uninhibited, eccentric, anywhere from Harry Connick Jr to Henry Rollins. Punk, jazz, odd meter, xtnt vibrant stage presnc a must. Trnsp, pros only. 213-368-6169

•Singr/lyricst w/style & presnc, rock, dance, funky peace vibe. Kravitz, Maggie's Dream, Spin Doctors. We have grt sngs & labl instr. Srs pros only. 818-842-4469

•Singr/lyricst wd. Be versit & tlnd. Infil Aero, Satriani, VH, Dan, 310-402-8762

•Sings wd for demo sessions. Call for more info. Bill, 213-463-0608

•Sings wd for recrdng proj. Must have strong hip hop & R&B style. Under 30, male, fem or voc grps OK. Royce P, 213-934-2069

•Soul singr for atmrv band. Nuance, emotion, Marvin Gaye. Pwr, passion, Tender, Corneli Pertrmc skill, grt phrasing. Us: sngs, chops, mgmt. You, no flakes. 213-969-4093

•Soull, groove, pwr/ik, hip & sensual singr ndd for proj. Pwr groove. Infil Prince, Pwr Station, Terance Trent, Spin Doctors. Pros only. 818-842-4469; 818-846-6808

•Strong baritone w/huge star presnc ready to get career under way. I have the presnc, lnt, ambition & drive. Nd band or partner. Joseph, 818-505-8693

•Strong sngwrtr/voc ndd for up & comng rock fusion proj for publishng deal & various other opportunities, showcs's & TV spots. Brian, 818-887-0946

•Top notch, K/A Ironm wd for in your face HR, blues/infl, punk edged band. Infil C.Trick, GNR, Ramones. 213-658-8522

•Voc ndd immed for wrkg altmtv/rock cover band in Maui. HI. Absolute pro, keybrd/guit abil a plus. Gd pay, grt environmt/opportunity. Matthew, 808-244-8119

•Voc wd ala Dream Theater, Skid, TNT, O'Ryche. We offer & require stage, studio exp, teamplys, strong image, obsession w/success. 213-913-4225

•Voc wd by HR band w/maj labl instr & mgmt. Is your vox in the style & range of S.Tyler or early R.Plant? 909-674-6748

•Voc wd for HR band w/recrdng studio & tour pending. Kevin, 818-981-1714; 619-571-6985

•Voc wd for intense, xperimtl band. Visionaries only. Adam, before 10 pm, 805-257-2513

•Voc wd for Partridge Family cover band. Male & fem voc wd. Srs only. Must be dedicd for this proj may loq ing term. Howie, 818-752-8658

•Voc wd to form metal band. Infil Armoured Saint & Metal Church. Srs only, no flakes. 310-202-8147

•Voc, R&R, Jelt, hip hop, male & fem, must lk & sound grt. Have maj credit & contacts. Srs hrd wrks only. 213-653-5015

•Voc/guit wd by orig proj in vein of Rush to Pantera. Don't call if not pro quality. Srs inquiries only. Bobby, 818-780-7010

•Vox ndd to replace. Must be very true, able, 100%. Nothing's Shocking. We have new sounds, hvy, soft. Exp & currently gigging. West Covina area. 310-945-2375

•Warner Bros instrt. Hvy groove act sks pwr/ik, baltys voc, 19-28. Voc infl A/Chains, Metallica, Pantera. Pro or exp only. Lv msg for Steve Owen, 818-995-8691

•Wnt to make it big? Tired of generic HR but still like it cmrc? Freddie Mercury mts Tony Harnell? HR range voc? Stage personality. Call us. 818-752-9496

•Wtd for bckgrnd parts & harmonies. To join orig pop/roik style grp. Grt sngs. Light gtd schedule. Some w/pay. Pls lv msg. 213-469-0701

•Wtd, black fem singrs, ages 16-21, for pop & R&B. Alex, 452-5037

•Wtd, fem voc. Must ply instrmt, keybrds or guit. I am supero lyricst, melicly strong. Sks commtd musicl partnership for future demo. Sean, 213-653-8782

•Young & eclectic frontm wd w/pwr/ik tone colors. Creativity is god. Melody at his right hand promises longevity. 213-883-9533

13. DRUMMERS AVAILABLE

•#1 HR dmr avail for paid sht only. Recrdng, toung, etc. Labl credit, image conscious, hrd trding, exp pro, ready to go. Chris, 619-295-5372

•Acous band lkg for percussn/dmr. Infil include Marta McKee, Shawn Colvin, Melissa Etheridge. Srs only, grt dental benefits. Call Candis, 213-653-0860

•Aggrv dmr w/killer meter, chops, eq, sks srs, aggrsv, pro act into Lynch Mob, Extreme. Pros only with Pls. Rick, 310-596-1846

•Altmtv pwr dmr w/dy namcs, groove plyr, has Phil Collins atty, sks signed act close to the Fixx, Tears/Fears. No drugs. Call Chris, 818-881-9334

•Attnl HR dmr avail. Time keeping pounder of skins. Image conscious pro, exp, labl credits, ready to go! Bonham, Castillo, Aldridge. Skg F/T wrkg HR. 619-295-5372

•Baltimore's hrdst hitting dmr now in LA. Srching for band into O'Ryche, Fates, Maiden, Yngwie, Racer X. 15 yrs exp. Steve, 310-523-DRUM

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FREE CLASSIFIEDS

•Christian dmr/percussnt snts wrkg band, all styles. 20 yrs exp, demo & resume avail. Brad, 805-259-5645
 •Dmr avail for estab, all org, altmv grp. Not intrsd in money. Just lkg for signed grp w/ tour & recrd plans. Eric, 407-896-9296
 •Dmr avail for session wrk, demos & fill ins. Most pop/rock styles. Very creatv. 805-296-8384
 •Dmr avail. Formerly of Wink & Sylvain Sylvain to do live shows & studio wrk. Creatv, pwll, steady. Paid sits only, pls. Brian, 213-878-3634
 •Dmr avail. Funky rock. Styles include Bonham, Richie Hayworth, Lenny White. 609-296-5415
 •Dmr sks band. No image, no inrl, no gear, no trmpo, drugs OK, alcohol OK, no phone. James, 818-763-8134
 •Dmr snts very org R&R band. Have lks, trmpo & equip. Call Ronnie, 818-544-3581
 •Dmr, avail for in town or road wrk, wrkg sits only. Vocs too. Knows lots of cover tunes, sings lots of them. Very exp. 213-876-4814
 •Dmr, hrd hting, rock, blues, jazz, soul, pop, avail for studio & live perfmcnc. Doug, 310-394-8732
 •Former dmr of band, Venice, sks R&R pop/rock band. Pls contact Tano, 310-451-0742
 •Hot fusion dmr snts other fusion musicians. Pls call. 714-522-2142
 •Positive, dedictd, agrvrs fem dmr avail now. Call Jennifer, 213-466-4865
 •Pro dmr avail. Any style. Send me a tape. 7315 Denny Ave, Sun Valle CA 91352

•Pro dmr skg rock, altmv, world or tribal band w/ideal & mgmt or financl bckng. Some bking vocs & lyrics. Inrl collab. Craig, 310-937-0556
 •Pro dmr sks plyng slt. T40, jazz, Latin, csls, etc. Seasoned but young & hungry to ply. Jeff, 818-986-8233
 •Pro dmr, 38, sks ballsy, org, sng oriented rock band. Signed acts only. Call Bill, 213-874-7118
 •Pro dmr/percussnt avail for studio wrk, club wrk & possible touring. Exp in all styles. John, 818-764-4569
 •Pro percussnt/bkup voc avail for pro sits. Any style, Latin percussn, toys, exotic specialties. Grt lk & stage presnc. Patrick, 213-857-8445
 •Pwllrl dmr avail. Hrd, nasty groove plyr. Lks, chops, exp, grt att. Total pkg. Versitl. Sks pro rock act w/labl & mgmt. Art, 213-469-5208
 •Pwrhouse solid dmr lkg for raw, intense, HR groove band w/ideal or labl intrst. A/Chains, Stone Temple. Exp studio/club circuit. Pro sits only. Wolf, 818-905-9653
 •Rhythm Doctors rhythm section avail for recrdng sessions & live gigs. Very vry pro. Grt sound & feel. Paid sits only. Call Robert, 818-792-8954
 •Rock dmr avail. Xplosv yet musicl style. Inrl Smith, Castronovo, Bozzio. 2 kits, Yamaha maple & recrdng custom. No tall tales. Eric Stoskopf, 818-782-9557
 •Single kick groove monster. lks 28, vocs, trmpo & free to tour. Open for any sincere career offer. Csls or proj. Buddy, 310-393-8625
 •Top pro dmr, sexy plyng style, hrd hting. Lkg for grt rock band. Have image, grt gear, etc. Non smokers, pls. 213-463-9722
 •Voc/dmr sks gnt & bst. Inrl S'Garden, hvy, altmv rock. 818-849-5207
 •Wild, wild, dmr, solid hting, joining/forming band, ready to kick in LA. John, 310-568-8625
 •X-Berklee dmr, 25 yrs exp, lkg for live or studio perfmcnc, rock, blues, jazz, soul, pop. Doug, 310-394-8732

13. DRUMMERS WANTED

•Dmr ndd for modern groove, world atmospnc band. Tony Samson, Omar Hakim. Bonham. 310-820-5781; 818-980-6502
 •#1 simple dmr wtd by guit plyr & voc. Inrl by jazz, AC/DC & motorcycles. Call Steve, 818-763-4450
 •2 guit sk young, creatv dmr willing to die for the music. Inrl Helmet, Rollins, A/Chains, Brian, 818-994-0250
 •90's style dmr wtd by guit/voc to form new band w/rd, lassy, jazzy, psychdc groove. Gary, 310-391-7364
 •Acous rock band sks dmr. Inrl Mellencamp, Bodean, REM. We have grt sngs, grt vocs, grt plan. Now we nd you. Cory, 310-841-5608
 •Agrvrs, yet dynamic dmr ndd for estab band w/mgmt desined for legendary success. Inrl Bonham, Bruford, Mitchell, Lalin jazz & Motown. 213-683-3448
 •All female band skg dmr for tour, contract & mgmt, maj labl intrst. No srs drugs or alcoholics. Only females apply. 818-846-8124
 •All orig jazz/dance band lkg for verstl dmr. Styles include hip hop, reggae, funk & jazz. Pro att req'd. Call Nickie, 310-392-4172
 •Altmtv band sks hrd hting groove dmr who makes music first priority. Inrl Minute Men, Fugazi, Zappa, KXLU, PJ Harvey. Matt, 213-953-8470
 •Altmtv style dmr in med 20's wtd by guit & voc for rock band w/rogn, straight ahead sound & lyrics. 213-739-3726
 •Are there any lntd dms out there hungry to make a name for themselves? Dbl bs dmr w/pro att ndd for Metallica mts VH inrl proj. 714-963-1464
 •ARTICLE ONE - low auding drms. Creatv wntns of groove & feel. Inrl Bozzio, Perkins, Chambers & Cameron. Matt, 818-972-7949
 •Band sks male/fem dmr. If you like Space Invaders & Rubic's Cube, you'll love jamming with us. 213-650-0609
 •Black or Hispanic dmr wtd. Inrl Ice Cube, Bad Brains, 70's funk, hrd core rap & rock. Labl intrst, lockout studio, mgmt. Gios pending. 213-931-9095

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 NEXT DEADLINE: WED., AUG. 4, 12 NOON

•Blues/rock plyr for wrkg blues band. Nd positive att & be easy to wrk with. 310-636-0564
 •Charlie Watta style dmr wtd by Keith Richards style org plyr. Keith, 818-355-9554
 •Christian dmr, 18-25, for secular, altmv band, male or fem. Inrl Jellyfish, Dramarama, Wonderstuf. Pls lv msg. 818-503-2824
 •Christian dmr, non pro, R&R, pots & pans, smash, tribal, boom boom. We're ready now. Doug, 213-257-0846
 •Driving, Euro inrl band w/ideo, demo & studio. Creativity, sngs, melody & style. Not grunge. Enthusiasm a must. 213-464-0761
 •Dmr for world beat & reggae band. 213-661-0446
 •Dmr ndd for fem fronted rock unit. Versitl & creatv w/tasty licks. Pls call 310-538-5816; 714-776-6467
 •Dmr wtd by all org pro R&R band w/70's, UK, punk invasion sound & image. Pistols, Ramones, etc. Pro att, gear a must. 818-848-5336
 •Dmr wtd by dedictd HR band. If you got Aero groove, Metallica energy, Pearl Jam feel & L.C. Colour funk in you, let's jam. 818-885-6860
 •Dmr wtd by young, progrsv, rock/metal proj. Must have chops, solid meter, image. Inrl Dream Theater, Rush, Ozzy, Jarrod, 714-786-0525
 •Dmr wtd for estab HR band. Very danceable & wean business. Justine, 818-762-6834
 •Dmr wtd for hvy funk/groove band, MUSTARD. Inrl A/Chains, S'Garden, Bonham. No metal. Must have grt dynamics & kit. Rob, 805-526-4746
 •Dmr wtd for melcd, progrsv rock proj w/crml edge. Must be exp, have chops, pro equip. Joseph, 818-767-4885; Pat, 818-997-4139
 •Dmr wtd for name HR act. Immed road wrk & recrdng. Call Chris, 2-8 pm. 213-936-8327
 •Dmr wtd for pop band. Inrl include Westerberg, Beatles, Police. Call Steve, 213-461-8787
 •Dmr wtd for proj in the Pantera, Exodus, Sepultura vein. No glam, no meatball crml metal, no Stones rockers. Eric, 310-657-6889
 •Dmr wtd for pure, straight ahead, grooving, hvy band. Aero to Motorhead styles. Private Hillywd rehrls! No covers, no phonies. Gigs pending. 213-856-6125
 •Dmr wtd to complete bluesy, soufl, HR band w/world class matrl, att'y's ambition. Absoluted pros only. 310-204-3178
 •Dmr wtd, eclectic & diverse for post punk band. Inrl Bad Seeds, Frank Sinatra, American Music Club. 818-994-9325

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FREE CLASSIFIEDS

-Drmr/percussant w/d for groove orientd alt/mv pwr, folk band. Creativity, dynamics, dedictn & sns of humor a must. Orig. Acous/elec mat. Dori, 310-457-8351

-DMZs, bored w/straight ahead rock? Try out for LASER MAZE, modern, progrs, all orig. Get challenged now. Pat, 818-997-4139; Joseph, 818-787-4885

-Drms & bs n/d for orig band w/intrn prog. finished masters, legal rep, tabl instr. Infil Zep, Stones, Dylan. Mike, 213-856-2377

-Estab band sks estab dmr. Jane's, U2, Cult. Must be ready to perm, ready to commit. Steve, 310-439-6260

-Estab, experimtl, tribal, psychdnc band w/new age sks creatv exp/dmr/percussant. No drugs, pls. 818-352-7771

-Exp, groovy, technicly th/dm dmr w/dolbs w/d by untradit'l Norwegian HR act w/huge cmrc'l potential. Queen, TNT, VH. Absolutely no flakes. 818-752-9496

-Guit & bsvoc sk dmr to complete aggrs metal trio. Infil Pantera, L.Cokour, Megadeth, Sacred Reich. Gd alt a must. Pro only. Ron, 310-671-3429

-Hillywd based 4 pc sks hrd hting, groove orientd. Bonham style dmr. No flakes. Pro only. Strong presnc p/us. 213-461-9149

-HR act sks hrd hting dmr. Image & pro alt a must. Infil Aero, Skid. Call after 5 pm. 310-214-1197

-Hrd hting, steady dync dmr n/d. Orig proj in vein of Deep Purple, Manilow & Dio. Call Anrl, 213-836-3668

-Imagine Beatles quality sns jammed by Zep. Well, that's what we're going to do. Guit/voc/sngwr sks bst, dmr. Id guit. Robert, 310-794-4013

-Immed n/d tight, pocket ptyr for raw fusion band. Gd feel & gd chops n/d. Showcs & studio wrk avail. Call Brian, 818-887-0946

-Lkg for dmr w/HR feel & funk groove to lorn cover & orig proj. 818-383-4668; pager #818-608-2764

-Musicians w/d to sub/ill-in w/4 pc ensemble in Hillywd Protestant church. Guit, keys, percussion, horns & vocals. Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for audtn. Mark or Sonia, 213-938-9135

-Pro band sks dmr for local gigs & touring. Completed album & maj mgmt. Rocking & funky. Lkg for Aranoff, Copeland, Bonham, Caluota. Cart, 714-647-7171

-Progrev HR band w/Euro intl sks dmr. Billy, 818-955-9553

-Rapper & guit sk creatv dmr for live music, rap proj. In vein of Rage, PE, RCP. No flakes, dot call. 818-340-4917

-Raw R&B band lkg for dmr. Intl are Zep, Aero, Stones, Hanoi, NY Dolls, etc. 213-874-8841

-Reggae dmr n/d. 213-778-8022

-Reggae, funk, punk dmr w/d for orig band. Call Graham, 310-399-5104

-Shock rock band REBEL REBEL sks dmr. Into old Kiss, Plasmatics, SS Sputnik & Pistols Into glitter shock rock lk & theatrics. Equip, money, trspoa a must. 909-875-9521

-Signed g/rp w/mgmt sks HR dmr for band. Jim, 805-376-2449

-Skin beating, perfect meter pro w/d in your face HR, blues intl, punk based band. Infil C.Trick, GNR, Ramones. 213-658-8522

-Southern rock voc & guit ptyr sks cntry infil pocket dmr in early 20's w/sngle kick, lng hr & personality. Call Rich, 818-780-1183

-Will the next Stewart Copeland pls stand up? Mgmt, atty, prodcr, tabl instr. Must think about music 24 hrs a day. 310-823-6786

14. HORNS AVAILABLE

-Hollywood Horns are here and avail for pro snts. Call Bill, 213-258-8774

-Sax ptyr, tenor, alto, flute, clarinet, sks wrkg band, recording sessions, rehsl funds. Intl solo & reader. Craig, 213-294-6404

-Sax ptyr/EWI wind synth ptyr avail for studio wrk, demos, all styles. Also for homn section arrangements. Rick, 818-845-9318

-Sax/flute ptyr avail for studio & pro wrk of any kind. All styles. Maurice, 213-662-3642

-Saxophonist avail for session or live wrk. R&B, blues, funk & R&R. Exp. grt tone & gd reader. 818-955-9094

-The Angel City Horns area avail for pro snts. 818-882-8354

-Trumpet ptyr avail for studio wrk, tours & other gigs. Exp. all styles. Bruce, 818-457-1848

-Trumpet ptyr, dcls on trombone & keys, sks pro wrkg snt for R&B, rock & etc. Gd image, can travel. 818-551-9501

14. HORNS WANTED

-Horn plyrs w/d to complete jazz big band lineup. 1st rehsl band, then giggering band. Call John, 818-760-4569

-Musicians w/d to sub/ill-in w/4 pc ensemble in Hillywd Protestant church. Guit, keys, percussion, horns & vocals. Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for audtn. Mark or Sonia, 213-938-9135

-Sax ptyr w/d for aggrs R&B band. Infil Ramones, NY Dolls, C.Trick, etc. Randall, 213-850-7301

15. SPECIALTIES

-B pc erotic, alt/mv dance grp soon to showcs & tour, skg financ investors. Have publishng, mgmt agremnt. Hit matrl, intern'l appeal. Srs only. 310-288-5009

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-Asian Musician Alliance. If you are intrsd in joining, call Dennis, 818-563-3128

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-British band based in Liverpool w/finished masters by maj prodcr sks investor to promote & market in US. Srs inquiries only. Tony Howard, 818-705-8423

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-Mgmt w/d to represent rock trio. We have demo & gigs. Pierre, 310-433-8939

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-#1 trks, orig tunes avail for your demo or recrd R&B, new jack swing, dance, pop, pop/rock, etc. Maurice, 213-662-3642

-Attractv fem voc/sngwr skg band or compsr. Have matrl. Jazz, new age, alt/mv inlf. Creatv, holistic & srs only. Gia, 818-760-8437

-Bands, I'm a publishd sngwr intrsd in collab w/local grps on orig matrl. Pop, rock, cntry. Give me a call, let's talk. Les, 818-224-2225

-Cntry matrl w/d for new band ala Dwight or Trill. Also open to collab. Protected matrl w/SASE to Simon, Box 248, Hillywd CA 90078

-Comps avail for film scoring, both trailers & full length film. College films also. Fred, 818-848-9054

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-Melody writr w/d, no vocs. Lkg for melody writr in all the wrong places. Are you tired & peristant? Then call Austin, 818-248-2101

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**Fourth Annual Tanqueray Rocks Talent Contest
 Official Contest Rules**

1. All entrants must be U.S. residents and 21 years of age or older as of July 15, 1993.
2. Size of group must be between 1 and 7 members. Non-playing vocalist(s) must be counted in group number.
3. The "Tanqueray Rocks" Talent Contest is a competition conducted by Bragman Nyman Cafarelli, Inc. for rock-n-roll bands.
4. Entries must be submitted in audio cassette form no longer than 20 minutes in length, clearly labeled with the name of the band, the band's leader/spokesperson, address and daytime and evening phone numbers. All music and lyrics must be original. A clear black and white photograph depicting all band members must be submitted as well. The same members on the tape must appear with the group if they place in the semi-finals and finals. Proof of age for each group member must be submitted with entry.
5. All artists retain the rights to their music except as provided in Rule 12.
6. Entries must be postmarked no later than September 3, 1993, and must be accompanied by an official entry blank or reasonable facsimile signed by the leader of the group. Only one entry per group is allowed. Bragman Nyman Cafarelli, Inc. and Schieffelin & Somerset Co. are not held responsible for lost, late or mis-directed mail.
7. Semi-finalists and finalists will be chosen by a panel of independent judges. Judging will be based on musicianship, creativity, technique, originality and performance potential. The decision of the judges will be final. By entering this contest, each group member acknowledges that Bragman Nyman Cafarelli, Inc. on behalf of Schieffelin & Somerset Co. shall have the right to use each entrant's name or likeness in any advertising and/or promotional activities relating to this contest without compensation or obligation to the entrant.
8. Cassettes sent in will be used only for this contest. The cassettes will not be reproduced for any purpose. Cassettes will only be returned if accompanied by a self-addressed stamped envelope.
9. Three semi-finalists will be chosen to perform in each semi-final. Semi-final cities include: Los Angeles, San Francisco, Boston, Miami and Chicago. Semi-finalists will be notified approximately two weeks prior to the semi-finals.
10. One finalist from each semi-final city will be chosen to compete in the final competition in New York on October 27, 1993.
11. If any entrant is unable to appear at either the semi-finals or finals, an alternate will be chosen.
12. Each entrant acknowledges that his/her performances in semi-finals, finals and the prize tour may be filmed, videotaped, recorded and/or photographed by Bragman Nyman Cafarelli, Inc. on behalf of Schieffelin & Somerset Co. The film, videotape, recording and photographs of this performance may be used for any purpose whatsoever, including the commercial sale of same, without payment of any compensation to entrant or securing of any additional permission from entrant. By entering, each entrant represents and warrants that the musical routine performed by each band is original and will not infringe upon or violate the rights of any third party, and that entrant's participation in this contest will not violate any pre-existing recording contract with any third party. In addition, each entrant agrees to be available for two weeks in November 1993, to perform on all dates scheduled for the national tour, if won. Each group member by entering this contest agrees to all terms of this competition.
13. All bands appearing in semi-finals will receive a \$500 appearance fee. Semi-final prizes: First place: \$1,000 and a Nighthawk SP guitar, courtesy of Gibson (approx. retail value \$800). Finals: Grand prize: \$10,000, and an 18-month non-exclusive endorsement contract for Gibson/CMI products, and a national tour with meals, accommodations and travel provided.
14. Employees and their families of Bragman Nyman Cafarelli, Inc., Schieffelin & Somerset Co., the Gibson Guitar Corp., co-sponsoring radio stations, and their affiliates, subsidiaries, advertising and public relations agencies, as well as licensed alcohol beverage wholesalers and retailers are not eligible to participate. Contest is void where prohibited by law. Venues are subject to change. Contest is not open to TX or UT residents. All federal, state and local laws and regulations apply. The winner and/or entrants will be required to sign an Affidavit of Eligibility and Release.
15. Federal, state and local taxes on prizes are the sole responsibility of the winners.
16. Semi-finalists are responsible for travel to and accommodation arrangements in all semi-final cities. For appearance at final event in New York City, each band will be provided airfare and hotel accommodations.
17. No purchase necessary.

Tanqueray Rocks Talent Contest Official Entry Form

Name of Band _____ # of Band Members _____ M
 Leader's Name _____ Phone - Eve () _____ Day () _____
 Address _____

I/We wish to enter the Los Angeles semi-finals on September 21, 1993, at The Palace.

I've read the rules and affirm that this entry is in compliance with them.

Signature of Leader _____

Mail entry form, band photo, proof of age for each band member and tape to:
 Tanqueray Rocks Talent Contest, c/o Bragman Nyman Cafarelli, Inc., 9171 Wilshire Blvd., Penthouse Suite, Beverly Hills, CA 90210