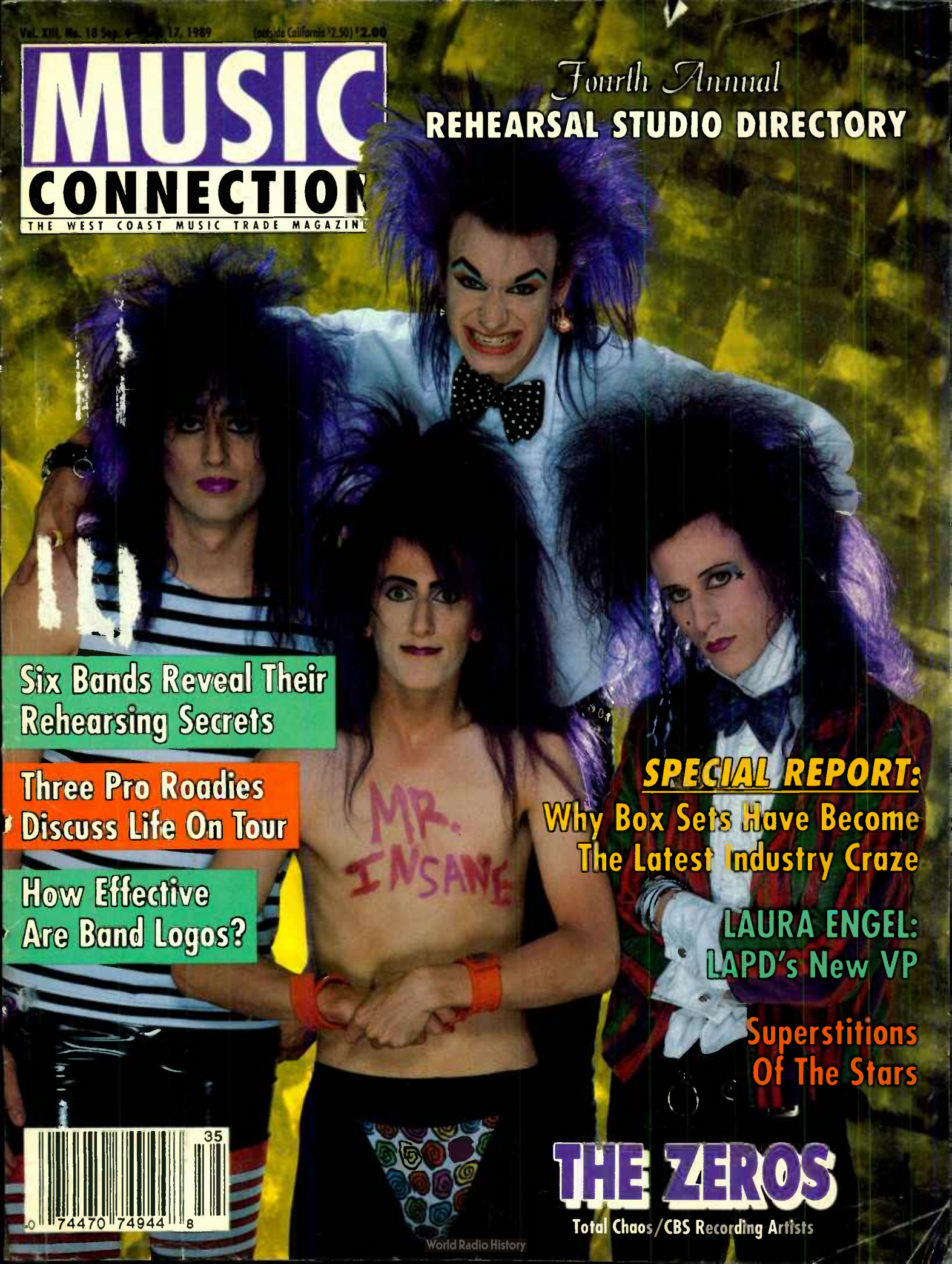


# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE

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Three Pro Roadies Discuss Life On Tour

How Effective Are Band Logos?

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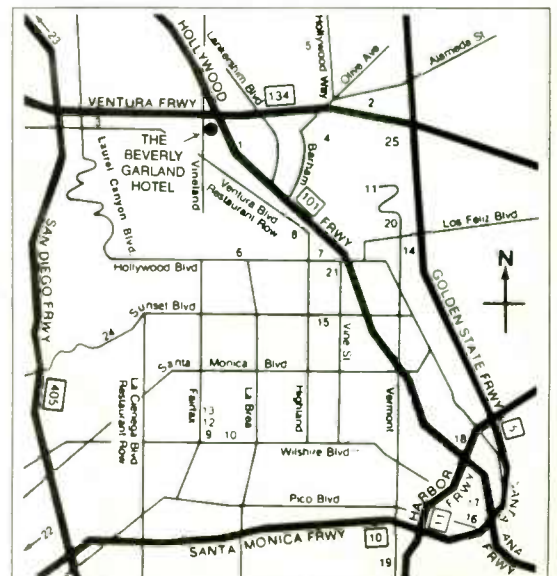
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By Kenny Kerner



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In most businesses, an identifiable trademark can be worth millions in revenue. Here, MC talks with marketing experts about the value of band logos. Can they make a difference?

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Cover Photo: Kristen Dahline

Watch for Bruce on the new KISS Album due out in October

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## FEEDBACK

### Sacred Splotch!



Dear MC:

*Music Connection* deserves a big congratulations for their noble efforts to enlighten aspiring musicians on how to access Los Angeles radio. Hopefully, this last issue will encourage disillusioned but talented bands to help rejuvenate the presently lukewarm music industry.

However, the bubble was soon burst at the KXLU studios when we realized that *Music Connection* had nonchalantly desecrated our sacred splotch logo on the front cover (Vol. XIII, No. 17, Aug. 21-Sept. 3). Not only did your dyslexic copy editors hoist the splotch upside-down on its head, they had the gall to paint it slime green! Imagine if you tried doing that with the American flag! You could be arrested! We are at a loss to explain why our splotch ended up juxtaposed with KLOS "personalities" Mark and Brian. In fact, I find it rather ironic that the KXLU splotch is splooted across Mark Thompson's double-breasted sailor jacket.

I have nothing against *Music Connection* using the copyrighted KXLU logo as long as it corresponds to an article concerning our station. Is it that hard to come up with your own paint blob? After all, it took us many painstaking volunteer hours to make the paint splash just right. The students who run KXLU take great pride in bringing new and otherwise inaccessible music to the Los Angeles public. On this same note, we take pride in the KXLU splotch, the symbol of our hard work and dedication.

Matt Kelly

General Manager/ KXLU-FM

### Inland Empire Fan

Dear MC:

I really enjoy your magazine and never miss an issue, but I would like to give you some advice, if you don't mind. I live in Riverside, California (it's also known as the Inland Empire) and believe it or not many great musicians have come from this area, like Dave Mason and Sammy Hagar and many others. Many of my friends have moved to L.A. because it's where the band scene is, and I don't rag on them for that. Hollywood's a cool place to

play, but from what's going on now in the clubs there I think you've got to sell your car just to play The Strip.

I really wish you would do a story on the Inland Empire. By the way, the Empire is the space between Pomona and San Bernadino. The best bands seem to play at The Green Door in Montclair.

The biggest drawing band is Rudeboy. They're from Upland and have been around for a few years. I've been to some of their shows and they do kick some butt. Some other great bands are Them Lonesome Tracks, Honky Tonk Angels and Rozzi Lane.

Looking forward to reading something on the Inland Empire in an upcoming issue.

Tom McMahon  
Riverside, CA

### No Risky Business

Dear MC:

It was great fun to read the comments of the promoters about pay to play. They basically said that pay to play was the only way they could make sure they didn't lose money on shows that failed to draw. So now, rather than risk their own money in putting together a show, as promoters used to do, they've found that, because of market conditions here in L.A., they can guarantee themselves a profit no matter how poorly the bands draw, no matter how poorly they promote the show themselves, no matter how badly they pick the bands or how bad the music is. This we knew.

It's pointless for them to talk about how much they spend on promotion and security and keen club lights. All that money came from the bands, up front, so how can these promoters cry about all the money they spend? They no longer risk anything, they just do the phone work and pocket the money. They've found a way to insure a profit no matter how badly they do their job and who in Tinsel Town can knock that? Kind of makes you proud to be a self-reliant, free enterprising American, doesn't it?

I wonder how the thousands of clubs that don't use pay to play manage to stay in business? Could it be that they hire good bands, create an environment where people are comfortable, advertise and treat musicians ethically? Nahhhh.

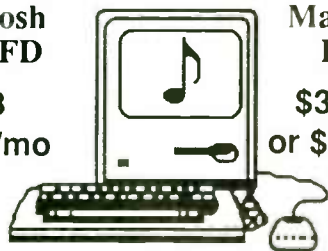
Greg Hofmann  
Editor, GIG Magazine

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By Trish Connery

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Calendar, C/O Music Connection,  
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Hollywood, CA 90028.

□ ASCAP has announced the 1989 West Coast Pop Music Songwriter Workshop, which features guests from all aspects of the music business and is designed to promote knowledge of the industry and help establish professional contacts. The first of eight bi-weekly sessions begins the week of Oct. 16th, at the Los Angeles ASCAP office. A tape submission is required (deadline for entries is Sept. 15, 1989) containing two original songs with typed or neatly handwritten lyric sheets and a brief resume. Send to ASCAP Pop Music Workshop, 6430 Sunset Blvd., Hollywood, CA, 90028, or call (213) 469-3434 for additional information.

□ *West Side Story* is being presented by the Candlelight Pavilion Dinner Theater, located in Claremont. The play will run from September 8th through November 9th with seven shows per week and is produced by Ben D. Bollinger. For additional information on dinner arrangements, show times and cost, call (714) 626-1254.

□ "Computers For Musicians: A Hardware and Software Overview" is a fall UCLA Extension course designed to help musicians select the systems and devices that will best serve their individual needs. Classes will be held on Tuesday evenings, September 19th through October 24th, 7:30 p.m. to 10:30 p.m., and will meet in Room 1439, Schoenberg Hall, UCLA. Call (213) 825-9064 for further information.

□ The National Academy of Songwriters in association with Carlos 'n Charlie's is sponsoring the Songwriters Spotlight Performance Series on September 21st at Carlos 'n Charlie's, 8420 Sunset Blvd.. This showcase will feature local talented songwriters/artists performing their work for industry professionals. General admission is \$10.00, \$8.00 for NAS members. For more information, call (212) 463-7178.

□ UCLA Extension in association with BMI is hosting a one-day program, "Film Music Dialogues," to present in-depth profiles of five of the top film composers working today. Danny Elfman, Michael Kamen, David Newman, Alan Silvestri and Hans Zimmer are the composers to be honored at the event and will be present (subject to availability) to discuss their careers, training, etc.. The program will be held Saturday, October 7th, from noon to 6:00 p.m., at the new Directors Guild of America Theater, 7919 Sunset Blvd.. There is a \$95.00 fee. For further information, call (213) 825-9064. **MC**

## Veteran Recording Artists Reap New Chart Rewards

By Steven P. Wheeler and Michael Amicone

HOLLYWOOD—1989 may very well be remembered as the year of the veteran. While rock's old guard (The Stones, The Who, Paul McCartney) takes to the road, veteran artists such as Bonnie Raitt, The Doobie Brothers and Donny Osmond have resurrected their careers with albums that either echo past successes or totally re-invent their sound.

One label in particular, Capitol Records, is reaping the major chart benefits from this resurrection of rock's old wave. With Bonnie Raitt, The Doobies and Donny Osmond already bolstering their coffers, Capitol is hoping to duplicate that success with just released albums by The Beach Boys (with Brian Wilson) and Joe Cocker.

What is the reason for this sudden explosion of middle-aged rock? Ron McCarrell, VP of Marketing for Capitol, cites the baby-boom generation as the most obvious reason. "I think what we're seeing is a kind of side effect of what is happening to the population of the United States. The median age is getting older. The 30-40-year-old baby boomers have continued to be music consumers while the 12-24 demographic isn't growing as rapidly."

Of course, advertising dollars dictate radio formats and the baby-boom generation, a huge factor in record sales as well as influencing radio formats, has become a prime target of advertisers. "It's largely because of this 24-49 demographic group that Bonnie Raitt's selling more albums than she has in ten years," states McCarrell.

Ray Tusken, VP of Rock Promotions for Capitol, explains that video channel VH-1 also contributed to Raitt's newfound success. "The big surprise with Bonnie



Larry Busacca

The Doobie Brothers

was video. VH-1 really jumped on the clips and we've got our third clip in a row in '5-star' rotation."

Tusken cites another factor that may be contributing to the resurgence of these veteran artists. "It's a fairly safe assumption that for most people, what you listen to at 18 is basically going to be your musical preference for the rest of your life." This may help explain the major success of The Doobie Brothers reunion project and its single, "The Doctor," a song with an early Seventies flavor that found a chart home in the Eighties. "They were very aware of who their audience was and they did it right. They touched those people with a song that reminded their audience of 'China Grove.' They just repeated the formula."

While McCarrell says that Paul McCartney's latest Capitol album has been a success ("his biggest in eight years"), some insiders have called it a commercial dis-



Bonnie Raitt

appointment. Tusken believes that McCartney's album has suffered due to a lack of response from rock radio. "As a mature artist, his music is relatively softer than what it used to be. It doesn't quite have the rock edge anymore. Rock radio played the single because he is Paul McCartney, but they quickly stopped." However, both McCarrell and Tusken believe McCartney's first tour since 1976

will revive and ultimately save the album.

In addition to McCartney's disappointing showing, another veteran Capitol act, Queen, also never caught chart fire with their latest album. "There's no question that this has become a trend in itself," says Tusken, "but you have to come out with a good record. There are some acts coming back that aren't making great records and their comebacks will be short-lived."

Bonnie Raitt, The Doobie Brothers, Paul McCartney, Queen, Donny Osmond, The Beach Boys—veteran artists on the comeback trail. Even The Bee Gees, one of the biggest selling acts in rock history, is on the verge of having a hit single with their new Warner Bros. release, "One."

For these veteran acts, the temptation to revive a sagging career is usually only a phone call away and the chart rewards only a hit single away. **MC**

Aaron Rapoport

# New Soviet Label Breaks Melodiya Monopoly

By Kenneth B. Giles III and Michael Amicone

UNIVERSAL CITY—A new record label, Art and Electronics (A&E), is being launched in the Soviet Union to compete with Melodiya, the state-operated label which, until now, enjoyed a monopoly in the Soviet music market. The label is a joint venture between MCA Records' Classics Division, American specialty label Mobile Fidelity, Electronica (Soviet manufacturer and retailer of consumer electronic goods) and Soyuzconcert (the Soviet booking agency).

Martin Fleischmann, MCA's Associate Director of Classical Music, states that negotiations began in the mid-Eighties between Mobile Fidelity and various Soviet agencies regarding the formation of a new label. "What Mobile Fidelity initially proposed to us was strictly a U.S. distribution deal of already-recorded Melodiya product," says Fleischmann.

"While that idea was going back and forth, we were approached by Mobile Fidelity to do something truly unique. Mobile Fidelity had the opportunity to digitally record new material in the Soviet Union and start up a new record company there. Once that presented itself, things began to move quickly. No one had ever done digital recording in Russia."

MCA will manufacture, distribute and market A&E product in the U.S. and Mobile Fidelity will compile the tapes and create the artwork for the label, while Electronica will sell A&E product in the Soviet Union. The initial releases under the pact will be classical and avant-garde.

"While the potential for discovering and signing contemporary Soviet pop artists who might make it in the U.S. is certainly there," relates Fleischmann, "we're not mining that right now. Since it was the Classics Division that confirmed the deal, we're going to follow that line for the time being, though we are looking into jazz artists right now. So many of the Russian bands that come over here seem to rely on the fact that they're Russian to sell records and are so enamored with the U.S. that they immediately just duplicate what's being done here. But Soviet contemporary classical music is unique and is something that will make a difference." MC

## COLLINS SUPPORTS R.A.D.D.



R.A.D.D. (Recording Artists Against Drunk Driving) is kicking off the new phase of its campaign to educate adults regarding alternatives to drunk driving. R.A.D.D. member Phil Collins (center), who will appear in the new R.A.D.D. video spots to be produced this summer and fall, is pictured with R.A.D.D. co-founders A. Taylor Burton (to his right) and Mort Weinstein.

By Michael Amicone



**Bob Bernstein**

Capitol-EMI Music, Inc. has promoted Bob Bernstein to the post of Director, Public Relations & Corporate Communications. In his new position, Bernstein will be responsible for all press materials for the corporation and the planning and implementing of public relations programs.

In more news from the Tower, Capitol Records has announced two new appointments: Hilda Williams has been named to the post of North/East Regional Promotion, Black Music Division and Clark Duval has been appointed Director, Product & Artist Development.

Windham Hill Productions, the leader in elevator music for the yuppie age, has joined forces with James Harris Entertainment Marketing of Chicago to pursue long-term corporate sponsorship arrangements.

Cypress Records has named Susan Deneau to the post of Director of Publicity. Deneau will shepherd all media coverage, including national and regional publications, daily newspapers, tour press and television, for Cypress' list of artists.

Dennis Turner, owner of Turner Management Group and personal manager of artists Kenny G and Marilyn Martin, has named Cheryl Stone as management associate for the firm.

Arista Records has named Bill Gaden as International Marketing Manager. Gaden will handle development of international promotion, marketing strategies, sales reporting, international ancillary licensing and special projects. In addition, Arista's Nashville office has added two new members to

their staff: Phran Schwartz will serve as Director of Marketing and Product Development and Allen Butler has been named Director of Promotions.

Noise International Records has appointed Dean Brownrout as Label Manager in the United States. Brownrout will oversee U.S. operations for the CBS-distributed heavy metal label. In more Noise employee shuffling, Stu Schneiderman moves to National Radio Promotions, Melanie M. Gallagher becomes Director of Production/Creative Services and Sal Trepiedi has been named Director of Publicity and Artist Relations.

Curb Records Country Division has announced the appointment of Mike Borchetta to Vice President of National Promotion.

Atlantic Records has appointed Ian Wilson to the position of Manager of European Artist Development. Based at the label's London offices, Wilson will handle the acquisition and development of new talent throughout Europe as well as A&R duties for European acts on the Atlantic roster.

Enigma Records has announced several new appointments: Maryann Earl becomes National Director, Singles Sales; Ron Cerrito has been named Director, National Modern Rock/AOR Promotion; Amy Seldenwurm has been appointed Manager, National Modern Rock/College Promotions; Meryl Zukowsky becomes the label's East Coast Manager, Publicity & Artist Relations; Laura Hein and Bart Devaney have been named to the newly created Project Director positions; John Kirksey has been appointed Vice President of Rock Promotion; Jayne Simon has been appointed Vice President of Sales; and Mark Diller has been named East Coast Director, National Rock Promotion. MC

**CORRECTION:** In the last S&A column, it was erroneously reported that Paul Cotton, formerly with the country-rock group Poco, would be working with his former bandmates. Cotton, who recently signed with the Existia Music Group, is embarking on a solo career, while a reunited Poco sans Cotton will be releasing a new LP on RCA entitled *Legacy*.



Singer/songwriter LA LA, who penned the Whitney Houston hit, "You Give Good Love," has inked a deal with Motown Records. Pictured (standing, L-R): Jheryl Busby, President of Motown Records/CEO; Jim Tyrell, LA LA's manager; (seated, L-R) LA LA; Timmy Registord, VP of A&R for Motown.

# CLOSE-UP

The Louvre houses the Mona Lisa. The Smithsonian displays the Hope Diamond and Buckingham Palace protects the Crown Jewels. For every treasure, there has always been a showcase for the public to ogle and sigh—except when it comes to rock music.

While rock & roll memorabilia is plentiful, people have hoarded their trinkets because, for most rock fans, these items hold sentimental value. To others, the serious collector or brazen gift-giver, rock mementos are value-laden and these people will gladly fork over the necessary cash to possess a piece of the rock. But, regardless of the aficionado's degree of interest, until now, the biggest challenge was in finding the items at all.

The search is over. Paul Sharfman decided several years ago that a store should exist for the sole purpose of housing and selling rock treasures. The Rock Store, located at 6817 Melrose Avenue in West Hollywood, is his dream come true. A brief tour of The Rock Store reveals rock music souvenirs from Fabian and Elvis to Kiss and Van Halen with smatterings of Hendrix and Foghat thrown in between. Showcases groan with the weight of memorabilia—Rolling Stones key-chains, Monkees hand puppets, Andy Gibb puzzles and watches. Items run from the sublime to the ridiculous.



## The Rock Store

By Maxine Hillary J

Sharfman obtains these finds by hook or crook and passes up few opportunities to acquire that special piece. "I get a lot of things from flea markets," says Sharfman, "but most of the stuff I get comes from individuals. I get some things at auctions, but they're pretty high-priced so it's hard to buy for re-sale. You have to buy constantly and can't pass up any opportunities."

He leads a guided tour of the store like a proud cook in his kitchen. "This

is our vintage Beatles case," he says, as he opens a display containing hundreds of Beatles prizes. "We have things here from the common Beatles lunch pails and "Flip Your Wig" games, to the very rare, such as a set of Beatle glasses of which there are only five sets known in the Western World." He points to Beatle dolls in their original boxes selling for over \$800.00 and rare long-eating licorice Beatles records which go for \$175.00.

The next stop is the Graceland display. "This is what we call our "junk Elvis." It's the popular-priced stuff, almost everything selling for under \$20.00. These are items normally sold only at Graceland, but we've made a deal with Graceland and they wholesale this stuff to us." The display offers Elvis salt and pepper shakers, hats, clocks and shoelaces. But the real vintage Elvis objects are in the Fifties case. Here is where the Elvis overnight bag, original Teddy Bear perfume, wallets, dog tags and English hand mirrors can be found.

Some of the items on display were at one time available to everyone, but certain ones were manufactured for promotional purposes only. A small case in the corner makes these things finally available to the general public. Bob Seger coffee mugs and David Bowie Frisbees make up a small part of the over 4,000 promos once lavished upon people such as journalists, DJs and record store owners.

While a purchase at The Rock Store satisfies both the merchant and buyer, there is no charge for looking. In fact, browsing is encouraged by Sharfman, since he also sees The Rock Store as a rock museum. A walk through the store yields such finds as a Rolling Stones pinball machine that plays "Miss You" when you deposit your quarter and "Satisfaction" when the ball hits that crucial spot, as well as a similar game featuring Kiss; neither is for sale. The same area of the store

contains a bounty of Kiss merchandise, including curtains, bedspreads and Halloween costumes.

The Rock Store also features posters from every era, including those rare Fillmore posters from the Sixties reflecting the popularity of the Grateful Dead and Jefferson Airplane. Sharfman estimates that his store displays over 1,000 posters at any time and carries over 20,000 all year long.

To really appreciate The Rock Store, more than one visit is advised. Not all of the prized objects can be displayed, even though The Rock Store uses all available wall and case space as well as a loft area above the store. The back rooms contain one of a kind treasures such as Jimmy Page's tour bathrobe, an autographed Beatles dress, the robe Elvis wore in *Kid Galahad*, Woodstock curtains, the actual Kiss costumes worn on stage and Aerosmith playing cards, to mention a few.

According to Sharfman, The Rock Store is the only establishment of its kind. His store carries memorabilia only and no vinyl product. Because some rock souvenirs are very old, everything is sold "as is" and nothing can be returned. He estimates his clientele as everyone from young teenyboppers to older, serious collectors to restaurant decorators. "Everyone in our culture has been touched by rock & roll," he says.

The next big sellers to be found at The Rock Store just may be those items licensed by Bon Jovi and Guns N' Roses. It only has to be about rock and it can't be for the ears. If you have a rock collectible you're considering letting go of, Mr. Sharfman will negotiate. But, considering how these items skyrocket in value, it might be a good idea to hold onto it for awhile. I keep thinking back to that Beatles lunch pail selling for \$250.00 and the accompanying thermos at 75.00 plus. It looks a lot like the one I took to first grade. And that Monkees puppet, I had one of those, too... .

Heather Harris

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**POCO:** Back in the Seventies, nobody put a smile on your face quicker than Poco by virtue of their uptempo blend of country and pop. Finally, after years of solo success, the five original members—George Grantham, Rusty Young, Jim Messina, Richie Furay and Randy Meisner—have reunited to produce their new Legacy album and chart single, "Call It Love." Don't even think about missing this band in concert when they head your way!

## Dialogue

**Ken Komisar:** Senior Director, A&R, Epic Records

**Background:** "I did promotion for Mirage Records out of Miami for a year. Then, I spent about a year and a half out here in L.A. doing A&R for Atlantic. After that, I got an offer to run their dance department in New York. It was something I knew little about, but I figured it was a great opportunity and a great way to learn."

**The Job:** "A&R is an opinion. It's the ability to be knowledgeable on a bunch of different topics and to have a definite opinion and to sometimes be right."

**Signings:** "In the reality of all record companies, you wouldn't want to sign something just because you like it. You'd want a consensus because then there would be strength in numbers. You also want a consensus because that ultimately means support from an internal basis. In terms of signings, though, if you want it badly enough and are willing to bleed for it, you'll get it. Here, it doesn't take five people to stand up and say 'yes'; it's not a committee situation. It's based on your own beliefs and if you've convinced yourself, then that's it."

**Scouting Talent:** "Again, it comes down to someone's opinion and what state someone's band is in. There are other considerations, too. Is this a solid performing band? Is this a solid songwriting band? There are a lot of factors

to be considered. In this town, people are signing a lot of things a little early just based on the fact that the band looks good or they sound like this or that. But in the long run, you've gotta have a real artist. If it's not legit, the people in the street are gonna be able to tell. And I don't just mean the people in L.A., because that doesn't mean a hell of a lot. You've gotta get to the people in Texas and the Midwest and the Carolinas just like the people in L.A. and New York. Obviously a local buzz is important, but that limits it to just this area. Sometimes, another legitimate factor is that one band is sponsored by another, like Bon Jovi discovering Cinderella, or if the bandmembers are from other past groups. That adds a lot of credibility to it."

**NY/LA:** "I think that the competition is a lot stiffer out here while the similarities between the bands are overwhelming. In New York, there's more diversity. You can actually identify which bands are copying which other bands here."

**Catching-Up:** "I'm spending most of my time right now getting reacquainted with past connections and lawyers and managers and spending time in the clubs. I'm trying to figure out what is going down and who's real and who's not."

**Pay To Play:** "In New York, I didn't see pay to play as a problem. I'm sure it happens everywhere. Right now, it's just a necessary evil just like ads in a magazine are a necessary evil. It gives a band visibility. It doesn't

mean that you're a better band, it just means that you now have visibility."

**Making Demos:** "If a band has enough belief in themselves, they'll find a way to make a demo tape. Quality is the least of the concerns. It's just a matter of getting something that is representative. Nobody is looking for a finished, produced track because ultimately, everyone has a different vision."

**Unsolicited Tapes:** "I listened to unsolicited tapes back at Atlantic and I'm sure we'll continue it here. You just have to be careful as to how it's done because there are some obvious legal problems."

**Career Moves:** "My good fortune in getting this gig came about because of somebody else's good fortune. Had Dave Novik not been tapped to move up to a New York spot, I would never have had this opportunity. Music is something that you either appreciate or you don't. I never really thought about how volatile an A&R gig is. This is a golden opportunity for anybody that gets a shot to do it. You have to take it from that perspective and put forth that kind of effort. I love it and if you're willing to put the time and effort in and you have some degree of talent, you can come up smelling like a winner—if you get lucky. The real deal is it's constant luck and it all goes round in cycles."

**Advice:** "Basically, when it comes down to it, you've gotta be your own best promotion person. You've also got to be sure that your music is strong and legitimate and that you're being honest with yourself. Whether it's a tape or a live show, you gotta be out there hustling for it. It doesn't stop when you get a piece of paper with a record company name on it. That's when the real

work and the real promotions begin."

## Grapevine

Arista rock group **Babylon**, after having changed their name from **Persuaders**, now have to change it again—this time to **Babylon A.D.** Shouldn't someone at the label or in management have done a name search?

Rumor has it that **David Lee Roth** has been busy finding replacements for Steve Vai and Billy Sheehan. Supposedly, he has hired lead guitarist **Rocket Rishay** as well as an unidentified guitar/keyboard player. We'll definitely keep you posted.

Local heroes, **The Zeros**, have become the first act signed to **Spencer Proffer's CBS-affiliated Total Chaos Records**. Congratulations, guys!

Is **Eazy-E** getting ready to produce a rap record for **Guns N' Roses** frontman **Axl Rose**?

Local band **World War III** appears close to a deal with **CBS Records**. Also, congrats to **Kik Tracee** on their signing with **RCA**. Nice goin', Bennett!

## Chart Activity

**New Kids on the Block** (Columbia) continue to show great staying power with their single and album firmly planted in **Billboard's** Top Five.

**Donny Osmond** earns his second Top Twenty hit single off of his comeback LP as "Sacred Emotion" continues up the charts.

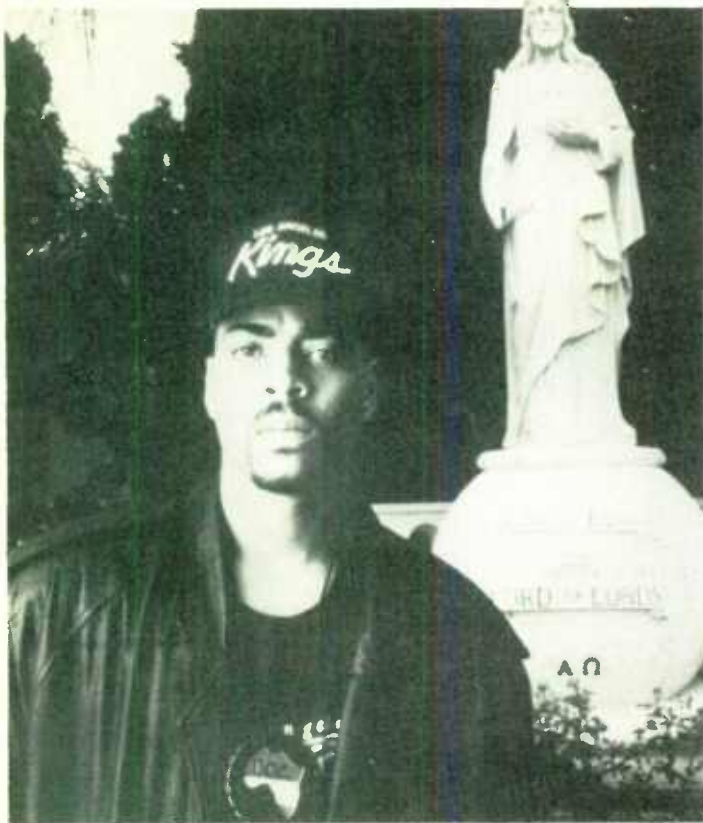
What an incredible success story for **Skid Row**. As if going platinum-plus with their debut isn't enough, the East Coast bad boys now have a legit hit single with "18 And Life." Additionally, lead singer **Sebastian Bach** has pretty much become the rock star of the year.

As predicted here several issues ago, **Warrant's** "Heaven"



Originally based in San Francisco, **Davy Vain** and company visited Los Angeles just long enough to land a recording deal with **Island Records**. Now, with the release of their high-energy album, **No Respect**, **Vain** comes back down to L.A. for a fierce rock show at the **Palace** on **Friday, September 1st**. Try not to miss this one.

J.D. Buchsbaum



**THE DOC:** Direct Outa Compton via Texas, this rapper's album is the hottest on the charts today. The "Doc" began rapping as a kid and is now cashing in on his talents. Entitled *Nobody Does It Better*, this debut is certain to go double platinum as the artist prepares to tour with none other than Eazy-E and NWA.

continues to climb and probably won't stop until it hits Number One.

Adrian Belew's "Oh Daddy" is a candidate to go Top Ten if the Atlantic promo team gets behind it.

Has anyone noticed that the Bee Gees have a Top Thirty single? This just has to be one of the best years for comebacks ever!

Tina Turner's new rock ballad, "The Best," will go on to become a Number One record for the soulful rocker. What an incredible performance!

## On The Move

Several people have called to tell us that John Guarnieri has apparently been named to head up Enigma's first-ever A&R department. As of presstime, no formal announcement was received from the label.

## Commentary

The music industry is an interesting animal to say the least. For the most part, when a label searches for a new signing, they're on the lookout for something fresh and unique; a trendsetter, if at all possible. An act that will have a long career rather than just a

single hit record. Someone exciting, energetic, out of the ordinary.

Yet, these very same labels that espouse freshness and newness, continue to play the A&R merry-go-round game by hiring and firing the same A&R reps over and over again.

Seems to me that if some A&R person has been with three different labels during a modest five or six year career, one can only expect moderate success when hiring that person for another go round. So why even bother?

Why not really make a move and hire someone new? Why not hire a former producer or former song publisher? Why not hire someone who has never done A&R before? We strongly commend MCA for hiring veteran record producer Denny Diante and Columbia for their bold move in hiring ASCAP's Nick Terzo. Atlantic's John Axelrod came from a strong publishing background so he, too, knows songs. And naturally, Geffen's Vicky Hamilton (a local manager of street bands) has proven she has some of the best ears anywhere.

This is the kind of new, fresh blood the industry needs to spruce up tired old A&R departments. So why not look to the future instead of trying to rekindle the past? **MC**



**Mark Huff**

Contact: Mark Clayton  
(213) 457-2650

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Having spent a couple of years leading some local Las Vegas bands, Huff has now decided to concentrate on his own solo career. Toward that end, Huff has submitted "Shelter for My Soul," "You" and "Dana's Song." The opening song really doesn't delve deep enough into the artists soul to reveal anything special or out of the ordinary. Nor does his voice cry out with emotion! Therefore, it's a bit hard for me to believe the lyrics. Even on a simplistic acoustic guitar/vocal demo tape it's perfectly okay to pour out your heart. Listen to the first couple of Dylan albums if you don't believe me. Now that's soul. "You" comes off like a mish-mash of love songs and protest songs but doesn't really cut it in either genre. "Dana's Day," the final selection on the tape, is a finger-snappin', good-time pop ditty and little else. Sorry, Mark, I really need to hear something a bit more substantial on your next tape.



**Bettina Holli**

Contact: Sheila Melody  
(818) 505-0675

Purpose of Submission: Seeking label deal.

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

If we were handing out points based on looks alone, Bettina would easily earn a ten, but we're rating music here and that score is going to come down some. These tracks sound pretty damn close to masters to me, so lots of time and effort apparently went into the actual recording process. I only wish more time had been spent on the songs and on the stale vocal performances. They just seem to drag on—especially on the opener, "Best Of You," which suffers from a very lackluster vocal performance. The most original sounding track is the last one, "Directions," which changes both syncopations and tempos to keep your interest. But even here, Bettina's voice lacks the power and character to make it a believable track. I think, in time, a more soulful voice will develop, but right now, it just isn't there.



**Blood Red Roses**

Contact: Steven Casper  
(213) 826-3289

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

One of the most original sounding songs we've heard in a long time, "Allison" is somewhat reminiscent of the Hooters' sound instrumentally. It starts off kinda sparse and then builds into quite a nice song. The vocals are crisp, strong and believable. More than the songs, I'm impressed with the lyrics and with the singer's ability to turn a phrase. It might not be a bad idea to start co-writing some material with people outside of the bandmembers just for variety. The songs on this tape are interesting, but when the focal point becomes an arrangement or a lyric, there is something missing. Considering the uniqueness of the lead singer's voice, there are probably plenty of other local songwriters who'd be willing to try something new on spec. Don't give up. If one road is blocked, try another.

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



Gary Gershoft

BMI signed songwriter/artist Michael Bolton who is currently on the charts with his *Soul Provider* album on Columbia Records. Pictured from left are (seated) Frances Preston, BMI President/CEO; Bolton; (standing) Del Bryant, BMI VP Performing Rights; Rick Sanjek, BMI VP Writer/Publisher Relations (NY); Barbara Cane, Senior Director Writer/Publisher Relations (LA); Louis Levin, Bolton's manager; and Bob Epstein, Bolton's attorney.

## Activities

In celebration of their Diamond Jubilee, The Fifth Annual ASCAP Foundation Commissions Program, in conjunction with the Brooklyn Philharmonic, has commissioned three works dedicated to the Society's Founders. The Foundation has commissioned Daron Hagen to compose a dance work, Scott Lindroth to write a march and Michael Rusczyński to compose an overture.

BMG Music's West Coast Creative Manager, Ron Handler, is responsible for placing cuts by BMG songwriters with Joan Jett, Don Johnson, Peabo Bryson, Animotion and Tina Turner (her new single, "The Best").

BMI songwriter/artist Kimberley Gold has just returned from New

York where she co-wrote the song, "Eyes Of A Stranger," with Joe Lynn Turner, Al Greenwood and Bobby Held for Turner's upcoming solo project. While in town, she also began collaborating with songwriter Arthur Stead (who wrote "Goonies R Good Enuf" for Cyndi Lauper and has had cuts with Peter Dinklage and Jefferson Starship). Gold is currently co-writing with Jailhouse's Danny Simon and is also collaborating with Island Music staffwriter Matt Bissonette (David Lee Roth bandmember).

## New Signings

BMG Songs has signed: *The Lost Boys*, who are in the studio recording their debut album for Atlantic Records; Paul Gilbert, who is the co-writer and lead guitarist for Mr.

Big; and RCA recording artists, *The Brandos*, who are based in New York and recording the follow-up to their critically acclaimed independent album.

BMI-Nashville signed the members of *Wild Rose* to writers agreements. The debut album from this versatile acoustic/electric band is due out soon on Universal Records.

## The Business Side

BMI-Los Angeles announced that Ron Shapiro has been promoted to Senior Director, Media & Writer/Publisher Relations. Prior to joining BMI in April of 1988, the dynamic Shapiro was with Sarah McMullen Public Relations, where he was responsible for such clients as songwriters Cynthia Weil and Barry Mann, recording group Southern Pacific and producer Phil Ramone. In addition, he served as publicist for Elton John's 1986 tour and Bryan Adams' 1987 tour.

Joyce Lapinsky has been named Director, Creative, Zomba Publishing, West Coast. In her new position, Lapinsky will be responsible for the company's publishing activities on the West Coast which will include new acquisitions as well as exploitation of Zomba's catalog. In addition, she will be involved with Zomba's producer roster and in film and television music activities. Lapinsky comes to Zomba from EMI Music.

MCA Music announced the promotion of industry veteran Carol Ware to the position of Vice President. Ware has been with MCA Music for four years. During her tenure with the company, Ware has been instrumental in MCA's continued commitment to Black Music.

Warner/Chappell Music announced that Jon Bonci has been appointed to the position of Creative Manager.

## Professional Pointers



Pat Lewis

Stacy Weinberg, Professional Manager, Island Music, West Coast  
**What types of songs are you on the lookout for?** "In general terms, Island Music is looking for pop/rock and pop/R&B songs. I'm always looking for something that is unique and has its own style. I look for a clever and challenging lyric—something that is intelligent and prolific and, of course, a real competitive yet fresh sound."

### Is Island looking for staffwriters?

"We are looking to add to the roster of writers who not only write songs, but who are creative in the art of production as well. These days it takes more than just being a songwriter to really get in on a project and because of this, we believe that having multi-dimensional, creative talent is really an asset. We have our share of developing songwriters (although we do occasionally sign songwriter development deals), so it is preferable that the songwriters are seasoned."

**How does a songwriter get a demo to you?** "It is Island's policy not to accept unsolicited material. However, I believe good material has its own way of getting heard. Most of the music that we listen to has been submitted by attorneys, managers and the business community we deal with."



Lester Cohen

ASCAP recently welcomed Enigma recording artists XYZ as new members. Pictured from left are: Loretta Munoz, ASCAP West Coast Director Of Member Relations; Nick Terzo, former ASCAP Membership Representative; Vickie Nelson and Bob Raylove, XYZ's Management team; Curtis Beck, General Manager LaRana Music (Enigma). Seated are members of XYZ, Patt Fontaine, Terry Ilous, Marc Diglio and Paul Monroe.



Lester Cohen

Ron Shapiro, BMI's Senior Director, Media & Writer/Publisher Relations

# SONGWRITER PROFILE



## Carl Sturken & Evan Rogers

By Pat Lewis

Carl Sturken and Evan Rogers are a stable and successful collaboration team. Presently they are enjoying the much deserved fruits of their songwriting and producing labors with Donny Osmond's hit singles, "Soldier Of Love" and "Sacred Emotion." They are also responsible for producing, writing and even playing on most of the other tracks from Osmond's self-titled album.

Of course, this is not the first time that the music industry has heard of this dynamic duo. Their initial impact was made in 1986 with Gavin Christopher's pop hit, "One Step Closer To You," and Stephanie Mills' "Stand Back." They currently have songs on albums by June Pointer, Karyn White, Evelyn "Champagne" King and Lia. They recently put the finishing touches on Evan Rogers' own stunning debut solo album on Capitol Records entitled *Faces Of Love*, which they completely wrote, produced and performed by themselves. The team is now working on tracks for Elisa Fiorello's *Chrysalis* LP and on tracks for newly signed Capitol artist, David Koz. Concurrently, they are writing and producing an entire LP for Prince protegee, St. Paul, and will soon begin work on a second album for Donny Osmond.

Rogers and Sturken, one a struggling artist and the other a starving musician, began working together in 1983. Sturken, who had been writing and producing songs for a small, independent label, began writing with Rogers for his solo career. When their demo tapes were presented to record company executives, the assumption was that the team would write, perform and produce the material. And although a lot of A&R ears were perked up by the demo tapes, it wasn't Rogers' solo career that became the first order of business for the pair. It was their songwriting talents.

"The first break we got didn't happen until around 1985," says Rogers. "It was an Evelyn King song called 'Heartbreaker.' We had a friend in A&R who liked us and believed in what we were doing. He said he needed a song for Evelyn and on a long shot, we sat down and tried to write something that we thought would be right for her. He was probably the first A&R guy to really give a totally unknown person a shot at producing." The shot certainly paid off and it launched the fledgling duo into a successful career as songwriters/producers.

The team of Rogers and Sturken is a completely self-contained unit. When they record a demo, Sturken plays all of the instrument tracks and Rogers sings the vocal tracks. If the demo is intended for a female artist, he will sing the entire vocal in a convincing falsetto because they believe it helps to "sell" the song. "If you're going to write a song for Chaka Khan and you're singing it an octave lower than she can, it's possible that someone could hear the song, but not likely," explains Sturken. "It just helps so much to sing it in their range. You're just giving yourself such an advantage. And also, if you want to try and place a song with Chaka Khan, try and have someone sing it the way she would sing it."

Sturken and Rogers' demos are of such high quality, they will actually use those same demo tracks for the final album cuts. "We try and cut a song just once—the first time," explains Sturken. "And if it becomes a record, we purchase the track from our publishers and rework it. Unless we have to change a key, we keep the same track."

Rogers and Sturken are staffwriters with MCA Music. Nowadays it seems that more and more publishers are hiring songwriters who produce as well. But is wearing two hats really such a good idea for the songwriter? "I don't know if it's such a positive thing for the publisher to think that the writer is also the producer," confesses Sturken. "There are two sides to it. On the positive side, maybe their producing career will take off and they will be writing a lot more songs for the albums that they are producing. On the other hand, what happens if the songwriter/producer writes a song and the publisher wants to give it to a well-known artist who might want to cut the song but not enlist his producing services. Now what if the guy has a chance to produce it for a new artist that he's working with. He's going to get paid to do both and he wants to do that. But the publisher would rather give the song to the well-known artist. There's a bit of a conflict of interest there. It hasn't been that bad for us, since most of the artists that we've worked with are well-known and the publishers aren't going to complain. But there's always a potential problem. I think when a publisher is given a hit song, they want to be able to run with it and they're interested in the publishing. How it's produced and all of that isn't necessarily something that directly involves them."

MCA

# ANATOMY OF A HIT

By David "Cat" Cohen

## "Angel Eyes"

WRITER: John Hiatt and Fred Koller

PUBLISHER: Bug Music (BMI)

## Jeff Healey Band

Arista

"Heart and Soul" is perhaps the unofficial American national anthem. Heart and soul have been the cornerstones on which most pop music was built, that is until 1975 when they were virtually replaced by hook and groove. In the sea of current rapmania, batmania and metalmania, there are still islands where heart and/or soul float to the surface—such as in the Jeff Healey Band's current hit, "Angel Eyes." A John Hiatt ballad in a classic country-rock style filled with Healy's excellent guitar work, this song has surprisingly poked its head onto the top of the charts.

□ **Lyric:** This is the kind of simple, self-confessional story more often heard on the country charts than in general pop. This self-deprecating singer is finding it hard to believe his good fortune in romance.

*Girl, you're looking fine tonight  
And every guy has got you in his eye tonight  
What you're doing with a clown like me  
Is simply one of life's mysteries*

*So, tonight I light the stars above  
How did I ever win your love  
What did I do, what did I say  
To turn your angel eyes my way*

□ **Groove:** A solid slow 8th feel in the bass and drums makes a foundation for overlaid 16th fills throughout the piece. This is the standard formula for a country-rock ballad.

□ **Scale:** Written mostly in the folkish major pentatonic scale with a few 7th tones in the cadences (final phrases) of the chorus.

□ **Melody:** A long, sweeping, melodic line extending the full range of a 10th starts off the first phrase. This grabs the listener. However, what follows is workable, but not distinctive. Healy adds notes above and below the melody with his stylization to give it a wide range of two octaves. The lack of a grabber hook in the chorus will probably keep this song from otherwise being a classic.

□ **Harmony:** Typical major pentatonic triadic harmony of the country-rock style. The addition of a folk-ragtime III7 chord gives the song a little nostalgic flavor.

□ **Form:** Well-defined commercial format. Signature Verse Chorus Signature Verse Chorus Solo Chorus Solo Chorus

□ **Influences:** Very much in the half-time rock school of The Band, Elton John and a host of groups from the early Seventies.

□ **Performance:** Healy sings with sincerity, soul and credibility. Yet, the same track would be a killer with a more passionate singer like Joe Cocker.

□ **Production:** This no-frills production is simplicity personified. The absence of Eighties electronic and synthesizer touches almost makes this record seem like a remake. However, the copyright date is 1988, so we'll have to assume that this older sound was intended.

□ **Summary:** The fact that such a heartfelt ballad is surfacing on today's airwaves must mean that a sizeable audience exists that knows a good song when they hear one without having to be glitzed, funkied, punked or rapped to death to appreciate it. The rest of Healy's album is mostly blues with a little country roots thrown in. This down-to-earth music which once was so commonplace on the charts is now a welcome, special change of pace. Perhaps this will open the doors for more.

MCA

**CULT JAMMIN'**



**Columbia recording act, Lisa Lisa & Cult Jam, is pictured on the set of the video shoot for their current single, "Just Git It Together." The video was produced by Claude Borenzweig for Flash Frame Productions.**

**TOPANGA SKYLINE RECORDING CO.:** Virgin Records artist Clark Datchler, formerly of Johnny Hates Jazz, and producer Humberto Gatica took advantage of the recently installed Neve 60-input console while working on some new tracks....A&M Records artist David Baerwald was in recording with producers Steve Berlin and Matt Wallace....Mixing magic was performed on Carlos Jr.'s new WEA (Mexico) album by producers Steve Deutch and Louis Pisterman....New Covenant Productions artist Jean-Claude Toran was at this Topanga Park complex overdubbing some vocals and percussion.

**TRACK RECORD INC.:** MSG and producer Frank Filipetti were recently in laying down tracks for MSG's latest EMI-Capitol album....Paul Stanley and Eric Carr of Kiss visited Track to record some pre-production demos with engineer John Carter....Sylvia Vartan was in with producer Richie Wise, with engineering expertise supplied by Tony Papa and house engineer Ken Paulakovich....The Nashville production team, Paul Worley and Ed Deay, was in working on the new effort from Chris Willman's Desert Rose Band....Jazz vocal legend Nancy Wilson was in with Casey Porter to record vocals for her new LP.

**SOLID STATE LOGIC:** Effanel Music has become the first independent mobile audio facility in the U.S. to install a Solid State Logic console. Besides Effanel, only NBC and Turner Broadcasting offer this advanced, automated console for remote multi-track recording. Recent projects utilizing the 46 channel SL 4000E Series console have included *David Letterman in Chicago* and the *Daytime Emmy Awards*. Effanel Music recorded multitrack audio for music video projects including U2's *Under A Blood Red Sky*, Pink Floyd's *The Delicate Sound Of Thunder* and Paul Simon's *Graceland Live* for HBO.

**SUMMA MUSIC GROUP:** Starship was in Studio A finishing up their new RCA release with co-producers Larry Klein and Mike Shipley; engineering expertise supplied by Mike Shipley and assistant Paula "Max" Garcia....Virgin Records act, In Tua Nua, has been recording vocals in Summa's Studio B and have moved into Studio A to mix the album, with producer Paul Fox, engineer Ed Thacker and assistant Robin Laine....CBS/Epic artist Teena Marie was also in Studio A recording tracks with engineer Bobby Brooks and assistant Paula "Max" Garcia....Capitol act Amy Sky, recording tracks in Studio A with co-producers David Tyson and John Capek, engineer Paul Lani and his assistant, Ryan Dorn.

**PROPAGANDA FILMS:** Buena Vista Television recently announced an agreement with MCA recording artists, The Jets, to record a music video of the theme to *Chip 'N Dale's Rescue Rangers*. On board to helm this project are renowned video producers Propaganda Films and the Molotov Brothers, two prominent directors of music videos (Molotov Brother Steve Lowe will direct). The all-new animated strip, *Chip 'N Dale's Rescue Rangers*, premieres on stations throughout the country beginning September 18th.

**RECORD PLANT:** Chris Stone has announced the sale of the Los Angeles Record Plant to Chrysalis. Chrysalis, who purchased 50 percent plus one share in December, 1987, is exercising its right to buy the remaining half. Stone will be departing as President of the L.A. Record Plant. Stone and his partner, Gary Kellgren, founded the original Record Plant in New York City in 1967. The Los Angeles Record Plant opened in 1969 on Third Street, eventually moving to its Sycamore Street digs in January, 1986. Along the way, The Record Plant established itself as one of the foremost studios in the United States.

**GROUP IV RECORDING, INC.:** Vocalist/pianist Michael Feinstein was in recording tracks for his upcoming Elektra album, with Hank Cicalo engineering and Rick Winquest and Dann Thompson assisting....Reggae artist Jean-Claude Toran recently completed recording and mixing tracks with producer Walter Wood and engineer George Belle.

**KINGSOUND STUDIOS:** Alyssa Milano of *Who's The Boss* fame was in working on an album for Pony-Canyon Records in Japan, with producer Joey Carbone, co-producer Tom Milano, engineer Eddie King and assistant engineer Chris Winter....Work was recently done at this North Hollywood facility on several projects for Savant Productions, including the score for the HBO/Shelley Duvall production, *Panther*.

**SKIP SAYLOR RECORDING:** A&M artist Brenda Russell was recently recording at Saylor's with Andre Fischer producing, Richard McKernan behind the board and Joe Shay assisting....MCA act Pretty Boy Floyd was in recording their debut effort with Howard Benson producing and Bill Jackson engineering....Capitol Records artist Amy Sky was in mixing her next album with producers Kim Bullard and John Capek and engineer Paul Lani and assistant Chris Puram....Tokyo-based rock band Loudness mixed their current album with Max Norman and assistant Pat MacDougall.

**THE ENTERPRISE:** Guitar hero Yngwie Malmsteen recently remixed his upcoming live album for Polygram Records in Studio C with producer Tony Platt, engineer Tom Fletcher and assistant David Radin....Ex-Moonlighter Bruce Willis mixed his second Motown effort, *If It Don't Kill You, It Just Makes You Stronger*, in Studio C with producer Robert Kraft, engineer Dave McNair and assistant Fred Kelly, Jr.; blues-rock veterans Johnny and Edgar Winter and Robben Ford, along with vocalist Merry Clayton, lent their talents to the project....Polygram rockers Dirty White Boy recently recorded tracks for their new album on Studio A's new 72-channel Neve with Flying Faders; Beau Hill produced, Gordon Fordyce engineered and David Radin assisted.

**WARNER/AMIGO STUDIOS:** Rock band Black Sheep, direct from their recent headlining gig at the Black Rock Coalition's L.A. chapter kickoff concert at the Music Machine, is recording six new masters at Warner/Amigo studios in North Hollywood. The project is being produced by Warren Croyle (Megadeth, Hiroshima, Brian Setzer, Belinda Carlisle and Jody Watley). MC

**PRODUCTION AMIGOS**



**Virgin Recording act, Ambitious Lovers, has been hard at work producing Estrangeiro, the upcoming Nonesuch release from one of Brazil's top male stars, Caetano Veloso. Pictured at New York's Skyline Studios are (L-R) Peter Scherer and Arto Lindsay of Ambitious Lovers and Caetano Veloso.**

# ENGINEER CROSSTALK



# DAVE CONCORS

By Randal A. Case

**T**he one-page resumé of Dave Concors may seem fairly short, but a close look reveals credits that are anything but paltry. A recording engineer for over ten years, Concors has worked on songs for several major feature film soundtracks, including *Top Gun* (Kenny Loggins' "Danger Zone," Berlin's "Take My Breath Away"), *The Breakfast Club* ("Don't You Forget About Me" by Simple Minds) and *Beverly Hills Cop I & II* (Glenn Frey's "The Heat Is On" and Bob Seger's "Shakedown").

New Jersey-born and now L.A.-based, Concors has worked with such diverse artists as Cheap Trick, Wang Chung, Prefab Sprout and Charlie Sexton. He also helped capture Billy Idol's rebellious yell on Idol's last record, *Whiplash Smile*, and is currently working with Idol on his new LP, *Charmed Life*, under the production guidance of Keith Forsey.

**MC: Producers tend to get all the glory. Do you think engineers are underrated?**

**DC:** Well, that depends on the situation. On this current project, it was important for me to be very involved. When Billy writes a song there's an attitude there. If you dial up the wrong kind of echo or whatever, it takes away from that attitude. The way Billy works, he really doesn't do a lot of home studio-type demos. Creatively, Billy needs access to the effects bigger studios have to offer.

**MC: Some people are very critical of that time-consum-**

ing way of working, citing the high studio costs involved. **DC:** It's more expensive, that's true. But having the full studio has helped. On Billy's last record, *Whiplash Smile*, Billy came in with demos of just vocals and acoustic guitar. That was our demo stage. The spirit and the intention was there, but it wasn't produced at all.

**MC: Didn't you help co-write a song on Billy Idol's new album?**

**DC:** Yeah, it's called "Trouble With The Sweet Stuff." At one point in the studio, Billy came in with a song we worked on, but it just didn't go anywhere. So we put the song away. Producer Keith Forsey and I worked up a basic track later, with me on bass and Keith on guitar. We played the track for Mark Young-Smith [the guitarist who replaced Steve Stevens] and Mark added his own ideas and accents and pulled the song in another direction.

**MC: Tell me how you originally hooked up with producer Keith Forsey?**

**DC:** I was doing maintenance for producer Giorgio Moroder at the time, and Keith said, 'You know, you look like an engineer. Why don't you come work for me?' The first thing I sat down to engineer was the original demo to "Don't You Forget About Me" for the movie *The Breakfast Club*. I sat down and said, 'Now, what do I do?' and Keith said, 'Just turn some knobs.' That's how I came up through engineering—'just do it and we'll tell you if it's wrong.'

**MC: What was it like working with Moroder?**

**DC:** Brutal—like boot camp. All very technical and cut and dried. If you're a vocalist, you don't stray from the melody Giorgio has dictated on his demo. The note you bend or twist—he'll hear it and want it out. You might be able to get away with straying on another part of a Moroder song but never on the melody.

**MC: What's next on the agenda for Dave Concors?**

**DC:** I want to pick a band—whether they're signed or not—and develop them as a producer. What I'm looking for is something that catches your ear, that's really good but isn't some tried-and-true formula.

**MC: In your view, what are the qualities that make a successful engineer?**

**DC:** Control room etiquette is just as important as your technical abilities. After a certain point, all you really do in the studio is take that basic signal, that piece of music—whether it's a guitar or bass—and get it on tape. As long as you don't screw that up, then the rest comes down to personality, stamina and how you get along with people. **MC**



## NEW TOYS—BARRY RUDOLPH



**Aphex Aural Exciter Type III**

The new Aphex Aural Exciter Type III is a greatly improved unit that has many features and uses. Besides two different modes of noise reduction, the unit has Aphex's Spectral Phase Refractor for improved bass clarity and openness. The Aphex Aural Exciter process is a single-ended process that can be applied anywhere in the audio signal chain and requires no decoding. The process itself is described as actually recreating and restoring missing upper harmonics resulting in a natural brilliance, clarity and presence.

As with all the newer Aphex products, the Type III uses the great Aphex VCA 1001 voltage-controlled amplifier for transparent sound quality. Also new in the Type III is the SPR circuit which is designed to correct low frequency phase delay that occurs in the many steps of recording, duplicating, distribution and reproduction. The SPR will increase apparent bass energy without amplitude equalization (bass boost).

The Aphex Aural Exciter Type III is also easier to use than previous units because the "drive" control has been replaced by an adjustable "Harmonics Mixing" control to

mix in the desired amount of harmonic excitation.

With any type of audio enhancement, there is the danger of raising the overall noise floor (most normal humans call this hiss). Anyway, the new Aphex unit deals with this problem in two different noise reduction modes. Mode A causes the mix of process audio and unprocess audio to track the input signal below threshold so that the mix of process audio falls steeply below threshold. When the mix of process audio falls below threshold of the exciter (as during silent or low-level passages), there is less and less aural excitement.

Mode B utilizes a sliding shelving filter to track the input audio signal and automatically adjust the mix of process to unprocessed audio. So as the audio signal falls below threshold of the exciter, the shelving filter closes down (roll-off) to attenuate broadband noise.

The Aphex Aural Exciter Type III can be a valuable tool to clean up noisy recordings and at the same time, increase the apparent band width. Cheap samplers, synthesizers and drum machines also benefit from some aural excitement to create the perception of higher frequency response and improved dynamic range. Dialogue and sound effects for film and TV can be restored to near-original quality in many cases.

The Type III sells for \$995 and for more information or additional technical details, call (818) 765-2212 or write Aphex Systems, Inc. at 13340 Satcoy, North Hollywood, CA 91605.

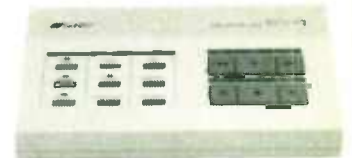


**Stand Up Guitar Holder from Gracie**

The Model PS Stand Up Guitar Holder is ideal for any performing musicians who would like to quickly change from guitar to any other instrument with a minimum of hassle and possible damage to the guitar itself. Available for regular acoustic guitars, roundback acoustics or electrics, the PS completely supports the weight of the instrument keeping everything secure and ready for either sit-down or stand-up playing.

In addition to the wide stance of the tripod base, the PS is fully adjustable to precisely fit the individual's size as well as playing angle. The PS also presents a visually pleasing stage appearance when used with a fine instrument, which is a change from the usual guitar stands.

The Model PS Guitar Stand is available from Gracie Stands and sells for \$155 retail. For more about this stand, you can call (818) 883-1307 or write to Gracie Enterprises, 7013 Pomelo Drive, West Hills, CA 91307. **MC**



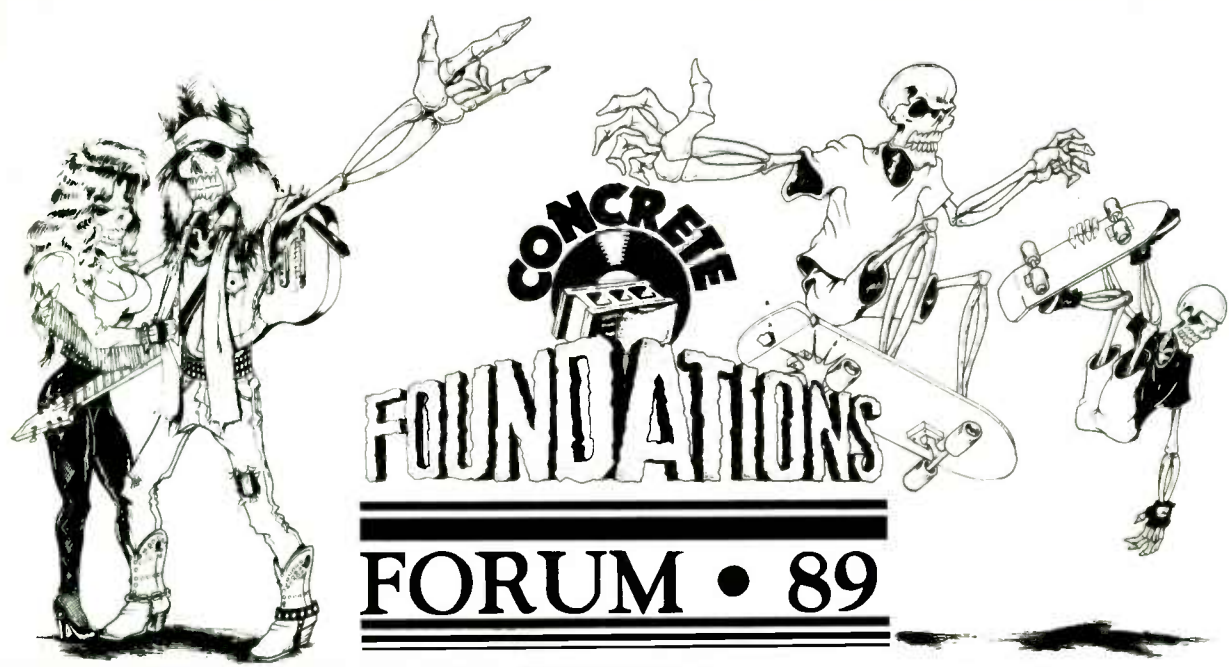
**SY-1 Sync Control Unit from Sansui**

The SY-1 Sync Control Unit is designed to provide synchronization of two multi-track recorders. The SY-1 can be hooked between the new Sansui MR-6 six-track cassette recorder and WS-X1's. I think this set-up is perfect for the songwriter who collaborates with another writer with the same Sansui hardware. Both writers can work on the same song separately and then get together and transfer recorded ideas to each other's tape in perfect sync.

The SY-1 also contains a MIDI-to-FSK converter that translates MIDI signals into FSK tone for automatic start of a drum machine or sequencer.

The retail price of the SY-1 is \$299. For more about the SY-1 or, for that matter, the MR-6 multi-track or the WS-X1 Workstation, you gotta call KDS Technologies, 1399 Blue Hills Ave., Bloomfield, CT 06002, (203) 286-0498. **MC**

# THERE'S A RAGE IN THE CAGE!



**WE'RE LETTING IT LOOSE AT THE ONLY ALL HEAVY METAL / HARD ROCK CONVENTION. SEPTEMBER 21, 22, & 23, 1989 AT THE SHERATON UNIVERSAL IN LOS ANGELES.**

**THURSDAY, SEPTEMBER 21**

**10:00 AM - 6:00 PM REGISTRATION**

**1:30 PM - 6:00 PM EXHIBITION HALL OPEN**

**1:30 PM - 3:00 PM METAL WORKSHOP**  
*Jim Cardillo (MCA Records, Moderator)*  
*Jem Aswad (CMU)*  
*Howard Benson (producer)*  
*Bill Berrol (Attorney at Law)*  
*Bruce Dickenson (MCA Records)*  
*Mike Jones (Epic Records)*  
*Brian Koppeelman (Elektra Records)*  
*Scott Luftus (Jam Productions / WVVX)*  
*Brian McEvoy (Grand Slam Records)*  
*Kat Siroshsky (Rebel Management)*

**UNDERSTANDING MUSIC PUBLISHING**  
*Andy Gould (Concrete Management, Moderator)*  
*John Braheer (Los Angeles Songwriters Showcase)*  
*Brian Brinkerhoff (Elymax)*  
*Barbara Cane (BMI)*  
*Danny Goodwin (Virgin Music)*  
*Jeffrey Light (Jay Cooper, Epstein & Hurowitz)*  
*David Renzer (Zomba Music)*  
*Lisa Schmidt (ASCAP)*

**3:00 PM - 4:30 PM PAY TO PLAY - CONTROVERSY IN THE CLUBS**  
*Kenny Karner (Sr. Editor, Music Connection Mag., Moderator)*  
*Desi Benjamin (Cocunut Teaser, Virgin Records)*  
*Dayle Gloria (Club With No Name)*  
*Tommy Gunn (Tommy Gunn Presents)*  
*Ethene Koines (Hi-Times)*  
*Jason Lord (Jungle Productions)*  
*Mark Mason (Rock Againsts Pay for Play (R.A.P.P.))*  
*Rachel Matthews (Capitol Records)*  
*Brian Stage (Metal Blade Records)*  
*Robert Wood (Creative Image Associates)*

**THEY ONLY COME OUT AT NIGHT**  
**8:30 PM - 1:00 AM**  
 Metal mania L-I-V-E at the Park Plaza Hotel

**FRIDAY, SEPTEMBER 22**

**10:00 AM - 3:30 REGISTRATION**

**12:00 PM - 6:00 PM EXHIBITION HALL OPEN**

**11:00 AM - 12:30 PM RETAIL**  
*Lou Mann (Capitol Records, Moderator)*  
*Frank Conge (Shattered Records)*  
*Mark Cope (Album Network)*  
*Dave Flaherty (Jerry Bassins One-stop)*  
*Jeff Gilbert (Music Menu)*  
*Jim Pitulski (Metal Blade Records)*  
*Toni Protera (Hits)*  
*Melissa Pzeneny (Atlantic Records)*  
*John Scales (Persoines)*

**MERCHANDISING; YOUR NAME HERE (OR NOT)**  
*Walter O Brian (Concrete Management, Moderator)*  
*Cheri Beaupre (Rockhuggers)*  
*Daniel Clements (Excel)*  
*Herb DeCorovino (Funky Enterprises)*  
*Sandy Erlich (King Embroidery)*  
*Riki Rachtman (Cathouse / Bordello)*  
*Joseph Siring Cag (Attorney)*  
*Ira Sokoloff (Great Southern Co.)*

**PRODUCERS / A & R**  
*Terry Lippman (Lippman Kahane Ent., Moderator)*  
*Duane Barso (producer)*  
*Randy Burns (producer)*  
*Mike Clark (producer)*  
*Steve Moir (Steve Moir Co.)*  
*John Purdell (producer)*  
*Rick Rubin (Def American)*  
*Penelope Spheeris (MCA Records)*  
*Tom Whalley (Capitol Records)*  
*Riche Zito (producer)*

**RADIO**  
*Ray Gmeiner (Elektra Records, Moderator)*  
*Derek Alan (97 Underground)*  
*Joe Anthony (KISS)*  
*Tracy Barnes (Z-Rock)*  
*Chris Black (Hard Report)*  
*Mike Boyle (FM103)*  
*Josh Feigenbaum (MUI)*  
*Russ Gerropi (Concrete Marketing)*  
*Ernesto Gladden (KUPD)*  
*Ross Goza (Def American)*  
*Tom Maher (KNAC)*

**1:30 PM - 3:00 PM KEYNOTE ADDRESS**  
**Gene Simmons (KISS, Simmons Rec.)**

**3:30 PM - 5:00 PM SPONSORSHIPS - IS METAL GOING MADISON AVE.?**  
*John Brodie (Westwood One, Moderator)*  
*Julie Clavard (The Gary Group)*  
*Brad Friedrich (Full Photo Film U.S.A. Inc.)*  
*Greg Magglund (Contemporary Group)*  
*Richard Hill (Sam's Rootbeer)*  
*Rick Orienza (Enigma Entertainment)*

**ROAD MANAGEMENT: DON'T LEAVE HOME WITHOUT IT**  
*Ron Laflitte (Lippman Kahane Entertainment, Moderator)*  
*Mark Gelger (T-Top)*  
*Errol Gerson (The Errol Gerson Co.)*  
*Irvin Grinberg (Roadshow Services, Inc.)*  
*Byron Hontas (Capitol Records)*  
*Dave Mustaine (Megadeth)*  
*Jennifer Perry (Avialon)*  
*Michael Retundo (Brokum Co.)*

**INTERNATIONAL - THE WORLD, SHE BRINKS**  
*Stephan Galfas (T.E. Savage Inc., Moderator)*  
*Monte Conner (Roadracer Records)*  
*Jory Gernak (Hit & Run Music Publishing)*  
*Jeremy Hammond (Capitol Records, International)*  
*Peter Holden (Enigma Entertainment)*  
*Billy Mischel (All Nations Music)*  
*Eiichi Naito (Amuse America)*  
*Sal Treppold (Noise International)*

**VIDEO - \$'S WELL SPENT OR SPEND IT ELSEWHERE?**  
*Rick Krim (MTV, Moderator)*  
*Nigel Dick (director)*  
*Mike Foley (Metal Blade Records)*  
*Linda Ferrando (Atlantic Records)*  
*Cindy Keeler (The Film Syndicate / Hard N' Heavy)*  
*Jane Kneibman (Island Records)*  
*Paul Rachtman (director)*  
*Mark Rezyka (director)*  
*Juliana Roberts (The Foundry)*  
*Jim Salby (Retalivision)*

**THEY ONLY COME OUT AT NIGHT**  
**8:00 - 11:00**  
 Hard rock at the Palace

**THEY ONLY COME OUT AT NIGHT**  
**9:00 - 1:00**  
 Bang your head at the Country Club

**SATURDAY, SEPTEMBER 23**

**11:00 AM - 3:30 PM - EXHIBITION HALL OPEN**

**11:00 AM - 12:30 PM PRESS - EXPLOSING YOURSELF**  
*Ben Lerner, Editor (Circus Magazine, Moderator)*  
*Les Gidletter (Enigma Entertainment)*  
*Kim Kaiman (Concrete Marketing)*  
*Don Keys (MJ Broadcasting)*  
*Ida Langsam (Public I Publicity)*  
*Gerrit Miller (Metal Edge)*  
*Chris Morris (Billboard)*  
*Greg Sandow (Herald Examiner)*  
*Andy Secher (Hit Parade)*

**A STAR IS BORN - THE DEVELOPMENT OF A CAREER**  
*Cliff Sullivan (Polygram Records, Moderator)*  
*Howie Abrams (In-Effect Records)*  
*Peggy Donnelly (Atlantic Records)*  
*Clark Duval (Capitol Records)*  
*Jim Guerinot (A & M Records)*  
*Ken Hensley (St. Louis Music Co.)*  
*Mark Reiter (Epic Records)*  
*Ed Trunk (Magforce Records)*

**TOURING - GETTING FROM THE CLUBS TO ARENAS**  
*Gary Bongiovanni (Polstar, Moderator)*  
*Chuck Beardsley (Metropolitan Entertainment / The Ritz)*  
*Steve Ferguson (F.B.I.)*  
*Rick Fish (Winterland)*  
*Kerth Clark (Circle Jerks, H.N.R., Clark)*  
*Bridget Roy (Combat Records)*  
*Michael Schnapp (Epic Records)*  
*Scott Weiss (Electric Artists)*

**GERALDO GOES METAL - ALL ACCESS, NO B.S.**  
*Marko Babineau (Dir. of Nat. Promotion, Getten Records, Moderator)*  
*Bryn Brindenthal (Getten Records)*  
*Stefan Chiraz (RIP, Kerrang!)*  
*Tim Comerford (Richman Bros.)*  
*Janic DeSoto (English Acid / Eat The Rich)*  
*Tom Marshall (KNAC)*  
*Bud Prager (ESP Management)*  
*Tom Zlotoff (Getten Records)*

**1:00 PM - 2:30 PM EQUIPMENT ENDORSEMENTS**  
*Mitchie Colby (Norg U.S.A.)*  
*Vic Firth (Vic Firth, Inc.)*  
*Eric Hall (Pearl International)*  
*Joe Hibbs (Tama Drums)*  
*Grover Jackson (Jackson/Charvel)*  
*Curt Mangan (Ernie Ball Inc.)*  
*Len McRae (Peavey Electronics)*  
*Mike Morse (Zildjian)*  
*Kevin Walsh (Gibson)*

**SPEED METAL: THE POWERS THAT BE**  
*Chris Williamson, (Owner, Rock Hotel, Moderator)*  
*Michael Abago (Getten Records)*  
*Tom Araya (Slayer)*  
*Frank Bello (Anthrax)*  
*Chuck Billy (Testament)*  
*Harry Fanagan (Cro-Mags)*  
*Lemmy (Motorhead)*  
*Chris Poland (solo artist, ex-Circle Jerks, ex-Megadeth)*  
*Greg Sandow (Herald Examiner)*  
*Andy Somers (F.B.I.)*  
*Steve Souza (Exodus)*  
*Gary Tovar (Golden Voice)*

**MARKETING**  
*Bob Chiappardi (Concrete Marketing, Moderator)*  
*Bob Cahill (Rampage Records)*  
*Tim Heine (Tap / Ko Entertainment)*  
*Jay Krugman (Columbia Records)*  
*Lori Lambert (CBS Record Club)*  
*Gayle Miller (Island Records)*  
*Robert Smith (EMI Records)*  
*Mike Stortor (Chrysalis Records)*  
*Gary Waldman (Magforce Records)*

**ARTIST MANAGEMENT: YOU CAN'T LIVE WITH 'EM AND YOU CAN'T SHOOT 'EM**  
*Mike Bone (Chrysalis Records, Moderator)*  
*Warren Entner (Warren Entner Management)*  
*Lisa Fremmer (Nanz, Stern, Biers, Neirstein)*  
*Alan Niven (Stravinski Bros.)*  
*Peter Paterno (Maratt, Phelps)*  
*Doug Thaler (McGhee Enterprises)*

**3:30 PM - 5:00 PM ARTIST PANEL**  
*Lynn Friend (RIP Magazine, Moderator)*  
 Megaloup  
 (Too hot to mention!)

**9:00 PM - 1:00 AM**  
 Blowout bash at the Park Plaza Hotel - Entertainment TBA

The following groups will be performing; however actual lineups, dates and venues are TBA.  
**DAUGHTERS OF THE NIGHT**  
**DANGEROUS TOYS, FAITH NO MORE, VAIN, BABYLDN, STEVE JONES, ICON, PRINCESS PANG, SHOTGUN MESSIAH, KREATOR, HEAVEN'S EDGE, EXCEL, BULLET LA VOLTA, VICIOUS RUMORS, CHILD'S PLAY**  
*Artist lineups subject to change.*

**KNAC will be broadcasting live Thursday, Friday, and Saturday.**

Name \_\_\_\_\_  
 Company \_\_\_\_\_  
 Title \_\_\_\_\_ Occupation \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Telephone \_\_\_\_\_ Fax \_\_\_\_\_

AMERICAN EXPRESS ACCEPTED. ENTER NUMBER & SIGN.  
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\$125. Early Registration (before August 31st)  
 \$150. Registration (Sept. 1st-9th via mail. After Sept. 9th at door only)  
 \$ 95. College Radio / Musician discount rate (before September 1st only)  
 \$ 25. Press discount rate

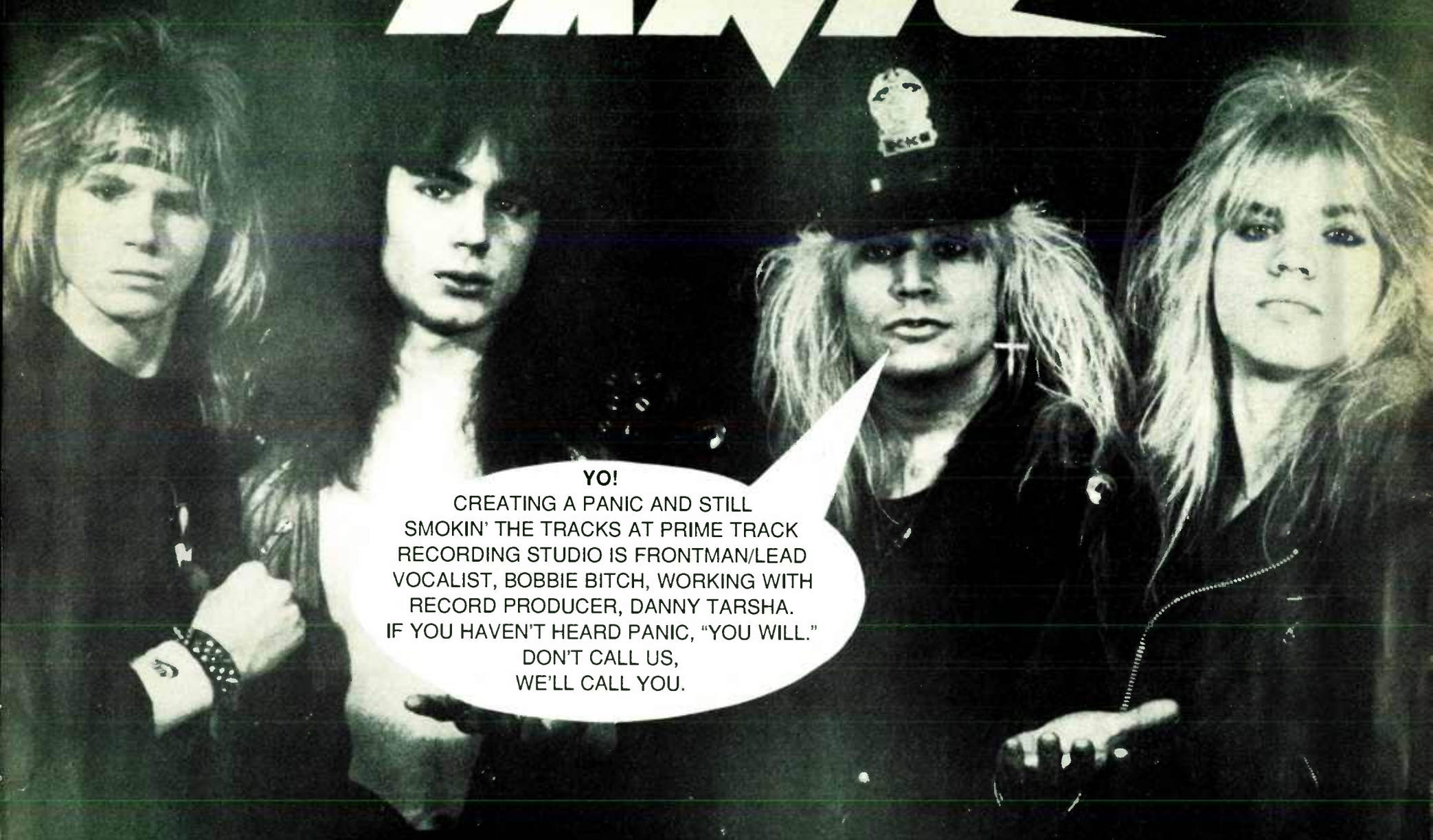
Send completed registration forms to: Foundations Forum '89, 1133 Broadway, Suite 204, New York, NY 10010  
 Telephone (212) 392-5401 or (212) 645-1360, Fax (212) 645-2607

All payments by check or money order payable to "Foundations Forum". All registration fees non-refundable. Mail registrations confirmed by mail.

For discount travel and hotel, call Eye On Travel at (800) 999-0005 or • (818) 700-0991 & ask for Sharon or Gerne • Fax (818) 700-8857



# PANIC



**YO!**  
CREATING A PANIC AND STILL  
SMOKIN' THE TRACKS AT PRIME TRACK  
RECORDING STUDIO IS FRONTMAN/LEAD  
VOCALIST, BOBBIE BITCH, WORKING WITH  
RECORD PRODUCER, DANNY TARSHA.  
IF YOU HAVEN'T HEARD PANIC, "YOU WILL."  
DON'T CALL US,  
WE'LL CALL YOU.

Dave <sup>B</sup> BAM Shesiel Jim LOSTETTER

*Bobbie Bitch*

*Mike Keverling*

**RADIO PIX**

MONDAY, SEPTEMBER 4



**Bruce Springsteen**

12:00 p.m. KCRW FM 89.9—**Working America:** Mara Zhelutka hosts a myriad of songs that celebrate the labor of ordinary people—their unions and reunions, their struggles and triumphs—from Woody Guthrie to Bruce Springsteen.

THURSDAY, SEPTEMBER 7

12:00 p.m. KLON FM 88—**Noon Concert:** Roy Daniels plays "Duke Ellington's Carnegie Hall Concert" from 1943. (Continues on Fri., Sept. 8 and Mon., Sept. 11 through Thurs., Sept. 14, same time and station.)

SATURDAY, SEPTEMBER 9

5:00 a.m. KIIS FM 102.7—**Future Hits:** Joel Denver hosts the talented singer/dancer Janet Jackson.

9:00 a.m. KLON FM 88—**Nothin' But The Blues:** Bernie Pearl hosts a preview of the Long Beach Blues Festival. (Continues Sat., Sept. 16, same time and station.)

5:00 p.m. KCME FM 99.3 OR 99.9—**In Concert:** Presenting the Fabulous Thunderbirds. REPEATS: 12:30 a.m. tonight on KLOS FM 95.5.

SUNDAY, SEPTEMBER 10

6:00 p.m. KGIL FM 94.3—**U.S. Hall of Fame:** Focusing on The Rolling Stones and playing requests from 1963 to 1966 via calls to 1-800-634-5789.

SATURDAY, SEPTEMBER 16

11:00 p.m. KTWV FM 94.7—**Saturday Night CD:** The entire *A View from the Bridge* CD from the new age artist Carol Nethen.

SUNDAY, SEPTEMBER 17

7:00 a.m. KGIL FM 94.3—**Romancing the Oldies:** Jeff Robins hosts tunes from The Beach Boys by request via 1-800-634-5789.

9:00 a.m. KLON FM 88—**Rock-N-Roll-N-Rhythm-N-Blues:** Steve Propes hosts sights, sounds, smells and interviews from the 10th Annual Long Beach Blues Festival.

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



**Michael Jackson**

A fresh crop of California Raisin ads recently made their debut in 5,700 movie theaters across the country. If that lead Raisin looked familiar, it's because that's a Claymation likeness of the world's most famous gloved superstar—Michael Jackson, the Epic recording artist who lends his voice to the spots. In the three similar versions of the commercial (a 67-second film version for movie theaters plus both 60-second and 30-second television commercials), Michael Raisin and the California Raisins put new wrinkles into the songs "Bad" and "I Heard It Through the Grapevine." This is the first time that Jackson has done that often-recorded Motown classic "Grapevine," though the song was released numerous times by former labelmates such as Gladys Knight and the Pips and Marvin Gaye. Will Vinton, the Portland, OR creator of Claymation who directed Jackson in the live action-Claymation segment of Jackson's *Moonwalker* music video, said the idea of Jackson doing a raisin commercial came up during a telephone conversation he had with the singer. "In one conversation, the subject of raisins came up and I told him we were



**La Toya Jackson**

looking for new ideas," said Vinton. "Michael made it clear that he was fond of the whole raisin phenomenon." Vinton then approached Robert Phinney, Director of Marketing for the grower-owned Raisin Board about the idea. A star of Jackson's magnitude is usually far beyond the means of that Board's finances. Money, though, was not one of Jackson's considerations. He reportedly did the spots for free so as not to interfere with the terms of his agreement with Pepsi. A deal was set and the rumors that had been circulating on the grapevine became a reality.

If you find that one hard to swallow, try this: *Spin* magazine reports that Michael Jackson's new video for the song "Liberian Girl" will feature

Stephen Spielberg, Rosanna Arquette, Mike Tyson, Dan Aykroyd and maybe even Elizabeth Taylor and Robert DeNiro talking about the Gloved One and his effect on music. The video is not expected to air in the United States.

In another Michael Jackson sighting, reliable sources at the *Enquirer* allege that Jackson will join the cast of *Batman II* as

Robin, the Boy Wonder. We can't argue about a perfect casting like that, but Jackson will still have to fight Michael J. Fox for the honors. Fox seems to have prior claim to the role should the character actually be added to the series.

Speaking of *Batman II*, a start-up date has been set, the supporting players have re-signed for the sequel and Dustin Hoffman will reportedly play the Penguin. However, there may be a slight hitch in the plans. *Variety* reported recently that Batman himself, Michael Keaton, has yet to sign on for the sequel. What with the mask, cape and all, does it really matter who's underneath?

RCA recording artist La Toya Jackson becomes the latest in an increasingly long line of American artists to stroll behind the Iron Curtain. She was the only American performer at the Moscow Music Festival on August 5 and 6 where she sang five songs. New reports say Jackson was backed by 36 Soviet and American dancers. *Show Biz* finds this odd since singers are usually backed by musicians. Ah, those exotic foreign customs! Jackson just completed a 21-day tour of Germany, Italy, Turkey and Spain. Her Russian set was filmed for later broadcast on Japanese television.

The Jets wrote in to inform us that they have one tune on the soundtrack to *Karate Kid III*. Penned by Diane Warren, the song is a duet by longtime lead female vocalist Elizabeth and Glen Medeiros called "Under Any Moon." The song also appears on their new MCA album, *You Better Dance*, which was recorded in Prince's Paisley Park Studios. This is the third album by the Minneapolis-based siblings (last name Wolfram). Their previous offerings, *The Jets* and *Magic*, both went platinum on the strength of their six top ten singles.

Since we seem to be on family-oriented acts this go-around, let's talk about Brian Wilson. The Beach Boys leader dropped by his old home town of Hawthorne, CA a little while ago to participate in the 42nd Annual Hawthorne Community Fair and



**The Jets**



**Brian Wilson**

# SHOW BIZ

Parade. Wilson, who now resides in Malibu, rode down Hawthorne Blvd. on the back of a 1954 Corvette, visited Hawthorne High School, received the keys to the city and made a stop at Robert F. Kennedy Hospital where he visited the alcohol and drug treatment center. While there he had a private conversation with some of the patients about his own recovery from self abuse. "Sometimes I think, 'Damn that Hawthorne High School.' It's where all the problems started," Wilson stated to a local reporter. Then he cautioned, "I got on a wave that took me out of here" while raising his arm like the crest of a breaker. Welcome home, Brian.

Pictured is **Tawny Feré** who has the lead in the upcoming musical/comedy horror spoof *Rockula*. The former blonde stars with **Thomas Dolby**, **Dean Cameron** and **Toni Basil** as a singer who is brought to life every 21 years as a vampire's love interest. She is murdered and resurrected on a regular basis under the terms of an ancient curse. The only one who can save her is a young man who especially likes to "neck." Feré was previously featured in *Angel 3* and *Under the Boardwalk* from 1987 and *Night Children* and *The Last Cowboy* from 1988. She has also appeared as one of *The Girls of Rock 'N Roll*. *Rockula* will be released this Fall.

The question which seems to be on everybody's lips these days is "What is it like to kiss Weird Al Yankovic?" *Show Biz* wouldn't know, but check out this quote from *Saturday Night Live* regular **Victoria Jackson** (no relation to Michael or La Toya). She's the lucky girl who does the honors in Yankovic's new movie, *UHF*, from Orion Pictures. "We practiced for hours the night before," she sheepishly admits. "I loved every minute of it. Al's a great kisser." Now you know.

This year's **MTV Video Music Awards** show will be broadcast live from the Universal Amphitheatre on



Victoria Jackson



Tawny Feré

Wednesday, September 6th. For the first time in its six-year existence, the awards show will also be beamed live around the world via satellite. Among the artists set to present or perform are **Def Leppard**, **Paula Abdul**, **The Cure**, **Bobby Brown**, **Cher**, **Tone-Loc**, **Jody Watley** and comedian **Andrew Dice Clay**.

MTV's Corporate Vice President, **Abbey Konowitz**, called recently from New York to emphasize that the original all-video channel is serious about the awards and the channel's position in pop culture. "We have four new categories this year, recognizing the niche MTV has carved out in the industry," he said. The new categories are Best Rap Video, Best Dance Video, Best Heavy Metal Video and Best Post-Modern Video. "We're very active in breaking talent and selling records as well as programming a channel," he continued. "We like our awards to really reflect our accomplishments."

In addition, the balloting procedures have been streamlined from three stages to two. "For the first phase, we use a smaller sampling of video-knowledgeable people from the record companies, the production companies and a couple of key press people," Konowitz states. "What was happening before was, we had a very wide group and they were voting more on the song than on the video. As a result, we weren't really acknowledging what we feel makes our awards most unique."

Another recent change is artists can only be nominated once in each category. "In the past, two or three

Madonna videos were being nominated for the same award and they ended up cancelling each other out," explains Konowitz. "Hopefully, we eliminated record company block voting."

Red-hot comedian and late night talk show host, **Arsenio Hall**, returns as this year's host. "I had visited the MTV awards a couple of times before actually hosting them," explains Arsenio, regarding the backstage atmosphere at the show. "And it was always bedlam until **Dick Clark** came in. [The show is being produced in association with Dick Clark Productions, Inc.] He has this incredible professionalism. You come in on time, under budget and with very little mayhem. He knows how I like to work—I have to be loose. I'm not a scripted kind of guy—and he let's me go. We just work well together."

**ERRATA:** A few issues ago *Show Biz* inadvertently gave **Sharyl Churchill** photo credit for the picture we ran of **Cliff Martinez**. Churchill is the artist's manager. The correct credit should have been **Charles Dolphi**.

Lest we forget, here are the official entry procedures for VH-1's unprecedented Corvette give-away which we told you about in issue #16. The video station will be giving away 36 copies of the car, one from each year of production since 1953, to one lucky winner at midnight, October 11. You can call 1-900-773-4VH1. Each call will cost \$2.00. Or you can mail a self-addressed stamped envelope to VH-1 (P.O. Box 979, Radio City Station, NY, NY 10101) to request a toll-free 1-800# good for one phone-in entry. You can also complete and mail the entry blank that is found at participating retailers. *Show Biz* thinks it would be great if one of our readers won this set of Vettes. And it would be extra special if that winner happened to be very generous. **MC**



Arsenio Hall

## TELEVISION PIX

WEDNESDAY, SEPTEMBER 6

6:00 p.m. **MTV—1989 MTV Video Music Awards:** This live telecast from Hollywood's Universal Amphitheatre promises performances from **Cher**, rapper **Tone Loc** and numerous others. Singer/songwriter **Jody Watley**, actor/comedian **Andrew Dice Clay** and *Married...With Children* star **Christina Applegate** are scheduled to appear as presenters.

8:00 p.m. **THE NASHVILLE NETWORK—Thanks, Troubador, Thanks:** The late **Ernest Tubb** is viewed through rare television footage and photographs. Interviewees include **Loretta Lynn**, **Porter Wagoner** and Tubb's son **Justin**.

FRIDAY, SEPTEMBER 8



Patsy Cline

5:00 p.m. **THE NASHVILLE NETWORK—The Real Patsy Cline:** The country songstress, best remembered for her still-popular renditions of "I Fall To Pieces" and "Crazy," had a tragically-short five-year career. This retrospective pays homage to the lady through interviews with **Loretta Lynn**, producer **Owen Bradley** and other family and friends. **REPEATS:** September 9.

SATURDAY, SEPTEMBER 9

12:00 noon **USA—American Bandstand: Exposé** are the musical guests.

3:30 p.m. **MTV—Rockumentary:** The career of hard rockers **Def Leppard** is viewed through interviews and video clips.

SUNDAY, SEPTEMBER 10

8:30 p.m. **BRAVO—Jazz Counterpoint:** The spotlight is on **Les McCann** during this 1985 performance.

TUESDAY, SEPTEMBER 12

9:00 p.m. **BRAVO—Bravo Jazz:** The **Herbie Hancock Trio** performs in this concert taped back in 1987.

FRIDAY, SEPTEMBER 15

5:00 p.m. **THE NASHVILLE NETWORK—Don Williams' Prime Cuts:** Live from Tuscon's **Leo Rich Theatre**, **Don Williams** will perform songs from his new RCA album as well as classics such as "I Believe In Love." **REPEATS:** September 19.

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

# Local Notes

By Michael Amicone

Contributors include Tom Kidd, Kenneth B. Giles III, Ace Passion, Heather Harris and Pat Lewis.

**RAPPERS REUNITE:** Not too long ago, that radical and racist rap group, Public Enemy, announced that they were disbanding amidst a flurry of controversy regarding the anti-Semitic remarks made by their "minister of information," Professor Griff. Apparently figuring that the incident may have slipped from the

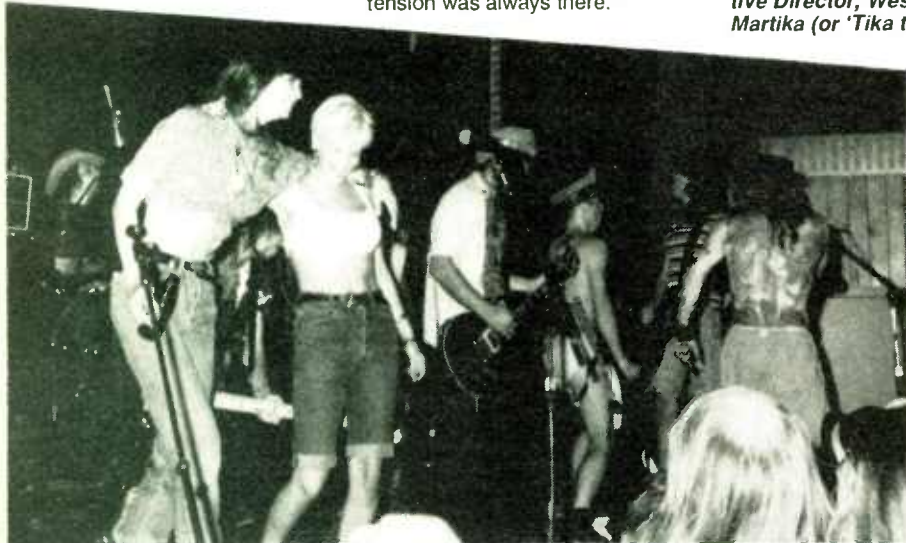
public's memory, the group has just announced that they are reforming with Professor Griff now known as something ridiculously called "supreme allied chief of community relations." Plans call for a new album, chock full of the general prejudice that has become Public Enemy's calling card, to be in the stores just in time for the Yuletide season. —TK

**JEFFERSON AIRPLANE FLIES AGAIN:** Jefferson Airplane's Epic reunion album was recently released just in time for Woodstock's twentieth anniversary celebration. Song titles include Grace Slick's "Freedom" and "Common Market Madrigal," Paul Kantner's "Planes" and "The Wheel" and Marty Balin's "Summer Of Love" and "Solidarity." An excited Balin says of the sessions that spawned the effort, "Recording it was like being confined in a submarine—just the right kind of tension was always there."



Anna Flash

**NUMBER ONE WITH A "TOY" BULLET:** ASCAP recently honored perky song sensation, Martika, with its coveted Number One Award. The quaint shindig, held at Tribeca restaurant in Beverly Hills, was ASCAP's way of saying thanks for letting them help shovel in some of the cash generated by Martika's Number One hit, "Toy Soldiers." Pictured (L-R): Ace Passion, legendary MC journalist (in the background sipping coffee or some other free beverage), Julie Horton, ASCAP Creative Director, Western Region, and her husband, Gaylon Horton, and Martika (or 'Tika to her friends). —AP



Heather Harris

**CRASH WEDNESDAY:** Club Lingerie's new showcase series, "Colin & Bobby Present Crash Wednesday," garnered notoriety for its second and third bookings. August 2nd's show pitted arena-ready She Rok (said to make Vixen sound like the Archies in comparison) against slut-rockers The Pandoras, who encoered with "Cherry Bomb," abetted by its originator, former Runaway Cherie Currie. August 9th's show (above) degenerated into fashion victim hell with an ensemble of moon-lighting musicians, The Lousy Bummers, consisting of (L-R) drummer Tony Matteucci of Trial By Fire, two female audience members, Little Caesar's Louren Molinare (seen as usual between the limbs of women), Wiggy from Bulldozer, Tommy Wright of the Little Kings, Gore from Bulldozer and the tattooed back of Little Caesar frontman Ron Young. Upcoming Crash Wednesdays will spotlight any other "bums" that Bobby & Colin deem noteworthy. —HH



Pete Borsari

**CHINA CRUNCH:** The three-night official opening of the China Club was marred by a suspicious door policy. Tempers fumed as scores of invited guests were kept outside of the club begging to be let in. If you were lucky enough to be invited and let in, you found the club nowhere near capacity, a cash bar and not that much excitement. Some of the lucky celebs present on the first night were Bruce Willis and wife Demi Moore, Carrie Fisher, Buck Henry, Tony Curtis and, of course, Billy Idol, lending merit to the theory that Idol's new album has not been released because it doesn't really exist; he's been too busy going to parties. —AP

**LEFT-HANDED GUITAR MAN:** Paul McCartney

was personally presented with a custom built Alvarez-Yairi acoustic guitar by Ken Hensley, Artist Relations Director for St. Louis Music. Inc. and former member of the Seventies British hard rock band, Uriah Heep. McCartney, showing his appreciation, later played the left-handed DY88BK during a press conference announcing his upcoming world tour.





Greg Allen

**SCORCHING DICE:** Local band Laughing Sam's Dice recently opened for Jason and the Scorchers at The Whisky. Laughing Sam's Dice will be playing the China Club on Sept. 13 with their new guitarist Paul Cutler, formerly of Dream Syndicate and 45 Grave, who will be replacing Duane Jarvis. (L-R; standing) Mark Walton of Laughing Sam's Dice; Warner Hodges of the Scorchers; Jason; Carlo Nuccio, Warren Pash and Duane Jarvis of Laughing Sam's Dice; Ken Fox, Perry Baggz and Andy York of the Scorchers and crouching in front, Keith Morris of the Circle Jerks.

**DRUMS IN CONCERT:** Louie Bellson, Ricky Lawson, Sonny Emory and eight-year-old prodigy Jacob Armen will be performing at the first annual Drums In Concert on Sept. 10 at UCLA's Royce Hall. Billed as "a musical celebration of the percussive arts," the seven-hour concert is being presented by Remo Inc., the nation's leading producer of drum heads. Also scheduled to perform are Greg Bissonette, Vinnie Colaiuta, Nduga Chandler, Steve Houghton and Jeff Porcaro.

**HUMAN RIGHTS FOR CHINA BENEFIT CONCERT:** Amnesty International/Group 96 will host a benefit concert at the Wilmet Theatre on September 16. The concert, Human Rights For China, produced by Harmonium Music, will feature Eliza Gilkyson, Shadowfax and Aurora, with special guest appearances by Toni Childs and Sandra Tsing Loh. The net proceeds from the concert will be donated to Amnesty International USA to support their continuing efforts to stop the human rights violations being committed by the Chinese government. Tickets are available at all Ticketmaster outlets.



Pat Lewis

**BATMAN LEAVES HIS MARK:** In celebration of the current Batmania sweeping the country, Tower Records on The Strip paid tribute to the Caped Crusader by painting a helicopter pad-sized bat on their parking lot. And if that's not enough to drive you batty, there are now two soundtracks for the movie in circulation—Prince's Number One soundtrack album and Danny Elfman's just-released Batman score. To the skeptical, Gotham City may only exist in movies, comic books and television shows, but in Hollywood, anything is possible.

—PL



**WHAT DOES PROMOTION HAVE TO DO WITH IT?—EVERYTHING:** A listening party was recently held for Tina Turner at the Capitol Records Vine Street Tower. Staffers met with Turner (left) and listened to Foreign Affair, her first LP in three years, set for a mid-September release.

**ERNEST TUBB: REALLY LIVE:** Ever-faithful Rhino Records has just released the first authentic live recording of country music legend Ernest Tubb. Rhino discovered that three previously released Sixties "live" concert recordings (released on the Decca label) were actually done in the studio with audience noise dubbed in later. This true concert recording was culled from tapes made by Tubb's drummer, Jan Kurtis, on portable stereo equipment. The tapes, made at a show at the Spanish Castle Ballroom near Seattle, also feature Jack Greene and Cal Smith, both of whom would later become country stars in their own right. Ernest Tubb Live: 1965 features "In The Jailhouse Now," "Pass The Booze," "Drivin' Nails In My Coffin," as well as Tubb's signature tune, "Walkin' The Floor Over You." Rhino will release a special blue-vinyl pressing of "Walkin' The Floor Over You" backed with "Thanks A Lot" as a single. Tubb, who died in 1984, was an original founder of the country blues style known as "honky tonk" and continues to be a major influence on today's country stars. —KG



**MORE MONKEES:** Rhino Records is said to be readying a second collection of previously unreleased Monkees material. The first batch of songs, *Missing Links*, was issued a couple of years ago to capitalize on the band's then-new regrouping. At the time, Monkee Peter Tork told MC that he thought *Links* should have been called *The Rejects* and left on the shelf. What does he think of this second dip into Monkee history? We were afraid to ask.

—TK

## MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

**MAMAS, DON'T LET YOUR BABIES GROW UP TO BE URBAN COWBOYS:** Waylon Jennings has signed to appear in Paramount Pictures' *Urban Cowboy*, starring John Travolta and produced by Bob Evans and Eagles manager Irving Azoff. The RCA country star, who has amassed ten gold and platinum awards, will play himself in the movie.

**HOT PINK:** Japanese vocal duo Pink Lady will appear on Leif Garrett's CBS-TV Special on May 18. They are the world's largest-selling female group, having moved \$70 million worth of records in the past two years. Pink Lady recently drew 200,000 fans to a concert in Osaka, Japan. All proceeds from the event went to the United Nations International Children's Emergency Fund (UNICEF).

**SURF PUNKS RULE:** The Surf Punks, a bunch of xenophobic rabble rousers fronted by Dennis Dragon, have reportedly signed with Epic. This is one record that sure won't sell east of the Sierra Madre. Sample Surf Punk lyric: "My sun! My surf! My turf! Get Out!"

# IT ALL ADDS UP TO THE ZEROS

By  
Kenny  
Kerner

**A**s *The Zeros'* debut album rockets past the two-million mark in sales and slides into the Top Five on the Billboard album charts, local DJ Tawn Mastry looks out over a sea of purple and introduces the lads at the first of three sold out Forum shows. The crowd explodes as Sammy Serious, Joe Normal, Danny Dangerous and Mr. Insane run out on stage waving to the four corners of the overflowing arena. "Hello L.A.," the group shouts in unison before breaking into their opening number.

In the Forum's underground parking lot, four purple stretch limousines sit ready and waiting to whisk our heroes back to their hotel suites for an evening of interviews, production meetings and casual sex. But not necessarily in that order. Over in the far corner, Thomas Reinman, a twenty-year security guard veteran is overheard telling a rookie how he has never seen anything like this before. "I've seen them all," Reinman confides, "but this takes the cake. The Stones, Elton John, Bruce Springsteen, George Michael... but nobody as big as The Zeros."

Suddenly, the huge steel doors to the backstage area fly open and crash against the concrete walls. Dripping wet, barely able to catch their breath, The Zeros, amidst a throng of back-patters and well-wishers, forge their way to their respective limos. As the limos speed into the night, a voice inside the hall announces to the stunned crowd, "The Zeros have left the building."

Okay, so I exaggerated a little. But it could really happen that way after all. You see, The Zeros are signed to a CBS affiliate called Total Chaos Records which is headed up by Spencer Proffer. And the band does travel around town in an elongated purple car. As for the rest of the story, well...

Just in case you've been living under a rock for the last three or four years, The Zeros are

about the hottest band to hit the Strip since The Knack. Their local draw is unparalleled, their songs, timely and inventive, well-structured and memorable and their image, absolutely purple. We recently spent an afternoon with Sammy Serious and Mr. Insane and asked them to fill us in on their history and plans for the future. Here's what they had to say:

**MC: When you guys came to Los Angeles a few years ago, did you have a plan of attack or did you just feel out the scene for awhile?**

**SS:** We came out here to do what we had to do. It took a lot of hard work and determination.

**MI:** At that time, Poison was happening and we were encouraged just by the fact that there was some type of club scene out here. In New York, we didn't have this kind of scene at all.

**MC: I've heard that The Zeros literally have a wealth of material to draw on for shows and recordings. Would you consider yourself a prolific songwriter?**

**SS:** All of our songs are in some way based on our real life experiences.

**MI:** Sam writes most of the material. The amount of songs really depends on what happens to Sam during the week, because that's what inspires him.

**MC: In the three years you've been playing the L.A. scene, you must have experienced both high points and low points. Tell us about them.**

**SS:** Fortunately, at our last low point, just when we really needed a boost, we ran into our manager, Howie Hubberman. He really believes in us and picked us up when we needed it.

**MC: Did The Zeros attack the club scene differently from other bands?**

**SS:** I don't like to look at anything as a gimmick or promotional stunt. We're just basically being The Zeros and whatever The Zeros want to do, we do.

We're doing our own thing; we're writing our own book.

**MI:** We're not doing what anyone else is doing. We're trying to set a trend.

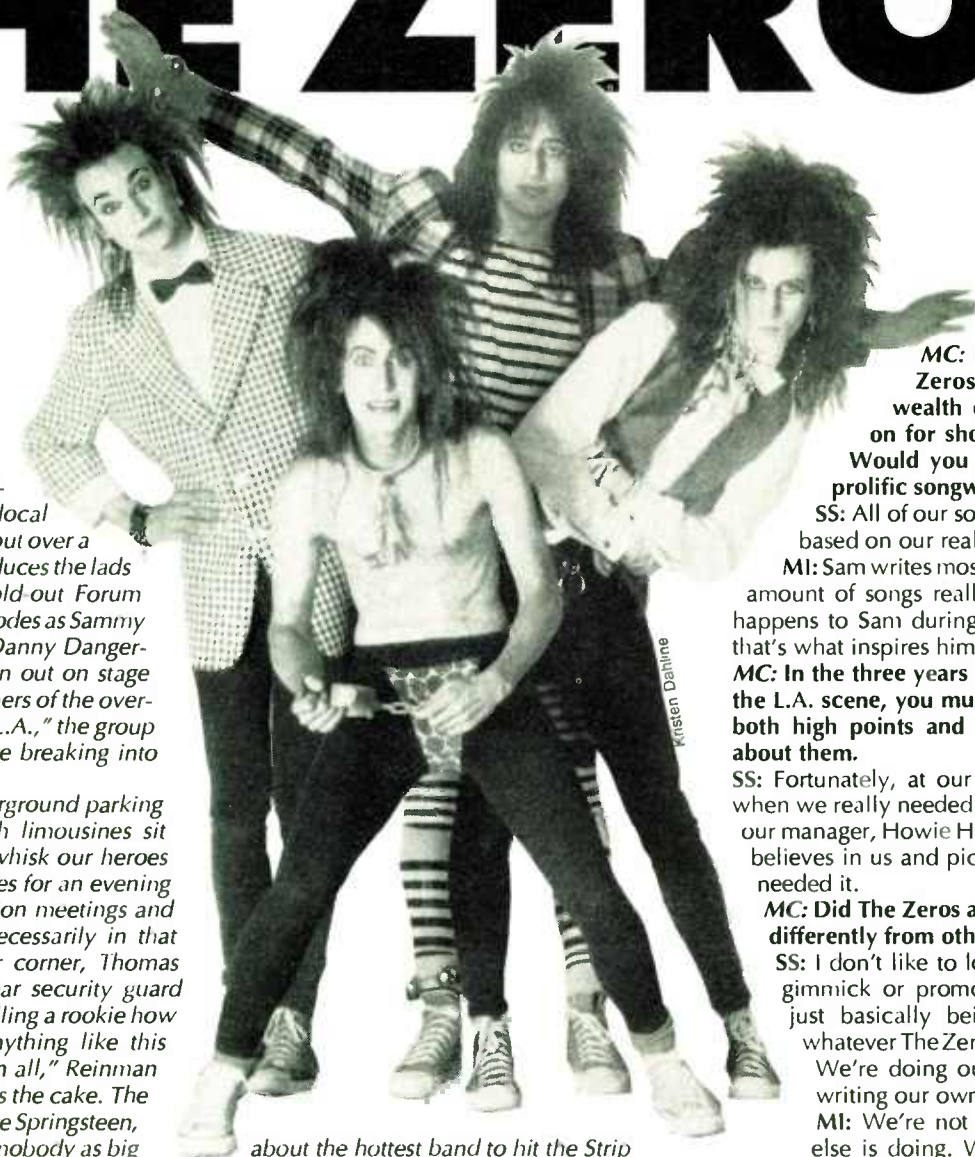
**MC: Why didn't you guys decide to stick it out in New York when you lived there? Why move out to Los Angeles?**

**SS:** The biggest problem we had there was the age limit for clubs. In New York, most clubs were strictly over twenty-one. That made it impossible for the kids to come and see us. Also, we were from New Jersey which meant that to play, we had to go into the city and there were already bands living in the city that were playing the same clubs. We weren't really involved with what was going on within the city, so that made it more difficult for us.

**MC: How has your manager, Howie Hubberman, helped your careers?**

**SS:** Well, he helped us iron out lots of things. He also helped polish up our act.

**MI:** He took us seriously and believed in us.



Kristen Dahline



### Mr. Insane

**MC:** Are you going to do things any differently now that you're signed?

**SS:** We're The Zeros and we are what we are. We don't like doing things that were done already.

**MI:** The goals that we've had over the last few years aren't going to change because we got signed. The people who like the band now aren't going to be disappointed. They'll still like our record.

**MC:** How did this fixation with the color purple originate? Why purple hair?

**SS:** Well, it sort of evolved to the point of purpleness. Basically, what The Zeros are trying to say is believe in yourself and do what you believe in.

**MI:** When someone asks why we have purple hair, I always ask them why they don't! Who cares? What's wrong with someone having purple hair?

**SS:** The music is different, though. The music involves a little bit of seriousness, a little normalcy, a little insanity and a little danger. And that's kind of what the names stand for—Sammy Serious, Joe Normal, Mr. Insane and Danny Dangerous.

### Sammy Serious



**MC:** Do you see yourselves abandoning the purple hair concept a couple of years down the road?

**SS:** The purple hair is just a reflection of what we're doing at this particular time. And for right now, we like it this way.

**MI:** We're not that contrived that we can say what we'll be planning for the second or third album. We can't say for the next album our hair will be green or brown. We're like this with or without the band. It's kinda like our personalities.

**MC:** Did your image initially distract people from getting into your music?

**SS:** We're very much into the music. The music means 100% to us and the image means 100% to us also.

**MI:** We're entertainers and the music and image go hand in hand. The music comes first, but we're not just going to walk up on stage and stand there.

**MC:** One of the interesting things about The Zeros is that you can play a commercial club on The Strip on Friday night and then move to a more hip, underground club like *Scream or Exposure 54* on the next night.

**SS:** Well a lot of people like to put things into categories, but I don't like to do that. The Zeros are The Zeros and you either like us or you don't.



**MI:** We seem to have a varied demographic. Some people come to see us because they like the music, others come to see what we look like and still others like the combination of the music and the image. So we attract different crowds for different reasons.

**MC:** Your music has been described as a cross between The Beatles and The Sex Pistols. Is that a fairly accurate description?

**SS:** I would say we have the energy that those bands had but we definitely don't sound like that.

**MI:** It is also the versatility of those bands that we're talking about. The Beatles were able to do rock songs and country songs on the same album. They also exuded an incredible amount of energy.

**MC:** It took The Zeros about three years to get signed. Looking back, would you have done anything differently?

**SS:** I don't look at it that way. It had to be right to get us to this point. I believe that we were always right. If not, I wouldn't have done what I did.

**MC:** Do The Zeros function as a democratic unit or is there a definite leader?

**SS:** With this band, everyone believes in



### Danny Dangerous

everything we do. It's not like there's a leader making the other members do something.

**MC:** Who originally chose the name of the band?

**SS:** The original name of the band was The Double-O Zeros. But that seemed to be a bit confusing to a lot of people so we shortened it to The Zeros.

**MC:** Why would you pick a name that has negative connotations?

**SS:** Because The Zeros are what we are.

**MI:** A lot of people think we have a self esteem problem. If you look in the dictionary, there isn't anything negative written about the word 'zero.' The Zeros are a way of life.

**SS:** In this particular format, 'zero' isn't a negative thing. We're The Zeros. We are what we are and that's what we add up to. People should just look into something to see what it's about instead of taking it at face value.

**MC:** What advice can you share with some of the new bands in town?

**SS:** Be yourself. Believe in yourself. If you get rejected, get something positive out of it.

**MI:** And never give up!

MC

### Joe Normal



# SOUTHERN CALIFORNIA REHEARSAL STUDIOS

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

Compiled By Billy Coane and John Hill

## A&A Studios

4722 Lankershim Blvd.  
N. Hollywood, CA 91606  
(818) 763-4594

Contact: Andres

Rooms: 18 X 24, 4 rooms, air conditioned and clean

Special Services: Storage free for regular clients (call for info). Tape duplication.

Equipment: 600 Watt P.A., mics, effects, all included.

## Accessible Light and Sound

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

## Advanced Rehearsal Studio

2116 S. Sepulveda Blvd.  
L.A., CA 90025  
(213) 479-3818

Contact: Kurt or Stewart

Rooms: A. 38 X 24, 12' ceiling, stage and drum riser; B. 18 X 20, 10' ceiling; C. 18 X 20, 10' ceiling

Equipment: All rooms include mains P.A. plus monitors and vocal FX.

## Associated Rehearsal

12500 Riverside Dr., Suite 209  
N. Hollywood, CA 91607  
(818) 762-6663

Contact: Nick

Rooms: 10 X 10, 10 X 20, 18 X 20, 20 X 30, 30 X 35, 40 X 45. Drum, group and showcase rooms. All flat rate 24-hour access.

Special Services: Top security, 5 safe desirable valley locations. 16' ceilings and completely soundproofed. Brand new "built to code" facilities. Daily, weekly, monthly 24-hour access lockouts.

Equipment: P.A.s available in 30 X 35 and 40 X 45 rooms.

## Atomic Sound

2808 N. Naomi St.  
Burbank, CA 91504  
(818) 840-9119

Contact: Gloria or Bryan

Rooms: 3 rooms: 45 X 22 w/stage; 20 X 22 and 16 X 22

Special Services: P.A. and instrument rentals, storage, video production services, custom guitar work.

Equipment: Includes P.A., A.C. and stage lighting. 1,000 to 5000 watt, larger systems w/multi-monitor mixes available. JBL, Soundcraft, AB systems and Yamaha.

Clients: Ronnie James Dio, Wasp, Thomas Dolby, The Gap Band, Jermaine Stewart, Billy Preston, Wall of Voodoo, Hwy 101, Stan Ridgeway, Mr. Mister, Dramarama.

## Audible Systems

1631 Maria St.  
Burbank, CA 91504  
(818) 843-2121

Contact: Francine Marks

Rooms: 42 X 36, observation loft, production office, private lounge; 23 X 32, private lounge; 26 X 18.

Special Services: All rooms have private phone lines, free of charge for local calls, video security system, gated parking, air conditioning, fax machine service.

Equipment: Full monitor systems.

Clients: Motley Crue, Poison, Ratt, Richard Marx, Rod Stewart, Dio, Jody Watley, Great White, Tina Turner, Sheena Easton, Chicago, Whitesnake.

## Awesome Audio

6546 Clybourn Ave.  
N. Hollywood, CA 91605  
(818) 509-0561

## Bandwest Rehearsal Studios

1911 S. Betmor Lane,  
Anaheim, CA 92805  
(714) 634-9016

Contact: Tom

Rooms: 4 rooms: 16 X 18, 6 rooms: 18 X 27 w/drum riser and mirrored walls, 2 rooms: 24 X 33 showcase, 16' stage, drum riser and mirrored walls.

Equipment: P.A.s available. Yamaha.

## Beach Studios

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

## Best Rehearsal Studios

5707 Cahuenga Blvd.  
N. Hollywood, CA 91601  
(818) 980-1975

## Bill's Place

11136 Magnolia Blvd.  
N. Hollywood, CA 91603  
(818) 761-8482

Contact: Jim or Mark

Rooms: Large rooms, hourly and monthly blocks, high ceilings, mirrors.

Special Services: Free storage.

Equipment: Massive P.A.s

## Blue Moon Rehearsal Studios

3411/2 Culver Blvd.  
Playa del Rey, CA 90293  
(213) 301-9105

Contact: Eddy or Debbie

## Bluebird Rehearsal Studio

5059 W. Pico Blvd.  
L.A., CA 90019  
(213) 934-5270

Rooms: 5 Rooms: 12 X 15, 15 X 15, 15 X 15, 30 X 16 w/stage, 25 X 20.

Special Services: Special Daytime rates, block time available, free storage.  
Equipment: Equipment rental.

## Branham Rehearsal & Video Showcase Stages

216 Chatsworth Dr.  
San Fernando, CA 91340  
(818) 361-5030

Contact: Joe Branham

Rooms: 50 X 35 X 14

Special Services: Great room for showcasing new bands, patio, kitchen, lounge and dressing room included with room. Complete lighting system available on site.

Equipment: (1) PM 2000 (2) Yamaha 1608 (12) JBL loaded wedges (2) JBL Cabaret, House Fill, Side Fill, (12) Yamaha Amps, (10) ATD Amps many microphones to chose from.

Clients: From unknowns to rock stars, everybody loves Branham.

## Cash Studios

11334 Burbank Blvd.  
N. Hollywood, CA 91601  
(818) 761-1301

Contact: Michael

Rooms: One room, 1,000 sq. ft., 25 X 40, 18' ceiling, 17 X 22 stage.

Special Services: 16-track live recording from stage, daily/weekly lockouts, A/C, storage.

Equipment: P.A., 2,000 watt stereo, Altec, JBL, EV, Crown, Sunn, Hill, Shure, Sennhiser, DDL, Digital reverb.

Clients: Call for extensive list.

## Cole Rehearsal

923 N. Cole Ave  
Hollywood, CA 90028  
(213) 962-0174

Rooms: 8 rooms: (2) 20 X 30, (2) 16 X 24, (1) 25 X 50, (1) 12 X 18, (2) 20 X 24.



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# REHEARSAL STUDIOS

All w/P.A.s and 4 mics included w/each room.

**Special Services:** Showcase, equipment rental, amp rental, live sound services, accessories counter, lounge area.

**Equipment:** Yamaha boards—JBL—out-board effects.

## db Sound & Lights

11537 Tuxford St.  
Sun Valley, CA 91352  
(818) 504-0494

**Contact:** Dennis or Dave

**Rooms:** 1 room, 30 X 50, 18' ceiling, stage 20 X 30 X 4 lockouts available.

**Special Services:** Sound & Light rentals, fog machines, ACL's, etc. available for showcases and private parties.

**Equipment:** 24 channel 5,000 watt P.A., 3,000 watt monitor system, complete stage lighting.

## DC Sparks

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

## Downtown Rehearsal

P.O. Box 21185  
L.A., CA 90021  
(213) 627-TUNE (8863)

**Contact:** Greg

**Rooms:** 10 X 18, 15 X 20, 16 1/2 X 20, 17 X 17, 16 1/2 X 24 1/2, 19 X 25, 19 X 30, 23 X 25 and many more! 11' plus ceilings. Over 40 new studios.

**Special Services:** Month to month rental for one low rate. 24-hour access. Fully secure. Free utilities. Within blocks of four major freeways. Within Domino's Pizza delivery zone. Bands free to customize their studios.

**Equipment:** Rooms have ceiling fans, windows with a view, new carpet and phone jacks. Working freight elevator.

**Clients:** Metal, rock, alternative, and all other styles welcome. Individuals or bands. We love it loud!

## Effective Entertainment Group

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

## Elbee Studios

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

## Fortress Studios

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

**Contact:** Michael Rummans

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

**Special Services:** A/C, amp rentals, storage

**Equipment:** 8-12 channel boards available.

## Fortress II

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

**Contact:** Michael Rummans

**Rooms:** Two rooms, sound stage available (1,500 sq. ft.), \$12/hr and up. Small rehearsal room available (400 sq. ft.) lock out only, weekly, monthly rates.

**Special Services:** A/C, storage.

**Equipment:** Call for details

## Francisco Studios

P.O. Box 58684  
L.A., CA 90058  
(213) 589-7028

**Contact:** Francisco Gamez

## G.H.M. Rehearsal

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

**Contact:** Dave

**Rooms:** 4 rooms, approx. 16 X 24.

**Special Services:** A/C, storage.

**Equipment:** 4-8 channel boards.

## Halfnote Street Rehearsal Studios

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

**Rooms:** 20 X 20 and 15 X 15, 13' ceilings, A/C, stage, drum riser.

**Special Services:** Storage.

**Equipment:** P.A., lights.

## Haunted Studios

6419 Hollywood Blvd.  
Hollywood, CA 90028  
(213) 465-5224

**Contact:** Kenneth

**Rooms:** 3 rooms, large theatre spaces available.

**Special Services:** Prefer cabaret, pop or jazz acts. Full stage lighting with gels,

tech. person included. Storage available.

**Equipment:** 8 channel mixing boards, amps, microphones, etc..

## Heart of the Valley Studios

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

## Honee Studios

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

**Contact:** Joe

## Hot Dog Rehearsal Studio

12455 Branford St.  
Arleta, CA 91331  
(818) 896-7185

**Contact:** Dennis & Mary Dotson

**Rooms:** Four, average size 20 X 26 X 17. Two \$35 rooms for three hours. Two \$30 rooms for three hours.

**Special Services:** Eight track demos and storage lockers free with two rehearsals a week—free rehearsal with this ad. Week-days and Sat. & Sun. only.

**Equipment:** Full JBL P.A. 16 to 12 channel boards, SPX-90-31 board E.Q. Full mirrors, main and side fills in all rooms with stages and A/C.

**Clients:** Past & present.

## Hully Gully

2471 Fletcher Dr.  
L.A., CA 90039  
(213) 666-6320

**Contact:** Bill Mentzer

**Rooms:** 4 rooms, (2) 500 sq. ft., (2) 400 sq. ft.

**Special Services:** A/C, storage, equipment rentals, lighting, musician referral service, booking agent, recording studio.

**Equipment:** Boards ranging from 6-6 channels, full monitor systems in all rooms, 2" 16-track recording available, lots of FX.

## Hyatt Rehearsal Studios

665 N. Berendo  
Hollywood, CA 90028  
(213) 664-8701

## Hyatt Rehearsal Studios II

14671 Aetna  
Van Nuys, CA 91408  
(818) 785-6490

## Jammin Times Rehearsal Studio

8912 Venice Blvd.  
L.A., CA 90232  
(213) 204-0988

**Contact:** Walter, John or Fred

**Rooms:** Four 20 X 15 w/ 14' ceiling

**Special Services:** Equipment rentals, bass amp, drum equipment.

**Equipment:** Carvin 622 400 watt board, Audio Technica 150 D microphones, Sonic 12" with horn monitors, Carvin 15" speakers & 1" horn large cabinets as Mains. Stage lights, dimmers, fully mirrored wall.

## Jonah's Guitar Shop & Rehearsal

10742 Beach Blvd.  
Stanton, CA 90680  
(714) 821-3000

**Contact:** Paul

**Rooms:** 3 rooms, A/C, soundproof, 18 X 28.

**Special Services:** Music store on premises.

**Equipment:** 1200 watt P.A. system, digital effects, Shure 57 and 58 mics.

**Clients:** Walter Trout, Andrew Tosh

## Kolarosa Rehearsal Studio

8152 Orion Ave.  
Van Nuys, CA 91402  
(818) 781-5857

**Contact:** Joe Kolachek

## Late Night Rehearsal

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

**Contact:** Roy

## Leed's LeMobile

11131 Weddington St.  
No. Hollywood, CA 91601  
(818) 980-7774

**Contact:** Trish or Guy

## LP Sound

10429 Burbank Blvd.  
N. Hollywood, CA 91601  
(818) 763-8289

**Contact:** Gary

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

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

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

# Hyatt Studios

## \*REPAIR SERVICE CENTER

Amplifier, Stereo, P.A., Synthesizers,  
Recording—including head relapping

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Marshall, Ampeg, Mesa Boogie,  
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# REHEARSAL STUDIOS

## ◀ Mates Rehearsal and Cartage

5412 Cleon Ave.  
N. Hollywood, CA 91601  
(818) 762-2661  
Contact: Bobby or Anthony

## Max Studios

15334 Cabrito Rd.  
Van Nuys, CA 91406  
(818) 994 5890  
Contact: Kevin Nelson  
Rooms: Three rooms: 20 X 40, 20 X 32, 20X 20; A/C, stage and lights.  
Special Services: Accessories available from 12 p.m. to 12 a.m., 7 days a week. Storage available.  
Equipment: Yamaha, IBL, Electrovoice, Alesis, Shure.  
Clients: Top L.A. bands, too many to list. Studio and pro players.

## Musically Designed Sound Corp.

1925 Broadway  
Santa Monica, CA 90404  
(213) 829-1804  
Rooms: One room  
Special Services: A/C, storage available, block rates and daily rates available.  
Equipment: 8 channel P.A. w/reverb, 2 Carvin speakers and 2 columns.

## Mike Neal Rehearsal Studios

5624 Lankershim Blvd.  
N. Hollywood, CA 91601  
(818) 760-9772

## New Rehearsal Studio

8912 Venice Blvd.  
West L.A., CA 90232  
(213) 204-0988

## North Hollywood Sound & Rehearsal

12123 Oxnard St.  
N. Hollywood, CA 91604  
(818) 763-0597  
Contact: Rick or Fred

## One Destiny Sound

11864 Sheldon St.  
Sun Valley, CA 91325  
(818) 768-0402

## Palm Grove Rehearsal

1907 Palm Grove Ave.  
Los Angeles, CA 90016  
(213) 932-0726

## Personal Storage

10061 San Fernando Rd.  
Pacoima, CA 91331  
(818) 760-7386

## Porta Sound Systems

11818 Felton Ave.  
Hawthorne, CA 90250  
(213) 676-4702  
Contact: Michael  
Rooms: 20 X 25  
Special Services: A/C, stage lighting, drum riser, equipment rentals  
Equipment: 8 channel, 300 watt P.A.

## The Power Plant

7325 Hinds Ave.  
N. Hollywood, CA 91605  
(818) 503-0333

## The Productions Company

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

## R.F.H. Productions

551 W. 189th St., Unit "H"  
Gardena, CA 90248  
(213) 324-7046  
Contact: Dean  
Rooms: Two rooms  
Special Services: Storage, 7 days, 24 hours, demos available, guitar modifications & repairs.

## Rock It Rehearsal

2109 West Burbank Blvd.  
Burbank, CA 91506  
(818) 843-4494  
Contact: Brooks or Robb  
Rooms: Three professionally designed studios, superior and clean for the pro, A/C, track lighting, \$9-\$13 per hour.  
Special Services: Amp rental, excellent prices on strings, sticks, cables, etc., special daytime rates, drummers \$5 per hr., guitar & bass lessons, used equipment.  
Equipment: Yamaha & Carvin P.A.s, SPX 90's, Shure and E.V. microphones.

## S.I.R.

6001 Santa Monica Blvd.  
Hollywood, CA 90028  
(213) 466-0693

## S.I.R.

6048 Sunset Blvd.  
Hollywood, CA 90028  
(213) 466-1314

## S.I.R.

6235 Santa Monica Blvd.  
Hollywood, CA 90038  
(213) 462-3186

## Santa Monica Studios

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

## Shark Island Studio

P.O. box 3422  
Arcadia, CA 91006  
(818) 303-6275

## Sound City Rehearsal Studios

15456 Cabrito Rd.  
Van Nuys, CA 91406  
(818) 787-3722 or (818) 787-0563  
Contact: Jim or Guy

## South Bay Sound Studio

1842 W. 169th St.  
Gardena, CA 90247  
(213) 324-8330  
Rooms: Four rooms, all sound-proof, car-

## 16 TRACK RECORDING

\$15/hr including engineer

BLOCK RATES AVAILABLE

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Killer Quality recordings at an affordable rate*

OTARI	AKG	ROLAND
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MCI w/Autolocator & VSO  
Ampex 440B 30 & 15 ips 2 Track  
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Ursa Major 8X32  
Lexicon Prime Time  
Aphex Aural Exciter  
Pitch Transposer — Steinway Grand  
Yamaha SPX 90-De-esser  
Linn 2-DX7-Prophet V



24-TRACK \$35/HR  
5 HR. BLOCK \$32/HR  
16-TRACK (2") \$30/HR  
5 HR. BLOCK \$27/HR  
8-TRACK (1/2") \$27/HR  
8-TRACK (1") \$30/HR  
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## BANDWEST REHEARSAL STUDIOS

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# REHEARSAL STUDIOS

peted and air conditioned. Studio A: 23 X 35 with stage, lights & Konica video camera & VHS recorder. B: 22 X 20; C: 16 X 20; D: 12 X 20.

**Special Services:** Recording studio with 12 and 24 track also available. P.A. and equipment rentals, sound reinforcement and plenty of free off-the-street parking.  
**Equipment:** All rooms have 5" speaker system, 3 Shure mics; all mixing boards are 6-8 channel with reverbs and delays. Studio A has video camera and VHS recorder.

## Studio 54

5422 Cahuenga Blvd.  
N. Hollywood, CA 91601  
(818) 762-9036  
**Contact:** David or Renee

## Studio 2002

2002 N. Main St.  
L.A., CA 90031  
(213) 221-5006  
**Contact:** Lon

## Target Studios

7025 Canby Ave., Unit B  
Reseda, CA 91335  
(818) 343-2276

## Total Sound

7801 Noble Ave.  
Van Nuys, CA 91405  
(818) 901-8035

## Trojan Rehearsal

7251 Garden Grove Blvd., #H  
Garden Grove, CA 92641  
(714) 895-3069

## Uncle Rehearsal Studios

6028 Kester Ave.  
Van Nuys, CA 91411  
(818) 989-5614  
**Rooms:** Studio A: 17 X 23, \$8.50/hour; Studio B: 17 X 26, \$10.00/hour; Studio C: 19 X 28 (stage 19 X 14) \$13.50/hour.  
**Special Services:** Special day rates M-F. All rooms equipped w/P.A.s, parking, A/C, storage available. Open 7 days a week 11 a.m.-12:30 a.m.

## Urban Audio

850 W. Foothill Blvd., #10  
Azusa, CA 91702  
(818) 969-5099  
**Contact:** Tim Williams

**Rooms:** Two rooms: 17 X 14; 22 X 25  
**Special Services:** Storage, audio rental, promotional packages.  
**Equipment:** P.A., risers

## Urban Audio II

2360 Huntington Dr.  
Duarte, CA 91010  
(818) 969-5099  
**Contact:** Tim Williams

**Rooms:** 28 X 30  
**Special Services:** Storage, audio rental, promotional packages.  
**Equipment:** P.A., risers

## Valley Center Studios

5928 Van Nuys Blvd.  
Van Nuys, CA 91401

(818) 989-0866

**Contact:** Mark Antaky

**Rooms:** Three rooms: 18 X 24, 10' ceilings, very clean

**Special Services:** Storage, amp rentals, D-50 rental

**Equipment:** Two kinds of lighting, private entrances & bathrooms. 400 watt systems, 8 channel boards, digital delay, 4 SM-58's

## West L.A. Studio Services

2033 Pontius Ave.  
L.A., CA 90025  
(213) 478-7917

**Contact:** Rick or whoever is working  
**Rooms:** Seven clean rooms with A/C, sizes ranging from 12 X 15 to 30 X 30. Three rooms have soundstages. All rooms designed by an acoustical engineer.

**Special Services:** Equipment repair and rental, accessory sales.

**Equipment:** Large room: P.A. system built by Zeta Sound, Yamaha 24 X 8 mixer, including 6JBL wedges, 2 JBL side fills, JBL crossovers, QSC amps, digital reverb and delay, etc. Other staged rooms: 2 EV mains, 2 EV wedges, 12 channel EV board, digital reverb and delay, etc. QSC amps. Other rooms: 6 channel powered rooms with EV speakers.

## Wilpower Productions

8217 Lankershim Blvd., #37  
N. Hollywood, CA 91605  
(818) 767-8556  
**Contact:** Willie

## Wilshire Fine Arts Studio

4707 Elmwood Ave.  
Hollywood, CA 90004  
(213) 469-6305

**Contact:** Wendell or Don

**Rooms:** Five general use rooms, two private practice piano rooms, one production services room, Misc. support rooms.

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

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

**Clients:** Wilshire Studios opened in 1945. This is our 44th year of service to many musicians and entertainers. "They've all been here, but name dropping is sick."

## Wirthwild Studios

949 N. Cataralt Ave., Suite K  
San Dimas, CA 91773  
(714) 592-5547

**Contact:** Brian or Dave

## Yo Studio Rehearsal

11121 Weddington  
N. Hollywood, CA 91601  
(818) 753-9033  
**Contact:** Robin



## A big thank you

to all the bands who have used Uncle Studios during the past ten years. Due to the lack of space, the following is a partial listing.

BERNIE LEADON	RUSS TOLMAN
HARRY DEAN STANTON	DROOGS
TONI CHILDS	JIMMY Z
CIRCLE JERKS	QUIET RIOT
PHIL SEYMOUR	PAT McLAUGHLIN
BROKEN HOMES	CRY ON CUE
WINDOWS	RED TEMPLE SPIRITS
PLIMSOULS	PHAST PHREDDIE
TALKBACK	DANNY JOHNSON
JACK LEE	SHEILAS
ANGEL	IAN McLAGAN'S LOCO
54-40	THE CREAMERS
PUSS "N" BOOTS	NAUGHTY SWEETIES
THE RAVE UPS	ZOOGS RIFT
MICHAEL ANDERSON	CARMINE APPICE
THE DICKIES	SANTA FE
INVITRO	FRAZER SMITH
TEXTONES	DAVID + DAVID
MARTI JONES/COLOR ME GONE	MR. MISTER
WALL OF VOODOO	CRAZY HORSE
LUCINDA WILLIAMS	LEE VING/RANGE WAR
JOHN TRUBEE	KATHY VALENTINE
THE DREAM SYNDICATE	CELEBRITY SKIN
RAY PARKER, JR.	STRUNZ & FARRAH
LAUGHING SAM'S DICE	BAD RELIGION
WEIRD AL YANKOVIC	SNAKE ROCK
HUGHES CORPORATION	RAIN PARADE
THE NYMPHS	DR. STRUT
COAL PORTERS	DENVER MEXICANS
LIZA & KENNY EDWARDS	VIVABEAT
STERILLES	WALKER STORIES
VIVA SATURN	SLINK
THE HANGMEN	FELONY
VISIONARIES	HORSE SOLDIERS
HOUSE OF FREAKS	THE GREAT CROWD
WISHFUL THINKING	STAN RIDGWAY
RICHIE HÄSS	BIG GUNS

6028 KESTER AVENUE VAN NUYS, CA 91411  
(818) 989-5614



# Musicians and Superstitions

By Rooster Mitchell

**I**n every industry, people have their superstitions. For example, a baseball player may wear the same pair of socks for an entire month, a gourmet chef might only use his favorite wooden spoon for top clients or, perhaps, a lawyer would never attend a trial without his lucky leather brief case. Strange, personal idiosyncrasies apply to musicians as well and many are as odd and unusual as you'd expect.

In an attempt to discover various off-character sketches of some of today's most colorful performers, Music Connection posed the question: What are some of your strange habits or superstitions?

Here's what thirteen recording artists had to say:

**George Merrill** (singer/songwriter, Boy Meets Girl): "When I'm recording or composing, I need to wear a certain type of underwear. I look in my bureau and, after looking at the selection, I know exactly which pair to wear. I never wear ratty underwear. I like to feel special in what I'm wearing from the ground up. Normally, though, I'm not so picky."

**Danny Elfman** (lead singer/songwriter, Oingo Boingo): "I actually have to eat a still-beating heart, freshly plucked from a live 16-year-old virgin which I prepare with lightly sauteed mushrooms, jalapeno peppers, just a dash of oregano and several drops of lemon juice."

**Willie Dixon** (blues legend): "Superstition has been around for generations, in music and otherwise. Everybody is superstitious to a certain point. When you believe something is a sign, it becomes a sign. When you follow a

superstition, it follows you. I don't believe in superstitions, but I know if my hand itches, I'll see a spider. And if it's my right hand, I'll see money."



Willie Dixon

**Pat DiNizio** (lead singer, Smothers): "I carry rosary beads purchased in the San Francisco Spanish mission from Alfred Hitchcock's film, *Vertigo*. Along with that, I carry a pair of green, 'snake-eye' lucky dice, all in the same pocket of my motorcycle jacket, while on stage, on planes, in the studio and during interviews."

**George Michael** (pop vocalist): "I really don't have any superstitions. However, for good luck I'll touch something made of wood."

**Edie Brickell** (lead singer, Edie Brickell and New Bohemians): "I walk up and down the stairs of whatever hotel we happen to be staying in."

**Jack Blades** (lead singer/bassist, Night Ranger): "After a live performance, when I go backstage, I must have a medium-size Domino's pepperoni pizza waiting for me. Not small. Not large. Not pineapple. But, a medium Domino's pepperoni pizza."

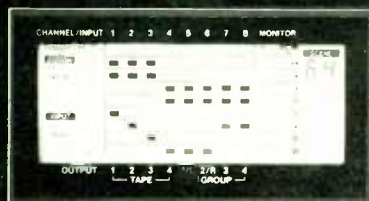
**Jan Kuehnemund** (lead guitarist, Vixen): "I have special, good luck jewelry that I wear and I always put my belts on in a certain order. Plus, the other girls and I do the secret Vixen cheer before each show."

**Shannon Rubicam** (singer/songwriter, Boy Meets Girl): "When I'm composing, I use a special 'magic' ballpoint pen specifically for songwriting. I like to be in motion, constantly moving around when I'm in the creative

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World Radio History

process. I never sit still. George and I consider each other 'good luck charms.' We also have one special backup singer, Susan Boyd, who is our 'good luck singer.' We use her whenever we're recording."



**George Merrill and Shannon Rubicam**  
of *Boy Meets Girl*

**Anthony Kiedis** (lead singer, The Red Hot Chili Peppers): "The band and I are quite sure that we are bound to have a bad show if, before the show, we don't slap each other in the face. I slap the guitarist, the guitarist slaps the drummer, and so on. Then we kiss each other, closed mouth, on the lips. If we don't, we'll pay the consequences, like clearing out an 18,000-seat house. Also, before every show, I go to a corner by myself, bow my head and sing Paul McCartney's rendition of 'Live and Let Die,' with emphasis on the verse, 'When you have a job to do, you gotta do it well.'"

**Andy Prieboy** (lead singer, Wall of Voodoo): "Should the concert promoter yell, 'Rock and roll!' as you trudge onto the stage, a simple 'Fuck you!' will suffice to break the spell. However, should he say, 'Take no prisoners!' harsh physical violence must be administered immediately."

**Peter Case** (folk guitarist/songwriter): "Before playing live, I pray and light up a cigarette."

**Cy Curmin** (lead singer/songwriter, The FIXX): "I have a definite feeling that, in the ground, underneath my Long Island studio, a real American Indian is buried. Whenever I'm standing in front of the microphone and I run into a stumbling block, I flow out of it immediately, thanks to the spirit of the Indian. I don't wear any jewelry between October 31 and May 1, because that's when the spirit of the Indian is hibernating."



**Cy Curmin of The FIXX**

*All told, nothing is more bizarre than the persona of a musician. Writing and recording. Rehearsing. Producing. Touring. Performing for thousands of loyal, screaming fans. This never-ending cycle of creativity constitutes such a grueling way of life. So, if carrying rosary beads, pacing up and down a flight of hotel stairs or slapping and kissing a band member helps ease those grinding nerves, why not indulge?*

*Because when you get right down to it, we all have some type of superstition. Some are just a lot weirder than others.*

MC



# Practice Makes Perfect: A Rehearsal Overview

By Rooster Mitchell

*"Practice makes perfect" is the sentiment usually found at the top of any performer's list of ethics. And whether it's in a home, a small studio, an office, or on a tour bus, some disciplined style of practice is often maintained, even after a band has made it past the local level.*

*In between signing autographs, giving interviews, writing, recording, touring or, for countless others, dreaming of doing all the above, rehearsal remains a vital cog in the complete musical wheel.*

*To find out the facts about rehearsal life, Music Connection went directly to the sources. In the process, six bands, three well-established, gave further evidence on how this "perfection" is achieved.*



**Baby Friday (Local Band)**

\* They rehearse in the band's home in Van Nuys; more specifically, in a sound-proof garage.

\* Practice is six days a week. They're off for barbecues on Sundays.

\* Unless they write a new song, they just run through the existing tunes. If a big show is coming up, they'll rehearse choreography. Other times, it's a two-to-three-hour jam.

\* They use Marshall half-stacks, a special bass amp, a distortion box for an eight-string bass and a four-piece drum kit, in addition to guitar and mic. It's the same equipment used for gigs, except for

certain board effects not used.

\* The house is paid for by investors (price unavailable). However, there is a promise to pay them back after the band has been signed.

\* Advantages—They can just hop out of their back door and play. There's no tearing down or setting up equipment. If they need six or seven hours to play a tune, they take six or seven hours. They live together and they rub off on each other and that rubs off on their music.

\* Disadvantages—It gets expensive to live in the house. Sometimes investments are drained for things outside of music (bills, etc.). And of course, it's tough to keep a house clean with four musicians living there.



**The Call (MCA Records)**

\* They rehearse at the Power Plant in the Valley. Prior to this, they were at Leeds in North Hollywood.

\* They only rehearse before going on tour or before going into the studio. This entails four or five days of rehearsal prior to the project. They don't just arbitrarily get together and practice.

\* When they're on the road, they often write and practice on the tour bus. Most of the rehearsals, then, are taken care of during sound checks. During sound checks, they go with a full-gig set-up.

\* The Power Plant costs \$200/day. Leeds costs \$25/hour.

\* Advantages—The whole band is involved in the rehearsal scheme. Michael Been writes 99% of the music. And when they're on the bus, everyone gets to go through the process. They communicate enough to get a feel for the new music. It's not a situation where a songwriter just brings songs into the band. They wouldn't be into that type of regimented rehearsal schedule.

\* Disadvantages—None.



**Oingo Boingo (MCA Records)**

\* They have their own private, hidden, sound-proof room in West L.A.

\* Before a project (recording, touring or a live show) there are three weeks of rehearsal. During that time, rehearsals take place five times a week from 3 p.m. to 11 p.m..

\* The rehearsal plan is broken down into several steps. First, there is a rhythm practice, especially if they're learning new tunes. Guitar, drums, keyboard and naturally, the omnipresent Danny Elfman are all there. Next, Steve Bartek works separately with the horn section. Then, the entire band meshes into a full re-



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hearsal, including vocals.

\* Before live shows, they spend three days on a sound stage rehearsing with a full touring system, lights and sound.

\* In their private rehearsal room only, they use a Carvin monitor system which scales down the instrumentation. For the three days on the sound stage, however, the touring system is rented out from a sound company.

\* Cost—\$2,000/mo.

\* Advantages—Their room in West L.A. is their own. It manifests itself into a very flexible atmosphere. They all have keys. No booking is necessary. The guys can get together anytime they want. Individually, collectively or whatever. And, there's no need to tear down equipment.

\* Disadvantages—The parking situation is not good in the neighborhood. Also, the area is very industrial, not exactly a rock & roll environment. They have to worry about the neighbors complaining.



**Henry Lee Summers**  
(CBS Associated Records)

\* Summers and his band rehearse at his home studio, a recording studio (TRC Mid-America Recording Studio) and a local theatre (either the Sherwood or the Arlington), all located in Indianapolis.

\* The dress rehearsals are either at the theatre or a local concert hall, anywhere with a proscenium stage. People are usually invited to the dress rehearsals prior to a tour.

\* They rehearse two weeks prior to a dress rehearsal, with one week at the home studio and one week at the theatre.

Three or four days are allotted for dress rehearsals.

\* On the road, several spot checks are taken. The band will practice new things that Henry Lee has written.

\* They don't go over material prior to a recording session. Henry Lee doesn't believe in rehearsing music before recording time; he believes in creating it as he records.

\* The plan at the home studio is to break up the rhythm and vocal sets. Then, when they hit the theatre stage, everything is put together.

\* The equipment set-up at home is basic. They just plug in their instruments into the existing, scaled down amplifiers. The dress rehearsals utilize the full-gig set-up as seen in concert.

\* The home studio is free. The theatre costs \$250/day (price fluctuates during different seasons). The recording studio costs \$200-\$250/day.

\* Advantages—At home, there is an environment of closeness. Everyone is in the same room. They can think about how they want to stretch out before they actually hit the big stage. Plus, it's free at the home studio. At the recording studio, there's a lot of control over them and at the dress rehearsal, it feels like the real thing.

\* Disadvantages—Until they hit the theatre stage, they can't play at rock & roll volume. They often wear headphones. They can't feel what they feel on stage.



**Down Boy Down (Local Band)**

\* Their rehearsal plan is also a multi-step procedure. There is instrumental practice in a band member's living room (photo not available), vocal rehearsal at Sure Thing Entertainment's office on Argyle and prior to key shows, the band plays at SIR studios for a "very methodical" rehearsal.

\* Rehearsal is four times a week.

\* The instrumental "living room" practice entails amps and drums. At the office session, there are acoustic guitars. The production rehearsal at SIR utilizes a full-gig set-up.

\* The living room is free. The office is free. S.I.R. costs \$15/hour.

\* Advantages—They are so tight and

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# The Long & Winding Roadie

By Eric Niles

**W**hile the primped and preened rock musician galavants around in his best leather and Spandex, picking and choosing from the flocks of foxy groupies and an assortment of intoxicants, the roadie is busy schlepping gear into moving vans. While the rock musician is snoozing comfortably in the back of a bus en route to the next gig, the roadie is busy driving—sometimes as much as 500 miles a stretch—all this, after having spent the past twelve hours at a venue sling-ing equipment.

In some respects, the life of the roadie epitomizes the glamourless yet realistic side of the rock & roll lifestyle, where a nomadic existence, low pay and long hours are the rules rather than the exceptions. But the lure of the road and the inherent adventure it holds, make the drawbacks of the job somewhat tolerable. Most roadies tackle the lifestyle out of a sheer love for music (most being musicians themselves). Others become roadies to help out friends in bands. Some relish the non-conformist atmosphere that rock & roll on the road represents. Whatever the case, becoming a roadie is a choice—a choice that few roadies regret.



Don Geronimo

Gary Holzhauser

Don Geronimo has roadied with a host of cutting edge bands—the Dickies, Adolescents, Broken Glass, Sham '69—and is currently on the road with Geffen recording artists, Junkyard, as a drum technician. Here are some of his personal observations on roadie life.

**An Average Day:** "The day usually starts at about 11 a.m. when you get up and eat. Then, you grab the guitar tech and the sound guy and get down to the gig to start loading in the equipment. I'm usually at the show from about three in the afternoon until about three in the morning. I'm setting up gear, doing the sound check and making sure that the other bands on the same bill have whatever they need. By that time, dinner usually rolls around. Next thing you know, the first band is going on. That's when I usually hang around the dressing room. By the time your band finishes and you've re-packed the gear, it's already about two or three in the morning. Even when you get back to the hotel and you're exhausted, it's impossible to sleep because of the adrenalin rush. You usually crash at about five or six in the morning and the cycle starts all over again."

**Away From Home:** "I've been across the States ten times and I think I've seen everything that I need to see. Being away from home doesn't really affect me anymore. Of course, there's the whole girlfriend thing. The girlfriend always gets bummed out wondering when you'll be coming home. My telephone bill is about a million dollars. There are times when you're sitting in a city and you're thinking, 'God, I want to go home.' Then, a day later, you don't want to at all."

**Girls & Drugs:** "There are always drugs around. If you do them, they're around to do. I usually try to find some pot to mellow me out from the stress. Girls? The girls usually go for the guys in the band. Sometimes, you do get lucky. Sometimes there's a girl that likes roadies and not the guys in the band."

**Career Roadie:** "I want to be a fifteen-year veteran. I wanna be fat, wear a baseball cap, have a beard and chew tobacco."



Gary Holzhauser

Kim Turner (R) with a fellow roadmate.

Canadian native Kim Turner has eleven years under his belt as a tour bus driver and lighting technician. Turner has logged miles with such tour heavies as Rush, Loverboy, Bryan Adams, ZZ Top, Journey, Queen, Heart, Eddie Money and literally dozens of others. What follows are some personal perspectives shared with us by a true king of the road.

**Driving:** "You really have to love it or you won't last out there. An average drive is about 350 miles. That's like nine or ten hours. There have been some longer ones, mind you. One time we went from Las Vegas, Nevada to Virginia Beach, Virginia. That drive alone took us 36 hours straight."

**Staying Alert:** "Once you reach a certain point, you're beyond tired. You're too tired to be tired, so you just keep going. Cups of coffee and the road keep me awake. I don't do drugs and I don't drink."

**Snow Driving:** "When you're driving for a top rock show, you've gotta make it through snowstorms. If not, people stand to lose hundreds of thousands of dollars. I grew up with snow and I know that it's not that slippery unless it gets rained on and frozen. Once it gets cold, the rubber in the tires actually


  
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makes it quite sticky. I'm very cautious and easygoing when I drive."

**Roadie Lifestyle:** "I'm my own boss out here. I have a job to do and I know what it is. The pay isn't bad; it's very livable. I know some drivers that are making about \$150 a day. Multiply that by seven days a week and it's a nice income. Plus, hotels and meals are also paid for."



John Lee

Eric Niles

John Lee has been slinging equipment for Los Angeles bands for some six years. Currently, Lee is on the road with Capitol Records group, The Hangmen. He has also toured with TSOL, Tex & The Horseheads, Junkyard and the Screaming Sirens.

**Wild on the Road:** "We were on the road once with Tex & The Horseheads driving through Champagne, Illinois in a van filled with all sorts of fireworks. About 20 or 30 of our drunk road friends piled into the van to party. Now I'm driving this van to some party and the bass player is riding his bicycle with a girl on the handlebars and he's holding on to the door of the van while I'm driving. Inside the van, people were shooting off bottle-rockets and sending them out of the windows. Naturally, the cops were right behind me and made me pull over. The cop was ready to throw me on the ground and search me; he was really pissed off. After talking with him for a while, he seemed to mellow out and he let us go."

**Sex & Drugs:** "There is plenty of sex and drugs around on the road. In some towns, it's just tons of drinking, but in others, there's cocaine and ecstasy. Crazy people, police, drugs, parties, girls, you name it... the road has it."

Lee, who is also a musician, plans on striking up his own band when he returns from The Hangmen tour. And when it comes time for his band to take to the road will Lee haul his own gear? "Fuck that," Lee says, "I'll hire a roadie!"

*Much like Jack Kerouac's fabled Dean Moriarty character in On The Road, the roadie was born to travel. Probing rock & roll's seamy underbelly like a surgeon, the roadie has insight into the world of music that few will ever know.*

MC

## The Roadie Overseas

By Rob Simbeck

**A** roadie's life is much more complex outside of the United States. Language, customs—even electricity—are different. The tips below come from "T-Bird" Toglio, a seasoned veteran who has worked with acts like Alice Cooper, The Isley Brothers, Rodney Crowell, Leon Russell and Edgar Winter and whose overseas experience includes the "Music Summit," held August 5-6 in the Soviet Union, featuring Russell, Winter, La Toya Jackson and others.

**Customs:** Be prepared for anything and don't carry anything you don't want to be caught with. Don't show up drunk or stoned and with an attitude problem. For all they know, you're a psychotic terrorist. They don't care if you rot in jail. It's more low-key in some other countries. The U.S.S.R. didn't look through anything. If you go into a country with twelve bags and you leave with eleven or fourteen, there may be a lot of questions. Make sure boxes are numbered and that there are exhaustive contents lists for the guards. And don't be a jerk. If they want to look through something, let them look through it. They're going to anyway.

**Cartage:** In a place like Russia, workers do not drop what they're doing to unload gear for an American band. Make sure someone has enough rubles (or lira or deutschmarks) to grease the skids if that's what it takes. Money will move things when nothing else will. Arrange as much of the moving process as you can before leaving the states.

**Electricity:** The European standard is 220V, not 110, as in the U.S.. Take transformers for

everything from your biggest amp to your hair dryer.

**Security:** Have somebody responsible for keeping an eye on equipment and personal belongings. Take spares of everything from guitars to drumsticks. If something comes up missing, chances are you'll have to get another one.

**Day To Day:** Pack for a trip to the wilderness. Take snacks, towels, bottled water, toilet paper, canned tuna—you name it. There are no McDonalds or 7-Elevens in a place like the Soviet Union and if you don't bring your own soap, you won't have any. Bring your own paper cups for stage use; those available overseas often fall apart. Bring reading material and, if you're going to a less affluent country, take some extra jeans and T-shirts for people who are particularly helpful.

**Overall:** Plan ahead! Then, remember, you're on their turf. Be prepared, relax and take what comes. Patience and tolerance are necessities if you're going to have a good time. Accept the people and conditions as they are. Be polite and enjoy the trip. **MC**

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# LAURA ENGEL

## LAPD's New Veep

By Lyn Jensen



**N**ormally, being the road manager for an international touring act or being the vice president of a world-famous personal management firm is enough for one person. But not for Laura Engel. Los Angeles Personal Development, better known as LAPD (the firm Miles Copeland started, then sold to his partner, Mike Gormley, in 1988), recently promoted Engel to the VP slot. Already a three-year veteran with the company, Engel also retains her position as tour manager for Oingo Boingo.

Engel laughingly admits that when Gormley told her of his decision to promote her, "My first thought was, I made it! Six months before I turn thirty and I made it!" In a more serious vein, she says, "It's nice to get a title. It's like a recognition of all that hard work."

Gormley and Copeland first brought her aboard in 1986 to oversee the day-to-day responsibilities of their clients, Oingo Boingo. Now Engel and Gormley work as a team, with a roster that includes Oingo Boingo, Boingo's leader Danny Elfman and the spinoff Food For Feet, Wall of Voodoo and their lead singer, Andy Priebloy, Prince's drummer Bobby Z, producer Steve Beltran and Jimmie Wood and the Immortals.

Engel is reluctant to talk about her personal relationship with Wood, but out of



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Engel with her client, Danny Elfman

concern for his career rather than hers. She protests, "It takes away from his talent. I don't think it's fair to him." She will say about balancing her personal and business commitments, "I never consciously had to balance it. I have a great marriage. We've been living together for nine years, married for five. It just somehow works without us having to consciously do anything. When we're together, we're together; when we're not, we're not." She adds with a laugh, "Our first six months together, I was on the road for four, so maybe we broke it in!"

About having a marital relationship with a man in the music business, Engel says, "I think it helps to have someone in the industry; we talk the same language." As for those who might look suspiciously upon the situation, she says, "When he's successful and people say, 'now I see why she's a band manager'—I'm looking forward to that. I've been a manager for years. I'm happy with what I do. I don't care what people think."

On this day, Engel's immediate goal is to make sure that Danny Elfman gets proper credit for his scoring of the *Batman* soundtrack. "Prince contributes three minutes and now *Rolling Stone* is saying, 'Prince Scores *Batman*!'"

But she says her long-range goal is to break Wood's career. She underscores the fact that she splits the chores involving the Immortals equally with Gormley, the same way they handle all of LAPD's clients. "So we sent out his tape to college stations, and I called up, personally. I sent it to fifteen college stations in California and we've got fourteen college stations playing his demo tape." She's also succeeded in getting Wood airtime on Armed Forces Radio and in getting Wood and the Immortals to open for The Fixx.

Attending to her clients requires ten-hour days or more. "I talk to musicians sometimes at midnight. Elfman tends to call late at night. The phone's never closed to clients and their needs." When Engel

goes on the road as a tour manager, she keeps up with her duties as a personal manager by telephone, FAX machine and "E-mail"—a portable modem.

One way she's simplified this busy lifestyle is to put off having children. "I have a lot of babies—they're all clients, though!" she jokes. "I see a lot of professional people with kids in this industry and I don't know how they do it. I don't see how they have the time. I don't have enough personal time now for just my husband—though I definitely see children in the future, in three to five years."

Engel claims the decision to not have children before her career was well-advanced was never a difficult one. She considers herself to have never been what others might consider "normal." When Engel was fifteen, she left her mother's home in New York to live with her father, a lawyer in Los Angeles. Her interest in acting led to a technician's job at the Odyssey Theater in West Los Angeles.

One night The Mystic Knights of the Oingo Boingo performed there. Engel remembers, "I went up to Elfman and said, 'I really want to be a part of this and help out—whatever it takes.' I worked a few more shows and helped them load out the equipment." The "few more shows" became thirteen years on the road.

"When we started it was me and anywhere from eight to twenty five guys. When I'm touring, I'm living with these men on a daily basis." She found that often others

did not share Oingo Boingo's ability to accept her as "not so much one of the boys but as some of the people." Most road crew members work for several tours a year, but Engel finds, "It's really hard for me to freelance and I understand it. They don't want a girl on the bus. But it's never been a problem; it has always worked out great." Wall of Voodoo is another band who has never considered Engel's gender a detriment to her ability as a road manager.

Engel also recalls strange reactions from local crews. "It would take half a day sometimes 'til one of the union crew would come up, pat me on the back and say, 'Hey you really do know what you're doing.' That's supposed to be a compliment, but it's like, I knew what I was doing all along!"

That Engel really does know what she's doing is evidenced by the unique management position she now holds. At the same time, she puts her own career in perspective. "My goal is a company goal, to keep LAPD growing," says Engel. "I wouldn't want to be a president of a label if I had to work with people I didn't like working with—the way I like working with Mike and Danny Elfman."

Not exactly a classic workaholic, Engel finds time to play tennis, see plays and concerts and read—she's currently working through Anne Rice's *Vampire* series. She sums up her years on and off the road. "What made me feel most accepted by the band and the people I work for is that I'm still here thirteen years later." MC

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# ROCK LOGOS

By Rooster Mitchell

The undisputed link between a band and their public image has long been the group logo, the most tangible artistic feature a group has to offer.

The logo is highly visible on all albums, CDs and cassettes, as well as T-shirts, bumper stickers, buttons, billboards, patches, posters, banners and anywhere else a band name might boldly appear.

To dig deeper into this phenomenon, Music Connection traced the roots of some of the most colorful and outstanding emblems in the music scene today. The graphic search focused on two supergroups and two bands well on their way.

What follows, then, is the trademark history for Kiss, Def Leppard, Killer Mockingbird and Winger:



**Logo Design:** Ace Frehley, former lead guitarist. The actual finished drawing is credited to Paul Stanley.

**Date:** 1973

**Inspiration:** According to Stanley, "I wanted it to almost look like a car emblem. It has a positive and a negative area. The inside is dark and then there is a border. It almost has the look of a chrome emblem you might see on a T-Bird. I wanted it to look like a metal plate.

"Ace drew the logo, but I had to refine it. I was doing a poster for one of our shows in New York and I didn't think the letters on their own were strong enough. Originally, when Ace drew it, it was just a K, an I and the lightening bolt S's. I kind of banded it together."

Said Frehley, "I wanted something strong and striking. I just sketched it up. I like to doodle."

**Development:** "It took one afternoon," said Frehley, "using a felt tip pen."

**Stage Logo:** "It has got to be the most infamous logo in rock & roll," says Gene Simmons. "It's certainly the largest. We don't use

a backdrop. Our logo is actually a continuation of the light truss."

**Cost of Stage Logo:** \$100,000

**Functions of Stage Logo:** "It can do everything but give birth," said Simmons. "It's huge and takes three hours to set up."

"There have been years where it even served cocktails," adds Stanley. "Each tour, it can be designed to do whatever we want. There have been tours where it had a couple hundred color changes, so we could literally change the colors of the sign. It was computerized to change any pattern. On one tour, we were encoring with 'Won't Get Fooled Again,' and the KISS logo turned into an American flag, which was pretty cool. Smoke came out of it. At times, it had horizontal, yellow neon bars that chased in sequence."

**Dimensions of Stage Logo:** 26'X40', 4 feet wide.

**Constructed By:** Either Sho-Lites or Tate Towers, depending on where the concert is.

**Special Stories:** "We couldn't use our logo in Germany because of the S's," says Frehley. "The shape was designed like Hitler's SS squad. In fact, all our album covers had to be printed with round S's for Germany. I didn't actually design the logo with Nazi S's in mind."

According to Simmons, "When we first opened for groups like Blue Oyster Cult, bands like that who have gone to the great rock & roll heaven, we really didn't know what to expect when they hired us. They didn't bother to check that our amplifiers were twice as tall as theirs. We had a drum

riser that rose ten feet into the air.

"We also had a six foot logo hanging in back of us. It did the same thing movie marquees do, like Las Vegas. It just lit up and it blinded you for a second. After we got off stage, whoever the next band was to come on, people were still seeing 'KISS' on their eyes. It was so bright, you had that imprint. People were going, 'Oh my God! I keep seeing KISS in front of my eyes!'"

"It's probably the most successful logo that's ever been. That's what they tell us."



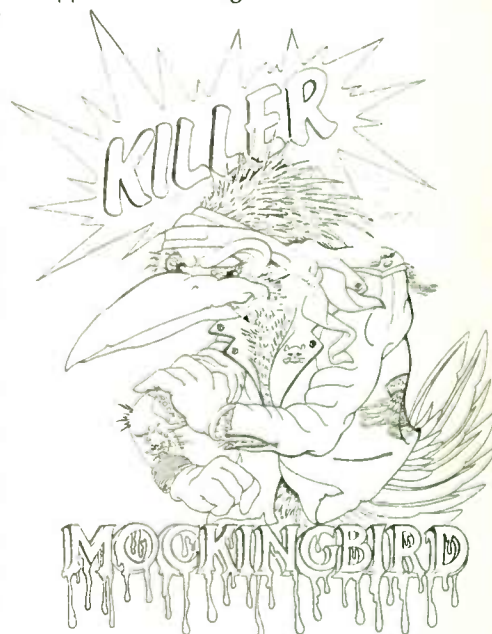
**Logo Design:** Joe Elliot, lead singer; Pete Mench, manager; and Alan Schmidt, art designer.

**Date:** November, 1979.

**Inspiration:** "I wanted something that was hard; something that was different looking," says Mench. (No band member was available for comment). "So, I made it in a triangle. Then we found that kids in England started to wear triangular patches. We invented our own alphabet."

**The Stage Logo:** "There is no stage logo," says Mench. "We play in the round. (However) our album cover design was used on stage for the 'Pour Some Sugar on Me' video. My bands don't use logos on stage."

**Special Stories:** "The logo has served us well," he says. "When we do our packaging, we ask that the Def Leppard logo is always used. We hammer it until it's dead. When you write Def Leppard, use the logo."



**Logo Design:** Greg James, an artist at the Sunset Strip Tattoo Parlour. It was first drawn and finalized by Johnny O., lead singer/guitarist for the band.

**Date:** May, 1989.

**Cost:** \$800

**Inspiration:** "We were trying to come up with something clever," says Johnny O.. "It's a

visual image, playing off *To Kill a Mockingbird*. We visualized a bird making fun of the way bands look in L.A.. It's a pun and an image. Even a moron at a record company can see the marketing value of this."

**Development:** Two months.

**Stage Logo:** A backdrop canvas. "You only see 'Killer' the bird," says O.. "No words are printed. The banner is intense colorwise, with blue feathers, a black leather jacket and white gloves. It's even detailed enough to see his tattoos and a pack of Camel cigarettes. In the future, the band plans to intensify the canvas by turning on black light effects, giving it a Jefferson Airplane psychedelic feel."

**Cost of Stage Logo:** \$30

**Dimensions of Stage Logo:** 10'X10'

**Constructed By:** The band, tracing a transparency off the wall.

**Special Stories:** "By design," adds Johnny O., "the logo is going to become a highly recognized logo. Once you see it, you won't forget it. It looks like a guy at Disneyland in the Fifties smoked a big joint and tried to draw 'Heckle and Jeckle.' It's so animated."



**Logo Design:** Dan Hubp, a New York City art director.

**Date:** April, 1988.

**Cost:** \$3,500 (part of a package deal with Atlantic Records for the album cover; including typesetting, photography and art).

**Inspiration:** "It's kind of Def Leppard-esque," says Kip Winger, vocalist/bassist. "It's more of a futuristic, non blood-and-guts logo. We're not into all that kind of stuff. The album cover represents a hope-ish type of image, instead of death and destruction. I like the logo, but I don't think we're going to stick with it forever. We'll change it as we change our sound."

"Their first need was for a logo and an album cover," says Hubp. "There was never a need for a logo on its own. The album cover expressed the band's musical attitude over a heartthrob attitude. They're musically deeper than their photograph. We wanted to create a different look, but not too different."

**Development:** Two days.

**Stage Logo:** A large nylon banner with yellow lettering and green and black outlining. The logo is accompanied by a pyramid-shaped platform with the album cover art.

**Cost of Stage Logo:** Under \$10,000 (pyramid and banner combined).

**Functions of Stage Logo:** Along with the banner, the pyramid contains an eye with a beam coming out of it, which derives from the album cover. There are also two sets of stairs and a bridge over the drum player.

**Dimensions:** The banner is 10'X8', with letters that measure 8'X12". The pyramid is 30 feet long.

**Built By:** Show Fabricators in Compton, California.

**Special Stories:** "I don't lose any sleep over

the logo," says Winger. "I just didn't want it to be a skull and crossbones. Everyone wonders what the fuck is on the front of our album. We're trying to do what Yes did with Roger Dean and take that into the Nineties. A kid can look into the album cover and find some hidden meaning. I don't like to get preachy about it, but we're a band of hope for the future. That's the main thing."

*To get the industry perspective on band logos, MC interviewed three marketing and merchandising VPs. Here are their comments:*

**Michael Omansky**, VP Marketing Management, RCA

"I look upon the logo as a plus. I think the logo is a positive element in most cases for a band. It's no different than other industries, where you have a repeated recognition factor that blends in with the total image—one that's appropriate. Companies have logos; products have logos. They're quickly recognized by consumers. Therefore, when it makes sense, a band can have a logo. Logos conjure up instant recognition and an image."

**Geoff Bywater**, VP Marketing, MCA

"We spend a lot of time on logos. It's something that a band lives with. It's one of their merchandising elements. In some cases, it actually means more than the artist's face. Their logo is like their signature upon their own project. I think it's even more important for new artists. That's really where it starts. From our perspective, it's very, very impor-

tant. And for a band, it ends up becoming a really important marketing and monetary tool. The real good logos (Stones, Beatles) have worked and have stood the test of time."

**Jim Wagner**, VP Merchandising and Advertising, Warner Bros.

"Anytime you can establish the look of something that is identified with the band, and it's used over and over again, it only helps to create an identity for that band. It helps to nurture that identity. I think it's definitely something that catches the eye and sticks. It needs to be recognizable in a certain sense. It needs to be readable in a certain sense. And it needs consistency. It helps in recognizability and identification, as far as working along with the visual imagery of the band. And the type of logo that's designed, in terms of its graphic appeal, says a lot about the image of the band, as well."

*In rock music today, band logos are as imaginative, creative, vivid and diverse as the clans they represent. Prices, inspiration, content and design might vary from group to group, but there is one thing that remains constant: The logo is the one associational commodity that always keeps a band in the artistic eye of the fan. It's also one of the driving forces behind the concept and image of a rock & roll band.*

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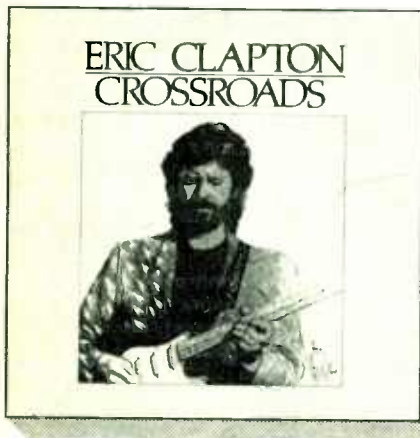
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# Hey, What's In The Box?

By Stephen P. Wheeler



*Crossroads*/Eric Clapton

It has been said that people cannot understand the present until they've experienced the past. Though the history of rock & roll is still incredibly short, more and more record companies are turning to the past and transforming dusty old tapes into piles of gold.

Although compilation projects may not be new to the industry, the presentation of those packages has changed dramatically. Known as "box sets," this form of artist history is sweeping across North America and Europe. The growing advancement of digital technology has enabled record companies to spruce up the sound of older tapes that have been gathering dust in music vaults around the world.

Denise Cox of Capitol Records says the industry is starting to research the past. "We're starting to pay more attention to what's in the vaults. I think you will see interesting collections coming out in the future. It isn't just Capitol, I think it's across the board."

Ever since Bob Dylan's box, *Biograph*, was released in 1985, it became apparent that record companies had potential windfalls in their vaults if they could package them correctly. Bill Levenson, Director of Catalog Development for Polygram, has put together two such box sets. His Eric Clapton *Cross-*

*roads* project is the biggest-selling box set in history, while his recently released Allman Brothers collection promises to be very successful as well. Levenson says, "*Biograph* was probably where it started, but after it came out there was no explosion of box sets. I think *Biograph* didn't explode because there wasn't this rabid catalog market yet. It was just starting at that time."

Judging by the onslaught of box sets already released and the numerous projects scheduled, that time has certainly come. In addition to the box sets already in the stores—Eric Clapton, The Rolling Stones, Chuck Berry, Bob Dylan, Jethro Tull and The Allman Brothers Band, upcoming artists receiving the box-set treatment are David Bowie (see accompanying article), Elton John, The Who, Muddy Waters and The Bee Gees.



*Dreams*/The Allman Brothers Band

Just what makes an artist worthy of a box set depends on who you ask. Levenson believes a lengthy career is the most important prerequisite. "For me the artist has to have had a long career with many developments and changes. It usually takes a generation of music to show those changes."

Andy McKaie, Vice President of Catalog



*20 Years Of Jethro Tull*/Jethro Tull

Development for MCA, put together the label's Chuck Berry and Muddy Waters sets and is currently working on an Elton John box. McKaie agrees with Levenson, but also points out that what separates a box set from a mere greatest hits package is unreleased material. "You also want about an album's worth of new or unreleased material. To me, that's the important thing. The thing about boxes is people are buying music they already own. You have to give them something beyond that."

Other aspects that differentiate box sets from other compilations are the liner notes and biographical booklets. To back up the written history, the music contained on a box set has to be more than a collection of hits and misses. Levenson believes that box sets should be "one third absolute hits, one third unreleased material and one third somewhere in between."

If done properly, a box set should serve as a centerpiece to a collection. "You give an overview of the career," says McKaie. "It should be documented thoroughly, both in print and music. A person should be able to pick up a box set and then build from there."

Levenson says the expense of a box set

41 ▶

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# Bowie's Sound + Vision

By Stephen P. Wheeler



David Bowie has always been an artist with foresight and visionary zeal. So it should come as no surprise that it is Bowie who is breaking new ground in the rapidly expanding field of box set compilations. Set for release in mid-September, *Sound + Vision* promises to be a representative diary of the Bowie magic, but also attempts to take the listener into the future realm of "seeing" CD music as well. With more than 45 remastered tracks, *Sound + Vision* covers the years 1969 to 1980—from Bowie's immortal phases as Ziggy Stardust and The Thin White Duke to his sonic ventures into blue-eyed soul and techno-pop.

Like most box sets, *Sound + Vision* includes many collector items for Bowie fans—the original demo of "Space Oddity," a rare version of "Rebel Rebel," Bowie covers of Springsteen's "It's Hard To Be A Saint In The City" and Chuck Berry's "Round and Round" (the latter culled from the legendary *Ziggy Stardust* sessions) and "Wild Eyed Boy From Freecloud," a rarity from 1969.

Although Bowie did oversee the project and obviously had the final word throughout the process, Jeff Rougvie, Bowie product manager for Rykodisc, is the principal mastermind behind *Sound + Vision*. Rougvie says he presented Bowie with his own concept of the package and was pleasantly surprised to discover that Bowie had a few musical treasures to contribute to the box. "I picked the songs and submitted them to David and told

him what we were trying to do and he gave us some additional stuff. David definitely had the final approval of everything involved in the project."

Rougvie says Bowie also has some ideas on how to set this project apart from the sea of box sets currently flooding the marketplace. "We used a lot of people that David suggested in regards to designing and putting the package together." Bowie personally chose veteran rock journalist Kurt Loder to write the comprehensive 72-page booklet included in the package.

The cover design of *Sound + Vision* is an



David Bowie circa 1969

original concept. Rougvie explains: "We asked our designer to come up with a different looking box and he came up with an almost 3-D kind of box, where it looks like Bowie's eyes are moving. It's a really striking package and one that doesn't look like anything else in the stores." Because the elaborate packaging is included on the inside sleeves as well, Rougvie says the LP version of *Sound + Vision* will ironically end up costing more than the CD version, which is probably a first in the recording industry.

Packaging aside, the most intriguing aspect of *Sound + Vision* is the addition of the newest technological advancement for music fans, a video CD. Rougvie says Bowie agreed to the CDV from the beginning. "We felt that with Bowie being such a visual artist, the CDV was a natural tie-in." The bonus CDV includes three previously unreleased live tracks from 1972 ("John, I'm Only Dancing," "Changes," "The Supermen") and the video version of "Ashes To Ashes." Rougvie makes clear that the audio aspect of the CDV tracks can be used like any regular CD, if the listener does not have the video capability. "There really isn't a CDV market on its own," says Rougvie, "so most people won't be able to use them as such, but they'll still be able to listen to those three tracks."

Rougvie says he hopes this box set will only lead to more interest in the Bowie catalog, which is also being re-released by Rykodisc starting this fall. "In the instance of the Clapton box, I felt like I didn't have to buy any other Clapton CDs. We're hoping that people won't feel that way about the Bowie box. We want them to feel that they need to know more."

Rougvie says a mere "best of" collection was never the intention of *Sound + Vision*. "What we wanted to do was more of a career retrospective. We tried to pick strong album tracks that people would recognize and then become interested in the record. There are some hits on here, but the main focus is to make everybody familiar with Bowie, if they're not already."

Only time will tell if this Bowie box set will match the platinum success of the Clapton collection. In the meantime, Bowie fans can bask in the light of a musical wish that has finally been granted by the lean Genie himself. MC



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## Mr. Big

Mr. Big  
Atlantic

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

PRODUCER: Kevin Elson

TOP CUTS: "Addicted To That Rush," "Blame It On My Youth," "Anything For You."

□ **Material:** What we have here are mostly blues-based rock & roll tunes that alternately celebrate and bemoan all the usual themes of love lost and found. Mr. Big doesn't have a whole lot of new insights into those themes, but what they have to say is expressed creatively and clearly. Melody lines are memorable, if somewhat generic in feel.

□ **Musicianship:** Not only does the quartet let fly with some earth shattering virtuosity, but more importantly they know when to keep those flying fingers on the playing field. They use their ample abilities to dress up the tunes and then back off to let the song structures take them where they need to go—right into the memory banks. In this sense, they end up with the best of both worlds: There's great playing for the musicians amongst us but the all-important songs are never overshadowed.

□ **Production:** Very clean and crunchy with a bit of a wild side in the mode of Spencer Proffer's work for Quiet Riot. The bass isn't as ball-crunching as it might be, but the high-end bias gives the record a party kind of feel. Especially nifty is the use of left-over doodlings and vocal bursts which are usually removed from final mixes. By leaving them on, the record assumes a welcome intimacy for the listener which helps underline that aforementioned party atmosphere.

□ **Summary:** I love soulful vocals and I appreciate the band's flashy modern musical trappings. The songs are cool too, especially when compared to the excuses for soloing that usually dominate the hard rock arena. These tunes could stand a little tightening and melodic brightening to stand on their own as singles, but luckily for Mr. Big their target audience pays little attention to the 7-inch format. This debut's power, creative musicianship and attentive songwriting should sail the LP right to the top of its class. —Tom Kidd

### FIRST ARTISTS DATA Mr. Big

Label: Atlantic

Manager/contact: Herbie Herbert and Sandie Einstein for Nightmare Management

Address: 2051 3rd St., San Francisco, CA 94107

Phone: (415) 554-8100

Booking: Jane Geraghty, Premier Talent

Legal Rep: N/A

Type of music: Rock

Bandmembers: Billy Sheehan, Eric Martin, Paul Gilbert, Pat Torpey

Years together: One

Date signed: March 14, 1989

A&R rep: Frankie La Rocka

had known Martin since the latter's early days with the group Kid Courage. So one day, Martin recounts, "Billy calls up Mike and they're talking about records and stuff and Billy says, 'Hey man, I'm thinking about starting a band. Do you know any good players?' We'd been out of touch for a while but Mike goes, 'I know a guy' and he played Billy a couple of songs over the phone."

"So Mike and Billy called me up at the same time," Eric Martin continues. "Mike's saying 'Eric, I haven't talked to you in a long time but Billy Sheehan's looking for a singer,' And I'm going 'What happened with David Lee Roth?' And Mike says, 'You can ask Billy yourself, he's on the other line.' I later kicked the shit out of Mike Varney for doing that to me."

Of course, it turned out that Martin had no reason to be angry with Varney. Sheehan was immediately sold on Martin's vocal prowess. The bassist knew what he was getting—a soulful vocalist who was also adept at rock & roll. "I've always been kind of a soul/R&B singer," says Martin. "The rock & roll just came naturally because my voice has a scratchy quality. I listened to Steve Marriott and Paul Rodgers and got a sore throat trying to copy them."

Once the partnership between Martin and Sheehan was confirmed, the rest was comparatively easy. Sheehan had already heard Paul Gilbert's work in his previous band, Racer X. The new singer had never heard Gilbert apart from a few mentions in the guitar player-oriented magazines. When he finally heard Gilbert, Martin admits, "I was scared. His playing was like speed-techno fire."

Following Gilbert's addition, the band picked up drummer Torpey "from somewhere" according to Martin and the band began rehearsals. "We got together and wrote eight

songs in about eight days," says Martin. "Eight songs in eight days always sounds like shitty songs. But these weren't. They were like our first whole demo and finally ended up being the first side of our record."

The recording sessions for the new record were also remarkably easy, according to Martin. Especially in comparison to the sessions for his two previous LPs. "When I sang on my solo records I was nervous," he admits. "I even had people watching me do it. I had the producer and my band and a couple of other people watching it. I did a thousand tracks trying to get it right. Everybody had his own opinion. With this one, my producer Kevin Olson (Martin's *Sucker For A Pretty Face* album) just said, 'Go do it.' I did twenty takes on a couple of songs; on some other songs, I did two or three. Nobody gave me his two cents. I just did it and I didn't think about the outside world."

One might wonder just what the outside world will think of this record. What does Mr. Big call it? "We're just doing no-holds-barred rock & roll music," answers Martin. "But it's a little more intelligent. I've really worked hard to write some intelligible lyrics on the record. I've worked hard to write some good stuff."

Whether the new record will recapture Sheehan's earlier success or at least equal the previous good sales of Martin's solo work is anybody's guess. All anyone can tell right now is that the LP sounds good, the personnel list looks good on paper and there is certainly a buzz about the project in the industry. "My managers were coming into the recording studio and saying 'There's a buzz on the street. People are expecting great things from this record,'" says Martin. "Not to be cocky, but I expect great things from this record, too." MC

By Tom Kidd

Remember super groups? Those conglomerations of well-known players who left one band to join other well-known players in a new group. Emerson, Lake and Palmer fit the mold as did David Lee Roth's solo band and C.S.N & Y and Blind Faith.

And so does Mr. Big. Featured here is David Lee Roth drop-out Billy Sheehan on bass and the drumming (ex-Ted Nugent) skin pounder Pat Torpey. The lead vocals are handled by Eric Martin, who is the veteran of two solo LPs on Capitol and one on Elektra. Rounding out this quartet is former Racer X axeman Paul Gilbert. While not as well-known as his compatriots, his musical reputation is solid. Martin refers to him as a "little boy guitar god." Mr. Big is a band of leaders.

As the story goes, when Sheehan went looking for sidemen, the first permanent one he found was Martin. Sheehan had been working with former Billy Idol guitarist Steve Stevens in a project that never quite caught fire. Longtime friend Mike Varney, who owns Shrapnel Records, knew Sheehan was looking for a vocalist and that Martin had little going for him since being dropped from his Capitol contract. Varney



### ◀ 38 What's in the Box?

(anywhere from \$45-\$150) is minimal compared to buying numerous CDs. "I think a lot of people are overwhelmed by the size of some artist's catalogs and at \$10 to \$15 a pop that gets expensive. You can either spend \$400 on an artist's catalog or buy a box set that touches on everything plus you get some other things you might not have heard."

Putting these sets together is a time-consuming and patience-robbing endeavor, as Capitol's Denise Cox points out. "We're getting involved with musicologists that know about the artists and are going into the vaults and finding the original masters and some unusual cuts because the consumers want that. It takes a tremendous amount of time to pull all this stuff together. McKaie concurs: "It takes at least six months to put a good box set together. I like sitting on these things and letting them develop. Sitting, thinking, listen-



Singles Collection/The Rolling Stones

### ◀ 31 Rehearsal Overview

cramped in the living room that when they go out to play, it's like animals sprung from a cage. This keeps them close to their roots. Even after they go platinum, they'll still practice this way. It keeps them close to their heart and soul.

\* Disadvantages—They are unsigned, so they have to set up and tear down their equipment. This wastes a lot of energy that could be better spent on their music.



Douglas Martin

Jimmie Wood And The Immortals  
(Local Band)

- \* They rehearse at the Cave in West L.A.
- \* Rehearsals happen once or twice a week.
- \* Jimmie Wood (vocalist) and Jimmy King (guitarist) get together, work out the music and bring tunes into the band. They do,

ing and listening."

Levenson says that artists rarely spend entire careers at one record company so licensing outside material has to be handled as well. "Before you start, you really want to find out what holes you want to fill with other masters from other labels. If you can do that, then you can proceed. On Clapton's, the whole front end [The Yardbirds era] was licensed from another label and all the Eighties material was licensed from Warner Brothers."

While not many artists get involved with trivial projects like greatest hits albums, the box sets often have the artist's input. Denise Cox says Capitol is putting out a CD compilation of The Band that Robbie Robertson was very involved with. "Robbie came in and oversaw it. I don't think you used to see that kind of thing going on; in the past, the label wouldn't want the artist involved." McKaie says his MCA projects have sometimes included artist input. "It ranges greatly. Chuck Berry didn't get involved in song selection at all, but he got involved with the content of the booklet. The Who are involved with theirs and Elton is involved with his. If the artist is an active act, a lot of the times they want to get involved."

The evidence shows that many consumers are willing to pay big bucks to own a piece of music history. McKaie says, "I think there's actually a "box set" market. There are people out there, especially younger people, who are into box sets. That's how they buy their history of music."

With the success of certain box sets and an industry-wide search through company vaults, the music business is recognizing the power of its musical past and the historic impact on its present. MCA

however, have a "three rewrite law." Sometimes the two will even go through the songs over the phone.

\* The equipment set-up includes Fender amps, drums, bass, guitar, etc. Basically, it's the same equipment used for playing out.

\* The cave costs \$150/month.

\* Advantages—Nobody bangs on the door to get in. There is no pressure to hurry up with rehearsal. They're not under any gun to finish. It's an adequate, easy facility.

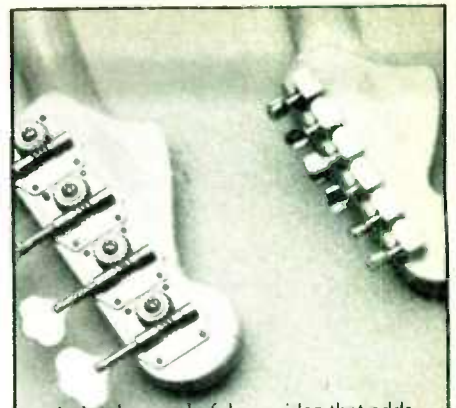
\* Disadvantages—The Cave is far from everyone in the band, except for King. Therefore, access is somewhat of a problem.

*Bands, established or not, normally do have some type of practice schedule to adhere to.*

*What all this proves is, you're never too good to practice and never too great to improve. Musicians know that many rewards await them on the other side of the rehearsal door.*

*But the bottom line here is, whether you're a superstar or in the process of becoming one, perfection is always a fairly nice incentive.*

*And according to these artists, practice really does make perfect.* MCA



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# NIGHT LIFE

## ROCK

By Eric Niles



Gary Holzhauser

Junkyard's David Roach

It may or may not have been in response to all those scathing attacks on the Woodstock generation that filtered through the media this past week, but I felt it mandatory to get out and see at least one of the Woodstock-related shows that commemorated the festival's 20th anniversary. My choice was the Woodstock Remembered get together down at the **Stardust Ballroom**, which featured recreations of The Who, C,S,N&Y and Jimi Hendrix by local bands. **Burning Tree's** Who recreation, including a twisted

version of "My Generation," was accurate right down to the toppled drum kit, smashed bass and wind-mill guitar chops. Unfortunately, this generation must have burned out on Woodstock because this gig was dead.

Best bill of the week materialized down at **The Palace**, where **Broken Glass**, **Love/Hate** and returning hometown favorites, **Junkyard**, congregated. Fresh from an Eastern tour swing, Junkyard left no doubt that they're a band that remembers from whence they came. The steady stream of stage divers and an overzealous slam pit attested to the band's energy levels, while a packed-to-the-gills throng left no doubt as to the group's ever-increasing popularity. By the way, Junkyard's Geffen Records debut recently passed the 100,000 sales mark and is going strong. The band will soon leave for the second leg of their tour with **Dangerous Toyz** beginning on Sept. 5th.

Filling the considerable void created when the Saturday version of the **Club With No Name** shut its doors at the Parkview location, **Speak No Evil**, the brainchild of **Dayle Gloria**, is slated to open on Sept. 2nd at the old Stardust Ballroom, 5621 Sunset Blvd. in Hollywood. Opening night will include sets from RAPP (Rockers Against Pay to Play) honcho Mark Mason and his band, **Ampage**, as well as the **Electric Love Hogs**. The club will operate on a Saturday-night basis only.

Not too long ago, **Sunset Strip** was really rockin' on a Tuesday night as MCA recording artists **Pretty Boy Floyd** and their pals **Tryx** completely sold-out the **Roxy**, while down the



Billy Block

Suzette Renee, Jann Browne, Ree Van Vleck and Ruth Gunderson.

street, **Bang Tango** did likewise at **The Whisky**. It's really good to see this kind of support for local bands on a weekday night.

September 30th marks the gala opening night for **Emerald City**, a new club venture to be housed inside of the world famous **Troubadour** club on Santa Monica Blvd.. Opening night acts include **Femme Fatale** and **Daddy Ray**.

**New Improved God** is looking for a new vocalist. Singer **Todd God** will be leaving the band. The band is currently hot on the trail of a publishing deal.

Till next time...

## C&W

By Billy Block

The **KCSN Barndance** continues to kick-ass and take names. For the last few shows, **Ronnie Mack** (who has become the **Cliffie Stone** of the 80's) has presented **The Bluesbusters** featuring **Catfish Hodge**, **Brian Auger** and **Freebo**. They whip up a heapin' helpin' of rhythm & blues that had the **Palomino** crowd sweatin' down the dance floor.

The San Diego blues of the **Brady Seigal Band** perfectly set the tone for a night of gutsy guitar-based R&B with **Jodi Seigal** brandishing a mean slide guitar technique.

**Wade Wagoner** and his **Hollie Drive Hillbillies** played a strong set of tunes from their EP produced by **Tito Larriva** of the **Cruzados**. Also taking place at the barndance was the filming of a TV pilot starring **Rosie Flores**, **Big Jay McNeely** (who was smokin'), **The Mustangs** and barndance regulars **Keith Rosier** and **Dale Watson**. This two-hour long special will be edited down and produced for cable formats by **Bendor Productions** under the direction of **Michael Durrough**. The **Palomino** was wall-to-wall with country music fans for this special taping.

Congrats to **Johnny Pierce** who received a nomination for song of the year by the Academy of Country Music for his song, "Don't You," recorded by **The Forrester Sisters**. Johnny is best known for his work with **Juice Newton** and more recently with **Jim Lauderdale**.

**Dave Pearlman's** **Rotund Rascal Studio** has been a hot bed of country music activity. Singer/songwriter **King Blake** is working on his new project with **Roger Tarczon**, **Ron Fin**, **Doug Lacy** and **Jeff Zimmerman**. The **Down In The Valley** compilation LP is making progress as **Skip Edwards** contributed keyboard tracks to the record.

Those boys from honky tonk hell, **The Paine Bros.**, will be appearing at **The Palomino** every Thursday night in September. In keeping with their tradition, you can expect many guest stars to appear with them. You never know when a **Brian Setzer**, **George Thorogood** or **Billy Idol** will jump up and add to the disturbance the boys never fail to create.

Rhino recording artist **Tin Star's** new LP was recently played on the **KZLA 93.9 Midnite Album Preview**. **KZLA** once again demonstrates its support of locally produced music and should be applauded for its efforts. Could a local music show be far behind?

**Joanie & Continental Divide** will be appearing at the **City Limits Club** in Long Beach September 20 and 21 and **The Swallows Inn** (31786 Camino Capistrano) in San Juan Capistrano.

Austin-based songsmith **Jimmie Dale Gilmore** came through town to promote his new **Hightone Records** release. With shows at the **Santa Monica Pier** and **Palomino** club, Gilmore and his band delighted country fans with his unique style and accessible sound.

**The Paxton Street Band** featuring **Annie** and **Laura Paxton** will return to **The Forge** in Glendale (617 So. Brand) on September 6-10. These girls put on an exciting show that's never lacking in energy or your



Bad Brains



favorite songs. Make sure to stop by The Forge and check them out.

Curb recording artist **Jann Browne's** first single, "You Ain't Down Home," is a Top 40 hit. Jann is another of L.A.'s great country artists currently enjoying well-deserved success. She's not only a great vocalist but a very fine lady who has done L.A. proud. **The Neon Angels' Suzette Renee, Ruth Gunderson** and country blues singer **Ree Van Vleck** joined Jann Browne backstage at a recent concert appearance.

**Emily Gannis** appeared at **Valentino's** in Granada Hills showcasing songs from her new demo. Backing the lovely Miss Em was **Greg Perry** of **Walker Stories** and studio stalwart **Dale Garrett** on guitar. Her songs, "Gamble On You" and "Sit Here And Pretend," show off her writing ability very nicely.

**The Zydeco Party Band** will be appearing at the **Hermosa Beach Fiesta Del Artes** on Labor Day weekend, September 1 & 2. This annual outdoor event attracts many music lovers as they present bluegrass, cajun, R&B and jazz throughout the festival.

## JAZZ

By Scott Yanow

A rare appearance by singer **Astrud Gilberto** at **Catalina's** proved to be one of the musical highpoints of the summer. The Brazilian legend's voice has not changed a bit since her famous recording of "Girl From Ipanema" back in 1963, and although her backup band included two keyboards, electric bass, drums and **Jan Ashly's** bass trombone, Astrud's delivery remains simple, direct and extremely pleasing. She still appears to be the same sweet, innocent housewife that she really was when originally asked to sing "Ipanema" in English after her then-husband, **Joao Gilberto**, failed.



**Kenny Burrell (guitar), Jimmy Smith (organ) and Junior Cook (sax).**

Astrud's versions of "One Note Samba" and "It Might As Well Be Spring" were timeless.

Actress/director **Dyan Cannon** hosted an album release party for her brother, bassist **David Friesen**, at **At My Place**, celebrating *Other Times, Other Places* on Global Pacific Records. Although none of Cannon's Hollywood friends showed up, the music by Friesen's trio was quite inspired. Friesen at first utilized echoes and a sustaining pedal on his Oregon bass to achieve a one-man band sound on "Amazing Grace" and then he was joined by his sidemen, **Phil Dwyer** and **Alan Jones**, for a set of mainstream but often danceable jazz. Dwyer's soulful tenor and fluent chordal piano signal that he's a definite talent to watch in the future.

**KLON** is to be congratulated for hosting the 50th anniversary celebration of Blue Note Records at the **John Anson Ford Theatre** on three straight Sundays in August. The two that had already taken place by the time we went to press contained plenty of magical musical moments. The first concert featured the **Ralph Peterson Quintet**, a brief set by the **Wayne Shorter Quartet** and a large jam session featuring the likes of trumpeter **Charles Tolliver**, altoist **Lou Donaldson**, **James Moody** on tenor and trombonist **Curtis Fuller**. The jam almost fell apart during the ballad medley when the rhythm section continued playing Fuller's feature, "Lover Man," and **Charles Tolliver** came in playing "If You Could See Me Now." It was really a mess but **James Moody** saved the day with an hilarious vocal version of "Moody's Mood For Love." The second concert had a superior set by **The Billy Childs Trio** and an arousing blues set featuring legendary organist **Jimmy Smith**, guitarist **Kenny Burrell** and tenor/sax veteran **Junior Cook**.

Upcoming: Tenor great **Bob Cooper** will be honored by the Los Angeles Society at the **Hyatt Re-**



**Blowfly (masked) with Norwood Fisher**

Lisa Posey

gency Hotel on Sunday, September 10th, along with **Horace Silver**, altoist **Vi Redd** and educator **Joel Leach**. Call (213) 469-6800 for information about this prestigious event. **Catalina's** will host the **Joe Henderson Quartet** on Sept. 5-10 and **James Moody** on Sept. 12-17. **The Coach House** in San Juan Capistrano has **Chick Corea's Akoustic Band** on September 10th.

## BLACK MUSIC

By Lisa Posey

In their first full gig anywhere, **Surface** put on an excellent performance at **The Strand** in Redondo Beach. Although I had always thought the group's love songs were too sweet for my tastes, **Surface** served up its R&B ballads with no nonsense bread and butter musicianship and solid harmonies. Lead vocalist **Bernard Jackson's** strong tenor was surprisingly versatile. (He even squeezed a Bobby Brown white out of his voice box). Guitarist **David Townshend** and keyboardist/flutist **David "Pic" Conley** also displayed their prodigious musical talents in frequent solos and even joined Jackson in some lively choreography. Overall, the show was a thoroughly pleasant way to spend an evening in the South Bay.

**Water The Bush** was back at the **Hollywood Live** location on the Tuesday evening that I attended. And man was it packed. At the club that night I spotted **Eazy-E** of **NWA** fame and was told that both **Tone Loc** and **Milli Vanilli** were also in the crowd. On stage, **Trulio Disgracias** performed after the midnight hour. Later, **Blowfly** joined the band to rap some of the dirtiest stuff this side of

**Redd Foxx**. This elder statesman could make **Slick Rick** blush. Backstage, **Blowfly** told me that he's making a movie called *The Twisted World of Blowfly*. I wonder what **Siskel & Ebert** will say?

Over on the Westside, there was an orgy of music, food and liquor for two consecutive weekends at the Santa Monica Civic Center. **Seagram's Taste of L.A.** was a music critic's dream—good live music and lots of excellent food and drink. Eight bucks got you in to see the ongoing entertainment which included reggae, blues, salsa, rock and jazz. Some of the acts that performed included **Bernie Pearl**, **Batucaje**, **Kleber Jorge**, **The Freddie Ravel Group**, **Kal David** and **Kenny James and the Cadillacs**. If you came with an empty stomach as I did, you were probably out some thirty bucks from purchasing all of those three bite food samples from the 50 booths that represented the likes of **L'Dome** and **L'Ermitage** restaurants. Only record company execs with big budgets and no shame can afford this kind of dining out. Later, Y'all. MC



**David Townshend of Surface.**

Lisa Posey

# CONCERT REVIEWS



Donna Samis

Tom Petty

## Tom Petty And The Heartbreakers

Universal Amphitheater  
Universal City

What can be said about Tom Petty and his crack band, The Heartbreakers, that hasn't already been said? They are quite simply the tightest and most versatile American rock & roll band since The Band.

Obviously, stung by reviews that were critical of his "predictable sets," Petty went out of his way to give a looser performance than any in recent years. This improvisational slant surfaced midway through the evening during an extended string of acoustic numbers that included audience requests for "Spike" (from *Southern Accents*) and the real surprise, "No Second Thoughts." Resurrected from his 1977 songbook, this obscure request led Petty to ask the band if they knew the chords before giving a short but sparkling rendition that once again demonstrated just how good this band really is.

From the opening notes of The Byrds' "Feel A Whole Lot Better" to the Byrds-influenced Petty classics, "American Girl" and "Listen To Her Heart," Petty solidified his place as one of America's greatest rock songwriters of the post-disco era. True, Petty has delivered these songs much the same way over the years, but in his defense, how do you improve upon perfection?

This is not to suggest that Petty is relying only on the proven hits. Throughout the evening the material from his solo album, *Full Moon Fever*, was given an invigorating energy that was sometimes absent on the album. Songs like "Face In The Crowd" and "Yer So Bad" benefited from the powerful musicianship of the Heartbreakers, who did not

appear together on the LP.

Petty dedicated a couple of tunes from *Full Moon Fever* to residents of his home territory in the San Fernando Valley ("Free Fallin'") and to members of the Greenpeace Organization who were passing out leaflets in the Universal lobby ("I Won't Back Down"). Later, Petty turned the microphone over to 10,000 would-be rock stars who sang "Breakdown" from beginning to end, always a Petty concert highlight.

The encores included a playful rendition of the Willie Dixon blues standard, "Little Red Rooster," and the Heartbreakers' blistering version of The Clash's "Should I Stay or Should I Go?" The final song of the evening was "Jammin' Me," including some recently adjusted lyrics: "Take back Jerry Falwell/Take back Pete Rose/Take back Batman/Give 'em all a place to go."

After the raucous performance of this Petty classic, the band finally exited the stage. Nobody expected them to return. After two and a half hours and 24 songs; there was nothing left to be said. Another brilliant performance by the quintessential rock & roll band of this generation.

—Steven P. Wheeler

## Ray Charles

Manhattan Country Club  
Manhattan Beach

Ray Charles is the epitome of the term "stylist." It doesn't matter what kind of music he plays or in what setting he plays it, after the formalities are shed, Brother Ray takes a song, makes it his own and sends shivers up and down your spine.

It was an unusual set for the Genius of Soul, marked by the absence of an electric piano, the Raelettes, and most of Charles' hits—no "Hit the Road, Jack," "What'd I Say" or "I Can't Stop Loving You." Instead, the wine-sipping crowd was treated to a one-hour set full of songs not usually associated with Ray Charles that you'd swear he wrote himself.

Most compelling, and seemingly out of left field, was Charles' intense cover of the Beatles' "Eleanor Rigby." A strong and daring example of how he, to paraphrase Ray himself, "Makes a song smell of his own manure." He also made the song current by changing the lyrics to "all the homeless people, where do they all belong?"

Of course, there's no escaping "Georgia On My Mind" and hearing it performed live, sans cheezy studio choir, is the only way. It is beyond amazing how a man that has sung the song—probably a million-plus times—can still put his heart into it enough to send audience's spines tingling (literally, in this reviewer's case).

He's the master, he's the Genius of Soul and he wasn't about to let us forget.

—Ace Passion

## The Godfathers

The Palace  
Hollywood

Boy, these guys are tricky. They'll make you think they're a post-punk band, then just a straight punk band, then just a straight hard rock band. If that sounds like The Godfathers are well-versed in a few mildly different genres—all of them hard, loud and fast—you're getting warm. Plus, they've got a name like a Chicago blues band and a rock-out-or-die attitude reminiscent of early AC-DC. It's great to finally find a connection between the music that Britain was best known for prior to the punk revolution (sonic blues-based rock) and punk itself, and the Godfathers are it. "How Low Is Low?" could've been a Kinks tune and their cover of Lennon's "Cold Turkey," complete with singer Peter Coyne's shooting up stage theatrics, might've been how The Sex Pistols would've done it. To complete the connection, the one straight blues tune of the evening, "Walking Talking Johnny Cash Blues," was exactly, irreverently that, with flat-picking and everything.

But the band does have its rough spots in trying to bridge too big a musical gap. For instance, guitarist Kris Dollimore's playing might begin with some deft slide work then end up as churned out industrial noise—but that's the idea. Coyne, however, unmistakably gets better and better, since the bands punkier tunes seem to put him more and more in his element. From the band's current alternative-but-pop-enough-to-get-airplay single, "She Gives Me Love," to the roaring thrash of "Birth, School, Work, Death," Coyne brought each song up to the level of intensity needed and still managed to cool out enough to talk frankly and personally to his audience. Indeed, Coyne picks up Johnny Rotten where John Lyndon left him and makes you like him.

In a time when fluff is king, The Godfathers unequivocally prove that great rock & roll still doesn't need synthesizers or a hair and make-up technician to be loud 'n' proud.

—Kenneth B. Giles III

## Deacon Blue Toad The Wet Sprocket

The Roxy  
West Hollywood

Before they even walked onstage, Deacon Blue had a problem: How were they going to sell sedate adult contemporary material to a rock crowd? Well, laying down the backbeat harder and heavier than on their new album, *When The World Knows Your Name*, and double-rushing the beat on tunes as upbeat

as the LP's opener, "Queen Of The New Year," was a start.

But DB's saving grace is, quite simply, vocalist Lorraine McIntosh. Forced into the role of backup singer to bandleader Rocky Ross didn't stop McIntosh from revealing herself to be the band's true source of energy. Putting the boyish Ross in a leather jacket, nor musing up his own hair during the execution of some child-ish half-choreography did nothing to help him appear any less stiff and ineffectual than the anti-frontman he is.

Guitarist Graeme Kelling wisely played as hard as his rhythm section, and the accentuated syncopation made "Silhouette" sound like a great dance club tune it should've been. The fact that McIntosh was denied a solo performance in exchange for more of Ross' Bryan Adams-type posturing was the last straw.

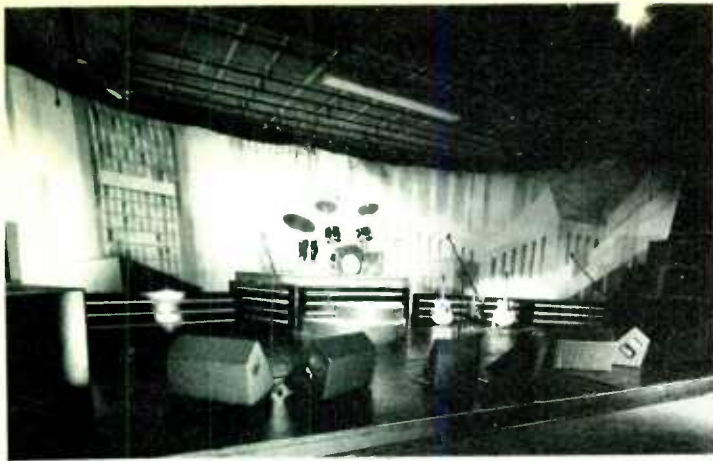
In razor-sharp contrast to the sterile predicability of most of Deacon Blue's show, Toad The Wet Sprocket (my candidate for Best Name for a New Band, Rock Category) oozed spontaneity and goodwill; they even brought snacks for the crowd in bowls at the edge of the stage. TTWS are four Santa Barbara rebels-against-suburbia who take the quiet desperation of their upbringing and craft it into poignant melodies. Glen Phillips is a disciple of the Michael Stipe "learn while you earn, whine until then" school of lead vocalizing, but proves he really can sing by holding those flat notes forever.

The laid-back humor of their presentation, combined with harrowing, often fatalistic lyrics, gave Toad's show a rambunctious band-in-genesis feel. Columbia was clever in putting these bands on the same bill and showing they can give the people what they want, whether that means slick, showy pop or something with a bit more depth.

—Kenneth B. Giles III



Peter Coyne of The Godfathers



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# CLUB REVIEWS



Candlemass: Better heard than seen.

## Candlemass

Country Club  
Reseda

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Eddie "Messiah" Marcolin, vocals; Leif Edling, bass; Mats Bjorkman, rhythm guitar; Lars Johansson, lead guitar; Jan Lindh, drums.

□ **Material:** The band played a wide assortment from each of their three releases, which unfortunately is all written at the same languid pace. As lead monk, Marcolin sang "Bearer of Pain" and the crowd couldn't help but feel as if he were singing about their predicament. One song meandered into another, as the ghost-like audience floated to the exits. Only the somewhat faster-paced material like "The Bells of Acheron," from the band's latest release, *Ancient Dreams*, and the ever popular "At The Gallows End," received any reaction at all from the otherwise confused listeners.

□ **Musicianship:** OK, yes, they were pretty tight in a grungy Sabbath kind of way, but then again, they're only playing three chords that change slower than a suctionless snail. Bjorkman and Johansson stay in time, while drummer Lindh tries desperately to keep from falling asleep. Most of the interpretive burden lies on "Messiah" Marcolin, whose limited vocal range failed to bring any spunk to the dirge-like *Odyssey*.

□ **Performance:** Only bassist Edling seemed to be enjoying himself, but then again he should, considering he alone wrote this dirval. And Eddie "Messiah" Marcolin was a

grave disappointment. First of all, what's the deal on the name. Is he a real Messiah, and if so, who the hell swore him in? And second of all, his dismal attempts to win over a long-forgotten audience with raps like "how the fuck are you tonight?" and "make some fucking noise" were downright embarrassing. I'm fine, okay pal, just shut up and play some music.

□ **Summary:** Although I'm sure they really aspire to greater heights, Candlemass is strictly minor league. On record, after you've had a couple, they can be an enjoyable alternative. But this is a band that should strictly be heard and not seen. I find it difficult to believe that their ponderous style will ever develop a strong following in a world that rejected the truly inspired Cirith Ungol. Flint, come back, all is forgiven. —*Scott Schalin*

## Goo Goo Dolls

The Whisky  
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Robbie Goo, bass & vocals; Johnny Goo, guitar; George Goo, drums.

□ **Material:** At last, a band that defies easy classification. Call it Goo-Rock. The Dolls take the best of Sixties rock sensibilities, toss them in a blender with a Seventies punk attitude and puree the whole mess with an Eighties metallic energy. And that's their point: Avoid being pigeonholed. When a band plays blistering covers of both Blue Oyster Cult's "Don't Fear The Reaper" and

"My Girl" by the Temptations in the same set, you know you're experiencing something truly unique. "Out of Sight" and "No Way Out" from their Metal Blade release, *Jed*, were two powerful standouts, as was "Laughin'" (a new cut said to be featured on an upcoming EP).

□ **Musicianship:** Musically, the Dolls are even tighter live than on record. If Bobcat Goldthwait played bass in the band, he'd have to be Robbie Goo. His raspy, almost psychotic voice and rapid-fire sense of humor perfectly suit the group's fevered style. He claims to be the best bassist from Buffalo, New York and who could argue when you're having this much fun. Johnny's guitar tempos change pace nearly at the speed of light, while drummer George, with his glasses and manic rhythm, has to be considered the Bun E. Carlos of trash.

□ **Performance:** The Ramones are a band often mentioned when describing the Dolls, yet live they owe more to the energy of a classic Raven show. With their wireless instruments allowing for maximum mobility, Johnny and Robbie are a tireless mass of energy. In addition, by openly mocking the standard rock pretensions, they form a bond of sincerity with their audience that makes them even more appealing. Robbie sways his arms back and forth, as would Bon Jovi during one of his "special" anthems. Only the Dolls, at this moment, blast into another blinding riff, while Johnny, with a sly grin, asks for lighters to be upraised. It's that refreshing sense of humor that really sets them apart from their competitors.

□ **Summary:** There's no make-up,

# CLUB REVIEWS



*The Uninvited: Refreshingly different.*

no frills and not even any shoes or socks in this band. The Dolls strip away the phony exteriors and uncover the real grit of the music. And when Johnny says, "This is a band whose feet smell worse than yours," you can believe it. —*Scott Shalin*

□ **Players:** Bill Cory, bass, vocals; James Robinson, drums, vocals; Steve Taylor, guitar, vocals; John Taylor, guitar, vocals.

□ **Material:** Into the dreariness and redundancy of the Los Angeles rock & roll club scene, enters The Uninvited, a refreshingly different band whose style varies with and within each song. The diversity of this band can best be illustrated by the contrasting sound of two songs, the all-acoustic "Little Gina" and a banjo-led cover of Zeppelin's "Rock and Roll." From beginning to end, The

Uninvited, with slow, sultry solos and quick, manic bursts, make it abundantly clear that they are not just "another one of those bands."

□ **Musicianship:** The Uninvited's emphasis lay in the playing and vocals of the two Taylor brothers. This band is in very capable hands. Both of the brothers handle several different guitars expertly, yet neither overshadows the other. In fact, the intermixing of the two works very well together, as shown on the song "See What I Can Do," which features a dual jam that is downright awesome. The rhythm section complements the guitar work well.

□ **Performance:** Although John Taylor handles most of the vocals, both brothers take a turn at the mike. While neither is outstanding, John is the better of the two. At times, Steve was difficult to understand, perhaps due more to a poop sound system than his own shortcomings. Though it appears that the members of The Uninvited make a concerted effort to share the spotlight, John Taylor dominates the stage by his size alone.

□ **Summary:** The Uninvited premiered their first video before the set. The professionalism and quality of this video suggests that this band has it together. The varying style of their playing makes each song unique and it's impossible to place them into any cliched music category. While the performers seem less than dynamic individually, collectively their superior playing and high energy level keeps the audience actively involved and interested, which is something so many bands can't do. —*Chris Alfonso*

## The Uninvited

*The Central*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩



*Goo Goo Dolls: A tireless mass of energy.*

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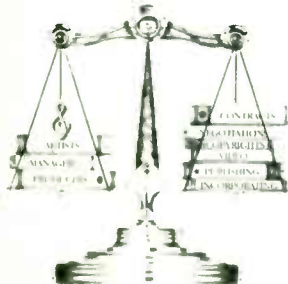
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**CLUB REVIEWS**

**Celebrity Skin**

*The Whisky*  
 West Hollywood  
 ① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **The Players:** Gary Jacoby, vocals; Bob Haas, guitar; Jason Shapiro, guitar; Don Bolles, drums; Tim Ferris, bass.

□ **Material:** Celebrity Skin is certainly like nothing you've ever heard before or likely will hear again. At times, the band's songs transport you to a crowded beer hall in Dusseldorf, Germany, with packs of unruly Germans singing drunken anthems. Then they whisk you off to England for an eye and earful of campy glam humor and drag-rock fashion. And then whoosh, back to the States for a screeching thrash that could only emanate from a decidedly American punk intellect. Not even a mind as demented as Charles Bukowski's could have conceived of CS's material; it's so twistedly original and absurd, yet so cultivated and precise that it works like a vast, sprawling Henry Miller novel.

□ **Musicianship:** Ah, there are no closet Malmsteens, Bonhams or Sheehans in this squad. Unlike some of their spike-topped peers, these Skinsters use their instruments as more than just tools for sexual conquest (although it isn't out of the question). All the theatrical zaniness that the band employs almost masks the fact that their keen sense of musical timing allows them to get away with the theatrics. Nursery rhyme type passages segue neatly into acid rock. Thrash meets metal meets sickly pop meets Black Sabbath—let's see the current crop of mop-tops get away with that.

□ **Performance:** I'd need a couple of pages to go over all the costume eccentricities that CS employs, but suffice it to say that seeing Celebrity Skin is akin to watching Divine on a bad acid trip. Singer Jacoby gives Pinnocchio a run for his money when



*Celebrity Skin: Twistedly original & absurd.*

it comes to threads and his wild-eyed expressions and flailing gestures would merit consideration at a Ronnie James Dio festival. Haas' "I'm having an orgasm" poses contrast interestingly with fellow axist Shapiro's straight-faced expressions. All the while, bassist Ferris slithers around the whole lot of 'em with his massive green dreadlocks. Drummer Bolles looks like a pretty Ruth Buzzi atop his thrashed kit—and no, he doesn't do drum solos.

□ **Summary:** Audacious, contagious, bodacious, vomitous and lobotomous—my ears are still ringing. Catch these guys. —Eric Niles

**The Sandmen**

*The Whisky*  
 West Hollywood  
 ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Allan Vegenfeldt, vocals; Stefan Jensen, guitar; Ole Wennike, bass; Michaels Ras-

mussen, drums; Sam Mitchell, guitar.

□ **Material:** If you read the above "Players" section (and you always should), you might be under the impression that The Sandmen just might be from another part of the world. Right you are! And while they profess a disdain for Danish pop music, they certainly have studied their American pop counterparts, if not overstudied them. But instead of bringing fresh blood to a tried-and-true style, The Sandmen pump out more of the same old same-old. "Heart of Steel" is just barely a stand-out, but most of this dissolves into indistinguishable pop pap.

□ **Musicianship:** It's no wonder ex-Rod Stewart guitarist Sam Mitchell was brought in for overdubs (he is now a full-time member) during the recording of The Sandmen's debut album, as Jensen, when he does play, is hardly heard and when heard, isn't worth listening to. There's nothing so bold about the overall sound to require two guitarists anyway, so it was just as well that Mitchell dominated the sound like he did. The rest of the band played adequately and lifelessly enough, with Vegenfeldt appearing to know about half of what he should be anything close to a powerful frontman.

□ **Performance:** Mitchell seemed to finally get it together enough to use his constant feedback problems to his advantage and also managed to execute some impressive slide-work by the end of the set. The rest of the band, too, brought their listenability up to the decibular level toward the encores, except for Vegenfeldt, who reached his peak early in the set and stayed there.

□ **Summary:** The Sandmen have proved they can copy American tripe as well as the next band. Now if they can come up with something original, they might someday be contenders. Incidentally, the best song in the set, "I Don't Care," isn't available on their A&M release, so don't bother. —Kenneth B. Giles III



*Sandmen: Are they copying American music?*





# CLUB REVIEWS



Shaman: Balance your set, boys.

## Shaman

FM Station  
North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Bobby Valentino, vocals; Jeff Riekenberg, drums; Gary Jones, bass; Kevin Kyle, guitar; Nick Paine, guitar.

❑ **Material:** Harkening back to the mid-Seventies for a helping of David Bowie/T Rex glam, to the late-Seventies for a smattering of Thanksgiving-dinner-heavy hard rock and then into the Eighties for a very L.A.-circa-1989 vibe—Shaman is hardly a band entrenched in any one musical niche. And while their songs reflected a chameleon-like flavor, noodling in and out of a melange of styles, they were also a tad faceless, especially early in the set. In contrast, Shaman's better material, stacked near the end of the set, was noticeably more distinctive and soulful—in other words, 100% Shaman.

❑ **Musicianship:** Make no mistake, the boys can play. Especially axist Paine, who peeled off the most soulful, tasty leads of any guitarist on the bill this night. He also commandeered a better-than-proficient musical quartet—one which was capable of conveying some truly hair-singing rock.

❑ **Performance:** I'm not sure just what singer Valentino had in mind with the frilly shoulder harness he wore this eve, but to these eyes (and when combined with his beak-ish nose), he looked not unlike the old comic book hero Hawkman. Much like Hawkman, Valentino swooped down on the throng with ease, riling up the five-row deep crush of punters with a few rebel rousing "Howya'

doing FM Station?" raps, which were a tad generic but effective nonetheless. Paine and Riekenberg held down their end of the bargain on the performance front—both taking an active role in keeping things animated during the dull spots.

❑ **Summary:** On the musical ledger, Shaman had no trouble dishing out their repertoire in a competent and aggressive manner. What would benefit Shaman at this point might be a more directed set list, one that intersperses the bands stronger songs throughout the course of the show instead of lumping them all at the end. Only a few minor adjustments are needed on this machine.

—Eric Niles

## Benny Carter

The Loa  
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Benny Carter, alto saxophone; Gerald Wiggins, piano; John Clayton, bass; Sherman Ferguson, drums.

❑ **Material:** Although Carter is an accomplished composer (among his most well-known songs are "Blues In My Heart," "When Lights Are Low" and "Cow Cow Boogie"), at the performance I attended, he included only one original, "Easy Money." The rest of the set was made up of superlative versions of old jazz classics such as "On Green Dolphin Street," "Just Friends," "Body & Soul," etc..

❑ **Musicianship:** There are no adjectives left to describe the brilliance of Mr. Carter's playing. Now in his 81st year, it is a truly awe-inspiring experience to listen to this original jazzman playing in his untainted,

pure, jazz-to-the-bone way. Needless to say, his associates (although somewhat younger) match up to the leader's impeccability. Wiggins, for example, was recently named Musician of the Year by the Los Angeles Jazz Society. He lived up to his reputation magnificently, both as a soloist—especially on "Body & Soul," wherein he delivered some marvelously tricky runs—and as empathetic accompanist to Carter's liquid alto. Sherman Ferguson is surely one of L.A.'s finest drummers, playing with subtlety, bravado and provocativeness, while totally devoid of ego. John Clayton, who I had not heard before, was an exciting surprise, as he bowed his sonorous bass, extracting the melody as if the instrument were built for that purpose.

❑ **Performance:** These are all seasoned performers, so there's little to say about what they do up there on stage. They conduct themselves in the most professional way—while obviously enjoying every minute of it. My strongest impression as I left the club that night was of the broad smiles that illuminated all four faces all of the time. And, looking around at the audience, it was as if everyone had caught whatever it was the musicians had that created those smiles.

❑ **Summary:** I have to say that with all the "new" music around today, which I thoroughly enjoy most of the time, it is an absolute joy to sit back and let these tried-and-true sounds roll off me and caress my sometimes harried being. Incidentally, in the audience were some twenty students from a UCLA Extension Course, given by noted jazz historian Charles Weisenberg. Obviously a class well worth taking, if it offers the likes of an evening with such venerable jazzmen. Go for it! —Frankie Nemko

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# RECORD REVIEWS



MICHAEL BOLTON

## Michael Bolton

*Soul Provider*  
Columbia

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

PRODUCER: Desmond Child

TOP CUTS: "When I'm Back on My Feet Again," "Georgia On My Mind," "How Can We Be Lovers."

❑ **Material:** Bolton has a real thing about salvaging failing relationships, since he covers this topic in no less than half of the ten cuts. On the others, Bolton concerns himself with getting over failed romances. (Talk about your busy love life!) The material continues where his debut album left off by mixing big R&B ballads with uptempo rock anthems.

❑ **Performance:** Quite simply, Bolton is the most expressive, dynamic vocalist working in the pop/rock/soul arena today. Possessing a remarkable range that includes a rich falsetto, his ability to vary tonal quality in all parts of his range, including within a phrase or even a note, is unique and exciting. This is best exemplified on the classic "Georgia On My Mind" and the elegiac, almost spiritual "When I'm Back on My Feet Again."

❑ **Production:** Unfortunately, Bolton's powerhouse vocals are supported by efficient yet unspectacular arrangements and execution—though it's still a leap forward from the rag-tag execution of his previous effort. Producer Child attempts to mix state-of-the-art, computerized music technology with

traditional garage-band sounds—a worthwhile hybrid not balanced to achieve maximum effect. Background vocal arrangements are surprisingly pedestrian.

❑ **Summary:** This is virtually a remake of his previous record. I guess it's unreasonable to ask a relatively new artist to break new ground before he has firmly established his own territory. But one senses that Bolton is capable of great things and I am perhaps overanxious to see this crystallize now. All in all, a very solid effort that soars on the ballads. As diverting as the rockers are, I feel that more risks should be taken musically and an attempt to explore themes (a la Sting or Prince) other than love on the rocks should be a priority. —*Marc Bluestein*



## Lawrence Lebo

*Don't Call Her Larry*  
On The Air Records

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

PRODUCER: Marvin Etzioni

TOP CUTS: "I Want A Butter And Egg Man," "On Time."

❑ **Material:** Quite by chance, I happened to be browsing in Rhino Records when I heard some of the most unusual music coming over their stereo system. Upon questioning the clerk, I was introduced to the sights and sounds of Lawrence Lebo. Her debut EP, *Don't Call Her Larry*, contains four songs from the Thirties and Forties, each given an interesting face lift via Lawrence's unique

instrument arrangements.

❑ **Performance:** What immediately catches the ears here is Lebo's fresh arrangements and unusual choice of instruments. Due to her love of acoustic/country music and her romance with the Forties, Lebo has taken material that traditionally would be accompanied by big band/jazz instruments that would be found on country music albums. Banjo solos in early jazz/blues music? Yes, and if you can keep an open mind, it even works. Vocally, Lebo is influenced by such legends as Ella Fitzgerald, Sarah Vaughn and Billy Holiday. However, the key word here is influenced. While her authentic vocal interpretations remain true to the era, she does not simply copy the successful stylists of the time. No, mam. Lawrence Lebo creates her own sound.

❑ **Production:** Producer Marvin Etzioni (Lone Justice) chose to keep the tracks clean and sparse, which brings the music to life and lends positively to the improvisational nature of this music.

❑ **Summary:** *Don't Call Her Larry* is an absolutely delightful debut from an equally delightful artist. Lawrence Lebo is an imaginative vocalist and I hope to see a full-fledged album from her in the near future.

—*Pat Lewis*



## Clair Marlo

*Let It Go*  
Sheffield Lab

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

PRODUCER: Lincoln Mayorga and Doug Sax.

TOP CUTS: "Let It Go," "A Major Technicality," "Do You Love Me."

❑ **Material:** Marlo is primarily a composer, or was until Sheffield exec Mayorga decided to let her into the studio to record *Let It Go*, so the writing here is tight, professional and often very touching. She's careful not to get too sappy and her instrumentals are usually as catchy as her ballads; "A Major Technicality" is WAVE-aimed, while the other vocal-less track, "Where You Are," is a lot more jazz-flavored. Along with her own work, Marlo rounds out this debut with songs by Stevie Wonder and Richard Thompson, but these are adequate covers at best.

❑ **Performance:** Quite a voice on this lady, though not quite as "angelic" as Mayorga reports in his liner notes. Her bio says she has sung in "pop" bands, so I'd like to hear what she could do with a real rock tune, as these are all adult contemporary mellow ballads. An overabundance of great instrumentation on the Wonder tune and Steve Porcaro's (Toto) keyboardisms are the most inspired of the four folks trading off synth and keys duties.

❑ **Production:** Here's where this disk might make a difference. The entire recording was done live to two-track and it's amazing how clear and well-defined the instruments sound. The lack of overdubbing shows how tight these players are. It also gives Marlo's voice a great, natural feel.

❑ **Summary:** Of the seven original tracks, it doesn't surprise me that Marlo was merely looking to produce and write for other artists. Spread over seven different artists' albums, each of these tunes would be a standout. Having them all contained here, though, shows that Marlo has a definite, singular, mellow direction and that makes for repetitive-ness. Still, for a debut, *Let It Go* shows great potential for Marlo and I think she needs only to broaden her musical aims and tastes a bit to come up with a major release.

—*Kenneth B. Giles III*

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PA: Yes

Piano: No

Lighting: Yes

Audition: "No Talent Night" every thursday and/or send cassette, etc.

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Stage Capacity: 8

P.A.: Yes

Lighting: Yes

Piano: No

Audition: Mail tape & bio to above address or call Dave.

Pay: Negotiable—all are paid.

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11970 Venice Blvd., Mar Vista, CA 90066

Contact: Jay Tinsky (213) 391-3435

Type of Music: Original acoustic material

Club Capacity: 75

Stage Capacity: 4-5

PA: Yes

Lighting: Yes

Audition: Open mic Mondays & Wednesdays at 8:00 pm

Pay: Negotiable

#### CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069

Contact: Lynda Knorr (213) 652-1203

Type of Music: R&B, rock, pop

Club Capacity: 120

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: No

Audition: Send package to club: Attn. Becky

Pay: Negotiable

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7000 Hollywood Blvd. L.A., CA 90028

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Stage capacity: Variable (primarily small combos)

PA: Yes

Lighting: yes

Piano: yes - Baldwin baby Grand

Audition: Bookings limited to known attractions

Pay: Negotiable

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995 Los Angeles Ave., Simi Valley, CA.

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Club Capacity: 300

Stage Capacity: 12-15

PA: No (must bring your own).

Lighting: Yes

Piano: No

Audition: Call Larry Kingsley

Pay: Percentage of the door.

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Type of Music: Upstairs-R&R originals, R&B/Downstairs-Lucifer's (jazz & blues)

Club Capacity: 285

Stage Capacity: 15

PA: Yes, with pro engineer

Lighting System: Yes

Piano: Upstairs no, downstairs yes

Audition: Call Len Fagan

Pay: Negotiable

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Stage Capacity: 10

PA: Yes-with engineer

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Piano: Yes-acoustic/electric

Audition: Mail promo pkg. to above name & address &/or call.

Pay: Negotiable

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18415 Sherman Way, Reseda, CA 91335

Contact: Whoa Nelly Productions, Nelly (818) 708-3677(8)

Type of Music: All types R&R, originals only

Club Capacity: 910

Stage Capacity: 20

PA: Yes

Lighting: Yes

Piano: No

Audition: Call or send promo pack to Country Club c/o Whoa Nelly, 18415 Sherman Way, Reseda, CA 91335

Pay: Negotiable

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Piano: No

Audition: Send tape, promo pack, SASE

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Stage Capacity: 8

PA: Yes

Lighting: Yes

Piano: No

Audition: Send demo & bio to above address Attn: Michael Fell or call.

Pay: Negotiable

#### LADY JANE'S

2612 Honolulu Ave., Montrose, CA 91020

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Type Of Music: Original rock 'n roll, metal, oldies, top 40 & country.

Club Capacity: 300

Stage: 6-8

PA: Yes

Lights: Yes

Piano: No

Audition: Call &/or send package to: D. Stevenson, P.O. box 41371, L.A., CA 90041.

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2900 Wilshire Blvd., Santa Monica, CA 90403

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Piano: No

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Stage Capacity: 10-35

PA: Yes

Lighting: Yes

Piano: No

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•East Coast dmr w/ pro trck record avail for sessions & showcases. Paul. 818-902-0998  
•Fem beginning dmr krg for M/F rock band. Intl Warrant, Crue, Skid Row, Tracy. 818-713-1126  
•Fem drmr sks country band for weekends & csis. Michel. 213-429-1781  
•Fem rock voc/ikg to J/F mel HR band. Have studio, road, recording exp. Intl Scorps, Dokken, Great White, Lita Ford. Very srs, dedicated. D'On. 818-765-2107  
•Groove oriented dmr. Versatile. 2 yrs touring & studio exp. Read music. Any pro wrkg sit. Pic, Bio, tape. 818-995-6926  
•Groove pro dmr. Unusual accous/elec setup. Studio exp. Avail, unusual projs. T40, R&R, country, weddings. Gd image. Lng hr, solid. Dedicated. Jerry. 213-585-7114  
•Dmr avail w/ chops, lks, pro equip. Intl Tommy Lee, Frankie Banelli. Lkg for cool ik, k/a band. Richard. 213-851-8781 or 714-777-1959  
•Multi-parc sks org band w/ vision, goals, purpose. Strong material, musicianship pls. 213-221-7354  
•Power dmr, solid, studio quality sound. Equip, Accous/elec. Lks, presnc, alt. Sks organized wrkg band. Scott. 818-243-7713  
•Pro dmr sks monster band w/ mgmt. Intl Bonham, Bozzio, Paul. 818-902-0998  
•Pro dmr, 27, gd image, 15 yrs live/studio exp. 18 drum cage. Dedicated, sks powerful HM band w/ mgmt. Pete. 213-291-0995  
•Pro worldclass dmr, just bck from 2 years touring w/ mjr act. Concerts, recrdng, csis. Love to play. Scott. 213-328-9255  
•Strong dmr, great feeling grooves w/ rock solid time. Extens recording/performance exp. Click track no prob. Great equip. Image. 818-998-6279  
•Versatile dmr w/ vox sks wrkg band for LA gigs. Steve Stallatt. 213-461-6034  
•Who's lkg for that Micky Hart type energy in their grp? 213-556-8403  
•Dmr w/ gd lks lkg for band w/ simple catchy tunes. Intl G&R, INXS, Cult. Eves. 818-768-9702  
•Dmr/lead voc, 36, 1st tenor, studies voice. Sks steady 3-5 nt T40 classic rock or oldies band. Srs only. Jay. 818-994-5002  
•Expd dmr offering free session/showcase work. RB. 213-556-8403  
•Expd dmr/perc/voc avail for pro wrkg sit only. Touring, recording, videos, drum programming, accous/elec/MIDI equipped. All styles. Larry. 818-980-0388 or 213-960-7834  
•Pro blues rock dmr. Read. Great Gretsch sound. Much pro exp in studio & live. Avail for pro live/recrdng/rehrs/sit. Andy. 213-478-1651  
•Pro dmr, formerly w/ XYZ from Europe, skg pro sit. Much studio, live exp. Xt image, showmanship, meter. Joe. 213-373-7799  
•Pro rock dmr for estab mel HR band. I have image, equip, straight ahead style, live/studio exp. Brad. 818-982-9498  
•Pro sound dmr. Groove in pckt. Plays any style. Lkg for wrkg sit or srs pro plyrs. Ex-Greg Bissonette student. John. 818-894-8270  
•Pro worldclass dmr back from 2 yrs touring w/ mjr act. Concerts, recording, csis. Need to play. Scott. 213-328-9255  
•Rhythm section. Bsl. Dmr, sks wrkg T40 R&B org or

cover. Elliott/Chris. 213-461-0860/213-830-6816  
•Rock dmr, hrd wrkg, gd alt, gd image, great equip. Sks cmrcl rock band. Eian. 818-985-0327  
•Rock dmr, solid, aggrsv, hyper. W/ killer bckg vox. Any style of rock w/ feeling. AC/DC to Mission UK. Jerry. 213-467-0136  
•S01 Disturbed dmr in search of family. Nd band w/ a plan. Estab or forming. Full blown att for success. No trash thrash. RL. 213-659-6925  
•Srs dmr sks HR/HM band. Xt time/ik/meter. Intl Crue, Skid Row. David. 818-337-3102

## 13. DRUMMERS WANTED

•Aggrsv dmr for undrgrnd psychid band. Hard hitting. No image nec. Some exp. Dave. 213-274-6140  
•Aggrsv HR dmr wtd for org band. Must be expd. 23-26. Intl Bonham, Aldridge, Bozzio, Erik. 213-259-0924  
•Altrmv band nds dmr, girl or guy. Into Replacements, P!nk's, Surfz. Noisy, LP, gigs. Into it. Brian. 818-842-2275 or 652-5025  
•Antelope Valley's best. DEN OF WOLVES. Sks pro dmr. BML sngwrtrs. Pre-prod studio/mrktb/goods/industry contacts. Nrd career minded, pro gear. Srs. JD. 805-264-2805  
•Bst & dmr sought to back fem voc/sngwrtr in org rock band w/ R&B blues flavor. Intl Petty, Ethendge, Waite, Cline. Cindy. 213-225-2740  
•Creative dmr wtd for Pop folk grp. Dave. 213-385-1887  
•Dmr nnd by band w/ upcoming album, mgmt, studio. Lynch, Aronoff, Copeland hybrid for House, Beatles, Byrds. Who sound. 466-8636  
•Dmr nnd for bluesy, funky rock band. Intl James Brown, Stones, Heads. Caroline. 213-652-1765  
•Dmr nnd for org rock grp Intl Copeland, Bozzio, Bonham, Moon, Joke, Steve/Ben. 213-949-4765/818-246-6410  
•Dmr w/ strong voc ability nnd for P/R act w/ mgmt, video. Pro only. 213-464-3543  
•Dmr wtd for AO proj. No metal. P/R, R&B proj. NORJON. 213-430-1480  
•S0s R&R term/voc/dmr. If you love 50s music. Wally. 213-257-0549  
•A-1 rock dmr. Adams to Roxly Intl. Hrd hitting, xt time, solid groove. Top mgmt & attrny. Pros only. 818-792-7021  
•AAA dmr wtd by lunk band w/ A&M intl in Valley area. Hrd hitting, rock solid, gd sense of dynamics & meter. Matt. 818-981-4816  
•Basic mel rock dmr nnd to complete band. Expd, gd time, Nothing fancy. Intl Cougar, Creedence, Petty, Zevon. Perry. 213-674-1184  
•Creative, versatile perc/dmr wtd. MF. AO avant garde rock proj. Intl Clash, Doors, English Beat. Rick. 818-785-6900  
•Creativity, refined power, emotion style. 18-21. Intl Jane's, early Cult, early U2. No metal. Srs only. Image imp. 818-994-0328  
•Dmr w/ vox wtd by org grp. Intl Beatles, Stones, Who, Replacements. Must be song oriented. 213-850-1921  
•Dmr wtd by AXIOM FLASH org heavy rock band. Must have solid phyng style. Intl VH, Hendrix, Zep etc. LAX area. Erik. 213-674-4007  
•Dmr wtd by band w/ upcoming album, mgmt. Lynch, Aronoff, Copeland hybrid for House, Beatles, Byrds. Who. 466-8636  
•Dmr wtd by English rocker. Intl Who, Kinks, T Rexx, Bondie, U2, Midnight Oil, Firs, 50s R&R, 60s psychida, Charles Darwin. Steve. 213-974-0845  
•Dmr wtd for lunk rock heavy proj. Have 24-hr hrs/rls spc. Intl Peppers, Jane's, Fishbone, Hendrix, Stones, NWA, Andrews/Rogers. 213-463-3601/213-204-0565  
•Dmr wtd w/ lks & style. Ability to grow. Intl Leppard, Jovi. 768-0673  
•Dmr wtd w/ strong swing feel for wrkg blues rockabilly trp. Grant. 213-837-0651  
•Dmr wtd. Inventive w/ chops for alternative rock band. Dedicated, excited, success oriented. 20s or young alt. Intl REM, Smiths, Church, Byrds. 213-871-9165  
•Dmr wtd. Sgl kick w/ alt. Mel, bluesy cmrcl HR. Aero, Ledcard, Skid Row Intl. 818-569-3043

•Fem metal/Christian band krg for Christian fem hrd hitting cmrcl. Recording soon. Lib Intl. Tara. 602-730-5250  
•MIKKI SLEAZE nds dmr into Crue, LA Guns. Image very import. Greg. 213-473-3132  
•New edge rock band sks mdrn expd dmr. Must be creative. OC area. Pref MIDI kit. Accous OK. Intl Crue, Alarm, Replacements. Srs only. 714-993-6959  
•New wave dmr wtd for pro keyboard new wave dance progsv band. Elec capability. Previous demo a must. Intl Eves, ELP, Information Society. Jordan. 818-980-6163  
•Passionate, hrd hitting versatile dmr nnd for org R&R band. Must have sense of humor & love to play. Andy. 213-876-8690  
•SADDELETRAMP sks HR grooving dmr into Stones, Aero, Satellites, Country. Lng hr cowboy image. 213-876-4777  
•Singer/sngwrtr sks dmr & bst for live shows. Vox helpful. Fun atmosphere. No expenses. Intl Kinks, House. Other projs fine. 818-772-0421  
•THE TORNADO sks krg dmr w/ hit met. Mel rockers only. Intl today's rock sound. South Bay area. Scott. 213-675-9548  
•Top name LAHR band sks dbl bass dmr. Pros only. Ted. 213-868-0269  
•Worldclass creative dmr ala Bonham, Aldridge, Phillips nrm frn Europe. Topan style HR act w/ great songs. Exp. Image, lnt a must. 818-842-6099  
•Young male dbl bass dmr nnd for mel HR band. Gd meter a must. Wrtng a must. Singing a must. Intl Colour, Heart. Victoria. 213-850-1531  
•Dmr wtd for progsv HR/HM band. Dbl bass, elec cmrcl. P/R exp. Prev dmr a must. Intl Rush, ELP, Kansas, Rychie. 818-843-5917  
•Dmr wtd for srs org rock band w/ demo. 16-19. Ready to play clubs. Intl Replacements, REM, Police. Tony. 213-457-6275  
•Dmr wtd for STB wrkg oldies/T40 band. No drugs. Steve. 213-469-9645  
•Dmr wtd to J/F band into D'Arby, Crue, Gad. Matt. 213-208-0456  
•Dmr wtd to start cst or hobby band by bst & guit. Into FRB, Thorogood, Stones. George. 818-846-4427  
•Dmr wtd. Solid dynamic versatile pckt groove monger. For showcase. R&R, lunk w/ mjr bkt. Matt. 818-981-4816  
•Dmr/voc wtd. Virtuoso w/ pro concert/recrdng exp for total org avant garde rock proj. 1-nnded buzz rolls reqd. Adam. 818-509-1814  
•Fem dmr nnd for org estab HR/metal band. Powerful dedicated. Pro act. Xt timing. Gd equip, image helpful. Julia. 714-998-4856  
•Fem guit & bst sks solid progsv dmr for HR proj. Intl Zep to Rychie. Lkg to record & promote heavily by the new year. 818-764-1516  
•Groove oriented rock nds dmr. Intl Crue, KISS, Jovi. Race. 213-370-3103  
•HARDLY DANGEROUS Sks dmr. Tomi Race. 466-9731  
•HR band w/ fem lead voc sks power rhythm section. Hwyd area. Have mgmt, demo. Intl 213-482-8219  
•HR dmr wtd. Dbl kick, gd image, exp. 714-894-3581  
•HR'g dmr nnd for today's type R&R. Must be srs. Scott. 213-675-9548  
•If you liked the African rhythm of "Graceland", you're the perc for us. THE TRIBE. Mjr mgmt. 818-347-0449  
•Jazz dmr, nnd for revolutionary rock trio. Intl Hendrix, Stones, KISS. Very org image, formula, music. Danny. 818-787-7796  
•Jazz fusion new age band sks perc. Nat'l recrdng act. Must be pro. 213-392-7784  
•Must love Beatles, Sisters/Mercy, early Stones, Stacks Volt, Motorhead. Song, not lit, oriented. Love to combine powerful simple groove w/ melody. 818-762-9594  
•Nd Dmr/voc. Into Steeley Dan, Fogelberg, Beatles, Henley, CSNY, Prince, old Elton, ZZ Top, Stones, Gabriel. Personal hygiene, interprnl sks must. Randy. 213-70-7939  
•Org rock band sks groove oriented dmr, Intl Cure, Firs, Heads, early Roxxy Music. Must be expd. 213-851-7888  
•Perc w/ vox wtd for estab band. College radio format. Mgmt, gigs. 213-836-4873



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- **Pro lead vocalist**, 10 yr veteran. Sks any pro st. Jaggart type voc. 213-515-6143
- **Major Madness**, where art thou? Call the Captain, you scurvy dogs, thar be land ahead. Batton down the hatches & let's rock. Blake, 213-920-2475
- **Singer** avail for Southern rock band. Black Oak Arkansas, Skynard, ZZ Top, Dennis. 657-4458
- **Singer/songwriter** frontman lkg for wrkg estab or forming band. Rock or HR. Dennis. 213-838-2876
- **Singer/songwriter**, rhythmman, wid aggrsv party rock ala early Britain, Crue. Charismatic, boisterous, imaginative, wrk. Not, hungry rockers only. 18-24. Draw. 213-461-2164
- **Truly creative male voc lkg** to be rescued by intngt, atmrv band/musicians. Pls have complete dedication, determination, purpose. Bunnymen, Pixies, U2, Greenpeace. Jeff. 213-306-4909
- **Underground cult lkg** w/ emotional lyrics & longevity sks bst and/or dmrv w/ emotion, intensity, mystery. Lng term only. Bowie, Bauhaus, Morrison. 818-994-0328
- **Voc avail**. Recording/touring exp. Powerful orig world/class. Intngt biker image. AC/DC, Iggy, Jane's. If you've got songs, direction & comex. 213-466-3269
- **Voc/guit** sks band or musicians to form band. Infl Replacements, REM. Greg. 714-994-5015
- **Voc/lyricist**, 33, lkg to JF proj. Molly Hatchet/Smithereens sound. Infl Beatles, KISS, Mott, Cooper. Scott. 213-640-8098
- **Young fem voc** sks sngwr or band for T40. Srs only. Monica. 213-542-7205
- **Expd male lead voc** avail for demos & session work, etc. Pop, R&B, rock, country crossover styles. John. 213-874-4300
- **Fem singer** avail for T40 R&B only. Black gospel. Farrer. 818-762-4691
- **Fem singer** sks band to play w/ big boys. R&R, cmrcl, new wave. Dancer. Lois. 213-450-2236
- **Fem voc** avail for band, duet &/or demos. Infl Swing Out Sister, Full Swing, Bashia, Fleetwood, Nufolk. Betsy. 213-255-5944
- **Fem voc** avail for T40 proj. Trained, power & range. 213-850-8513 or 652-2731
- **Fem voc** skg in novty, creative band. Into college radio & atmrv music. Infl REM, Maniacs, Hugo Largo, Michelene. 213-539-3109
- **Fem voc** skg T40 gigs. Streisand, Houston Intl. No drugs. Charts avail. Gerahy. 619-268-3470
- **Fem voc/sngwr** w/ powerful voice skg producer or bnd into cmrcl pop, dance or R&B. Missy. 818-981-6669
- **Former Dezire** voc, lks like Ozzy. Voice ala Lizzie Borden, DC. Sks estab band. 2 guitars/pred. Long Beach area. No lipstick queens. Blake. 213-900-2475
- **Frontman** avail. Infl Bad Co, Cummings, Waite, Roth. Wt HR band. Studio exp. 213-450-3677
- **Hot voc** avail in Seattle for demo work for producers, writers who nd vox on their tape. Leonard. 213-482-2180
- **Intense male** w/ alt vibrato & ultimate range. Previous opera exp. HM Infls. Tate, TNT, Whitesnake. Metal sound. Srs only. Jeff. 213-479-1509
- **Lead voc** sks expd formed/oldies band. Doug, after 5pm. 512-342-1803
- **Lead voc**, 36, 1st tenor, studies voice. Sks steady 3-5 nt T40 classic rock or oldies band. Srs only. Jay. 818-994-5002
- **Male voc** avail for R&B or rock band. Dale. 213-874-9789
- **Male voc** frontman w/ rich baritone voice w/ 3 T100 songs lkg to join country band. Bobby. 213-271-7483
- **Must form** orig classically progsv band w/ integrity, Ryche, Kansas, Yes, early Queen, Rush, Genesis. Voc/lyricist w/ dynamic 4-act range. Alison. 213-939-8290
- **Singer/guit**, Infl Hendrix, KISS, Stones, sks bst & dmrv to

form flashy 3-pc. Very orig image. Danny. 818-787-7798

- **Song/lyricist** sks to JF virtuoso atmrv band. Folk, meta, country, hardcore, classical, jazz, psych/dc, etc. Hallucinations welcome. No keybrds. Doug. 213-938-3670
- **Strong fem** voc avail for live or demo work. Style similar to Estaban, Ronstadt. Can sing cmrcl or HR ala Joplin. 818-763-9316
- **Voc** sks orig mel rock band. Infl Foreigner, Journey, new VH, Jovi. Lots of orig club exp. Gd image. Doug. 818-883-1169
- **Voc** sks orig mel rock band. Infl Foreigner, Journey, new VH, Jovi. Lots of orig club exp. Gd image. Doug. 818-883-1169

## 12. VOCALISTS WANTED

- **1st soprano** wid for estab wrkg a capella jazz/pop quartet. Great solo voice, blend/intonation reqd. 818-240-6576 or 805-252-7020
- **Attrctv**, fem bckg singers, must dance. Potential participation in tour, tmr motion picture. Peter Dryer. 213-859-2233
- **Awesome** voc wid by great guit/sngwr w/ chps, lks, gear, alt to form Skid Row mts Jovi. Srs pros only. Mark. 714-671-0442
- **BLACK CAT BONES** auditioning male voc. Ballys alt, sex appeal, gd lkg Exp only. No cleancut geeks. 4/4 groove beat. Paul/Bobby. 818-787-3007/213-874-8617
- **Cmrcl HR** multi-keybdst & lightning guit skg frontman for platinum proj ala Whitesnake, Journey, VH. Pros only. 818-240-1953 or 213-650-6274
- **Fem bckup** singer/perc wid for orig band. Infl Byrd, Buffalo Springfield, English Beat. 60s rock, ska, reggae feel. Srs only. Chris. 213-463-0517
- **Fem bckup** voc ndd for P/B band w/ edge for upcoming album & showcases. Have mgmt, studio. Henley, Beatles, Who, Heads. 466-8636
- **Fem rock singer** wid. Glam rock image a must. 213-650-7010
- **Young fem** bckg vocs for Lennon/Satriani mts Wings in the 90s. Tmld, expd, pred. Jamie. 213-393-7913
- **AAA singer** lead voc/frontman/showman extraordinary ndd immed for grp w/ mgmt, bl/Int. Heavy rock sound. Infl Bullt Boys, VH, Aero, Jimmy. 818-846-2599
- **Accous guit/sngwr** w/ great harmony ear sks same to play toky stuff w/out drums. Like Jonathan Richmonds, Dickies. Sieve-o-matic. 213-477-0919
- **BAD ATTITUDE** sks fem voc. Image, tint a must. Style Zep mts Crue. 213-655-7190
- **BRATS** skg young aggrsv voc/guit. Mysterious dark image. Style, alt, 110% everything. Don't waste our time. Infl Trck, Beatles, Ramones. 818-980-7051
- **Cmrcl HR** multi-keybdst & lightning guit sks frontman for platinum proj ala Whitesnake, Journey, VH. Pros only. 818-240-1953 or 213-650-6274
- **Fem bckup** vocs ndd for rock band w/ edge for upcoming album w/ mgmt, mjr lbl int. Henley, Beatle, Who, Heads. 466-8636
- **Fem voc** wid by signed recrdng proj. Atmospheric rock. Direction, Patty Smith, Enya. No HR, R&B, jingle singers pls. 213-285-9273
- **Fem voc** wid for HR Ventura Cnly band. We play LA. Jil. 805-647-9693
- **Fem voc** wid for multi-vocal orig band. Style of Thompson Twins, KROQ. We have strong mjr lbl int & studio. 213-851-0721

- **Fem voc/keybdst** ndd for mainstream rock band. Industry showcase. Guit a plus. Paul. 213-649-0395
- **Frontman** wid to complete heavy dramatic, intngt tragic sound. Must have dramatic stg prnc. Desire psty lyrics, dark sound, low powerful voice. John. 213-943-3204
- **Guit/sngwr** sks world/class studio ready voc for studio proj & possible live band sit. VH, Stevens Infl. Pros only. Dave. 818-766-2007
- **Heavy aggrsv** funk rock band w/ pro plyrs lkg for voc w/ orig style, dedication, sense of humor, gd att. Sid. 818-545-0074
- **High-energy** rock band sks voc. Must have dedication, gd image, stg prnc & wrng ability a must. Infl Hanoi, KISS, Ratt. Loris. 818-334-8988 or 818-753-3328
- **Hot proj** sks hot, high energy bckg voc. Tm plyr. Great intonation, range reqd. We have 24-trk master, gigs, mgmt int, hit songs!! 213-935-6214
- **Lead singer** wid by GASOLINE ALLEY. Infl Squire, Rogers, Aero. 20-25. Wrng ability, stg prnc, tape, bio a must. Rehrst SIR & recording. 213-274-0405
- **Lead singer** wid to form progsv rock band. Must be able to play other instrument. Equipped studio provided. Jack/Ken, eves. 213-271-2186/213-585-9908
- **Lead voc** frontman wid immed for pro sit. High energy R&B band w/ direction & AO xit material. Infl Pistols, Iggy Pop, Sham 69. 818-845-0175
- **Male** lead voc for hard edge blues all fem metal band. Must write. Strong image. Colour, Joplin, Plant, Roth, Bono. 818-446-2052
- **Male** voc wid for SECOND SIGHT, orig HR/HM. Jeff. 818-796-0703
- **Male** voc wid. Must have lng hr, demo, own equip. Must sing like Paul Rodgers, scream like Ian Gillan. Brian. 818-882-1857
- **Newly formed** HR orig band sks singer/frontman w/ exp. AC/DC, G&R, Zep, Floyd, Nephilim. Alter 6pm. 213-650-7421
- **Producer/arranger** keybdst sks male vocs for demo work on spec. Jeffrey Osbourn, James Ingram style. Possible recrd deal. Aaron. 213-465-1684
- **Quality estab** acts sks rock frontman, 20-28, w/ emotion & power. Infl Zezebel, Cult, U2, Zep. Unique ary, moody, atmospheric rock. 213-874-3652 or 818-786-4287
- **RAKHA** an orig progsv HR act, now auditioning male voc. Pros only. Must have demo tape. 818-997-4440
- **Soulful singer/lyricist**, into funk. Valley area. Wtd by guit/keybdst w/ composition degree from UCLA & A&M interest. Matt. 818-981-4816
- **THE VAGRANTS** skg lead voc for upcoming proj. Have studio ready to go. Infl Sabastian Bach, Mark Torken, South Bay area. Scott. 213-675-9548
- **Traditional** rock singer by bluesy HR band. Infl Aero, Ties, Foghat. Lng hr rock image a must. Pros only. 213-878-6368
- **Voc** wid for band that produces not so much a flurry of notes, but a cinematic audio tapestry. If you love movies,

- Chris 818-506-5372
- **Voc** wid for heavy HR band, ESSENCE. Must have strong clean voice. Meek nd not apply. Clayton & Darrell. 818-345-6314
- **Voc** wid for pro R&R band into Cult, AC/DC, Jet Boy, Pistols. Must have h, att. Jo. 213-950-5664
- **Voc** wid for very expd/very dynamic band w/ tons of soul. Must be and orig lke Dalfry, Plant, Jagger, Tyler, Morrison, H R Bono. 818-843-7405
- **Voc** wid. Mike Monroe mts idol. Image a must. To start glitter band. 818-764-3639
- **Voc** wid for high energy HR/HM orig band. Lng hr image, solid, strong voice reqd. No screamers or wannabes. Mike or Jeff. 818-248-1601
- **Voc** frontman wid for mjr HR band w/ mgmt, bckg, recording w/ name producer. Lng hr image reqd. Expd pros only. No Jovis or Coverdales. 818-783-9666
- **Fem** voc for wrkg guit grp. Oldies band. Tvl. Xit harmony, power lead voice, power range. Attract, slim, pret blonde, under 30. Lora. 213-655-6096
- **Fem** voc wid for recrdng proj to be shipped to mgmt co. Style Vesta Williams, Karen White, Anita Baker, Paula Abdul. 213-936-7925
- **Fem** voc wid for T40 sit. Xit pay & benefits. 213-462-7004
- **Guit**, 20, sks voc to form the band you've always wd Music 1st & foremost. Sophisticated mel rock. Journey, TNT, Lion, Toto, Larry. 818-494-0456
- **HR act** w/ incl bckg sks pro voc. Frontman image, wrng sals a must. Joe. 602-325-2350
- **Male** voc wid for hard edge blues all fem metal band. Infl Aero, Skid Row, etal. 818-506-6353
- **Lead voc** wid for band w/ srs mjr lbl/mgmt Int. 3.0ctv ability ala Tate, Soto, Harnell. Lng hr image a must. Neil. 818-894-2404
- **LIPSTICK TRACE** sks orig voc. Lng hr, gd lks a must. Bullt Boys, LA Guns style. No Jeff Tates. Have mgmt. Skip or Trace. 213-439-9873
- **Male** lead voc ndd for european infld pro mel HR metal band. Kerim. 213-874-3379
- **Male** wid, OG HR groove. Must write, have range & image. Srs connex. 8-trk studio. Infl Roth, Colour, Plant, Joplin. 818-446-2052
- **Mid-range** powerful mel voc ndd to complete aggrsv semi-progsv HR band w/ connex & rehrst studio. Srs only. Matt. 213-854-6300 or 818-769-5640
- **MISDEMEANOR** sks srs k/a thrash voc. We have 24-hr immed spoc w/ PA. 818-988-2774
- **Mjr HR/HM** sks pro lng hr voc. Have mgmt, producer, immed showcasing. Tape/pic to PO Box 55696, Sherman Oaks, CA 91413
- **Orig** male singer wid. Have creative lyrics, progsv rock music entirely composed & produced. Must be able to sing over complex harmonies & arrangements. Dave. 425-9851
- **Singer** wid for signed German metal band. Must be willing to relocate. Wrgk on 2nd album. Photo/tape to Cliff Wagner. 202 San Vicente, Santa Monica, CA 90402

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*Wester be  
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•**Keybdst** who can sing w/d by bst w/ strong lead voice to form duo for T40 lounge work. Have agent. Bob. 213-271-7483

•**Keybdst** w/d for outstanding HR band ala Winger, Journey, Whitesnake. Have studio, mgmt, lib int. You must have limit, image, voc ability. Joe. 818-966-6236

•**Keybdst** w/d. Creative & technically solid. Ong psychid undergrnd rock band. Will do EP & tour. Ted or Karen, late eves. 213-826-5967

•**Keybdst**, dbig on guit, w/d to play orig cmrcl P/R. Musicianship a must. Image/voc a plus. Currently skg deal w/ album. Live shows. Industry showcases. 714-894-8119

•**Keybdst/sngwrtr** w/d to collab & form band w/ bst/sngwrtr. Intl Cure. Smiths, They Might be Giants. Matt. 213-208-0456

•**Keybdst** w/ strong voc ability being auditioned for new P/R act w/ mgmt, video, album, etc. Pros only. Kurt. 213-464-3543

•**Keybdst** w/d for STB wrkg oldies/T40 band. No drugs. Steve. 213-469-9645

•**Keybdst** w/ solid musicianship skills w/d for funk jazz showcase proj. Have D-50 & sampler for rehrls. Various mjr lib int. Matt. 818-981-4816

•**KINGS AND QUEENS** n/s mature reliable keybdst for cmrcl HR w/ 70s groove. Aero, Bad Co., Purple, Grand Funk mltd. Chris. 213-225-5578

•**LA P/R band**, POUND THE EARTH, now skg keybdst for record co showcase. Have gigs. Has mgmt, publisher. Keith. 213-663-8910

•**hd keybst/voc**. Into Steeley Dan, Fogelberg, Beatles, Henley, CSNY, Prince, old Elton, ZZTop, Stones, Gabriel. Personal hygiene, intersprnl skills a must. Randy. 213-370-7939

•**Synth p/yr** n/d for hi-tech power dance band. Must have sampling b/d & great tk. Recording w/ top producer. Upcoming video, gigs. 818-609-9243

•**HR band** w/ fem lead voc sks power rhythm section. Hlywd area. Have mgmt, demo, lib int. 213-482-8219

•**LIPSTICK TRACE** sks bst. Lng hr, gd lks a must. Bullitt Boys, LA Guns style. Have mgmt. Skip or Trace. 213-439-9873

•**Mjr lib album proj** sks pro bst. Intl Zep, Trick, Pics, bio to AMG. 11790 Lauretcrest Dr. Studio City, CA. 91604

•**hd bst/voc**. Into Steeley Dan, Fogelberg, Beatles, Henley, CSNY, Prince, old Elton, ZZTop, Stones, Gabriel. Personal hygiene, intersprnl skills a must. Randy. 213-370-7939

•**New proj** sks young aggrsv bst w/ lng hr image, vox, fm p/yr. Writing a plus. Intl Skid Row, Winger, Extreme. Jeff/Rick. 818-897-7235/805-252-6969

•**Pro bst & voc** w/d by HM guit & dmr. Able to do immed gigs & demo. Gd att, image. No habits. Ron, after 5pm. 213-296-3667

•**Pro equip** demo for orig rock fusion. No drugs, no egos. Srs only. Santana, Trower, Hendrix, Dimeola, N.OC. 213-697-8952

•**Progrsv** rock band nds bst immed. Intl Rutherford, Squire, Lee, Craig. 818-705-8018

•**Singer/sngwrtr/guit**. Ex-NYr. Last proj recorded w/ critically acclaimed Passport records artist, Richard Barone. Nd bst, vox help. Intl Beatles, T Rex. 818-501-6334

•**Srs** hard edge mel rock bnd w/ fem front & unique material. Hlky for bst. Must be srs, dedicated. 714-842-0803

•**TYNER** nds bst, AO HR. Have gigs pending. Mgmt, lib int. Intl Colour, Metallica, West LA. Eves. 213-839-6424

•**You're a bst w/ vox**, lng hr image & into rocking out. Into Tesla, Dokken style bands. Give us a call. Dave. 818-446-4803

•**Young HR** bst n/d. Must have strong image, lks, lng blonde hair. Trnsp. Intl Crue, Warrant. 818-704-9144

•**Honky tonk** or country blues piano p/yr/singer lkg for band to join. Debra. 213-273-9897

•**Keybdst** sks wrkg weekend sit. John. 818-308-1720

•**Keybdst** w/ pro gear lkg for proj. Intl Bill Paine, Hornsby, Jerry Lee, Floyd Kramer, etc. Srs only. Tom. 818-763-3823

## 11. KEYBOARDISTS WANTED

•**Advanced keybdst** w/ strong voice n/d for csis band. Pop, jazz, Intl. Srs musicians only w/ Imps. Painck. 818-504-9243

•**AD band**, FIREHEART, w/ mgmt & STB relsd single req replacement keybdst immed. Larry. 213-866-6726

•**Christian keybdst/guit** w/d for HR band blessed w/ our own studio. Ministry minded only. Peter/Mike. 818-907-7240/818-988-1999

•**Christian pop** funk keybdst, pro, n/d for Christian grp. Pros only. No pay. Contract in the mx. Tony. 213-779-1321

•**Guit**, 20, sks keybst to form the band you've always w/d. Music first & foremost. Sophisticated mel rock. Journey, TNT, Lion, Toto. Larry. 818-994-0456

•**Keybdst** n/d for showcasing & recording. Teching groove, HR band. Cmrl songs. Unique sound, image. Possible collab. Pro sit. 714-840-0739

•**Keybdst** w/ Hornsby type piano style and Benmont Tench B-3 organ licks for rock band w/ upcoming album, mgmt, studio. House, Beatles, Byrds, Who. 466-8636

•**Keybdst** w/ strong voc ability n/d for P/R act w/ mgmt, video. Pro only. 213-464-0543

•**TYNER** lds keybdst, AO HR. Have gigs pending. Mjr lib int. Intl Colour, Metallica, West LA. Eves. 213-839-6424

•**Wtd**: Piano p/yr for jazz grp. Strictly straight ahead bebop jazz. Mark. 213-399-2389

•**Country keybdst** for orig western band. Must be extremely pro. Some pay involved. Will. 818-848-2576

•**Fem keybst/voc** n/d for mainstream rock band. Industry showcase. Guit a plus. Paul. 213-649-0395

•**Hot proj** sks hot tm p/yr, funky, in the pocket, bkg vox prfd. We have 24-trk master, gigs, mgmt int, hit songs!! 213-935-6214

•**Keybdst** n/d for proj in Jovi vein. Equil, dedication a must. Along w/ natural East Coast image. Have mgmt, prod deal & more. 818-505-1314

•**Keybdst** w/d for cmrcl HR band. Pro att, tm p/yr, vox, image, equipped, stage/studio exp. Ability to commt. 213-865-1791 or 213-803-1222

•**Keybdst** w/d. 805-296-5166

•**Keybdst** w/d. Groove pop HR crossover rock band. Unique & cmrcl sound. Song oriented. Rehrls South Bay. Possible bkg, collab. 714-840-0739

•**Keybdst** w/d for R&R band. Not metal. Mgmt, attry, 24-trk demo STB stopped. 213-464-5984

•**Keybdst** w/d for band that produces not so much a flurry of notes, but a cinematic audio tapestry. If you love movies, Chris. 818-506-5372

•**Keybdst** w/d. Intl Queen, Trick, Babies, Bad English. John. 714-889-2786

•**SUZA**, HR band w/ lib int sks keybdst w/ bkg vox & rock image for studio/live perfs. Suza or Mark. 818-766-9314

•**T40 band** w/ work nds keybst w/ lead vox. Srs, dependable a must. Dean. 818-846-3759

•**Worldclass** mel HR band grp for keybdst w/ strong high bkg vox, image & equip. Ron. 714-636-0528

## 12. VOCALISTS AVAILABLE

•**Artist/wrtr**, Maxwell, has voice, songs, charm & lks & above all modesty. Wfs collabs to make pop music that sizzles. 213-913-1582

•**hd** model figure, fem w/ strong vox & harmonizing skills avail for vocal wrk. Intl Brnckell, Etheredge, Chapman. Lisa Williams. 818-901-8740

•**Attrctv** fem sks bluesy HR band. Intl Leta Ford, Dokken, Aero, Zep. 213-466-5975

•**Charismatic** male voc. Great tk for band w/ Intl U2, INXS, Cult, Cure, Concrete Blonde, Bowie, Siouxsie. No flakes, no metal. Mark. 818-760-2130

•**Country blues** piano p/yr/singer sks musicians interested in same to J&F band. Pros only. Debra. 213-273-9897

•**Country singer/guit** avail to front band. Have full PA including monitors. Will audition & rehrls. Dave. 805-379-1440

•**Dynamic R&B** pop lead voc w/ great tk & radio sound sks srs pro wrkg T40 band. Stevie. 818-344-3816

•**Fem voc** avail. Superb stg prnc for local lounge & csis. Ple no drama other, no T40, 6 nites. Lisa. 213-874-8052

•**Fem** voc, 4 octaves, R&R or R&B w/ edge. Pro dance. Exotic lks. Alexandra. 818-986-3732

•**Fem** voc, strong voice. Lks, stg prnc sks wrkg csis band. Lana. 213-482-0555

•**Fem** voc/lyncist lkg for funky HR band of the 90s. No drugs, no egos. 818-700-8937

•**Fem** voc/lyncist w/ strong voice, pro persnty, great stg lks sks mel, dynamic band w/ cmrcl tunes. Expd only. Tracy. 818-343-2498

•**Fem** voc/sngwrtr w/ contra sound of Sugarcube/G&R, sks pro mdm/rock band. Srs about performing. 213-461-0623

•**Lead** voc, very srs, sks T40 wrkg band. Virgil. 818-918-5662

•**Male** voc, 24, w/ lks. 3-1/2 octvs. Sks mel rock band w/ keys. Only heavy lib int and/or mgmt pls. Will relocate. Ret. 803-568-3063

•**Outrageous** fem voc sks band of the 90s. Hope your

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## 10. BASSISTS AVAILABLE

• **Colt**, Avail. Expd. agrvss. dedicated. Into Jane's, Jezebel, Obad. Brad. Pros sit only. 619-223-2307

• **Bst avail.** Pro equip, chops, lk, att. Rock only. Full bands pls. 213-258-2490

• **Bst sks** band to jam w/ only 3 yrs studying bass. Into variety of rock styles, espec. alt/rvtr reggae/blues infl. Kay. 213-277-9337

• **Bst w/ strong lead voice** avail for duo or trio club sit. Bobby. 213-271-7483

• **Bst**, 25, avail for Hlywd based. Image LA Guns, Steve Stevens. Have lks, trmp, equip. Intl Jeff Tillson, Tom Peterson. Winnie 7-11pm. 213-876-8484

• **Bst**, expd, dedicated, sober. Has dem, jst im. Willing to relocate. Skg mel/metal band. No gigs, just im members. Renee. 818-332-4448

• **Bst**, sick of hairspray & att, avail to form fast, sloppy, power pop band. Into old Replacements, Ramones, etc. Tom. 213-851-0340

• **Bst/voc** lkg for estab band. Studio/stage exp. Xlt equip, hooky riffs. Promo pack. Randy. 602-249-4273

• **Bst avail** for recording/orig showcasings. Pop, funk, wave. No HR, Mdrn Image, sound. Steimberger, stick, key bass, vox. Pros only. Joel. Pelletier. 213-578-6438

• **Bst avail.** Pro att, gear, exp. lk. Skg complete band, profly mgmt. Song oriented. Intensive playlist. No glam, G&R clones. Srs only. Mark. 818-708-4091

• **Bst avail.** Pro equip, chops, lk, att, rock only. Full bands pls. 213-258-2490

• **Bst sks** band. Intl Jane's, Peppers, Red Cross, Hendrix. John. 818-341-0445

• **Bst**, 25, sks orig sng oriented rock band Intl Stones, Who, U2. Srs only. Robert. 213-207-2726

• **Bst**, 26, pro equip, pro att sks driving, intense passionate formed band. U2, Cult w/ hard edge. Image a must. Seasoned plyrs only. Lex. 818-501-8402

• **Bst** lead voc/wtr w/ all essentials nds completed unique HR band. Larry. 818-989-0838

• **Expd bst**, 23, sks estab band. Wrr, ready to play. Intl Cure, L&R, U2, Bowie, PIL. Mike. 213-931-0244

• **Fem bst** sks funk pop dance band. Intl Maroon 5, John Johnson, Tim, Dmo. Srs only. 213-634-6643

• **Groove HR bst** still lkg. Former Atlantic artist. Lng hr. vox. Pop/slap. Great gear. Dedicated. Pro sits only. John Paul. 818-768-7987

• **Sheehan style bst**, xlt gear. Great image, super chops. Totally dedicated to right prp. Estab banding. No glam or irashn. Ted. 213-923-2547

• **Sra fem bst** avail. New ln town. Into playing fast & heavy. Intl Runaways, early Maiden. Lng bck half image. KK. 818-785-7895

• **Groove HR bst**, former Atlantic signed artist. Lng hr, vox, pop & slap. Great gear. Dedicated. Pro sits only. Jean Paul. 818-769-7987

• **HR/HRM bst** sks band ala Purple, Metallica, Scorp. Pro equip, att, chops. Image. Play w/retless & 5-string. No kinder or gentler bands. Stuart. 213-464-6073

• **Pro bst** lkg for wrkg band. Lng hr image. Orig rock. Xlt gear. Exp. Randy. 602-249-4273

• **Pro bst** sks pro band ala Wings, Skid Row, Cinderella, G&R. Has everything ndd. Erik. 818-208-7442

• **Pro metal bst** lkg for band w/ mel/bckg & mgmt. All styles. Killer equip. No flakes. Lane. 818-780-4312

• **Rhythm section**, Bst, dmr, sks wrkg TAO R&B orig or cover. Elliott/Chris. 213-461-0860/213-830-6816

• **Rock steady 5-string bst** w/ nail touring & recording exp sks pro sit only. Same avail on req. AJ. 213-851-7495

• **Top LA bst** w/ groove, image, exp sks band w/ THE HR sound of the 90s. Srs only. Michael. 874-7555

## 10. BASSISTS WANTED

• Advanced bst w/ strong voice ndd for csts band. Pop.

• **Bst wtd** for high energy HR/HRM org band. Must have equip, lng hr image, trmp, solid sound. Bckg vox a plus. Mike or Jeff. 818-248-1601

• **Bst wtd** for HR band, ESSENCE. Pros only. Clayton & Darrell. 818-345-6314

• **Bst wtd** for intnse, ballys dynamic band w/ live recording studio, orig style. Zep, Who, AC/DC, Cult Aero. 818-643-7405

• **Bst wtd** for Lennon & Satirani mt Winger in 90s. Vox prefs. Jamie. 213-393-7913

• **Bst wtd** for metal band. Must have lng hr image, equip, trmp, exp att. Mike. 818-355-0543

• **Bst wtd** to collab w/ singer/sngwr/trntman to form rock/HR. Dennis. 213-838-2876

• **Bst wtd**, In the pocket groove plyr w/ lk, prnc, vox, att. Mel, bluesy cmrci HR. Aero, Leppard, Skid Row infl. 818-569-3043

• **Bst wtd**, inventive w/ chops for alternative rock band. Dedicated, excited, success oriented. 20s or young att. Intl REM, Smiths, Church, BYRDS. 213-871-9165

• **Bst wtd**, Ready to work. Have prp rehrl studio, have gigs, no expenses. No metal. Vox a plus. 213-661-3888

• **Bst wtd**, Vox, exp, pr gear to complete orig wrkg band. Replacements, REM, Reckon! Intl, oppor. Have studio, gigs. Moving fast. 213-874-1719

• **Bst**, prettily fem, w/ vox wtd by org band w/ fem voc. English sound. Intl Fixx, U2, Maniacs, Police. Dave. 818-708-9171

• **Bst**, versatile plyr, to complete 3-pc rhythm section doing HR orgs & modified covers. Vox a plus. Day rehrls. Substance abusers not welcome. John/Tony. 213-827-4879/213-737-4942

• **CALLISON** now auditioning bst. Voc ability, lng hr image a must. Pros only pls. 818-782-1057

• **Country bst** ndd for orig alt/rvtr country band. Must be pro & recd wll. Some pay involved. Will. 818-848-2576

• **Creative, versatile bst** wtd. M/F. AO avant garde rock. Proj Intl Clash, Doors, English Beat. Rick. 818-785-6900

• **Fem bst** ndd for HR band. Pro att & equip essential. Ready to gig. If you don't have it together, don't call. 213-874-2781

• **Fem bst wtd** to form band w/ fem guit & drrm. Intl Roxy Music, early Duran, Cure, Echo. 213-850-0980

• **Forming mel rock band** ndd bst. Image a must. Vox a plus. We have catchy rock style, 24-irk demo, gd lk. Wade. 213-874-4521

• **Funk bst wtd** by guit/keyb/wtr w/ mjr lbl intl for showcases & Valley area r rehearsals. Jammin' thumpers & slappers w/ equip pls. Matt. 818-981-4816

• **HR/HRM band** sks bst. Must have intl, dedication, image, gd equip, trmp. 20-25 only. No drugs. 213-326-9446

• **New wave** bass wtd for pro keybrd new wave, dance progrs band. Keybd capability, Intl Yes, Depeche Mode, Information Society, Jordan. 818-980-8183

• **PAROUSIA** sks intlmgnt tasteful bst for KROQ/KLOS style band. Have pr mgmt, hit songs, lbl Intl. Jerry. 213-661-0259

• **Psychdlic band** sks srs bst. Intl Doors, Cult, Smithereens, Roy/Frank. 818-571-7013/818-300-9397

• **Simple groove** bst wtd to form band w/ guit & dmr. Mdrn Intl. Echo, Duran, Roxy. 213-850-0980

• **Singer/sngwr** sks drrm & bst for live shows. Vox helpful. Fun atmosphere, no expenses. Intl Elton, Kinks, House. Other projs fine. 818-772-0421

• **Skd tntd** Christian bst w/ chops, dedication, drive for career minded metal band. Demo avail. Ed/Vinnie. 213-838-3637/213-640-2171

• **SKREWGE** auditioning HR metal bst w/ balls. Tim or Bill. 213-960-5799

• **Sngwr/trntist** keybst sks motivated tntd musicians for R&B/pop prp. Have material contacts & bckg. Intl George Michael, Cannibals, Vandross, Winwood. Steve. 213-363-3638

• **Bst wtd** for funky blues colour band w/ plenty of org material. Intl Zep, Peeps, Colour, Donny & Marie. 340-7562

• **Bst wtd** for high energy HR/HRM org band. Must have equip, lng hr image, trmp, solid sound. Bckg vox a plus. Mike or Jeff. 818-248-1601

• **Bst wtd** for HR band, ESSENCE. Pros only. Clayton & Darrell. 818-345-6314

• **Bst wtd** for intnse, ballys dynamic band w/ live recording studio, orig style. Zep, Who, AC/DC, Cult Aero. 818-643-7405

• **Bst wtd** for Lennon & Satirani mt Winger in 90s. Vox prefs. Jamie. 213-393-7913

• **Bst wtd** for metal band. Must have lng hr image, equip, trmp, exp att. Mike. 818-355-0543

• **Bst wtd** to collab w/ singer/sngwr/trntman to form rock/HR. Dennis. 213-838-2876

• **Bst wtd**, In the pocket groove plyr w/ lk, prnc, vox, att. Mel, bluesy cmrci HR. Aero, Leppard, Skid Row infl. 818-569-3043

• **Bst wtd**, inventive w/ chops for alternative rock band. Dedicated, excited, success oriented. 20s or young att. Intl REM, Smiths, Church, BYRDS. 213-871-9165

• **Bst wtd**, Ready to work. Have prp rehrl studio, have gigs, no expenses. No metal. Vox a plus. 213-661-3888

• **Bst wtd**, Vox, exp, pr gear to complete orig wrkg band. Replacements, REM, Reckon! Intl, oppor. Have studio, gigs. Moving fast. 213-874-1719

• **Bst**, prettily fem, w/ vox wtd by org band w/ fem voc. English sound. Intl Fixx, U2, Maniacs, Police. Dave. 818-708-9171

• **Bst**, versatile plyr, to complete 3-pc rhythm section doing HR orgs & modified covers. Vox a plus. Day rehrls. Substance abusers not welcome. John/Tony. 213-827-4879/213-737-4942

• **CALLISON** now auditioning bst. Voc ability, lng hr image a must. Pros only pls. 818-782-1057

• **Country bst** ndd for orig alt/rvtr country band. Must be pro & recd wll. Some pay involved. Will. 818-848-2576

• **Creative, versatile bst** wtd. M/F. AO avant garde rock. Proj Intl Clash, Doors, English Beat. Rick. 818-785-6900

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• **Fem bst wtd** to form band w/ fem guit & drrm. Intl Roxy Music, early Duran, Cure, Echo. 213-850-0980

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• **Funk bst wtd** by guit/keyb/wtr w/ mjr lbl intl for showcases & Valley area r rehearsals. Jammin' thumpers & slappers w/ equip pls. Matt. 818-981-4816

• **HR/HRM band** sks bst. Must have intl, dedication, image, gd equip, trmp. 20-25 only. No drugs. 213-326-9446

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• **Singer/sngwr** sks drrm & bst for live shows. Vox helpful. Fun atmosphere, no expenses. Intl Elton, Kinks, House. Other projs fine. 818-772-0421

• **Skd tntd** Christian bst w/ chops, dedication, drive for career minded metal band. Demo avail. Ed/Vinnie. 213-838-3637/213-640-2171

• **SKREWGE** auditioning HR metal bst w/ balls. Tim or Bill. 213-960-5799

• **Sngwr/trntist** keybst sks motivated tntd musicians for R&B/pop prp. Have material contacts & bckg. Intl George Michael, Cannibals, Vandross, Winwood. Steve. 213-363-3638

• **Bst wtd** for funky blues colour band w/ plenty of org material. Intl Zep, Peeps, Colour, Donny & Marie. 340-7562

856-9663

• **Strong lyricist/sngwr** lkg for strong bst for band to record & gig. Midnight Oil, FYC, Smithereens. 213-937-9248

• **SUZA**, HR band w/ lbl int sks bst w/ bckg vox & rock image for studio/live perfs. Suza or Mark. 818-766-9314

• **T40** band w/ work nds bst w/ lead vox. Srs, dependable a must. Dean. 818-846-3759

• **THE NUNS** (Suicide Child) nnd bst. Have record deal & shows in LA. 415-301-9094

• **Tntd bst** ala Daisley, Franklin, Glover wtd by unique HR act w/ great songs, vox, image. Have M-TV quality video, lbl int. 818-842-8099

• **WOLFPACK** sks dark haired/bst w/ rebel image. Slapping Michael Anthony type. Vox a must. Mdrn masculine HR w/ groove overtones. Rich. 213-645-9216

• **BAD ATTITUDE** sks pro bst. Image, Intl, blues a must. Style Zep rms Cnue. 213-655-7190

• **SADLET** RAMP sks HR's slinging groove/bst into Stones, Aero, Satellites, Country. Lng hr cowboy image. 213-876-4777

• **Bst wtd** to join RAINDANCE, alt/rvtr rock/funk Intl. Recording, gigs now. Solid creative groove plyr nnd. Laurence. 818-761-6693

• **Bst wtd** to play orig cmrci P/R. Musicianship a must. Image/vox a plus. Currently skg deal w/ album. Live shows, industry showcases. 714-894-8119

• **Bst wtd**, Creative & technically strong. Orig rock band. Chance for EP & tour. Ted or Karen. late eves. 213-826-5967

• **Bst wtd**, Versatile, open minded prcpnl for new proj. Intl REM, Sinead, Sting. George. 213-822-9616

• **Bst**, fem, wtd by org band in tradition of Kix, LA Guns. Genuine contacts, plus record co showcase. 213-969-9220

• **Bst** lead guit wtd for forming mel HR band w/ image. KISS, Warrant, Skid Row Intl. Kevin. 8-5. 805-254-2125

• **Creative bst** wtd for Pop/folk grp. Dave. 213-385-1887

• **Funk, slap & rock** bst wtd to start band into Peppers, AC/DC, James Brown, Eric Breznar. 818-377-4351

• **Funky groove/oriented** bst w/ pop & slap wtd. Intl Colour, Zep, Peppers, Jane's, Rush, Brian. 818-934-0127

• **Guit & drrm** combo, lkg for bass, 2nd guit, vox. AO. Pro att. Trnsp. No prima dona. Armed Saint mts Metal Church. Kevin. 714-995-7805

• **Guit & drrm** sks bst to form mel HR band. Must have equip, trmp, image. Intl Dokken, Skid Row. Freddie. 213-871-1822

• **Guit**, 20, sks bst to form the band you've always wtd. Music first & foremost. Sophisticated mel rock. Journey, TNT, Lion, Toto. Larry. 818-994-0456

• **Heavy** In the pocket bst ndd to complete mel energized rock grp. Strong image reqd. Have studio, mgmt, lbl. Top plyrs only. 805-295-1626

• **Heavy**, In the pocket bst ndd for cmrci energized rock grp. Strong image a must. Have studio, mgmt, lbl. Top plyrs only. 805-295-1626

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•Pro HR guitar sks worldclass act. I have everything it takes, do you? Only srs nd apply. Quint. 818-359-3081  
•Pro lead guit, style of Sykes, Moore, w/ equip, image, tmosp sks class mel HR band of singer to collab w/. Kerim. 213-874-3379  
•Pro lead guit, vox, sks wrkg T40 oldies csl band. 9 yrs road exp. Have tape, resume, pics, charts. Gemy. 213-444-7181  
•Singer/guit, Infil Hendrix, KISS, Stones, sks bst & drmr to form flashy 3-pc. Very orig image. Danny. 818-787-7796  
•Smoking 2-guit team avail for Maiden, Metallica infid band. Srs only. Steve. 838-9506  
•Solid rhythm guit, into AC/DC, Kis, Lion lkg for band or lead guit to jam w/. write killer material & estab band. Have equip, tmosp, determination. Dan. 213-312-2914  
•Young pro guit, play R&B, jazz. Lks gd. Great att. Lots of exp. Call only if you are hungry for success. Co. 213-837-1152

## 9. GUITARISTS WANTED

Sw. We'd like to form the next super grp. Guit heros, but not egos, where are you? Ultra heavy, totally orig rock. Kenny. 213-390-0105  
•Advanced guit w/ strong voice ndd for csts band. Pop, jazz infit. Srs musicians only w/ tmosp. Patrick. 818-504-9243

•Antelope Valley's best, DEN OF WOLVES, sks 2nd lead. BMI songwrtr. Pre-prod studio/mrktbl goods/industry contacts. Nd career minded, pro gear, srs. JD. 805-264-2605  
•BLACK CAT BONES auditioning guit. Ballys att, gd lk. Exp only. No speed demons. Under 28. 4/4 groove beat. Paul/Bobby. 818-787-3007/213-874-8617  
•Christian pop funk, R&B guit, pro, ndd for Christian grp. Pros only. No pay. Contract is in the mix. Tony. 213-779-1321  
•Dynamic guit ndd for completion of band. Infil Lynch, Val, Sainani, Jeff. 213-479-1509  
•European voc & drmr auditioning guit to form Innovative HR grp. Tape ideas to T.W., 11746 Culver Blvd., LA, CA 90066  
•Bluesy, cmrcl HR band sks 2nd guit. Solid rhythm, tasty leads. Aero, Leppard, Skid Row infit. 818-569-3043  
•BRUNETTE sks lead guit. Must have gd HR chops & classy ing hr image. No drugs pls. 818-377-4459  
•Can you play an E Flat? Do you know 50s R&R. If you love it, Wally. 213-257-0549  
•Driving guit elec/acous wib by strong songwrtr for band to record & gig. Midnight Oil, Gabriel, U2. 213-937-9248  
•Energetic acous guit/singer w/ great harmony ear sks same to play folk stuff w/out drums. I like Jonathan Richman's, Dickies, Steve o-matic. 213-477-0919  
•Gd lkg country crooner of the fem gender starting k/a band. Slide guit wtd. 818-762-9754  
•Guit fare ndd now. Metallica, ZZ Top, Aero. Andy. 213-856-6177  
•Guit w/ great sound, feel, taste, soul, att, image ndd by heavy, moody, emotional, powerful band. Mission, Cure, Chameleons, Human Drama. Hrd wrkg pro sit. 818-907-8323  
•Guit w/ vox wtd by orig grp. Infil Beatles, Stones, Who, Replacements. Must be song oriented. 213-350-1921  
•Guit wtd by English rocker. Infil Who, Kinks, T Rexx, Blondie, U2, Midnight Oil, Firs, 50s R&R, 60s psycholla.

Charles Darwin, Steve. 213-874-0845  
•Guit wtd for R&R band. Not metal. Mgmt, attrny, 24-trk demo STB shipped. 213-464-5984  
•Guit wtd to collab w/ singer/songwrtr/trntman to form rock/HR. Dennis. 213-838-2876  
•Guit wtd to play orig cmrcl P/R. Musicianship a must. Image, vox a plus. Currently skg deal w/ album. Live shows, industry showcases. 714-894-8119  
•Hi-tech guit for orig pro keybrd new wave dance progrrs band. Sk artistic lead multi-sound virtuoso. Infil Yes, New Order, ELP, Jordan. 818-980-6163  
•Keyboard nds guit. Progrsv HM. Lkg to collab w/ right person w/ wrting, playing abilities. No drugs or flakes. Mark. 213-851-7142  
•Lead guit wtd for AFTERMATH, estab band that's been doing early Stones covers, etc., now developing ongs in that style. John. 213-867-9912  
•Lead guit w/ Easton/Sanborna style wtd for P/R band. 24-trk demo & gigs. Some keys & vox helpful. No smoking, drugs. 818-840-9131  
•PAROUSIA sks inflgnt tasteful guit for KROQ/KLOS style band. Have pro mgmt, hit songs, lbi int. Jerry. 213-661-0259  
•R&R band skg guit. 18-24. Must be very srs. Must have xt equip. STB plying for record cos. Billy. 818-919-4868  
•Rhythm guit/bckg voc to complete 4-pc guit band. Infil Stones, AC/DC, Who, Brian Adams. Must have live studio exp. Greg. 818-985-4718  
•Singer/songwrtr sks innovv eclectic inflgnt diverse guit for band/collab & worldly tvls. Pls be sincere, worldly. Pixies, Bunnymen, Gabriel, Smiths. Jeff. 213-306-4909  
•Songwrtr/artist keybst sks motivated lntd musicians for R&B/pop prof. Have material contacts & bckg. Infil George Michael, Cannibals, Vandross, Winwood. Steve. 213-856-9663  
•T40 band w/ work nds lead guit w/ lead vox. Srs, dependable a must. Dean. 818-846-3759  
•Vocwell mts VH, mts Malmsteen, 8-string hero ndd to form the ultimate metal machine. Kirk. 213-390-0105  
•Focused fem blues rock guit wtd by male voc to form blues HR band. Infil Zep, Cutt, early Jeff Beck. Srs only. Phil. 213-878-2227  
•Guit & drmr combo, lkg for bass, 2nd guit, vox. AO. Pro att. Tmsp. No prima donna. Armored Saint mts Metal Church. Kevin. 714-995-7805  
•Guit ndd for 60s band. Must sing. Weekends only. Greg, after 6pm. 818-579-6732  
•Guit ndd for funk rock band w/ lbi int for showcase. Infil Prince, Sly, Hendrix. Rob. 213-829-0065  
•Guit ndd for HR band w/ gigs. Infil AC/DC, old Crue. Lks, equip, car, tm pply, att a must. 818-909-7067  
•Guit reqd by male voc/wrtr to form autotelec band for showcases, recording. Demo mts a must. Infil Peter Murphy, URE, Ferry, Bowie, Ice Cube. Adam. 818-247-5223

•Guit w/ reggae & jazz tendencies wtd for orig rock band. Harmony vox helpful. John. 818-713-1569  
•Guit w/ strong voc ability being auditioned for new P/R act w/ mgmt, video, album, etc. Pros only. Kurt. 213-464-3543  
•Guit wtd for adrenalintunk & R&R band. AC/DC, Peppers, James Brown, etc. Erik Brennan. 818-377-4351  
•Guit wtd by fem voc to collab & form band. Into college radio & altmvt music. Infil REM, Maniacs, Hugo Largo, Michelene. 213-539-3109  
•Guit wtd by RUDE BOY. Lbi int very heavy. Infil Aero, Cutt, Guns, AC/DC. David. 714-350-8003  
•Guit wtd for orig band. Infil Costello, House Martin, Marshall Crenshaw. Must sing backup & have energetic stg presnty. Chris. 213-459-2993  
•Guit wtd for progrrs fusion rock band. Infil Rush, Genesis, Marillion, Floyd. Dave. 714-987-8242  
•Guit wtd for psychic folk band w/ fem singer. Must be able to sing harmonies. Mandolin a plus. Infil Maniacs to Donovan. 213-305-7698  
•Guit wtd, pro quality for expd band reforming. Infil Cutt, old VH. 213-684-1130  
•Guit wtd. Versatile, open minded prtcpnt for new prof. Infil REM, Sinead, Sting. George. 213-822-9616  
•HARDLY DANGEROUS sks lead guit. Tomi Rae. 468-9731  
•Hot guit w/ xt stg prsnc ndd to complete mel energized rock grp. Have studio, mgmt, lbi. Top pplys only. 805-295-1626  
•Hot R&R guit w/ xt stg prsnc ndd to complete cmrcl energized rock grp. Have studio, mgmt, lbi. Top pplys only. 805-295-1626  
•HR band w/ gigs nds lead guit. Infil Angus Young, Mick Mars. Tmsp, lk, dedication, tm pply a must. 818-909-7067  
•Jangly style rhythm guit wtd for rock band. REM, Sateletes, Smithereens. 213-293-8133  
•KINGS AND QUEENS nds mature reliable guit for cmrcl HR w/ 70s groove. Aero, Bad Co., Purple, Vai, Satriani Infil Chris. 213-325-5535  
•LA P/R band, POUND THE EARTH, now skg lead guit for record cos showcase. Have gigs. Has mgmt, publisher. Keith. 213-663-8910  
•Lead guit wtd for entertaining mel HR. Infil Warrant, Skid Row, Poison. Srs, dedicated, humorous, image minded. Steve & Kevin. 818-760-4176  
•LA P/R band, POUND THE EARTH, now skg lead guit for record cos showcase. Have gigs. Has mgmt, publisher. Keith. 213-663-8910  
•Lead guit wtd for entertaining mel HR. Infil Warrant, Skid Row, Poison. Srs, dedicated, humorous, image minded. Steve & Kevin. 818-760-4176  
•LA P/R band, POUND THE EARTH, now skg lead guit for record cos showcase. Have gigs. Has mgmt, publisher. Keith. 213-663-8910  
•Mjr lbi album proj sks lead guit pro. Infil Zep, Trick, Pks, bio to AMG. 11790 Laureicrest Dr., Studio City, CA 91604  
•MOTEL HELL nds lead guit. Style Richards, Perry. Image Dops D amor, Stones, Dolls. If you don't have these, don't call. If you do, call Rex. 213-851-5749  
•Reknown singer/dmr lkg for guit into blues based music. I.e., Yardbirds, Bad Co. No drugs, egowtd. Pete. 818-986-4669  
•Rhythm guit sks lead pply to jam w/, write orig songs & estab k/a OR act. Infil AC/DC, Lion, Kis, Aero. Dan. 213-312-2914  
•Rock guit w/ energy & style ndd now. Infil Perry to Jake E. Lee, Gibbons to Hallidell, VH to Flash. Andy. 818-901-8077  
•Sick band searching to destroy. Nds trauma-type guit. Must be aggrsv indiv. Sound like Roy Aston, Brian James, John Thunders, Brian Gregory. 77 Trp. 213-871-8966  
•Singer/songwrtr/guit. Ex-NYr. Last proj recorded w/ critically acclaimed Passport records artist, Richard Barone. Nd lead guit, vox help. Infil Beatles, T Rex. 818-501-6334  
•Slnstkr, poltical/religious voc/yncst sks guit for forming melnchly, mystical, new age folk band. Must be diverse, srs. Joseph. 818-358-0468

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•**Energetic** LR guit, 20, sks pro rock band. Equip, image, vox. Jovi, Winger, Skid Row, VH. Srs only. Hans. 213-305-7631  
•**Guit & bst** sk ultra street glam makeup band. Intl Hanoi, Skid Row, Razz. 818-799-3069  
•**Guit avail.** Intl Cult, Cinderella, U2, Cure. 213-693-1424  
•**Guit avail.** Intl HR. Srs only. 213-433-8698  
•**Guit Into** HR funk blues kit to J/F w/ people w/ similar interests. Intl Intl Colour, Zep, Peppers, Jane's, Rush. Brian. 818-994-0127  
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•**Guit lkg** to J/F band. Intl Hendrix. Alex. 818-893-1853  
•**Guit skg** high energy HR cmrd band. 2-guit sit. Have killer image & equip. John. 818-895-7203  
•**Guit sks** blues HR band. George, days. 213-650-4517  
•**Guit**, 18 yrs exp, sks srs recrdng proj. Pro sits only. 213-465-2633  
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•**Expd** lead guit w/ equip & bckg vox lkg for HR/HRM super cmrd band. Pretty boy lng hr image. Intl Vri, Dokken, Jovi, Whitesnake, etc. Michael. 818-766-1099  
•**Fem** guit avail for band or recrdng sit. Mdm sound pref. Intl Cure, Echo, Floyd, Hendrix. No HM or HR. 213-850-0980  
•**Fem** guit, strong rhythm & slide plyr sks diverse, org band. No metal. 213-650-6876  
•**Guit avail.** Intl VH, Zep. AC/DC. Srs minded only. Eddie. 213-666-5706  
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•**Guit** w/ chops, equip, image sks HR/HRM band. Must be currently gigging. Mgmt, Intl intl a plus. Intl Yngwie, Schenker, Dimartini, Sykes. Darlan. 213-676-5473  
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•**Guit**, 22, sks intngl contemp jazz pop blues band. Interested in taking the time to develop. Inspired Sling, Corea, Mozart, Maniacs, many more. Mark. 818-787-6425  
•**Guit**, 23, avail for HR/metal act that believes in their music. 714-520-4012  
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•**Guit/sngwr** from Europe w/ image & great rhythm sks band or musicians. Intl Rychie, Jovi, Stryper. Dedicated,

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•**Guit/voc**, 30, Intl Replacements, Stones, Joe Jackson. Tm plyr. No art fags or HM pls. Steve. 818-901-1832  
•**HM** dark guit sks to J/F HM evl type sound band. Intl Sabbath, Slayer, Waltz, Metallica. Mario. D/392-9976 or N/386-5827  
•**HM** guit sks band. Xit equip. Valley area. Srs only. Emie. 818-892-150  
•**L/R** guit, 25, w/ image, equip, tmps, sks raw orig 1-guit rockband. Replacements, X, Pretenders, Concrete Blonde. No beginners pls. Scott. 818-980-8952  
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Arretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doobie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.  
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• Fender Jazzmaster, bridge PU. Vintage 1965. \$50. T.J. 818-842-8728  
• Performer 2.41 MacInosh sequencing software. Manual, master disk. \$200 obo. 213-469-1048  
• Rockmod Tube preamp by ABK. 4 12AX-7 tubes. Killer sound. 3 chnl. \$400 obo or trade for quadverb. 818-905-9478  
• Roland guit preamp SIP-300, great sound. Rck mntbl. \$100. 818-885-3608  
• Roland MT-32 multi-timbral module. \$350. John. 818-308-1720  
• Roland TR-505 drum machine, xlt cond. \$130. 213-851-8736  
• Roland TR-505 drum machine. \$150. John. 714-774-5357  
• Shure SM-81, \$225; Beyer M-500 ribbon mic. \$150. Audio Teknika AT-11 condenser mic. \$135; AKG D-1000E. \$45 or trade for pro studio gear. 213-680-9501  
• Wtd: Orig style Tolaip for 1960 Les Paul Jr. Will pay cash. T.J. 818-842-8728  
• Wtd: Wireless guitar system, wrkg cond. Pay up to \$100 cash. 213-461-3461  
• Yamaha D-1500 digital delay. Progrbl & MIDI. \$250; Yamaha REX-50 w/ box & mnl. \$245. Yamaha R-1000 digital reverb. \$125. 213-680-9501  
• Yamaha 6-chnl stereo keyboard mixer w/ chorus. \$100. John. 818-308-1720  
• Yamaha SPX-500 w/ reverb, delay, digital distortion. Great for guit. Perf cond. \$299. 818-780-1846  
• 2 Audio Teknika ATM-11 condnsr mics. \$150. Michael. 714-949-9607  
• 2 EMG JII coil active PUs. \$50 ea; Jackson J-80 PU, brand new. \$40. Craig. 805-251-0498  
• 21" spc rack in padded Anvil flight cs. \$250 obo. Michael. 213-969-9140  
• Anvil rack. Holds 2 Marshall amps racked at bottom. 10-spc fx rack at top. All in foam. Paid \$1200. Sell. \$650. 818-792-8190  
• Boss Peavey MXR & other guit pds. Xlt cond. From \$30. \$75. 818-985-3608  
• Boss RO-10 distortion overdrive. Barely used. \$200 obo. Andre. 213-458-1097  
• Crybaby Wa-Wa pdl. Gd cond. \$45 obo. 213-392-2524  
• Digitech 7.6 second digital delay. \$200 obo. ADA S-1000. 1 sec digital delay. \$125 obo. Jim. 213-874-7822

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• Digitech ESP-128 fx unit. \$250; Boss 6-chnl stereo mixer. \$175. 213-465-2631  
• Dimarzio humbucking white X-2N power plus PU. \$70 obo; Gibson humbucker PUs, neck & bridge. 1 Pr. \$100 obo; Mini cond. 213-274-0405  
• Emu drumtronic dglal drum machine. \$150. 213-465-3767  
• Explorer/Stardhr shell guit cs. Like new. \$90. Craig. 805-251-0498  
• Ibanez cmprsr/mtr/ft switch. \$40. John, after 6. 714-871-2171  
• Moog Taurus II bass pdl. \$250 or trade Anvil 7-spcc rack. Ted. 818-894-6469  
• Peavey Mark 3, 2-chnl stereo mixer. \$1500 obo; Peavey bass amp. Mark 4 w/ 2-15" spkrs. 400w \$400 obo. 213-950-7834  
• SP-12 drum machine. \$1000. Sampler. Aaron Young. 479-2334  
• Studiomatic 16x8x2 mixing brd w/ Anvil rd cs. Gd shape. \$2000. 213-669-8139  
• Tascam 388 studio 8-1rk. 6 mos old. Perf cond. \$2600 obo. Teddy. 213-251-3691  
• Tascam M-16 console. 24 input. 8 bus. 16-chnl monitor w/ power supply. Like new. 4 aux sends, dual stereo buss, full meter bridge. \$5500. Andy. 415-364-5864

## 5. GUITARS

• Fender P-Bass fretless. Late 60s/early 70s. Rosewood fingerbrd. Toronose pckgrd. Sunburst. Very gd cond. hsc. \$400 firm. 818-788-0610  
• Gibson Les Paul, 1980, black custom. Gd cond. \$875 obo. 213-254-8848  
• Jackson Randy Rhodes custom, classy black w/ gold hardware. Neck thru body w/ Pearl Inlays. Srs No. 774. Mint cond. \$925. Srs only. Michael. 818-980-5824  
• Peavey Dynabass, brand new. played twice. Black w/ active EQ. Bass, mid, treble controls. Jazz bass type neck. Schaller bridge. \$500. Jeremy. 213-463-2453  
• Premiere guit. 1969, xlt cond. Collector's item. Must sell. w/ cs. \$350 obo. 213-851-8736  
• Rickenbacker 360 black w/ cs. Very gd cond. \$750. Jonathan. 213-463-2453  
• Rickenbacker guit. model 360, 6-string, w/ hsc. Peter Buck style. Very gd cond. \$750. Jonathan. 213-463-2453  
• Steinberger, low serial number. \$600 obo. Ron. 818-349-7109  
• 1959 pre-CBS strat. black. \$400. Aaron. 479-2334  
• 1966 Fender telecaster, jumbo trels, rosewood neck, refinished, natural. Very gd cond. hsc. \$750; Hamer Explorer. locking tremolo, Dimarzio, custom paint, hsc. \$500. 818-761-3735  
• Alvarez TR-871 fusion back guit. Blt-in EQ & PU. Paid \$900. Sacrifice. \$500. John. 213-285-9327  
• BC Rich Warlock bass. Brand new. Green w/ black headstck & hsc. Must sell. \$400 obo or trade. Skid. 213-466-3665  
• Chapman stick touch brd. Gd cond. Instruction book, cs & std included. \$550. Jeff. 818-989-7574  
• Epiphone 335 perf cond. \$400 obo. Roky. after 8pm. 213-463-9723  
• Fender 6-string acous guit w/ hsc. Xlt cond. \$300 obo. Andre. 213-458-1097  
• Fender Lead guit w/ Symr Dncn PU, made in USA. \$150. Steve. 818-901-1832  
• Gibson Les Paul Pro. Mid-70s model. All bck w/ T-90 PUs. Mint cond w/ hsc. \$600. Mike. 818-994-6621  
• Ibanez artist semi-hollow body elec guit. Xlt cond w/ cs. \$350 obo. Ted. 818-989-4484

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## SESSION PLAYERS

### ANDREW GORDON

Phone: (213) 379-1568  
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer, Tascam 8-track 16 channel studio, Yamaha DX-7, Esoniq ESQ-1, Roland D-550.  
Read Music: Yes  
Styles: Pop, R&B, jazz, dance, new age.  
Qualifications: Played piano from the age of 7. Moved to L.A. from London 9 years ago. Toured Europe, USA and Asia. Co-production credits w/ Gary Wright, Peters & Guber. Released solo synthesizer album w/ nationwide airplay including KTTW, KKKO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for General Hospital. Scored music for the feature film, *If We Knew Then*. Affiliated w/ production/management co. w/ international record co. contacts.  
Available for: Film scoring, commercials, producing, arranging, songwriting, casuals, have pro experienced band, career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

**WILL RAY — COUNTRY GUITAR GOD & OMNIPOTENT PRODUCER**  
Phone: (818) 848-2576  
Instruments: Electric & acoustic guitars, vocals  
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, modern & traditional country.

Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-track studio for great sounding demos. Can authentically simulate pedal steel for great country flavoring. Currently using 5 Fenders equipped w/strapping benders. Have access to the best country musicians in town for sessions & gigs.  
Available for: Sessions, live work, demo & record production, songwriting, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

### MIKE GREENE

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

### BILL CONN

Phone: (714) 596-7526  
Instruments: Akai S1000 16 bit stereo sampler, Korg M1, Fairlight series IIX, Roland Super JX, DX7 II-FD, Korg DDD - 1 drum machine, Macintosh Plus w/ Performer 3.00 sequencer. 8 track pre-production studio.  
Read Music: Yes  
Vocal range: Tenor  
Styles: Versatile in all styles especially rock, pop, dance, R&B, country.  
Technical Skills: Keyboardist, songwriter, arranger, producer, musical director. Equally at home as both a player & a programmer.  
Qualifications: 10 yrs. extensive pro live/studio work including Bob James (Montrose), Mavrick, Billy Sheehan, Magnet (John Bamuck Management), Musical Director for the show "The Best Of Bette Midler", wrote & arranged music for TV shows "Time Out For Trivia" and "Telshop". Strong rock/pop image. Classically trained, B.M. in arranging, Berklee School. "I'm very reliable & easy to work with."  
Available for: Any professional situation including sessions, demos, songwriting, concert tours, showcases. Reasonable rates.

### YALE BEEBEE

Phone: (213) 254-8573  
Instruments: Kurzweil Midibridge; Korg M1R Music Workstation; Emulator II+HD; Roland D-550, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha DX/TX7, TX816; Memorymoog Plus; Roland MC-500 Sequencer; Processing equipment; Macintosh Plus computer w/ sequencing, notation, film scoring, voice libraries & editing capabilities.  
Technical Skills: Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.  
Styles: Commercial Rock, plus all contemporary and traditional idioms.

Read Music: Yes  
Vocal Range: Tenor  
Qualifications: B.M. and Graduate Studies at University of Miami, Eastman, & UCLA in Theory - composition. ASCAP/BMI Film Scoring Workshops. Extensive professional recording/performing/programming/touring/video/conducting experience. Tapes, resume, videos, references available.  
Available for: Any professional situation

### NICK SOUTH

Phone: (213) 455-3004  
Instruments: Alembic, long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups. Ampeg SVT amp w/8x10 cab.  
Read Music: Yes  
Styles: All

Vocal Range: Mid-tenor backing vocals  
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach  
Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Komer, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in L.A.  
Available for: Pro situations; also give private lessons.

### BRIAN KILGORE

Phone: (818) 709-1740  
Instruments: Percussion—an endless variety of unique instruments & sounds, Latin, Brazilian, & other ethnic instruments. State-of-the-art electronic rack. Prophet 2002 digital sampler w/ extensive library of sounds, octapad, Hill Multi-mixer, SDE3000 digital delay, SPX-90. Timpani, vibes & other mallet percussion instruments.  
Sight Read Music: Yes  
Technical Skills: Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion. Proficient & quick in the use of electronic samples & sound effects.  
Qualifications: Records; Teena Marie, André Cymone, Tease, Cock Robin, Pretty Poison, Shanice, Lace, Johnny Mathis, Krystal, Clare Fischer, Bill Watrous, Dave Becker, T'Nube, TV Film: *Solid Gold, Our House, Glory Years, Death Wish IV, The Last Resort, Lady in White, Code Name Zebra, Coors Lite*. Clinician for Yamaha Pro Audio.  
Available for: Records, TV, film, tours, demos, videos & producing.

### STEVE ADAMS

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

### "THE FACELIFTERS" - RHYTHM SECTION

Phone: (818) 892-9745  
Instruments: Jimmy Haun : Guitars, Synth Guitar, writer/arranger  
Larry Antonino: 4 5+6 string elec. bass, writer, arranger, Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack.  
Read Music: Yes  
Vocals: Yes  
Technical Skills: Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.  
Qualifications: Extensive recording and live experience writing, arranging, and programming. Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, Michael Ruff, T.V. & Film: Robocop, Fems Buller, Throb, Night Court. Demo and photos available.  
Available for: sessions, Demos, Tours, T.V., Film, Programming, Videos, Jingles, Writing & arranging, Showcases, Clubs.

### LARRY SEYMOUR

Phone: (818) 985-2315  
Instruments: Tobias 5 string fretted & fretless, Tobias 6 string, Yamaha 4 string Custom rack w/ all state of the art power, EQ, effects, wiring, etc.  
Read Music: Yes  
Vocal Range: Tenor-baritone.  
Styles: All  
Technical Skills: Creative harmonic & rhythmic approach w/ excellent sound & feel. Highly proficient at slap, improvisation, parts writing, sight reading, grooving.  
Qualifications: U.S. tour w/ latin artist "Marisella", "Tom Jones", Jingles for Sunkist, Pepsi-Cola,

etc. Live band for TV series "Taxi", sessions for MTV, various album & 12" recordings, demos, music clinics, clubs, casuals, endorsements, teaching, etc.  
Available For: Any professional SESSIONS, including records, demos, jingles, TOURING, clubs, casuals, etc. Also PRIVATE INSTRUCTION.

### CARL HATEM

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

### RICHAED FRIEDMAN

Phone: (213) 207-5838  
Instruments: Korg M1, Yamaha DX7, Alesis MMT8 sequencer, Fender Strat, Rockman, Midiverb, Aphex Exciter, Tascam 246 4 track (DBX).  
Technical Skills: Pianist-synthesist, composer, producer, arranger, MIDI sequencing, guitarist & keyboard guitar simulation. I work quickly & efficiently to achieve tasteful results.  
Styles: All  
Read Music: Yes  
Qualifications: Ph.D. in music, B.A. & M.A. in music theory; Studied composition & piano w/ Nadia Boulanger, session musician & jingle composer, Boston; Pianist w/ Boston Pops; Participant in ASCAP film composer's workshop. Tapes, resumes & references available.  
Available For: Session work, production, film & song composition.

### MERRY STEWART

Phone: (213) 474-0758  
Instruments: Clavitar, Gleeman Pentaphonic, Roland D 50, S 50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arp Oddessey, 2 drum machines, Atari w/ Hybrid Arts Smpte Track, 1" 16 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hill mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt half stacks.  
Vocal Range: 3 octaves.  
Styles: All, esp. modern rock, alternative dance, psychedelic.  
Technical Skills: Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.  
Qualifications: 10 years classical piano w/ Royal Conservatory of Canada. International touring/ recording w/ Nina Hagen, Etta James, & Zephyr. Soundtrack credits include Cheech & Chong's "Still Smokin'" & Warren Miller's "White Winter Heat". Currently fronts modern rock power trio, "SFR".  
Available For: PAID recording & concert work, song production, soundtracks, & videos.

### BILL QUINN

Phone: (213) 658-6549  
Instruments: Akai/Linn MPC-60 drum machine, keyboard sequencer & sampler. E-MU Proteus Keyboard Module, Kawai K-1 keyboard, Alesis Quadraverb, Simmons SDS-V, Rane mixer, Drumkat, Roland Midi pad drum set. Large library of custom samples triggered from Sonor acoustic drums & wide variety of percussion instruments.  
Read Music: Yes.  
Vocals: Yes.  
Styles: All.  
Technical Skills: Drummer, percussionist, and drum & keyboard programmer. Writer & arranger.  
Qualifications: Bachelor of Music degree from the New England Conservatory of Music. Extensive recording & performing experience. Jingles for Colt 45, Dominos, Clorox, MCI, Long John Silvers, & Circuit City. Most recent session work for Clifton Davis, and Shanice Wilson.  
Available For: Any professional situation.

### JOHN BRAINARD

Phone: (818) 783-6399  
Instruments: Korg-M1, DX-7, Roland-D-550, ESQ-1, MKS-20 digital piano, Oberheim-DPX-1 digital sample-player w/ complete orchestral sound library. Roland S-10 sampler, Alesis drum machine, Macintosh computer w/ performer software.  
Read Music: Yes.  
Style: Pop, R&B, funk, jazz, classical, country.  
Tech Skills: Multi track-sequencing, arranging, orchestration, songwriting, musical director, lead sheets, accompanying vocalists, background vocals (high voice).  
Qualifications: Have performed and/or recorded

w/ : Alex Acuna, Gerald Albright, Debbia Allan, Gene Anthony Ray, Jesse Borrego, the cast of "Cats", Mary Davis, Disneyland, Sam Harris, Linda Hopkins, Mandy Lee (M.D.), Gloria Loring, Greg Phillips, Brenda Russell, Yakoff Smirnov, Shillingham, TV & film: Who's The Boss, The Facts Of Life, High Mountain Rangers, Jesse Hawkes, Glory Days (TV movie, CBS), The Gong Show, Warner Bros., Motown, Embassy TV, Norman Lear Productions, M.A.D.D.  
Available For: Studio & live gigs. No rock & roll.

### MICHAEL PARSHALL

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

### JOEY NEVOLO

Phone: CA: (818) 508-7389; Management: (201) 423-1538  
Instruments: Drum set, acoustic & electric timpani, Latin & related percussion.  
Read Music: Excellent sight reader & transcriber.  
Styles: Unlimited ability.  
Qualifications: Recently completed recording w/ Greg Howe on Howe II album. Formerly of Mahogany Rush, Benny Mardones, Gody Rats, Gary Tallent, members of Bon Jovi. Extensive live & recording experience, 15 yrs. of teaching. Former member of Drummers Collective NYC teaching staff. Complete press kit available on request.  
Available For: Any professional situation, studio or live.

### BRUCE WAIBEL

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

### NED SELFE

Phone: (415) 641-6207  
Instruments: ZB Custom double 10 string pedal steel, IVL Steelier MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).  
Read Music: Charts.  
Styles: All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."  
Vocals: Lead & back-up.  
Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.  
Qualifications: BAMMIE award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.  
Available For: Studio & stage.

## VOCALISTS

### L.A. VOCAL REGISTRY

Phone: (213) 465-9626  
Vocal Range: All  
Styles: All  
Qualifications: We have singers of various & levels of experience. LAVR is the only service organization that connects singers with producers, publishers, songwriters, musicians, agents & others in the industry that are looking for singers. There is no cost to use the referral service. Tapes, pictures & bios available on request.  
We are not an agency or a union. Our members can do all types of sessions, casuals, showcases, jingles, soundalikes, voice-overs, demo/record projects, roadwork. Anything. Founded 1984.

### COSMOTION

Ramona Wright & Gael MacGregor  
Phone: Gael (213) 659-3877 / Ramona (818) 767-0653.  
Sight Read: Yes  
Vocal Range: 3 octaves  
Styles: All  
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clam-free.. Together 6 yrs.  
Instruments: Synth, percussion  
Qualifications: Shared studio &/or stage with:

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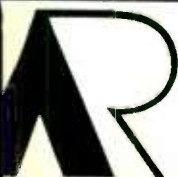
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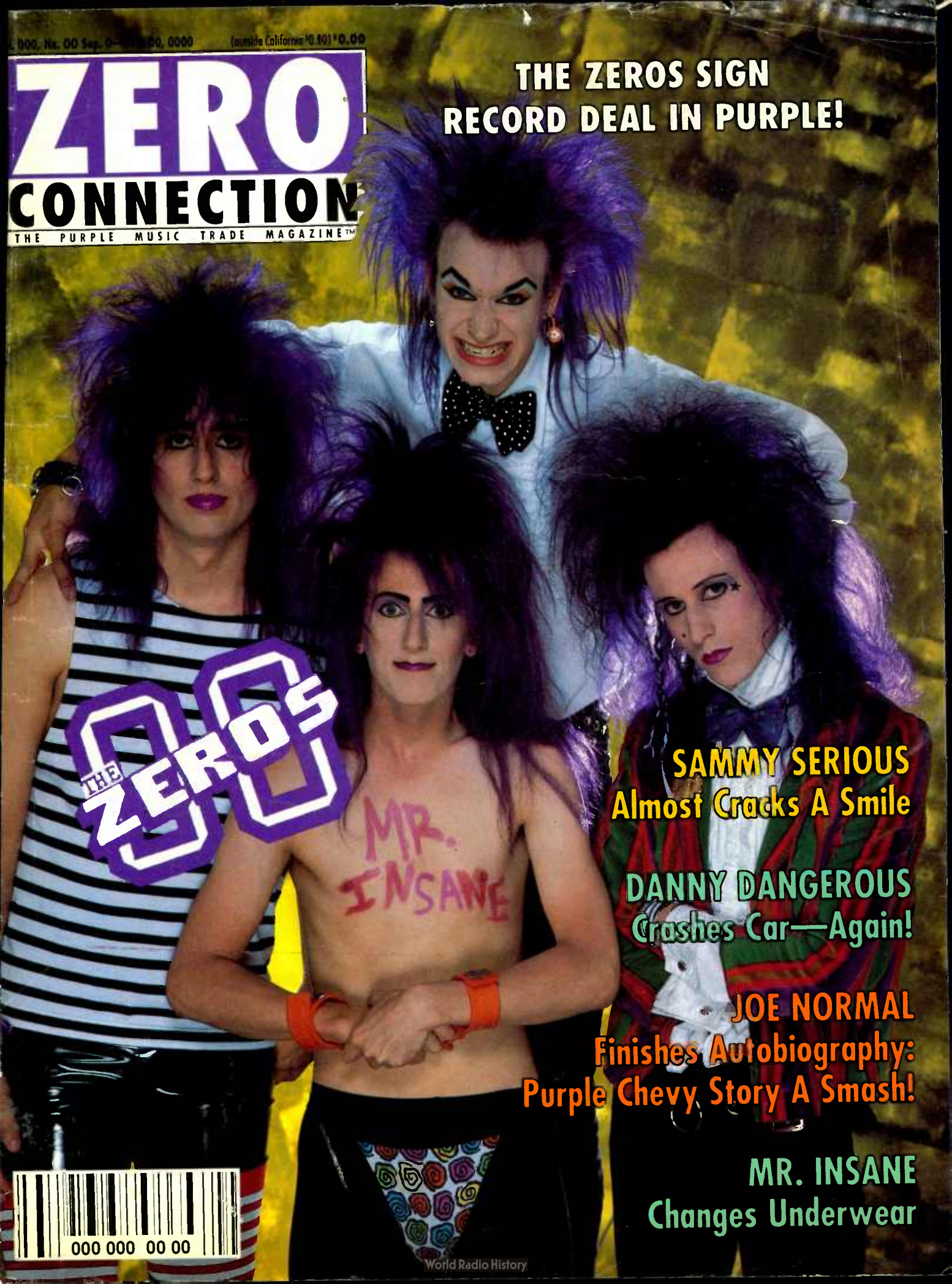


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