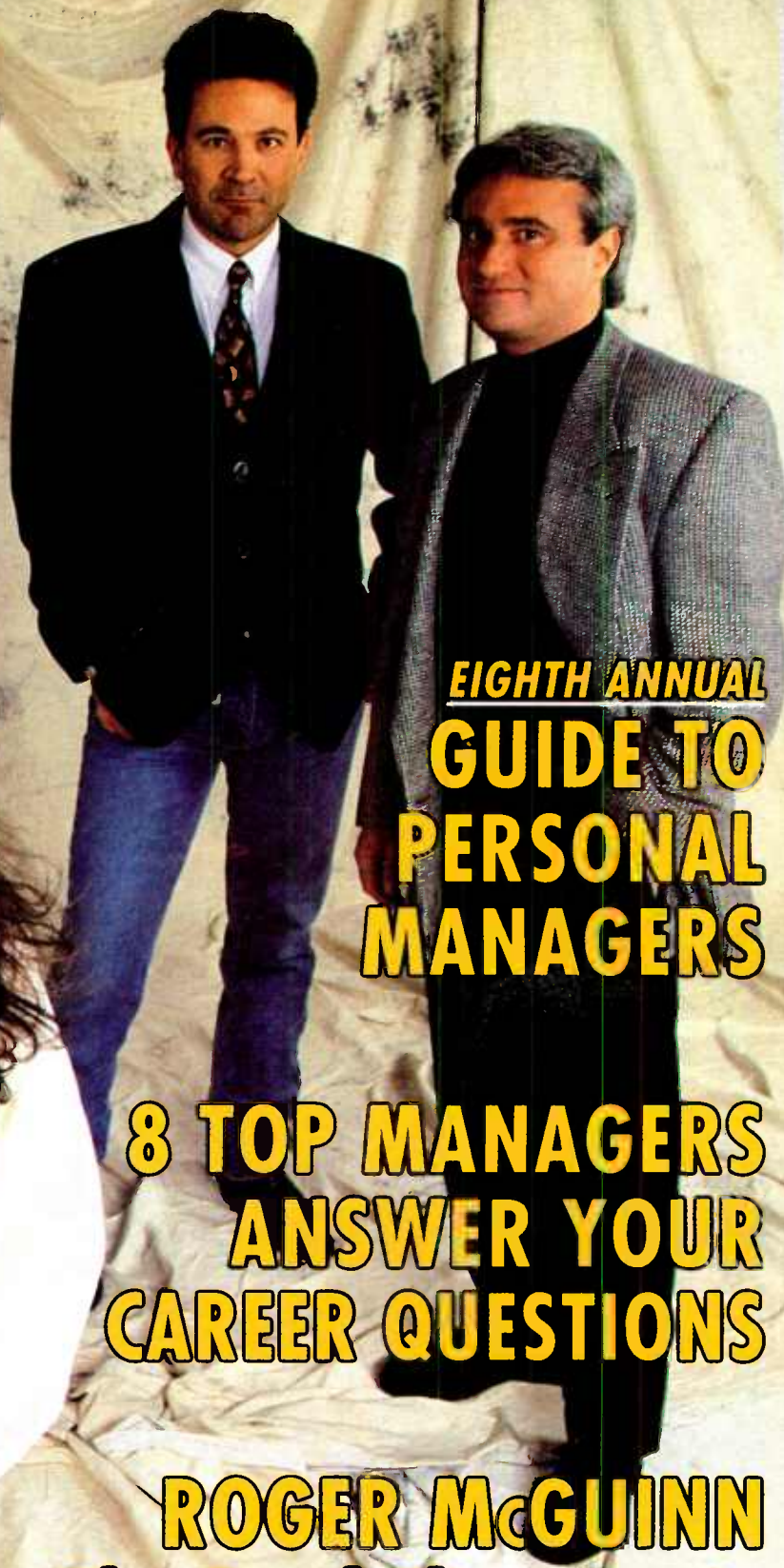


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GUEST COMMENTARY

Don't Blame Rock & Roll!

By Tom Werman

When I first heard of the Judas Priest lawsuit brought by the parents of a boy who killed himself, I felt badly for the anguished couple, although at that time I did feel that the suit was without merit (and for a minute, relieved that it wasn't one of my records that was on the poor teenager's turntable). But it was just this thought—that it might have been a Mötley Crüe album, or a Twisted Sister album, or even a Cheap Trick record (they dealt with suicide in a song called "Auf Wiedersehen") that suggested to me the absurdity of the entire suit, which I now feel is at best regrettable, and at worst, morally bankrupt. Since then, there has been considerable discussion in the various media concerning the "influence" which rock music has on its listeners (our children).

In a society which scolds its children for listening to "explicit" lyrics, but which condones their watching a collection of capital crimes and beatings nightly on network TV, it seems that our priorities are seriously confused; when my nine-year-old son may not view a movie in which a breast is bared (rated R), but can see a film with any number of murders (rated PG), one must ask some very basic questions. Why am I cautioned by stickers informing me that the lyrics of a song may deal with sex when "responsible" corporate sponsors spend hundreds of millions on television scripts which routinely, graphically and in slow motion, depict an endless stream of humans killing other humans? Catch my drift? And yet, we have allowed the fundamentalist few, through our silence and sloth, to back us into a corner, where we can seriously question our own values as an industry. Judging by these legislated standards, ours is simply a society which fears sex, but embraces violence.

What can those of us who help to create the music say to any parent who has suffered the loss of a child by suicide? The pain of the parents must be almost unbearable. But after the most sincere words of condolence and sympathy have been spoken, and after the

tears have been shed, certain parents of children who died by their own hands have seized the opportunity to lay the blame at someone else's doorstep—namely yours and mine. In the Judas Priest case, for one, there appeared to be a well-documented history of excessive behavior on the victim's part for some time prior to the suicide. Having failed to avoid or repair the damage, the parents hurried to blame a song, a lyric or an imagined "subliminal" message for the tragic state of their child's emotions. Is a lawsuit going to result from every suicide if the plaintiff needs only to name the last record the deceased heard?

Most parents understand that no results are guaranteed when raising children, but we can all safely assume that raising strong and well-motivated children requires a lot of dedication, support, love, patience and hard work, and that when some of these items are missing from the family formula, the child will probably suffer negative consequences. We try to set good examples for our children and to give them a strong set of values—tools for dealing with the world—and these values, together with our guidance and support, should be more than enough to allow them to withstand an entire universe of negative influences.

Don't blame rock & roll for your children's inability to cope. Blame yourself. Take a long, hard look in the mirror, admit your mistakes and try to correct them. And consider those children, whose parents really do blame everybody but themselves; where were they headed after school? To a job? To the library? To a volunteer center? Is it surprising to find that many teenage suicide victims got high on a regular basis and performed poorly in both academics and extracurriculars? Are these kids raised to be self-reliant, contributing members of society? Or are they left to themselves and to their own devices, with little parental guidance and even less positive input from their families?

The only thing I can be sure that I

6 ▶



The Werman family (L-R): Nina, Daniel, Tom, Susan and Julia.

CALENDAR

By Trish Connery

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

Calendar, C/O Music Connection,
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Current

□ Plaza De La Raza, Los Angeles' Hispanic arts and cultural center, announced the opening of Danceworks, the fourth part of their highly successful Nuevo L.A. Chicano Arts Series. The series, which began in 1988, is designed to discover new talent in the visual arts, theatre, music and dance fields within the Los Angeles Hispanic community and to provide visibility for the best amongst these emerging artists. Interested choreographers, dancers and dance groups of Chicano background who are residents of California should submit original choreography recorded on video tape. Work will be accepted through April 19, 1991. All entries will be reviewed by panelists who will screen for the most promising talent. Those selected will audition live before the panel, after which finalists will be chosen to perform live in full-scale productions scheduled for August. Awards will include cash prizes, studio rehearsal time and other support services. For detailed application procedures, contact Plaza De La Raza, (213) 223-2475.

□ The Songwriters Guild of America has a Song Critique scheduled for March 5th, 7:00 p.m. at the SGA Hollywood offices, 6430 Sunset Blvd. Special guest for the evening will be Suzan Mann, music supervisor for Paramount Pictures television show, *Ferris Bueller*. The session is free to SGA, NAS and LASS members, but reservations are required. For further info, contact SGA at (213) 462-1108.

□ The John Roberts Comedy Showcase happens every Tuesday night at 8:00 p.m., at the Natural Fudge Company, 5224 Fountain Ave. in Hollywood. Comedian Todd The Bubbleman guest hosts along with co-host Brian Houlihan. For more information, contact the Natural Fudge Company, (213) 669-8003.

□ Los Angeles Songwriters Showcase (LASS) has two regularly scheduled events on Tuesdays: Cassettes Roulette (7:00 p.m.) and Pitch-A-Thon (9:00 p.m.). February 19th's Cassettes Roulette will have Gigi Gerard, professional manager of Peer Southern Music as its guest, while Pitch-A-Thon will feature David Cook, President of Platinum Gold Productions. The February 26th Cassettes Roulette will feature Steve Barri Cohen, President of Lake Transfer Music; Pitch-A-Thon will have Karen Jones, general manager, A&R of black music for Warner Bros. All meetings are held at the Women's Club of Hollywood, 1749 N. La Brea in Hollywood. For additional information,


contact LASS, (213) 654-1943.

Re-Caps

□ Good news for professional vocalists! Lis Lewis' "Master Class In Performance" workshop, which was scheduled to begin in February, has been rescheduled for March. This is an eight-week advanced workshop for lead singers who feel their live show needs direction, energy or fresh ideas. Class goals are to expand the stage identity, develop charisma and strengthen spontaneity. Enrollment is very limited and by audition only. In addition, all material must be original. For specific dates, fees, etc., contact Lis Lewis at the Singers' Workshop, (213) 957-1747.

□ The City of West Hollywood is offering a series of free workshops in three-camera studio production and location production (camcorder and editing) on an ongoing basis to approved Public Access facility users. West Hollywood residents may become approved Public Access facility users by attending an orientation meeting and paying a one-time fee of \$5.00. Call Jamie Kravitz, Public Access Coordinator, at (213) 854-7388, Monday through Friday, 4:00 to 6:00 p.m. for information on the next orientation meeting.

□ The Los Angeles Chapter of NARAS will hold its fourth annual Bowling Bash on Saturday, March 9th, from 9:00 p.m. to 2:00 a.m. at the Sports Center, 12655 Ventura Blvd. in Studio City. Music industry professionals from various companies will be on hand, including a return visit from Jeff "Skunk" Baxter to act as one of the evening's DJ's. The object is not only to bowl, schmooze and make promises to "do lunch," but also to raise funds for some of the educational grants and scholastic funding that L.A. NARAS provides throughout the year to several Southern California colleges, high schools and specialized music schools. Reservations are suggested as the event has been a sell-out for the past three years. Admission is \$25.00 per person in advance; \$35.00 at the door. Contact the L.A. NARAS Sports Department at (213) 843-8253 for your reservation.

□ Just when you thought it was safe to go back into the theater, UCLA Extension strikes back with a program entitled "Jerome Robbins' Broadway! In Los Angeles: Appreciating The Magical, Classic, Original Jerome Robbins." Special guests will pay tribute to Robbins' work, with topics including "Is There A Robbins Style?"; "Jerome Robbins' Artistic Development: From Ballet To Broadway"; "How Does Choreography Change For The Camera?"; and "Robbins As Collaborator." This one-day exercise in Robbins-mania will be held on Saturday, March 2nd, from 10:00 a.m. to 4:00 p.m. at UCLA, 2142 Life Sciences. The fee is \$75.00 and the course does qualify for a .05 continuing education unit. For additional information, call UCLA Extension at (213) 825-9064. 

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SOUND MASTER



By Maxine Hillary J.

"Try to remember if you're going to enroll in the school, the first time you walked in here and saw all the bells and whistles," Brian Ingoldsby tells a group of perspective students during a tour of the facilities. "Because after I get through with you, I guarantee you'll know precisely what you're doing." The founder of Sound Master Recording Engineer Schools harbors no doubts about the effectiveness of the educational program he designed and implements in an effort to offer what he considers the best training program for would-be audio and/or video engineers. An EE degree and 34 years experience working for RCA, Columbia, ABC and MCA where he was President of the recording division, as well as owning and operating his own recording facility stand as qualifications for a man who after nearly twenty years, still teaches 75% of all classes and 100% of hands-on training.

Barbara Ingoldsby, Dean of Administration, served as Studio Manager for Warner Bros. when it went under the name of Rise Recording Studios. The former Disc Master Engineer for Bobby Darin and Ross Bagdasarian (David Seville) explains that students receive counseling and take an "ability to be trained" exam. They are informed of their rights and responsibilities, but before all of that, they attend a free seminar where Brian takes them around the facility and allows them to ask questions about the school. His stockpile of equipment rivals that of any major studio. "We teach on state-of-the-art equipment," he says. "The only class

we teach off premises is concert sound reinforcement and that's done in a huge auditorium about ten minutes away from here. There, we have the full turbo system—JBL, Electro-voice, all of the latest state-of-the-art stuff with full compliment 36-channel consoles for teaching pre-sets and everything else for both stage and house mix." Brian also shows perspective enrollees a video outlining the nature of their chosen profession.

The Sound Master course costs \$5,900. Because it is accredited and approved by the California State Department of Education, financial aid is available, but that doesn't make the eight month program any easier. Students attend classes three nights a week from four to five hours. The program consists of seven sections including basic and advanced theory, beginning and advanced hands-on workshops, disc mastering, studio maintenance and sound reinforcement. The Ingoldsbys concentrate on producing well-rounded engineers, versed in what Brian considers the three facets of an expert: electrical, mechanical and acoustical. Students learn not only how to use the equipment, but how to repair it if it goes down. "I make them build things," he offers. "Each student has his own oscilloscope, they have all the test equipment, soldering irons...I


make them build a digital VOM, an oscillator, an amplifier, a power supply and regulator; and it's all theirs, it's part of the tuition. That makes a fully rounded engineer. Take the guy who's sitting there at two in the morning, he's still recording and all of a sudden a piece of equipment breaks and there's no way to get a replacement. What does he do? Does he call the session or fix it?"

Apparently Brian's philosophy works. Soundmaster graduates include Scott James, head of MCA Records recording division as well as Capitol's head of mastering, Sunwest's director of recording and video synchronization and Cheap Trick's engineer. With the help of the school's placement program, most graduates find employment. Says Barbara, "85% of our graduates find jobs. We're really strict on graduation requirements and if students don't meet the criteria, the grades and the attendance, they don't graduate. They have to get at least 70% on every level. MCA takes at least one person from every graduating class. 90% of their staff is from here because they graduated from here and they know the program." The fact that Brian was the one who enabled the first MCA engineers to learn the art of mastering helped the school's relationship with the label considerably.

The need for qualified sound technicians seems to be on the increase. The Ingoldsbys relate that when they started Rise Recording Studios in the San Fernando Valley, Whitney and Valentine existed as the only other recording studios in the area known as "Little Hollywood." "There's been an explosion in the recording industry," Brian states. "Every time we say there's too many studios, another one pops up. And they seem to survive. There's never enough studios. Right now, [from Tujunga to Hollywood Way], there are over 23 recording studios on Magnolia Boulevard alone. There's constantly a need for qualified people."

Brian also hopes that the graduates he turns out can eventually move into the field of production. "A producer today, because of the technology, just about has to be a recording engineer in order to be able to communicate. He can't do two things at the same time; something's going to suffer. You have to be able to work hand in hand with an engineer, but if you're a producer and you know the electrical/mechanical/acoustical limitations, then you know precisely what you want and if it even can be done."

When classes aren't in session, the studio's 24-track facilities involve themselves with a number of commercial projects including commercials for Chevrolet, Oldsmobile, Coors and many others. Jacqueline Bisset's interviews, HBO's specials, *Crime Story* and *Oingo Boingo* have all used Sound Master. Commercial clients and students never meet. The two facets remain apart preserving a special brand of professionalism. "I don't have to do this," warns Brian Ingoldsby. "I love doing it. I love to teach people who want to learn this industry. If you don't get the job, it's not your education, it's your personality."

Sound Master is located at 10747 Magnolia Blvd., N. Hollywood, CA 91601, (213) 650-8000. 



Brian and Barbara Ingoldsby at the Sound Master console

< 4 COMMENTARY

have in common with these bereaved parents is parenthood itself. And my kids have been raised in and around hard rock music for their entire lives. They've literally grown up in a house where, among the more traditional types, the dinner guests have also included people like Ted Nugent, Dee Snider, Nikki Sixx, Tommy Lee, John Belushi, Billy Idol, Tracii Guns, and all the members of Poison. You get the picture. All three kids have been to concerts, they've all heard the four-letter chatter between songs, they've been backstage, they've all spent plenty of time in the studio and they've been surrounded by hard rock lyrics virtually every day of their lives. The result?

Julia, 17, was president of the Student Council in her junior year of high school. She was chosen as one of 25

students to serve on the Mayor's Youth Advisory Council, and she served as a phone counselor on the Cedars-Sinai Teen Line (for drug and suicide prevention), and currently is a peer educator at the Valley Community Clinic, counseling other teens when she's not at her after-school job. She sees, reads and listens to what she feels merits her time or attention.

Nina, 14, is active in animal rights, wears no leather, has been a strict vegetarian for four years, is a working member of the Screen Actors Guild, and received an award from the East Valley Coordinating Committee for her volunteer work with young children at the library. Aside from maintaining a B average, she is a member of the school drill team and spends Sunday afternoons in acting class.

Daniel, 9, was chosen as an all-star

on both his soccer and baseball teams. For the last six years, the kids have contributed to the cost of supporting our family's two foster children in Thailand through the Foster Parents Plan, and they write to them regularly.

I know Ted Nugent's children well. They are both fine kids, as are Rick Nielsen's two teenage boys. Ted raised his children from pre-schoolers by himself after the death of their mother. From the plaintiff parents' point of view in the Judas Priest suit, these children and mine (raised at the very core of depravity) should be disasters. Yet most of the children of the rock musicians I know are doing quite well, thank you.

Is heavy metal responsible for these results? Why am I compelled to tell you these things about my children, aside from the obvious pride I feel?

It's not to prove that I'm a great dad,

or that my wife is a great mom, or that *our* kids are better than *your* kids. No, this report card on my children is meant to illustrate that no amount of exposure to questionable influences is sufficient to alter the behavior of a child with a strong sense of values and of self. If parents are mean to others, or to each other, if they drink heavily, if they abuse or mistreat their children or each other physically or emotionally, then the child will suffer the consequences. Those consequences may very well be tragic for that child, but most definitely *not* because he spent the morning listening to Ozzy or to Judas Priest.

Tom Werman is a veteran record producer who has worked with such artists as Ted Nugent, Cheap Trick, Twisted Sister, Mötley Crüe, Love/Hate and Poison.

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Recording Arts

- **The Role of the Independent Record Company in Today's Music Industry, Robert L. Emmer**, Executive Vice President, Legal and Business Affairs, Rhino Records
- **Touring in the '90s: The Realities and Opportunities of Tour Management, Janie Hoffman**, owner of the management firm Speed of Sound Entertainment
- **Independent Music Publishing, Linda Komorsky**, President, EG Music, Inc.
- **Record Production, Richie Wise**, head of A&R and staff producer, Scotti Brothers Records; has produced 50 albums including KIIS and Gladys Knight and the Pips

- **Career Development of the Artist: Personal Management, Agencies, Concert Promotion, Publicity, Larry Larson**, personal manager
- **Producing the Demo, Jeff Lewis**, producer and studio musician
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- **Writing Music for Hit Songs II, Jai Josefs**, songwriter/producer
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- **Record Production II: A Studio Workshop for the Producer/Engineer, Joe Julian**, composer, producer, engineer
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Rhythm And Blues Foundation Honors And Aids Soul Music Veterans

By Sue Gold

NEW YORK—Sam Moore, Curtis Mayfield, Betty Everett, Isaac Hayes, the Dells and the Marvellettes are among the nominees for the 1990/1991 Pioneer Awards given out by the Rhythm and Blues Foundation.

Established in 1988, the Foundation is designed to assist R&B artists from the Forties to the Sixties who don't receive royalties from their recordings and have no insurance or source of income today. "It's horrible that they have to live with no financial support and no way of supporting themselves," Joyce McRae, a trustee for the Rhythm and Blues Foundation said. "We really shouldn't have to do this. Many of these artists are valuable if given a chance to go back into the studio."

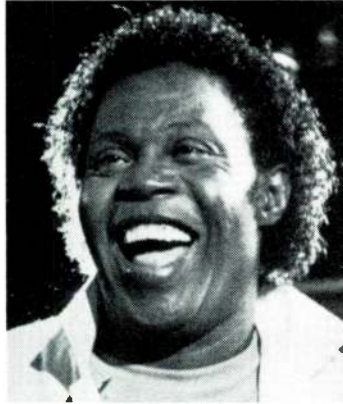
Six solo artists will be awarded \$15,000 each and two groups will get \$20,000 each. Winners are chosen based on their lifetime contributions to R&B music. "We raise the money for the artists," McRae explained. "That's the idea behind this, that we can give money to the ones who now need it."

Also nominated are Bobby "Blue" Bland, Clarence Carter, Gene Chandler, Al Hibbler, Chuck Jackson, Albert King, Barbara Lynn, Jimmy McCracklin, Maxine Brown, Carla Thomas, Irma Thomas, Hank Ballard and the Midnighters, the Five Keys, Pookie Hudson and the Spaniels and the Staple Singers. The winners will be announced in New York on February 21, 1991.

Sam Moore, who recorded several hits in the Sixties as one-half of the duo Sam & Dave, including the classic "Soul Man," said, "The Foundation is a good idea because we're really an endangered species. A lot of these artists, even myself, need protection. It's so shameful that it has to happen like this."

Moore said R&B artists of his time didn't have any way of protecting their future. "It was standard not to keep your publishing in those days. There were good writers who didn't know the business. I even gave songs away, just to get them on an album. That's how it was done."

Moore said that artists today should be more careful. "They should




Sam Moore of legendary soul duo Sam & Dave.

consult with an attorney and listen to the attorney. Let him guide you and give you the facts. Also, read and get educated in the music business."

Moore himself has no plans to go back into the studio. "Record Companies have the IQ of macaroni. I can still sing, I have a voice. But I'm not good-looking, not small and 30-35 pounds overweight. I'm not marketable," he explained.

The Foundation gained attention last year with its successful efforts to help Mary Wells pay her medical bills when she was suffering from throat cancer. The Foundation quickly set up a special fund for her. (She was recently diagnosed as being cancer free.)

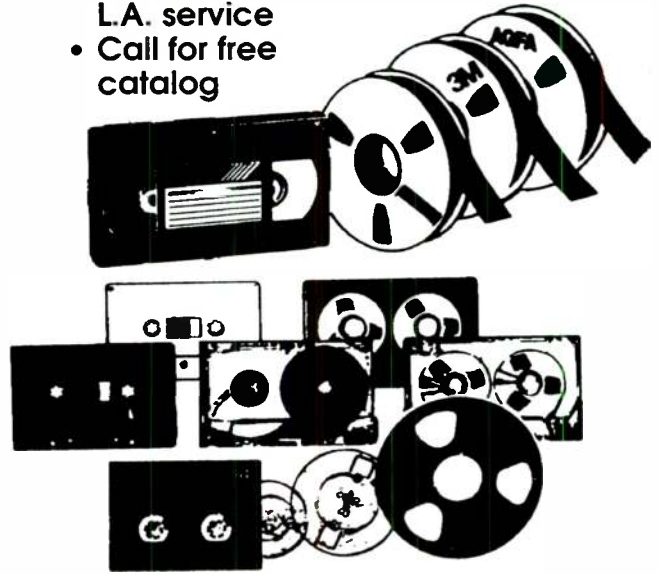
The Foundation is now focusing on other artists such as Betty Everett. "Betty's an ideal example of the problems these artist face. She never sees a royalty check. Betty lives poorly in her sister's house and on financial assistance. Both Cher and Linda Ronstadt have covered her songs, yet she has never received recognition in the process. She can still sing. Cher could have taken Betty around with her and acknowledged Betty's contribution to music or something."

The awards are voted on by the Foundation's Board of Trustees and an Artists Advisory Committee, which includes Bonnie Raitt, Ray Benson, Ray Charles, Billy Vera, Anita Baker, John Fogerty, Aretha Franklin, Phil Spector and Bruce Springsteen. 

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Industry Debates

Alternative CD Packaging

By Steven P. Wheeler

LOS ANGELES—Over the past few years, there has been a resounding call from recording artists and environmentalist-minded organizations for an end of the disposable CD longbox. In the past few months, with the recent release of Sting's new *The Soul Cages* LP in a new CD longbox alternative and with Peter Gabriel's LP, *Shaking The Tree*, being sold in the jewel case without the longbox, several record company and artists have put their money where their mouth is.

The CD longbox, though it has since become a thorn in the side of the record business, was thought to serve an important purpose when CDs were first introduced, helping to ease the transition from LP to compact disc for the consumer. The music industry was fearful that the general public, who were used to purchasing the larger standard-sized LP, would be hesitant to pay more money for a smaller package. There was also a marketing consideration, as the music industry felt that a small jewel box CD container would be an ineffectual marketing tool.

Though American retail chains embraced the CD longbox, it has never been used in Europe or Japan—something that longbox opponents continually cite. But American retailers think it's an unrealistic comparison. "They don't use the longbox in Europe or Japan," says Tower Record President Russ Soloman, "but that's not very practical in the real world. It works okay for the small stores that they have over there but it isn't worth a damn in the big stores."

Geffen's Samantha Martinez, Graphic Art Manager, explains: "The whole concept behind the longbox is really dumb. They say Americans are browsers who wait for something to jump off the shelf at them and that losing the longbox will hurt sales. I don't believe that. I think Americans are just as smart as Europeans who look through jewel trays in record stores. It's basically about money."

The leading alternatives to the disposable longbox are a jewel box-only format and the Digitrak packaging. The first labels to attempt the jewel box only format was MCA with the latest release from Raffi,

Evergreen Everblue, followed by Geffen with Peter Gabriel's greatest hits package, *Shaking The Tree: 16 Golden Hits*. But retailers were anything but thrilled.

"We were not pleased at all," states Jim Dobbe, Vice President of Sales Merchandising for Warehouse Entertainment. "We didn't really stock the Raffi album on CD, but we did stock the Peter Gabriel CD. We spoke to Geffen about it and told them that we would have definitely sold more if it had been in a longbox. In fact, we had to raise the price on Gabriel's CD because of the cost of additional merchandising and handling needed to put it in our stores. There are some solutions available that would work in the existing fixtures, but it's definitely not what Peter Gabriel did."

Robert Smith, Head of Market-

PLATINUM-LETTING



I.R.S. act Concrete Blonde recently received platinum plaques for Australian sales of their third LP, *Bloodletting*. Pictured (L-R): Concrete Blonde's Jim Mankey, Johnette Napolitano and Paul Thompson, manager Mike Gormley (peaking behind Gudinsky) and Michael Gudinsky, Chairman, Mushroom Records (I.R.S. licensees).

ing at Geffen, says the label anticipated problems from retailers with the recent Gabriel project but believes that the experiment was successful. "Naturally, retailers were reluctant to embrace the packaging idea behind Peter Gabriel's album

but they were also aware that a Peter Gabriel album coming out around Christmas time is going to be a very popular item. So, although there was a reluctance, retailers are mainly interested in selling records."

Continued ➤

U.K., U.S. Radio Stations Alter Playlists For Gulf War

By Sue Gold

LOS ANGELES—In an internal memo sent to their radio stations, the British Broadcasting Company (BBC) has asked them not to play certain songs for the duration of the Persian Gulf War. These suggested guidelines now have Los Angeles radio stations thinking carefully about their own playlists, with several local stations having already altered their lists.

The BBC issued a list of 67 songs shortly after war broke out. According to BBC officials, the list contains song titles which have war themes or fighting words in their titles. Songs include "Walk Like An Egyptian" by the Bangles, "Bang Bang" by Sonny & Cher, "I'm On Fire" by Bruce Springsteen, "I Shot The Sheriff" by Eric Clapton, "Killing Me Softly" by Roberta Flack, "In The Air Tonight" by Phil Collins, "War" by Edwin Starr and, ironically, two songs about peace, "Give Peace A Chance" and "Imagine" by John Lennon.

"We sent out a list because radio and press [in London] are particularly sensitive to not upset families of people fighting in the Gulf War,"

Tim Neale, head of Radio Training at BBC, said in an interview with *Music Connection*. "If these songs were used carelessly—if they were placed next to a news item relating to the war—it could be very upsetting."

The BBC refused to release a complete list of songs. "It's an internal memo through the BBC's Radio Training Office, and I don't think it's anyone's business," Neale said.

Neale stressed that this was not a ban, only a suggestion to their 37 stations. Several BBC stations have already taken the songs off their playlists. "I'm glad they're thinking twice about playing the songs," said Neale. "But we are not monitoring the stations to see if they are complying."

Program Director Irma Molina of L.A. station K-Earth argues, "I understand what the BBC is doing, but we should have freedom of speech. What difference does it make if we play the songs? Most of the songs on the list are oldies. They have nothing to do with the situation going on right now."

Though they have not followed the BBC guidelines, local oldies radio station KXEZ has taken songs off its playlist because of the war. "A lot of those songs we wouldn't play anyway. We took out several songs we thought would offend people," Alan Hotlen, Program Director of KXEZ, said. "We went through every song, and if there was the word 'war' in the title, it came out."

Several other radio stations, however, have not changed their playlists. KOST General Manager Howard Neal explained, "We're not doing anything differently, and we don't anticipate that we will. With a song like 'Killing Me Softly,' American people are very adult in their thinking. They don't want the song removed because of what's going on. They know what the song is about."

KLOS Program Director Carey Curelop added, "We haven't reacted to the situation by taking anything out or putting anything in. There is nothing on our list that anyone could construe as politically motivated or offensive to the war effort."

Ron Escarsega, Program Coordinator for KLSX, says, "Before the war broke out, we got a lot of requests for peace-type songs. But we haven't played them since the war broke out. We don't want to support either side." MC

◀ Longbox (continued)

However, Tower Records President Russ Soloman is not so sure about the jewel box only format becoming a standard practice. "It isn't a problem when an album is a hit. But when it gets to be a 'bin item,' where it has to be in the bin with the artist's other albums, then you have a problem—because there's no place to put it. So the retailers have to stop ordering it. In that sense, it was a pretty dumb thing for Geffen to do."

According to Smith, Geffen was only attempting to appease one of its biggest-selling artists. "If an artist asks us to do something that he or she feels personally very strongly about, and it's not damaging to the public, we will go with the artist's wishes. This was a case of Peter Gabriel saying that he was willing to suffer some losses in sales because he believes very strongly on this issue."

A&M was the first label to use the Digitrak format (a longbox that folds into the standard jewel box size) for Sting's latest album, *The Soul Cages*. The Digitrak was one of five alternative packaging designs reviewed by the National Association of Recording Merchandisers (NARM) last year.

Richard Keller, Co-Chairman of the Marketing Development Committee for the National Recycling Coalition, an organization that was approached by NARM to do the research, told *MC* that, although Digitrak solved more problems than the other four designs, he stops short of calling it the final solution.

Jim Dobbe of Warehouse Entertainment, who serves on the

NARM Retailer Advisory Committee, also questions Digitrak being perceived as the best product the industry can come up with. "I think there's a possible answer, but I don't think it's been perfected yet. Digitrak solves the problem of retailers being able to use it with the existing fixtures, and it also prevents theft, but the ones I've seen are not really sturdy enough to hold up against the constant manhandling of consumers sifting through the bins."

Another complaint lodged against the Digitrak has to do with the fact that there are two strips of plastic on both sides of the package in order to give it stability and to protect against theft. A spokesman for the Ban The Box Coalition, a group of industry executives and artists, would only say, "We are working with NARM and AGI to develop a collection system for the plastic tracks that would see them reused rather than recycled. There's no need to melt them down. They can be reused as is."

Whether or not Digitrak becomes the industry standard, everyone agrees that the longbox in its present form will eventually disappear.

Geffen Records' Robert Smith explained, "You have to see the retailers point of view. Though they may agree with the environmental concerns, when you are talking about a retail chain of 150 to 850 stores that are already set to accommodate a 6 x 12 longbox, you can't make that change overnight. I'd say that ultimately there will be a change, and I'd say that you'll start seeing it in a major way by the end of this year." MC

RATT GOES GOLD



Atlantic recording act Ratt recently received gold record plaques for their latest release, *Detonator*. Pictured (L-R): Atlantic VP, Artist Relations/Media Perry Cooper; group members Warren DeMartini and Robbin Crosby; Atlantic Senior VP/GM Mark Schulman; and group members Stephen Percy, Juan Croucier and Bobby Blotzer.

SIGNINGS & ASSIGNMENTS

By Michael Amicone



Sujata Murthy

Capitol Records has announced the appointment of Sujata Murthy to the position of Manager, Media & Artist Relations. Murthy, who will perform her duties out of the label's Los Angeles Tower offices, previously served as assistant to the department head for one year. Sujata will shepherd Capitol's reissue projects (including the Collectors Series) and will solicit college and alternative press.

Atari Computer has named James Grunke to the post of Product Manager for Atari Computer's MIDI (Musical Instrument Digital Interface) group. Grunke, who was formerly a synthesizer programmer, performer and technical coordinator for the Beach Boys as well as a staff keyboard technician and programmer for Brother Records, will be responsible for expanding Atari's marketing efforts for all MIDI applications.



Jeff Sydney

New label Impact Records has announced the appointment of Jeff Sydney to the post of President. Sydney, who has been label CEO Allen Kovac's partner at Left Bank Management since June, 1989, was formerly Senior VP and General Manager/West Coast for PolyGram Records.

Sony Music (formerly CBS Records) has announced the appointment of Rick Hunt to Director, Music Marketing, Columbia House. Hunt's duties will include the planning and implementation of marketing strategies to the Music Club membership. Hunt was formerly a Product Manager for PolyGram Records.

In more Sony Music news, Carl Schnock has been named to the post of Vice President, Customer Financial Relations. His duties include cash collections, credit administration and credit policy, working closely with accounts receivable.

John Gluck has been appointed President of AMS North America. AMS, a leading designer and manufacturer of hard disk audio recording and editing systems, and Neve have joined forces, following the recent acquisition of AMS by the Siemens Audio/Video Group.

MTV Networks has announced the appointment of Scott Davis to the position of Executive Vice President, Network Operations, Viacom Networks, and also to the post of General Manager, Nickelodeon Studios. Davis was formerly Viacom Networks' Senior Vice President of Network Operations.

Uni Distribution has announced several new appointments: Abbe Frank has been named Senior Director, Product Development; Pat Peterson has been advanced to the post of Director of Credit/National Accounts; and Patrick Foster has been named Regional Credit Manager for the Midwest, the post vacated by Pat Peterson.



Jayne Simon

Fledgling label Zoo Entertainment has announced the appointment of Jayne Simon to the position of Vice President, Marketing & Sales. Simon was formerly the Vice President of Sales with Enigma Records.

MCA Records has named John Barnes to the post of Regional Sales and Marketing Manager. Barnes, who will implement ad campaigns and promote product at retail in the Southeastern region of the country, will be based at the label's Atlanta branch.

Mute Records has announced the appointment of Adam Kaplan to the post of Director, Marketing and Sales. Kaplan comes to the label direct from a stint with Virgin Records as National Alternative Marketing Coordinator.



Scott Wheeler

Arista Records named Scott Wheeler National Manager of Black College Radio. Wheeler was formerly the label's Associate Director, Administration. MC



PAUL LEWIS

Keith Bailey

Company: Columbia Records
Title: Manager/West Coast A&R
Duties: Talent acquisition
Years with company: One

Dialogue

Signings: "I've been working with a band out of Seattle called War Babies. They're officially signed to Columbia and I'm working the project with Nick Terzo. They're a straight-ahead hard rock band with great songs, a great vocalist and a killer guitarist. The album should be ready in March."

Locally: "I'm still going out to clubs as much as ever, but it seems as if the bands just don't want to be original. She Died is a good local band that I like a lot, but for the most part, they are copycats. First they copied Guns N' Roses and now everybody wants to be in a funk/rock band like Faith No More and Red Hot Chili Peppers. Bands figure that if Faith and Chili Peppers became successful that they, too, can do the same thing and become successful. They just don't want to draw the originality out of themselves. Bands really need to sit down and re-evaluate themselves concerning what they want to do. It's a real problem on the local scene. Do these bands want a record deal because they're a great band and they deserve it or do they want one merely because they're out there playing?"

Jammin: "I feel that the jam nights at certain clubs present an opportunity for the bands to showcase them-

selves. It's a chance for some A&R people to come down to one club and see segments of five or six different bands. I personally still go to a lot of jam nights and a lot of Best Kept Secret nights but it's hard because the acts aren't playing on their own equipment. But if you're a great band, it'll show."

Good/Bad: "The best things about the gig are the many people I've met who are supportive and helpful. The bad things are the bands who, when you give them your professional opinion about their music, tell you that you're wrong. They ask why I don't like them and when I tell them, they can't seem to comprehend what it is I'm saying. And that sometimes creates a problem."

Tape Policy: "We've never accepted unsolicited tapes, but if a band wants to call my office and speak with my assistant, I'll do my best to take their tapes. I'm very accessible. If a band sends me a tape to my office I will always listen to it and I will always go to see them. But I don't meet with bands here in my office."

Growing Pains: "I've been here at Columbia just over a year and in that time, I've grown considerably. First of all, I'm a hundred percent more critical of bands when I see or hear them. I'm also very patient in what I do. I know there are lots of great bands out there and my job is to seek and find. For me to sign a band I have to love them with my heart and soul. I have to really believe in them. I'm not going to bring any act to Columbia that isn't ready to release a record. We're talking about careers here. It does a great disservice to bands to sign them and make the wrong record or just let it die and then release the act. I think that the kids that are working hard to succeed in a band should be given that opportunity. And the record company that signs 'em should give them that opportunity."

"I'm every bit as aggressive now as when I started, it's just that I've realized that if a band doesn't have it, there's very little I can do. I still have bands asking me what kinds of songs to play. Don't ask me that. It comes down to what you as a band want to play; where you as a band want to go. I'm not writing the songs, you are."

Keith & Ron: "Ron Oberman and I have a great relationship. When I hear something that I like, I just bring the tape into him, tell him where and when the act is playing and he'll come down to the show and give me his honest opinion. If we both agree on it, we go from there. It's a great working relationship because I can go to Ron for anything. Whether it's

advice on handling a band in a certain situation or something else, he's always there for me."

Keith & Nick: "Terzo's amazing. He's one of the most talented A&R people I've ever met in my life. I always go to Nick, it's almost second nature."

Personal Tastes: "When I'm not performing as an A&R person and I'm just home listening to music, I listen to lots of different styles. I like Jellyfish a lot. I like Alice In Chains, of course. And sometimes I like listening to John Coltrane. It really depends on my mood. And I also like to go to Lakers games."

Social Life: "My social life really suffers from what I do. When you're out in the clubs five nights a week and you're traveling every month, it really doesn't make for a good relationship. I still enjoy myself. I just hang out."

Outa State: "The music scene is healthy outside of Los Angeles. There's a great scene happening in Austin and Dallas and the San Francisco music scene is thriving right now. That's why I do so much traveling."

Trends: "Unfortunately, I think people are still trying to do the funk/rock thing. I also think you'll be seeing lots of Jane's Addiction clones. There's also lots of people trying to copy the Seattle grunge sound."

Managers: "I've never been in a position where an act being signed didn't have some kind of representation. Usually, if they don't have a manager, they've got a lawyer. But I never recommend management because that relationship has to be a personal one; it has to jell by itself."

Advice: "I think that bands should start taking some chances. For some reason, they don't want to step outside of their genre. They are content



Arista President Clive Davis and recording artist Barry Manilow proudly display their gold record award for the artist's first Christmas album ever, Because It's Christmas. Flanking Manilow and Davis are a host of Arista staffers joining in the celebration.



Full Moon Entertainment has signed industry veteran Pat Siciliano to head up Moonstone Records, the newly-created music division of the entertainment complex. Siciliano will be in charge of supervising all music activities stemming from the company's scheduled ten films produced annually.

to play what they think is happening right now. And the most important thing is the songwriting. Bands don't realize how important the songs really are. Right now, the charts are filled with dance tracks and rap records. Rock bands aren't topping the charts anymore. So bands should really sit down and re-evaluate what they want to do and where they want to be. If a band from out of town sends me a tape and it's amazing, I'll be there for their next gig."

Phone In: "Bands should not be afraid of contacting an A&R person. That's why I'm here. I like to listen to all kinds of music. I have a specific code for accepting material but if a band calls me up and wants to send me a package, I'll give them the code word. Bands need to keep trying. They need to be as aggressive as I am. If we get a tape that we like, we'll call you back."

Grapevine

Oops! In last issue's A&R Report with Bob Bortnick, I neglected to mention that **Kenny Ostin** is also an integral cog in the **Giant Records** A&R wheel. Those darn tape transcriptions. Sorry, Kenny.

Word is that **Charisma's** Danny Goodwin has inked former MCA act **Sweet F.A.** Group released one album with their former label.

Imago Records A&R head **Kate Hyman** has been in town auditioning potential A&R types to run the West Coast offices of the newly formed label.

Local rockers **Lancia** have severed ties with Gray Market Management. Band is currently in the studio working on a new demo and will be headlining the **Roxy** on February 23rd. Professionals interested

in reaching the band should call (213) 871-6817.

The word out of New York is that **Johnny & Joey Gioeli** (formerly known as Johnny & Joey Law of Brunette) have been signed to **Atlantic Records** and will henceforth perform as a duo a la Nelson. We'll follow up on this one for ya.

Puppets of Mankind has disbanded. Guitarist **Johnny Chainsaw** is currently looking to hook up with an alternative national recording act. Interested parties call (818) 763-2103.

DGC group **Nelson** kicked off a 45-city tour to support their debut album and their latest single, "More Than Ever."

George Michael's new Cover To Cover '91 tour kicked off in Birmingham, England recently and is expected to be sold out for each and every performance. Michael performed such classics as "Fame," "Don't Let The Sun Go Down On Me," "Living For The City," "Desperado," and "What A Fool Believes" in addition to his hits "Everything She Wants," "Father Figure," "Careless Whisper," and the more recent "Freedom '90." When the tour finally concludes, Michael will head back into the studio to complete his next album, *Listen Without Prejudice, Volume II*.

On The Move

Nigel Harrison lands an A&R gig with **Interscope Records** in Los Angeles.

MCA Records has entered into an agreement with the Left Bank Music Group to form **Impact Records**. **Allen Kovac**, co-owner of Left Bank Management will serve as the CEO. Initial release on Impact is the new album from the **Fixx** called *Ink*. **MC**



Rude Awakening

Contact: Lesa Arrey
(213) 461-7171

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Though they certainly have been receiving their share of good press around the country, this Hollywood-based hard rock band suffers from a lack of solid material. I'm not even going to get into the fact that their demo tape sounded terrible. The selections sent in for review were "My Pride," "Saved," "Pretty Gypsy" and "Live Life" and each could use a complete overhaul. Though there are many flashes of good vocals or lightning fast guitar licks, the songs themselves aren't memorable. In fact, moments after the tape ended I had forgotten all of them. Bandmembers should consider that hard rock songs are to be treated no differently than pop songs from an arrangement standpoint. They must all start, have an intro, verses, choruses, bridge/transitions and eventually end at a different point. Work on your writing, fellas. It'll pay off in the long run.



Stiff Kitty

Contact: Shea's Music Mgmt.
(813) 654-3099

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

What's this? Another band from Florida? Another transplant in search of that elusive record deal? Yup. **Stiff Kitty** (and I really like the name, guys), are a Tampa-based five-piece rock outfit that has put together a five song demo cassette but unfortunately, placed the label with the song titles on the wrong side of the tape. Not a good beginning. Once you figure out the code to playing this tape, what you finally hear is a collection of rock oriented tunes a la Led Zeppelin. And though the playing is crisp and contains some shredding lead guitar, for the most part it's all the same rehashed music. What these guys need to do is search deep inside themselves and discover their own musical identity. Until then, keep writing songs and playing them live. Don't become copycats.



Lost Souls

Contact: Scott Atchison
(213) 491-5746

Purpose of Submission: Seeking label deal.

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Based out of Long Beach, California, this bunch of biker-clad rockers has produced a very professional looking CD containing some nifty crunch rock that includes a cover of the classic Arthur Lee/Love tune, "7 And 7 Is." Some of the more interesting original things include "Doors Open In," which is a song about being a transient or outcast and "Ride The Third Rail," reminiscent of the ancient Steppenwolf sagas of being wild in the streets. Though **Lost Souls' Howlin' At The Moon** album has some shining spots, don't get the impression that these guys are the Next Big Thing. Most of the original material is uninspired fodder that's been heard a million times before. Why do acts feel compelled to rush a record out on the market? How about earning the right to do so? These guys are about a year or two away from coming up with a solid, well-written set of tunes.

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.

SONGWORKS—PAT LEWIS

Bug Music Songwriter Activities

Steve Summers' "This Time" is on the first Susanna Hoffs solo record on Sony Music Products.

Green Daniels and Gretchen Peter's "Chill Of An Early Fall" is the

first single on George Strait's new LP.

Del Shannon's final album, produced by Jeff Lynne and Mike Campbell, is now complete and will be released this spring.

Denny Freeman co-wrote "Baboom/Mama Said" with Jimmie and Stevie Ray Vaughan, and it is

on their *Family Style* LP.

Willie Dixon's *Hidden Charms* (Bug Records) will be released on Silvertone in the U.K., and Europe and on Festival in Australia.

Nelson Mandrell has two songs on the Alison Krauss LP.

Iggy Pop is in the film *Hardware*, which has been released in the U.K.

and includes his tune, "Cold Metal."

Bob Lewis and Jerry Casale's "Be Stiff" is on the new Devo LP *Greatest Misses*.

Doyle Bramhall and Stevie Ray Vaughan co-wrote "House Is Rockin,'" which is included in the Paramount film *Flight Of The Intruder*.



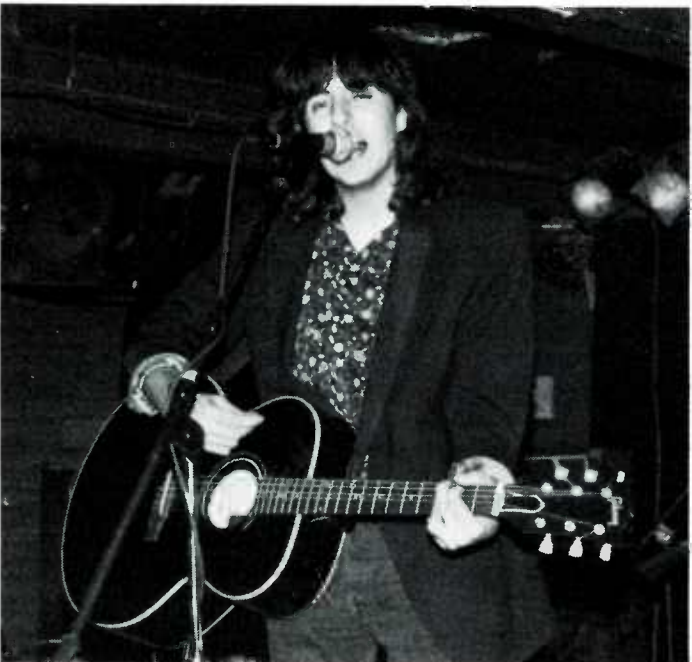
Pat Lewis

Shankman/De Blasio/Melina recently signed a co-publishing, development deal with Spencer the Gardener, a band based in Santa Barbara. Spencer (left) brought his band (which includes a wailing horn section) to the Teaszer recently for an industry showcase.

Songwriter Showcases

ASCAP continues to draw rave reviews from the A&R community for their monthly Best Kept Secrets nights at the Coconut Teaszer in Hollywood. A band that showcased toward the end of last year, the Fishermen, landed a deal with Elektra recently, and the band tells *Songworks* that the signing was a direct result of their ASCAP showcase. (The Fishermen, by the way,

are signed with BMG Music Publishing.) ASCAP staffer Tom DeSavia certainly deserves more than just a pat on the back for the tremendous footwork that he does to keep this project headed in such a positive direction. Also, CBS A&R consultant and the Teaszer's booker, Len Fagan, deserves plenty of thanks for his continued support of the local talent and these showcases. Last month's showcase featured singer-songwriter Mark Davis and



Pat Lewis

Pictured is Mark Davis, who was recently featured at ASCAP's Best Kept Secrets showcase held at the Coconut Teaszer.




Pat Lewis

Warner/Chappell recently signed a development deal with Snatches of Pink. Shown here at a recent Lingerie showcase are guitarist-vocalist Michael Rank (left) and bassist-vocalist Andy McMillen from the band. Not shown is drummer Sarah Romweber, who is one hard-hitting lady!

his band, the Inklings, which includes Duane Jarvis, guitars, mandolin, vocals; Todd Compton, violin; Dan Fredman, bass; Andrea Maybaum, vocals; and Scott Babcock, drums and percussion. Mark's acoustic guitar-based material can be compared to that of the Waterboys' mainman, Mike Scott's, for its rich textures, stirring melodies and poignant lyrics. His set included "All The Hate In The World," "Is That Right" and "I'm Not Strong." A compelling vocalist who even looks strikingly like the Waterboys' leader, Davis is definitely a singer-songwriter to watch! For more information about Mark Davis, please call: Sandy Tanaka Management (818) 505-0001. If you are a singer-songwriter or band who would like to get involved with the ASCAP showcase, send a complete package (including a demo tape with up to three songs, photo and a bio) to: ASCAP Best Kept Secrets, 6430 Sunset Blvd. Second Floor, Los Angeles, CA 90028. And no, you do not have to be affiliated with ASCAP to participate.

Jim Cardillo, who is publisher Warner/Chappell Music's Director of Talent Acquisition, certainly has been having some tremendous success with his development signings. Recently, he brought Snatches of Pink out from their native North Carolina for a week-long series of industry showcases here in Los Angeles, and before the band even went home, they were snatched up by Hollywood Records. The accompanying photo of the band was taken at their last L.A. showcase at the Lingerie in Hollywood. And while they

were understandably exhausted from their whirlwind trip, they still managed to put on an energetic, although short, set. Snatches is an aggressive, raw, in-your-face and extremely hard-edged rock & roll trio. Unpredictable and unpretentious, Snatches of Pink should prove to be a healthy signing for both Warner/Chappell and their new record label. Jim also has two other recent development signings that he's showcasing around town—Ten Inch Men (from Long Beach) and Strange Cave. For more information, call him at (213) 288-3330.

Publisher-management firm Shankman/De Blasio/Melina recently showcased their latest development signing, Spencer the Gardener, at the Coconut Teaszer. Now here's one unusual and wonderfully original band. And with song titles like "Boy With The Two Big Heads" and "Trying To Get My Foot Out Of My Mouth," you can just imagine how entertaining this six-piece band is live. Featuring songwriter-vocalist-guitarist Spencer Barnitz, the band kept the packed club hopping with fans who danced and sang along to their quirky dance tunes at a frenzied pace. Spencer is one of the most popular bands in their hometown of Santa Barbara, where their shows always sell-out and those fans left without tickets actually wind up listening and dancing in the streets outside of the clubs! And just the fact that Spencer's fans followed them all the way from Santa Barbara to L.A. on a weeknight is evidence of their strong appeal. For more information, call Ronnie Katz at (213) 399-7744. 



Primat America has signed singer-songwriter Peter Canada and his company, Pecan Music, to a long-term publishing agreement. Canada, former lead vocalist with local R&B group Majesty, has four songs on the new A&M album by Paulinho DaCosta. He also wrote "Wake Up America" for the Housing Now fund-raising project for the homeless and is featured in the video of the song along with personalities such as Katey Sagall, Charles Durning, John Ritter, Rita Coolidge and Jon Voight. Pictured from left are: Primat President Sam Trust; Primat Director of Talent Acquisition, Tami Lester; Brooks Arthur; and Peter Canada

New Signings

Bug Music has started the new year off with a bevy of new songwriter signings, including Johnny G. Music, Ken Cooper, Henry Butler, Erik Larson, Doug Legacy and John Brady Hughes.

The Business Side

Clay Bradley has been appointed Associate Director, Writer/Publisher Relations for BMI. In his new position, Bradley will assist songwriters and publishers in the administration of their musical works and sign new affiliates to the performing rights organization.

Nick Phillips has been appointed to the position of Managing Director of MCA Music Ltd. in London.

The music publishing companies owned by international superstar writer-artist Neil Diamond have signed a worldwide sub-publishing agreement with BMG Music Publishing. The agreement, which covers all territories outside of the United States, includes the entire Neil Diamond catalog ("I'm A Believer," "Cherry, Cherry," "Sweet Caroline," etc.) as well as new songs released during the term.

Bug Music has appointed Connie Ambrosch to the post of Director of Administration and Creative Services. MC



Singer-songwriter Dean Miller (center) obviously responded to the low-pressure, no-hassle sales pitch by signing with BMI and Sony Tree Publishing/Sony Tree Productions in Nashville. Encouraging Miller to put pen to paper are (from left): Sony Tree Senior VP Paul Worley; Sony Tree Director of Creative Services, Pat McMarin; and BMI Director, Writer/Publisher Relations, Jody Williams. Beth Gwinn

PUBLISHER PROFILE

The Outfield



By Pat Lewis

Songwriter/guitarist John Spinks

and vocalist/bassist Tony Lewis—collectively known as the Outfield—have been professional partners as well as best friends since the late Seventies. Originally calling themselves "the Baseball Boys" (which also included drummer Alan Jackman, who recently departed the band's company), they began writing and recording demos together in a small, four-track studio in London (later, they changed their name to the Outfield because their manager worried the original moniker might offend those American sports fans who took their game a little too seriously). Driven by dreams and aspirations of becoming a "real" band, they sent their demos to numerous record companies. And by 1985, they scored a major recording deal with Columbia—those dreams and aspirations certainly coming to fruition with a debut album, *Play Deep*, that quickly went double platinum. They went on to record two more LPs for Columbia—*Bangin'* and *Voices Of Babylon*—before moving to MCA, who recently released *Diamond Days*.

The duo wrote and recorded *Diamond Days* over the last ten months. They also took the plunge and self-produced the album, according to Spinks, "because we got fed up with people telling us what we should sound like. So, rather than getting someone in and just knocking out an album, we decided to do it over a long period of time—just doing one song at a time and finishing it off before moving onto the next stage. We'd do two or three days a week in the studio, then we'd go away and come back with fresh ears three or four days later. Whereas in the early days, we'd do like eight weeks of solid recording and kind of lose our way sometimes."

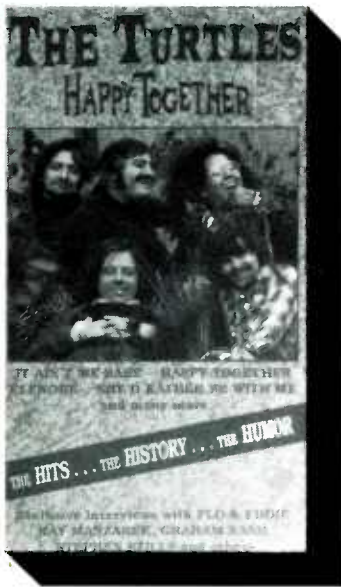
John Spinks is the primary songwriter for the Outfield, and partner Tony Lewis must sing them. He not only has to keep Tony's range in mind, but also whether Tony will be comfortable with the lyrics and thus, give an honest, believable performance. But just how does Spinks put himself in Lewis' position so that he can write lyrics that Lewis believes in? "I don't put myself in his position," Spinks answers, "I put him in my position. With my hand on my heart, I say to him, 'Look I feel this way about this subject, and I believe that this is what I would like to conjure up for the feel of this song.' But we don't really disagree on a lot of stuff. Tony will come in and say that sounds a bit corny or too raw or too aggressive and at which point, I'll go away and come back with an alternative as to what I like."

"Knowing John for about twelve years helps," adds vocalist Lewis, "and I know where he's coming from as a person. I help with a few lyrical ideas every now and then. So it's not like—here's the song, go in there and sing it before I feel a part of it, you know. We pass it between each other, and at the end of the day, it comes out like a team effort."

Of course, there are times when Lewis and Spinks butt heads and wind up arguing over lyrics. Spinks agrees: "We are like brothers in a way. And besides, if you have to be a 'yes' man to every single thing that goes on in a band's life, then you'd be a boring band." "It's definitely a democratic situation," Lewis chimes in. "If it's a couple of lines here or there that make me feel a bit queasy, right or wrong, we'll argue about it, and he'll shoot me down [laughs]. Really, more than not, [John's lyrics] are really right on target—the whole song, the lyrics, the whole idea of it I'll be into straight away, because we're both so tuned into it."

While on the subject of lyrics, Spinks offers some pointers on where to look for lyrical ideas. "Relationship-types of songs are easy," he says, "because you can just use general life as a guideline. You can see yourself and your friends going through perhaps personal turmoil, and you can just draw from that. Subconsciously as much as people think that they're not taken in by other people's situations, you do sort of tend to soak it up and reflect on it. And if you're a writer, that's always a good subject to dwell upon because we all go through ups and downs. The other kinds of songs are the ones where you're writing about a subject. I tend to steer clear of political matter because I don't feel I have the ability to be a soapbox writer. So, if I am writing about something that's perhaps of a worldly view, I'll do it from an overall situation, rather than my itemized feeling about that situation."

But just how personal should lyrics get? "Every writer tries to write a song that he feels people are going to connect with," Spinks answers. "You can spend a fortune doing what you're doing but unless the magic comes out of the speakers at the end of the day, it doesn't count. So, I try to write a song that I think most people will understand in the least amount of detail and let people take it for themselves what it means. It's basically like a little nursery rhyme." MC



TURTLE HISTORY

The Turtles Happy Together (Rhino Home Video) is an informative and fascinating documentary profiling this effervescent pop band from the Sixties. Though their first hits were in the folk rock vein—"It Ain't Me Babe," penned by Bob Dylan, and "Let Me Be"—they enjoyed their greatest success with music hall flavored hits such as "Happy Together," "Elenore" and "She'd Rather Be With Me." This documentary, through a series of candid interviews, traces the band's evolution from their early incarnation as the Crossfires to American pop dandies hanging out with the likes of the Beatles. One particularly amusing section has main Turtles Mark Volman and Howard Kaylan charting the history of the band's management difficulties (they changed managers faster than you can say "sue").

WALL OF SOUND



Wacky rocker David Lee Roth fronts a bevy of beauties and a wall of amplifiers during the video shoot for the ex-Van Halen leadman's latest single, "A Little Ain't Enough," from his new Warner Bros. album of the same name.

FOX RUN STUDIOS: Rapper Tone Loc, in mixing new tracks with producer Tony Joseph, engineer Jan Lean and assistant Tim Andersen... Another rapper, Ice-T, in working on his next album with producer DJ Aladdin, engineer Vachik Aghaniantz and assistant Tim Andersen... Jennifer Batten, in working on some new material with producer Michael Sembello, engineer David Bianco and assistant Tim Andersen.
MUSIC GRINDER STUDIOS: Atco act Enuff Z-Nuff, in putting the finishing touches on their new LP, Paul Lani handling the producing and engineering chores, assisted by Steve Heinke and Lawrence Ethan... Hollywood Records act Havana Black, in recording tracks for a new album, veteran engineer Eddie

Kramer helming the project and Steve Heinke assisting...SBK act McQueen St., in recording with producer Tom Werman, engineer Eddie Delena and assistant Steve Heinke...Rock act Smith and Wesson, in recording songs for a forthcoming release, Rick Nair producing the sessions, Dennis Makay manning the boards and Steve Heinke assisting...Cher and producer Richie Zito, in working on a new Geffen Records release, Phil Kaffel turning the knobs and the ever-faithful Steve Heinke assisting.
IGNITED: Singer-songwriter Aynn Batchler, in working on a new project, Jon Gilutin and Ben Grosse producing the sessions, Grosse, Dennis Kirk and Bruce Sugar engineering with assistance provided by Jeff

Welch and Eric Lauenberg.
GROUND CONTROL STUDIOS: House of Freaks, in working on a new release for Giant, Dennis Herring producing, John Jones engineering and Richard Engstrom assisting...PolyGram recording act Mood 1, in working on a new project with producers Julian Jackson and David Jones, engineer Ralph Setton and assistant Eddie Sexton.
SOUNDCASTLE: Gladys Knight, in working on a new album with producer Zane, engineer Elliot Peters and assistant Greg McConnell...MCA recording act and former Motown stalwarts, the Temptations, in cutting vocals.
ANIMAL RIGHTS VIDEO: The B-52's, Indigo Girls, R.E.M.'s Michael Stipe, Belinda Carlisle, the Pretend-

ers are among the artists who have banded together for *Tame Yourself*, a unique album and video produced to benefit People For The Ethical Treatment Of Animals (PETA). The album, which will be released by Rhino New Artists, and video are due out this month.
LION SHARE RECORDING STUDIOS: Veteran hard rock songsmith Desmond Child, in working on tracks (vocals and synthesizer overdubs) for his solo album, Child and Arthur Payson producing the sessions, Payson engineering and Jesse Kanner assisting...Warner Bros. artist Rod Stewart, in working on "Rhythm Of My Hearts"; Trevor Horn shepherding the project, Steve McMillan turning the sonic knobs and Guy DeFazio assisting. **MC**

NAMM SHOW



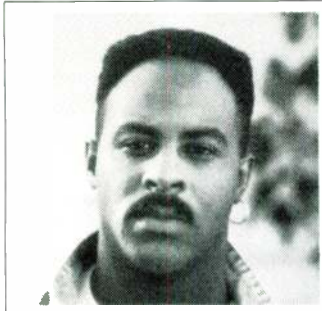
David Kimm, National Sales Manager for Soundcraft, and Who bassist John Entwistle are shown holding Soundcraft's Spirit Live console at the recent NAMM show in Anaheim.

ON THE SET



Donny Osmond recently completed the video for the second single, "Sure Lookin'," from his latest Capitol album, Eyes Don't Lie. Pictured (L-R): Osmond manager Bill Waite, director Michael Bay, Osmond, video producer Mike Bodnarczuk and Capitol's Mick Kleber.

PRODUCER CROSSTALK



DEREK BRAMBLE

By Jon Matsumoto

I won't work with someone I don't like," states producer-composer Derek Bramble emphatically. "That takes the fun out of a record. I can always hear if a record was fun or not. You can hear it in the music. There are so many records that are made out of a matter of course. Obviously, you can't feel happy all the time, but I'd like to go for that—a feel good record.

In this way, Bramble—who produced David Bowie's *Tonight* album as well as records by Sheena Easton and Jody Watley—is a bit of an old-fashioned producer. While some studio wizards get bogged down in the high-tech aspect of making records, Bramble is more concerned with the emotion conveyed by those discs.

Unsurprisingly, the 30-year-old Englishman isn't cursed with the Phil Spector complex of having to be a dominant, dictatorial figure in the studio. For Bramble, making records is ideally a collaborative process.

"If I need to dictate, I can dictate," he says. "But I'd much rather be part of a team in creating a total entity. I'm not one who has to be in control to the nth degree. My thing is having fun. I don't think you can be totalitarian in a musical environment. Then why work with anyone else? Just work with yourself."

As a producer, one of the first things Bramble does is to find out where the artist is coming from and what he or she wants to achieve. He never loses sight of the fact that it is their record he's making and not his.

"There are certain elements that I can bring to an artist," Bramble offers. "But every artist brings out something different in me. There are no rules. There is no set thing for any person. Everyone is different, and everyone generates a different type of energy from me."

Bramble started out as a musician. He played bass in the British R&B group Heatwave in the late Seventies and early Eighties. After the band broke up in 1982, Bramble began to write songs and eventually moved into producing. His first job working behind the production boards was with singer Jaki Graham. Fortunately, the demos for these sessions somehow found their way to David Bowie, who was so impressed with them that he asked the young producer to handle his 1985 *Tonight* LP.

Bramble says he wasn't unduly intimidated by the prospect of producing his first full length album with the likes of David Bowie. "It was fine," he says. "I never was a fan. I enjoyed Bowie's *Let's Dance* album; I thought that was pretty cool. I basically just wanted to have fun anyway. I was there to make a record, and I didn't feel like I needed to rub shoulders with anyone."

Bramble, who splits his time between London and his home studio in the Hollywood Hills, says he doesn't see himself as primarily a producer or writer; to him, they are equal components in the overall craft of making good records. With Jaki Graham, Bramble both wrote and produced such hit records as "Breaking Away" and "Step Right Up." He has also penned songs for Manhattan Transfer, Power Station and most recently, a song for Whitney Houston, "I Belong To You."

"From the first day I got my mini-studio, the idea was to write the songs and then reproduce it the way I thought it should sound," says Bramble. "It was never the song is done, and that's it. It was always a means to the end. I could not forsake the recording for the song or the song for the recording."

The multi-talented producer-songwriter says working in the London music scene is far different from operating within the U.S. rock market. "In the U.K., fashions and trends change so much and so fast, there's no consistency. Something that's new becomes old in a matter of two or three weeks. It's very difficult to keep on top, because things are changing all the time. As a result, it's very much a singles nation; it's like fast foods.

"But those rapid changes aren't necessarily a bad thing," continues Bramble, "because it means there's a lot of creativity going on. But the kind of work that I like—music that's representative of the entire world, rather than just one section of it—that kind of music gets cut off in England."

Bramble has two albums coming out in the near future. He wrote and produced material for upcoming albums by Mic Murphy and Teisha Campbell. Bramble is currently working on an album in Los Angeles with sixteen-year-old English singer Lisa Wong.

Bramble says he actually prefers working with new artists. "It's more fun," he states. "New artists don't have any set ways. They're totally open to creating and new ideas. That has the ingredients of being more exciting." MC

NEW TOYS—BARRY RUDOLPH FIELD TEST:



Model 651 Guitar Preamp from BBE Sound

The BBE 651 is a three channel, stereo guitar preamp with unique features and musicality not found in any of the other numerous guitar preamps available. BBE Sound has earned a noted reputation with their patented Sonic Maximizer unit which has become a mainstay in the world's leading recording studios. The BBE Sonic Maximizer unit automatically compensates for phase and amplitude distortion with the concomitant result of increased clarity, more transient recognition and low frequency (bass) damping. The Model 651 Guitar Preamp is the latest brain child of the engineers at BBE who, after consulting many guitar players and looking at what the other manufacturers offer, have produced a unit that embodies near perfection in guitar tone reproduction with the addition of all the most wanted and popular features.

Actually unveiled in prototype form at the January '90 NAMM Show, the 651 has since undergone numerous changes and improvements to bring it to current standards. The 651 is a solid-state preamp but instead of the usual integrated circuit "chip" amplifiers, the 651 uses J and MOS Field-Effect Transistors. FET's in the front end and distortion circuits sound more like tubes thereby insuring a rich and warm tone with smooth distortion. This design philosophy may not be the easy and cheap way but it is crucial to the overall sound quality of the preamp and reflects BBE Sound's commitment to quality products.

The three channels in the 651 are designated Clean, Crunch and Distortion. The Clean channel is simply set with the Input Gain control which matches your guitar's pick up output level to the 651's input stage. The instruction manual stipulates that to avoid any unwanted distortion on the Clean channel, the Input Gain control should be adjusted so that only the loudest peak just illuminates the first "clip" indicator on the LED bar display. There is plenty of gain here so *any* guitar will adequately drive and match the 651. Once the Clean channel is set for the best clean tone, that signal can be fed to the Crunch channel. When the Crunch channel is selected, the Crunch Intensity control adjusts the amount of overdrive. So both the Clean and Crunch channels are interrelated in that the total amount of crunch is based on both the Crunch Intensity as well as the Input Gain control. The third channel, Distortion, is not dependent upon any settings of the Clean/Crunch channels or Input Gain control. The Distortion Drive control sets the amount of "touch responsive" distortion and sustain. The 651 preamp is "volume dynamic" meaning that the harder you play the more crunch or crunge you'll achieve.

Switching between channels is done by pushing small red pushbuttons on the front panel or by way of the supplied footswitch. (more on this later) Selecting the Distortion channel always overrides both the Clean and Crunch channels. MC

The 651 has two, identical three-band equalizers each with boost and cut of 12db at the frequencies of 2.5Khz shelving, 400Hz midrange, and 100Hz shelving for the bottom. The Clean/Crunch channel share one EQ while the Distortion channel has its own dedicated equalizer. The preamp allows you to "mix" the volume of the channels so that changing channels is smooth (i.e. no volume jumps) even if you switch from a massively overdriven distorted sound to a normally quiet clean tone. Conversely, you can also set the preamp to pump the volume up for solos and raves. This feature is important because the send output to the onboard effects loop is derived from this mix—so no matter which channel is active, the effect device always has equal level. The effect loop has a mono send with stereo returns. However, mono effects such as stomp pedals can also be used with no problem.

Some unique features: The 651 has a built-in BBE Sonic Maximizer Processor which has been especially designed for this preamp. The BBE Processor has become popular with guitar players who have made them an important component of their custom rack systems. The amount of "definition" or process is adjustable on the front panel and when the knob is fully counter-clockwise (or off), a special noise reduction circuit is engaged. Another special feature is called SVC for Speaker Voicing Circuit. The SVC is special circuitry designed to emulate a four by twelve speaker cabinet. This circuit is used when the BBE 651 is used with a power amp and speakers. I was impressed by the SVC because it really did make the overall sound very rich and warm and slightly diffused.—like a cabinet well miked in the studio.

Other nice things: a mute switch cuts the main outputs of the preamp while the headphone output and the tuner output jacks stay alive. This is just the ticket for practicing with phones or tuning without anybody hearing you. One of the biggest features is the included FS 500 footswitch controller. The FS 500 is an all-metal, USA made rugged footswitch with five pushbuttons that control all the primary functions of the preamp. There is a Clean/Crunch (Ch 1 and Ch 2) switch with a corresponding LED indicator for each channel, Ch 3 or Distortion switch, a BBE Process in/out switch, Effects on/off button and Mute switch. All the switches have their own LED indicators and the entire footswitch is connected by a supplied, ordinary two-conductor 25 foot cable. Any ordinary guitar cable will work here—so no hard-to-find multi-pin cable.

Made in America and priced at \$599 retail including the footswitch, the 651 is the perfect way to start your own guitar rack system in a cost effective hurry. If you are interested, check your local BBE Sound dealer or write to BBE Sound Inc. 5500 Bolsa Ave., Suite 245 Huntington Beach, CA 92649 or call (714) 897-6766. MC



Bob Dylan

Ken Regan

U.S. military involvement in the Middle East. The protesters have camped since Aug. 26 at Gas Works Park, renaming it Peace Works Park. **Willie Nelson** is offering the original anti-war song "Jimmy's Road" and a ten-minute reading of **Mark Twain's** "The War Prayer" free to anyone who sends him a blank cassette. Nelson wrote "Jimmy's Road" nearly 25 years ago when **David Zettner**, a bass player in his band, was drafted for duty in Vietnam. And a little late to the fray comes **Sean Lennon**. The fifteen-year-old son of the late former Beatle **John Lennon** has recorded his slain father's "Give Peace a Chance" with a little help from friends like **Lenny Kravitz** and his mom **Yoko Ono**. Apparently, Lennon

The activity in Iraq has seemingly spawned just as much musical as military action. **Bob Dylan** performed at the Dwight D. Eisenhower Hall theater at the U.S. Military Academy before about 4,020 fans. The crowd included hundreds of vocal West Point cadets who closed their eyes and sang along to the anti-war sentiments of "Blowin' In The Wind." No protest of the event occurred publicly, but many at the academy said friends and faculty had griped about the decision to invite "that hippie" to perform on the eve of Eisenhower's 100th birthday. Meanwhile, poet/activist/recording artist **Allen Ginsberg** meditated with about a dozen people camping at a Seattle park to protest

kept the chorus but wrote new verses pertinent to "a number of major issues of today," according to spokesman **Elliot Mintz**. Profits from the single will go to the Spirit Foundation, a charity established by John and Yoko two decades ago. "Give Peace a Chance" was first released during the Vietnam War.

The war is affecting some recording artists in some non-musical ways. **Michael Jackson**, for instance, had to postpone his ten-day African expedition, which would have been his first trip to that continent in two decades. The trip would have included stops in Gabon, Tanzania, Nairobi and Abijan. Jackson's first, and last, trip to Africa was as a member of the

Jackson 5 group 20 years ago. And New York Philharmonic music director **Zubin Mehta** canceled his appearances in New York at the first signs of fighting to fly to Israel, leaving no timetable for his return to New York. Mehta also is the Israel Philharmonic's music director.

Of course, no one should plan a trip without consulting an authority. In the case of the Middle East, that would be **Domino's Pizza**. According to **Frank Meeks**, owner of several Washington D.C. area Domino's outlets, record number of late-night pizza deliveries were made to the White House, Pentagon and State Department just prior to the first strike. Similar order patterns came just before the invasions of Panama and Grenada, said Meeks. He also said that an increase in pizza orders at key government buildings after 10 p.m. is "very unusual." File under "Military Intelligence."

The **Campers** are back from Europe where these "female impostors" performed before some very interested and interesting crowds. According to leader **Michael Ellis** (left in photo), thanks to a heavy reliance on musical and visually-oriented set pieces, the trio's act went over even in places where English was a far-foreign tongue. The group's most popular routines of the tour were those based on the work of **Dolly Parton** (performed with big balloon breasts), **Bette Midler** and an exciting **Madonna**-with-mustache bit that's very new. "It's funny, but in Europe they'd never seen anything like us," he says. "These were

people who were used to seeing female impersonators. They thought that what we do was very bizarre until they realized that it's just fun." If you've never seen anything like it, you can catch Ellis and his partners **Franco DeCeltino** (right in photo) and **Chris Hart** at the Comedy Store every Friday evening. They have the honor of being the first openly gay act to have a regular slot at this Sunset Strip institution. If you prefer to view them in a natural setting, check out the **Backlot** on weekends or **Ripples** in Long Beach on Wednesday nights. And ask Franco to do "I've Got To Be Me."

The **Del Rubio Triplets** have filmed a com-

mercial for Diet Pepsi. It should begin airing in selected markets any time now.

The real **Guns N' Roses** has filed a \$2 million lawsuit against **K-Mart Corp.** for alleged unauthorized use of their picture and name in an advertisement for a toy drum set.



The Del Rubio Triplets

Heather Harris

The band members "suffered damage to their reputation, loss of good will, mental anguish resulting from the use of the advertisement without their consent," according to the Superior Court lawsuit.

In honor of her new Hollywood Records release *I Enjoy Being A Girl*, let's look in on **Roseanne Barr**. We'd like to note for posterity that the camp title track, which originally appeared in the classic movie *Flower Drum Song*, not more than a year ago was also the title track by everyone's favorite All-American, Jewish, lesbian folk singer **Phranc** for her fine *Rough Trade* LP. Whatever hits emerge from Barr's LP, it probably makes no difference to the Millard Fillmore Society. This group "honored" Barr with its 1990 Medal of Mediocrity for her off-color rendition of the national anthem. (Previous winners of the award which is named after the 13th and most mediocre of our nation's chief executives, have included Vice President **Dan Quayle** and **Ed McMahon**.) And we also note that the society should walk with care when they present the award to this tough cookie. Barr is currently suing the *National Enquirer* for \$35 million. She alleges that the tabloid has paid individuals to purloin four of her love letters in exchange for "money or other things of value worth in excess of \$5,000." Some of those love letters were intended for her husband **Tom Arnold**. In their absence, Barr is changing her professional name to **Roseanne Arnold** beginning next fall. Tom Arnold also reports that he is converting to Judaism and that the couple would attempt to conceive a child this summer.



The Campers

Heather Harris



David Bowie

Don't look for *Batman II* anytime soon. Director **Tim Burton** has said that there is no way of telling when a script for the film would be ready and that he couldn't imagine it going into production this year or next. The sequel to the way popular flick was originally scheduled to be filming during Summer of 1991.

In a related item, *Batman* star **Michael Keaton** gave St. Malachy Roman Catholic School and church in Coraopolis, PA a whole mound of *Batman* paraphernalia for its annual Nationalities Festival. Keaton, who

played the caped crusader in the 1989 film, sent toys, dolls, videocassettes and other items. The actor attended grade school at St. Malachy and his mother is a parishioner at the church, according to a church secretary.

Why is **David Bowie** smiling? Could it be because he may be starring in a new feature film opposite the lovely **Rosanna Arquette**? Could it be because the working title for the project is *The Linguini Incident*? Pretty funny, David! Now tell us the real title.

Speaking of **David Bowie**, there's a wonderful interview with the chameleonic performer included in a new book called *Rock Lives*. Authored by Westwood One radio personality **Timothy White**, *Lives* is almost 800

pages of profiles and interviews with some of rock's most important figures. Among the more insightful tidbits are a quote from **Carly Simon** concerning ex-husband **James Taylor's** wandering ways. "It seems," she is quoted, "that sons cannot help following in their father's footsteps, whether they like the path or not." White also gets **Beastie Boy MCA (Adam Yauch)** to all but admit that they are in rock & roll, not for the long haul, but as a prelude to becoming corporate executives. And the author gets a great quote from **Pete**

Townsend on the subject of sexuality. There's lots more that we haven't room for here, so go pick up a copy.

Congratulations are in order for one of our favorite Los Angeles club circuit talents, **Curt Wilson**. The man with the golden tonsils made his *General Hospital* debut as the character **Richard**. *Show Biz* hopes to see more of him whether singing or acting. Good work!

Former **Dead Kennedys** main man **Jello Biafra** recently brought his stand-up routine to the University of California at San Diego. The outspoken singer discussed that brohaha surrounding his *Frankenchrist* LP, racism, constitutional rights, censorship in general and the trends of the "New Rights." It's frightening to think that Biafra's troubles with censorship in 1985. It's even more frightening in light of **2 Live Crew's** problems to know that things haven't improved very much in these last five years.

Ben Vereen's big-screen *Bojangles* biopic has yet to come together. The project about the late song-and-dance man **Bill "Bojangles" Robinson** was set to go before the cameras last summer. Now the producers are trying to find a backer and hope to have the picture rolling sometime this year.

A really strange little rumor courtesy of the *National Enquirer* says that rapper **Vanilla Ice** will make his big screen acting debut in the next installment of the *Teenage Mutant Ninja Turtles* saga. Oh, sure.

Rumor has it that **Michael Jackson** is trying to convince producers to let him play the lead in a **Rudolph Valentino** biopic. According, once again, to the *National Enquirer*, Jackson is quite set on his plans. That part seems reasonable enough considering some of the Odd One's other fixations. But we still can't believe the tabloids report that Jackson spends fifteen minutes each evening dancing at the screen idol's crypt in Hollywood as his limo driver waits.

Clint Eastwood is making a record. The actor sings with **Randy Travis** on an album of duets which also features **Willie Nelson, Dolly Parton, Conway Twitty,**

Roy Rogers, Loretta Lynn, B.B. King, George Jones, Kris Kristofferson, Tammy Wynette and Merle Haggard. Travis told the *Los Angeles Times* that he's always been an Eastwood fan and that the actor once suggested they sing together if the right song ever came along. "We found 'Smokin' The



Beastie Boys

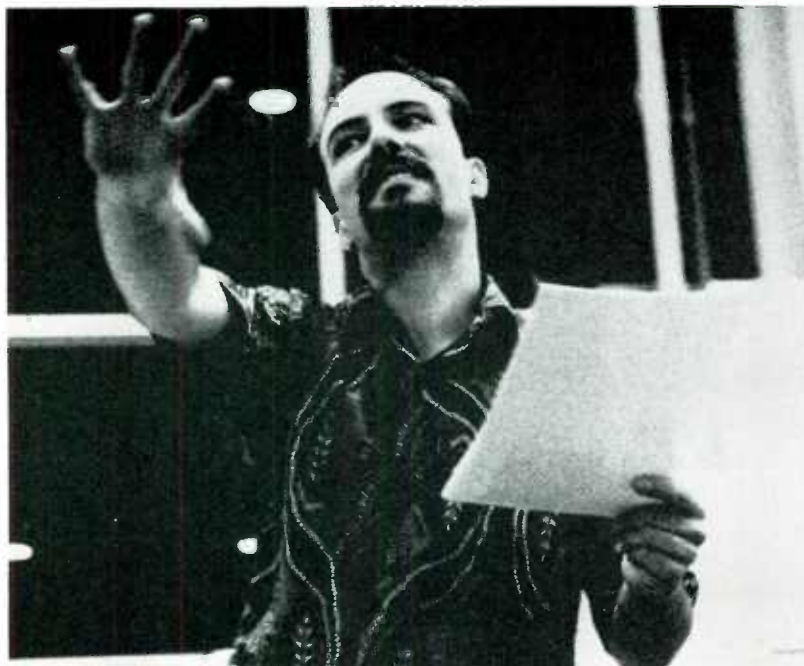
Hime," says Travis. "I thought, 'Yeah, that's the one,' 'cause we wanted something kind of comical."

Checking the dial, *Show Biz* most heartily recommends **Silent Warhall** performing February 23rd on *Brain Cookies* (KXLU 88.9 FM, 7:00 p.m.) We also remind you that *Taste Test #1*, a collection of previous live performances from the weekly Sunday evening broadcasts is now in the stores courtesy of New Alliance Records. We also recommend **Harry Connick, Jr., Julia Fordham and Sara Hickman** February 24 on *VH-1 Best of New Visions*.

Finally, we have an update for you. **Sonny Bono**, whose presidential potential we told you about issue before last, now says he will not seek one of the two senate seats opening up in 1992. "There's something about it I don't like," said Bono. "You have to buy the position. It becomes a money contest. A lot of people are being elected because they have a lot more money than the next guy. In the long run, this job is preferable to that one." Bono, elected Palm Springs mayor in 1988, said he wants to run for that seat again in April 1992. Too bad.

And while we're on (or near) the subject, don't forget to pick up your very own **Cher** calendar. For 1991, the Dark Lady has a whole bunch of photos for you, plus room to note your favorite upcoming events.

Oops! In our last issue, we erroneously printed that **Jasmine Guy** was married to singer-songwriter **Lenny Kravitz**. Well, this can't be true as Kravitz is happily married to **Lisa Bonet**. Just wanted to see if you were paying attention! **MC**



Jelo Biafra

Local Notes

By Michael Amicone

Contributors include Tom Farrell and Pat Lewis.



TUMBLING TUMBLEWEED:

Mobile Fidelity Sound Lab has released another fine Elton John CD in their ongoing Ultradisc series (compact discs of superior quality manufactured with 24-karat gold). *Tumbleweed Connection*, released in 1971, ranks alongside *Goodbye Yellow Brick Road* as the finest album in Elton's career. Taking a cue from *Robbie Robertson*, who mined similar terrain with the *Band*, Elton John and lyricist *Bernie Taupin* produced a minor masterpiece—a thematic, sepia-toned album focusing on the *American Old West*, something that had fascinated Taupin while growing up. Highlights include *Bernie Taupin's* odes to country living, "Amoreena" and "Country Comfort"; "Come Down In Time," a plaintive tale of a lover waiting in vain for a promised rendezvous; the sturdy opening rocker "Ballad Of A Well-Known Gun"; and the album's closing one-two punch: "Talking Old Soldiers," a haunting tale of the effects of old age, and "Burn Down The Mission." With *Tumbleweed Connection*, Elton John established himself as one of the finest vocalists in all of rock and the Elton John-Bernie Taupin songwriting team emerged as a creative force to be reckoned with.

SURPRISE, SURPRISE: Due to the war in the gulf, *Donny Osmond* was forced to cancel plans for an overseas tour, originally intended to serve as a warm up for his forthcoming American tour. So, all dressed up with nowhere to go, *Donny* and his band decided to warm things up instead with a surprise performance at the *China Club*, where the ex-teen star performed his recent grown-up dance hits. —PL

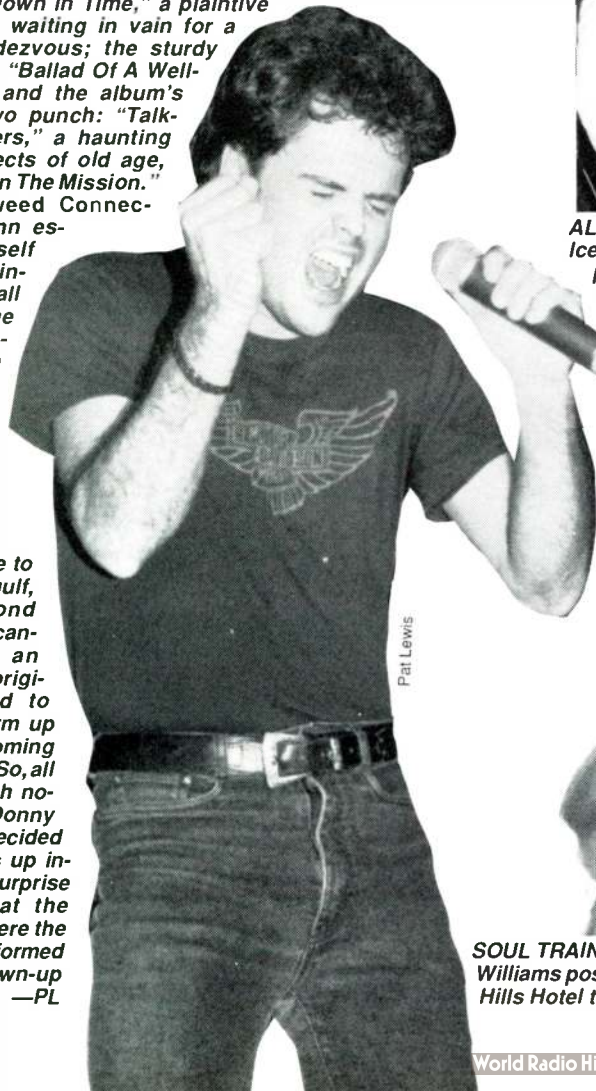
BULLISH ON RHINO: Rhino Records has just released a second volume of music profiling New Orleans musical ambassadors the *Neville Brothers*. Entitled *Treacherous Tool*, it's a companion CD to their earlier must-have two-disc *Neville* set, *Treacherous*, and another fine release from Rhino, who, in anticipation of New Orleans' annual *Jazz & Heritage Festival* in April, has begun a major campaign to promote its catalog of *New Orleans R&B*—a catalog including the *Cajun* compilation *Alligator Stomp* and Rhino's excellent two-disc set, *Best Of New Orleans Rhythm & Blues*. **OBITUARY:** *Walter Ernest Hurst*, 60, attorney and publisher of over two dozen law and reference books in the arts-entertainment field, died on Thursday, January 24th, of cancer. Specializing in copyright and trademark law, Hurst authored and published books including *The Record Industry Book*, *The Music Industry Book* and *The Movie Industry Book*. Hurst is survived by his mother, *Ludmilla*, and sister *Vera Kohn*.



LANDLOCKED: *Beach Boys* mastermind *Brian Wilson* recently entertained a packed throng of post-American Music Awards celebs at the *China Club* during that establishment's famed *Monday Night ProJam*. Backed by the *Kal David* band, the usually stage-shy *Beach Boy* performed a lengthy set of favorites—including "California Girls" and "Help Me, Rhonda." Pictured trying to follow Brian's chord changes are guitarist *Kal David* and bassists *Rob Wasserman* and red-hot producer *Don Was*.



ALBUM OF LIFE: More than a dozen pop artists from *Chicago* to *Vanilla Ice* recently visited *Capitol* recording studios for the "Album of Life" project designed to aid the growing problem of feeding this country's hungry. Pictured (L-R): contributing songwriter *Harvey Scales*, *Aynne Pryce* of *Isley Management*, project coordinator *George St. John* of the *East Media Group*, *SBK* recording artist *Vanilla Ice*, *East Media Group* administrative assistant *Leslie Wilson* and project consultant *Reverend Bill Minson*. —TF



SOUL TRAIN AWARDS NOMINATIONS: *Ai B. Sure*, *Don Cornelius* and *Vanessa Williams* pose for cameras during the recent industry brunch held at the *Beverly Hills Hotel* to announce the nominations for the annual *Soul Train Awards*.



A LION YAWNS TONIGHT: In the grand tradition of MGM studios, a roaring lion announces the first three Zoo Entertainment album releases from Rhythm Tribe, Mark Germino & the Sluggers and Lazet Michaels. Label President Lou Maglia apes the lion, while assorted staffers, including former MC Senior Editor Bud Scoppa (leaning over Maglia) and veteran A&R man about town George Daly (peering over Scoppa's shoulder) look on.

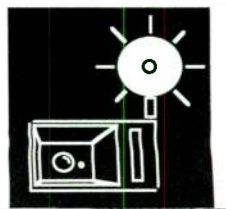


TAP INTO AMERICA: Comedy metallers Spinal Tap made a surprise appearance at the Anaheim NAMM show in front of a packed audience at the Embassy Room of the Disneyland Hotel. Fronted by Nigel Tufnel (Christopher Guest, pictured above), David St. Hubbins (Michael McKean) and bassist Ross McLochness (Harry Shearer), the band wowed their audience with such Tap favorites as "Sex Farm," "Big Bottom" and the new "Break Like The Wind," but apologized for not doing their timeless classic, "Stonehenge," explaining that their dwarves and props were stranded in a broken semi. Rumors are abundant that a new Spinal Tap movie is in the works. —TF



NAMM JAM: As in the past, this year's NAMM show featured numerous free concerts by various musical instrument manufacturers. One such manufacturer, St. Louis Music, sponsored Starfest '91, held at Anaheim's Inn At The Park hotel and featuring Boxtown Bandits, the Tom Borton Band, Eyes and Uriah Heep's Ken Hensley (pictured above, right) and his All-Star Band: Van Halen bassist Michael Anthony (pictured above, left), Frankie Banali (drums) and Rudy Sarzo (bass) of Quiet Riot fame, among others. —PL

Donna Santisi



I SHUTTER TO THINK: Photographer Michael Cooper was to the Rolling Stones what cameramen Dezo Hoffman and Robert Freeman were to the Beatles. Cooper's superb behind-the-scenes photographs of Jagger, Richards, Jones, Wyman and Watts and other Sixties luminaries form the bulk of a new book entitled *Blinds & Shutters*. The book, which features over 600 photographs (many previously unpublished) also contains Cooper's outtakes from the Sgt. Pepper album cover sessions (sprinkled strategically throughout) and sports an amazing attention to detail (it's hand-bound in leather and buckram) and a truly amazing price tag—\$650.00. Published by Genesis/Hedley (the company that originally published George Harrison's memoirs, *I Me Mine*), *Blinds & Shutters* is everything you'd expect a \$650 book to be—impeccably reproduced photographs, lavish layouts, informative prose and firsthand reminiscences from Cooper's famous friends and contemporaries, including Paul McCartney, Eric Clapton, Mick Jagger, George Harrison, Keith Richards and Derek Taylor. With five thousand copies made (each copy is numbered and signed by ten of the book's contributors), *Blinds & Shutters*, available at Tower Records on Sunset, is certain to become a highly prized collector's item; according to the press paraphanelia, Harrison's earlier Genesis volume, *I Me Mine*, now fetches eight times its original price at auctions. Pictured at Tower Records are two of the book's contributors, Spencer Davis (right) and legendary Cream drummer Ginger Baker; also pictured, an outtake from the Sgt. Pepper album cover sessions and Michael Cooper's photos of Andy Warhol and Bill Wyman in the studio.

Tom Farrell

Jacques Du Long

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

GOING...GOING...GONE: Our congrats to the Go-Go's on their recent inking with I.R.S. Records. Their signing breaks a long drought for L.A. bands. Go-Go's lead singer Belinda Carlisle will obviously have to leave her job with the Marshall Berle talent agency, which is unfortunate, since Berle has become the booking agent for most of the biggest draws in the area.

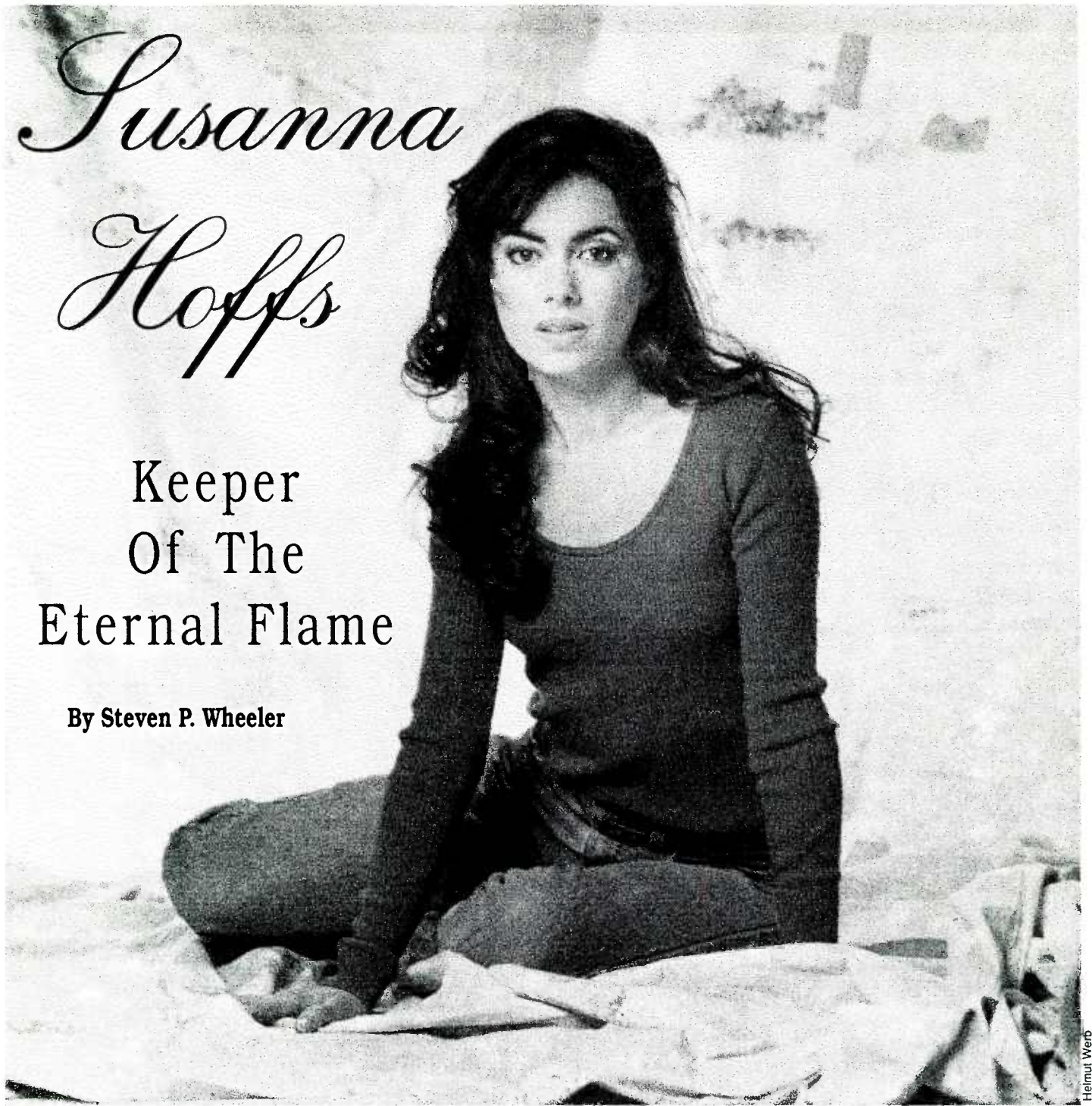
GONE BUT NOT FORGOTTEN: Rock has taken its toll on another performer, Bob "Bear" Hite of Canned Heat, who died recently in a camper van outside his home after completing one of two shows at the Palomino. The band was completing negotiations to release two albums in the near future and had recently finished a successful cross-country tour.

ONE MAN'S TRASH IS ANOTHER MAN'S TREASURE: The Capitol Record Swap Meet, held until recently on Vine St. in Hollywood, is moving to the Country Club in Reseda. During the meet dealers trade, buy and sell music-related memorabilia.

Susanna Hoffs

Keeper Of The Eternal Flame

By Steven P. Wheeler



Helmut Weber

Back in late 1989, the pop music world was stunned to hear that the biggest female rock group of the decade had cancelled the remaining portion of their worldwide tour and had issued an informal press statement explaining that the Bangles were merely on "hiatus." Though rumors swirled around the music industry that the so-called "hiatus" was more serious, it wasn't until a few months later that the platinum-selling pop quartet officially disbanded.

But that seems like ancient history now. The only relevant fact is that Susanna Hoffs, the guiding light and alluring focal point of the Bangles, has returned with a new solo album. *When You're A Boy*, that gives the listener every indication that Susanna Hoffs was the true creative force behind the four lovely ladies who had the entire world dancing like Egyptians back in the mid-Eighties.

It's often difficult to talk with artists about former bands, especially when the wounds and bitter memories of that association are still relatively fresh. Fortunately, those journalistic fears were quickly dismissed when the beautiful and articulate singer-songwriter talked freely about her past with a refreshing and often humorous candor.

The interview took place at the Los Angeles photo studio where Hoffs was preparing for the *Music Connection* photo shoot. The tiny Los Angeles native arrived a little late, clad in the essence of L.A. casual: a grey sweatshirt, Levis and black boots. Even in this informal attire, Hoffs is an exotic beauty blessed with a pair of hypnotic brown eyes and the most sensual set of lips this side of Julia Roberts. As we gathered in the makeup room, Hoffs nestled her lithe body into an orange director's chair and proceeded to take us through the ins and outs

of pop music superstardom and her struggle to rid herself of the self-doubt and anxiety often associated with beginning a new solo career.

"There's always the apprehension of what to do and how to go about it," Hoffs says, recalling the days after the Bangles' destruction. "I was saying to myself, 'Now that I can do whatever I want, what do I want to do?'" The 31-year-old enchantress takes a swig from a bottle of Evian before summing up that indecisive period, "The hardest thing about being on your own is dealing with the excessive freedom."

Since her early days in the music business, Hoffs has balanced artistic freedom with compromise and self-dependence with self-doubt. Unlike a majority of artists in the music industry, the intelligent and assertive Hoffs graduated college (University Of California, Berkeley) before pursuing her musical career. In fact, she was more

interested in dance, art and acting prior to her relationship with David Roback (the leader of the critically-acclaimed band *Mazy Star*), a relationship that would dramatically change her life.

"I was dating David, and we decided to start a band. So I quit the dance department at Berkeley [although she stayed in school and received her degree], and that was the turning point that really steered me towards music. It also had to do with the flourishing punk movement of that time. It was just exploding everywhere, and the idea that you could just buy a guitar and start a band was very appealing to me."

Like most young relationships, this collaboration was destined to fail. However, Hoffs was revitalized with an enthusiasm that had started to slip away on the campus of Berkeley ("you get to your third year, and you start thinking that a lot of it is bullshit, and you want to get on with your life"). Returning to her hometown, Hoffs began putting out flyers and ads hoping to hook up with some other similar-minded Southern California musicians.

Remarkably, the first call Hoffs received was from another struggling female musician in the City of Angels, who like Hoffs would go on to substantial success in the Eighties. "Of all people, my first contact was from Maria McKee [former leader of *Lone Justice* and now a solo artist]. She was the only person in the entire city of Los Angeles who actually picked up one of my flyers and called me," recalls Hoffs with a laugh. "So we met and started talking, and for about a week, we were going to start a band, but then she chose to do something else instead."

Fortunately for Hoffs, she didn't have to wait much longer for her vision to come into focus. She placed an ad in the *Recycler* and a few weeks later she hooked up with Vicki and Debbi Peterson. However Hoffs makes it clear that her original intention of putting together a band had nothing to do with an all-female lineup. "It was just a coincidence that I was hooking up with all these girls. I think at the time, because of the Go-Go's, there were a lot of female musicians who were inspired and wanted to be in bands." Nevertheless, after hooking up with the Peterson sisters, Hoffs did begin to see a possible advantage in collaborating with women rather than men. "I think it might have had something to do with the feeling of frustration I had working with David," Hoffs says thoughtfully. "I wanted things to happen quicker. I just felt that, by working with other girls, it would be easier to communicate."

That communication came through loud and clear after the three girls added bassist Annette Zilinskas, who would be replaced in 1983 by Michael Steele. The Bangles were formed at the moment of inception, according to Hoffs. "I think there was a feeling, especially with the Peterson girls, who had been playing around the clubs for years, that this was an instant band. It was the first time in my life that I was able to set up in a garage and actually play songs. We had an existing band within a week."

The Bangles were an instant hit on the L.A. club circuit, and in short order, they were signed to a management deal by rock & roll entrepreneur Miles Copeland. The Bangles soon released their first independent recording (a five-song EP on Copeland's subsidiary label, *Faulty Products*). The fact that this was an all-girl band managed by Miles Copeland, whose I.R.S. record label was the home of the Go-Go's, marked the beginning of what would become an albatross around the necks of the four Bangles. "From the start, we were always compared to the Go-Go's," Hoffs states matter-of-factly, "and it was kind of frustrating, but it was also inspiring, because the Go-Go's proved that any person could have a dream and make it come true."

Soon after the release of their EP, the Bangles were signed to Columbia Records, where they released three

albums between 1984 and 1988. Their debut album, *All Over The Place*, was a dismal commercial failure, but the follow-up, *Different Light*, became a platinum best-seller on the strength of a string of irresistible Sixties-influenced pop hits like "Manic Monday" (written for the band by Prince), "Walk Like An Egyptian," "Walkin' Down Your Street" and "If She Knew What She Wants." In 1987 they had a Top Ten hit with a remake of Paul Simon's "Hazy Shade Of Winter" from the *Less Than Zero* soundtrack, and a year later they released their swan song, *Everything*. It was on this record that Hoffs's songwriting talent came to the fore, especially on the chart-topping hits "In Your Room" and "Eternal Flame." Unfortunately, these singular successes added fuel to the flame of internal discord, and the end of the Bangles grew increasingly nearer.

First the Bangles split with their longtime manager Miles Copeland (see related article with Stiefel-Phillips), then the internal friction that Hoffs says was present from the outset of the band's formation became unmanageable. "There was always turmoil in the band, and I think that when Debbi and Mickey [Michael Steele] wanted to get more involved with singing and writing, that already delicate balance between Vicki and I became even harder to deal with."

"It began to feel like we were making four solo albums and slapping on the Bangles' harmonies and the Bangles' name."

The insecurities of the members began to outweigh the musical focus, and the Bangles began to seriously unravel by 1989. "By the end there was a rigid quota system that never worked out," Hoffs explains. "Decisions became more political than musical. I think the end result was that the whole package suffered a little bit." Hoffs pauses for a moment to rethink her previous statement, "I don't know if the albums or the performances suffered, but to me it was like 'where can we go from here?' It began to feel like we were making four solo albums and slapping on the Bangles' harmonies and the Bangles' name."

It was during the final tour that the irreconcilable differences were brought out into the open. Hoffs takes a deep breath as she relates the final incident. "Michael and I were the ones who called the meeting and told the other girls that we didn't want to do it anymore. I think certain members of the band and the record company wanted to call it a 'hiatus' but I think that was just a way to soften the blow a little bit. I never saw it as a hiatus." However, Hoffs won't rule out future collaborations just yet. "Maybe someday in the future we'll get together to do something, but that's the last thing on my mind right now."

Judging by her debut solo album, *When You're A Boy*,

Hoffs has good reason to be thinking about her solo future rather than worrying about the prospects of a possible Bangles reunion. According to the shy, yet confident Los Angeles resident, this solo project has been a long time coming.

Back in January of 1990, Hoffs was spending time with a variety of well-known artists and respected songwriters. "I had even worked on a couple of songs with Mike Campbell [Heartbreakers guitarist], and Tom Petty was going to collaborate with us, but then they got really busy and eventually went on tour." With that, Hoffs looked to a familiar face and brought in longtime Bangles producer David Kahne. "That's when I pretty much decided that David Kahne would be the producer. So we went into pre-production and by the spring of 1990 we were in the studio."

Listening to her talk about the making of her first solo project, you get the undeniable sense that it was during the recording process that Susanna Hoffs was reborn, both musically and emotionally. "This project really made me inspired. I was a bit overwhelmed throughout that entire time, but I just took it one day at a time, and it did revitalize me musically. I've gotten really excited about music again." Perhaps because of her modest nature, it takes a little coaxing to get Hoffs to admit that she has grown as a person at the same time. "I did have to learn to be strong and voice my opinions which was a big change for me," she admits hesitantly. "I had always been kind of reserved because I had learned to compromise so much with the Bangles that it was hard for me to stand up for myself. I had to fight my own battles this time."

There is an undeniable artistic growth on this album, as Hoffs has proven that she will be an artist to be reckoned with for years to come. Throughout *When You're A Boy*, Hoffs displays a surprisingly emotional vocal range on songs like the understated ballad "Something New" and the future hit single consideration "Unconditional Love." She also exhibits a definite songwriting maturity on songs such as "My Side Of The Bed" and a desire to stretch herself musically like she does on her rendition of the Bowie song "Boys Keep Swinging" (from which the LP's title is derived).

Hoffs herself is proud of the fact that she didn't tread on familiar ground and make a "safe" record. "I think there's a lot of variety on the record, and I think I stretched myself vocally in the way that I wanted to. I tried some things that some people may not like, but I wanted to see what it would be like to do things like 'Boys Keep Swinging,' as opposed to the more obvious things I could have done."

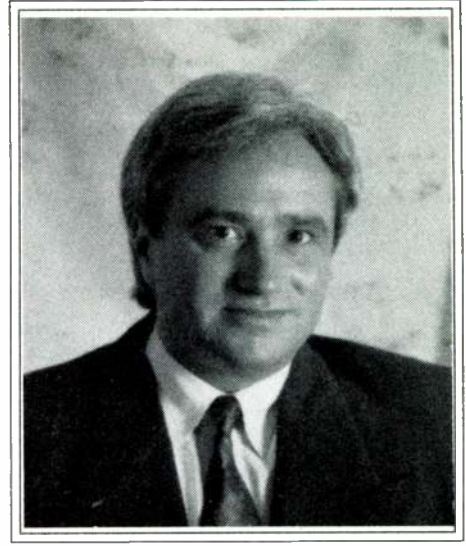
As she begins to prepare herself for the two hour makeup ritual that proceeds every photo shoot, Hoffs leans back in her chair and gives a final summary of her solo debut: "It's a transition record. It's my first record but it has helped me already with a sense of where I want to go from here." Only time will tell, but after listening to this album for the past couple of weeks, it appears that Susanna Hoffs will be going nowhere but up.

For the immediate future, Hoffs will be putting together a band for an upcoming tour, possibly this summer, and unlike many solo artists who have left previously successful bands, Hoffs has no reservations about performing her hits from the Bangles years. "It's hard to get a perspective on the whole Bangles thing, but it's really cool to hear all the hit records we made. While there was a lot of turmoil throughout the Bangles experience, I also remember all the really exciting moments as well, so I can't just eliminate that from my life."

While the Bangles legacy will probably forever be swirling around Susanna Hoffs, she can take great comfort in knowing that she has risen above it all and produced an album that is a giant first step in artistic self-discovery. MC



Stiefel Phillips



Photos: Helmut Weib

MANAGEMENT TEAM EXTRAORDINAIRE

By Steven P. Wheeler

The team of Arnold Stiefel and Randy Phillips has been at the forefront of the music industry since they combined their collective talents back in 1983. Since that time they have steered the careers of such superstars as Rod Stewart and Prince, other international platinum-selling artists like Simple Minds and the Bangles, as well as directing the fortunes of newer talent like Gene Loves Jezebel and the Nymphs.

Coming from completely different backgrounds, the two men each have their own particular talents to offer their clients. The tall, spectacled Stiefel originally worked his way through the book publishing wars, where he eventually became the Director of Bantaam Books before moving to California in 1974 and beginning his life as a literary agent. Later, he would become the Senior Vice President of the William Morris Agency's film department, where he met one of rock's true legends, Rod Stewart. Stiefel would eventually heed Stewart's advice and leave the

William Morris Agency and become Stewart's personal manager.

His silver-haired partner Randy Phillips put himself through law school by becoming one of California's leading concert promoters. After graduating law school, Phillips looked to personal management and kicked off that phase of his career by signing former Harlem Globetrotter leader Meadowlark Lemon. Later he would sell a program to NBC entitled The Rock Palace, where both men first crossed paths. Stiefel wanted to book Rod Stewart on the show, and things soon clicked.

In addition to their impressive roster of musical talent, Stiefel and Phillips also produce films (About Last Night, Stop Making Sense, Graffiti Bridge) and have recently started up their own record company in conjunction with MCA Records.

We recently spoke with these veteran managers and asked them their views on a variety of topics concerning management in the often topsy turvy world of rock & roll.

MC: What makes a strong management company?

AS: A good management firm has very, very few clients and a lot of internal executive staff. That's what we have. We're not an agency with ninety clients. We're tremendously involved with all aspects of our clients' careers and so hands-on in our work that we like to keep our roster relatively small.

RP: We're over-staffed compared to other management companies. We are obsessive about the details of our clients' lives. We're two excessive and obsessive guys [laughs]. These management companies with fifteen and twenty clients, I don't get it. I know that you can't cover them all.

MC: What is the secret to your success?

RP: I think what makes our partnership work is that we both have a great sense of humor—and in this business you have to. You cannot take things too seriously, although we take our clients' careers very seriously.



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AS: People know that when they're dealing with us, even if it's blood-and-guts negotiations we'll have a laugh in the middle of it. **MC: Is dealing with record labels a manager's biggest headache?**

AS: Our only interest is in the quality of the label. We don't have personal vendettas against certain executives as evidenced by the fact that Sue [Hoffs] is at Sony Music [CBS] and Rod [Stewart] is at Warner Bros. **RP:** The old days of screaming at record companies is a bunch of bullshit. These people aren't paid by us, they have a job to do and you can only hope that they're not incompetent. You have to believe that the good people have remained at the label and the bad ones have been weeded out. Business is business and to take any situation to the extent where there's a personal animosity towards somebody, that simply means that you have failed on every level, including the human level. So there isn't a label that we can't deal with.

MC: How did you first get involved with the Bangles?

RP: They had left Miles [Copeland] before we ever met with them. We do have a policy of not talking with an artist until they have made the decision to leave their manager. They met with about eight or ten other management companies before they met with us. **AS:** In fact, we were the last people they met with.

RP: We had a really great meeting with them. Our view on what they needed to do to toughen up their image and become a hard ticket act is the kind of stuff that impressed them.



Randy Phillips, Susanna Hoffs, Arnold Stiefel

AS: We signed them in February of '89 when "Eternal Flame" was a hit.

MC: According to Susanna, that was at a time when the internal strife in the band was at its worst. Were you surprised at the trouble in the band?

RP: The truth is that when we first met them they were putting on their best face because they wanted to impress us. We had no idea that there was a problem.

AS: We were up to our chins in it. It was a horrible circumstance. Here were four artists who wanted to be anywhere but together.

RP: Their individual artistic needs were pulling them apart at the seams, and it became very apparent as the last tour started that that was happening. I once read a quote by Miles Copeland in *Music Connection* where he said something like "five minutes with me is worth two hours with any other manager." Well, I wish he'd have given the Bangles five minutes of his time, or five seconds of his time, because the Bangles wouldn't have been the damaged goods that we received

and they would probably still be together. **AS:** The problem with Miles was that he was an absentee manager; the Bangles didn't know who their manager was. He wasn't around so he never saw the seeds of distrust and alienation growing between these four women. It was a really tricky circumstance. There was this one girl who was perceived as the voice and face of the Bangles so when they went on tour and saw all these signs for Susanna, the other girls didn't know how to handle it.

MC: Did you attempt to keep the band together or was it a losing proposition?

RP: We could have artificially tried to keep it together for another album, something that other management companies would have tried to do.

AS: We didn't want to deal with unhappy artists, and CBS was extraordinarily supportive in all of this because in this case, the whole was not greater than the sum of its parts. We think that one of those parts is greater than the whole, something that will ultimately be proven. Susanna Hoffs is already a happy artist who's fulfilling herself

and from what I hear the other three girls are happy about getting on with their lives and not being stuck in this horrible marriage.

MC: Is it different managing Susanna as a solo act rather than the Bangles as a band?

RP: We feel that she has "de-Bangled" herself and her own personality has really come through on this album. What we're trying to do is give her the vehicle to be as natural as possible. That's the whole theory of less-

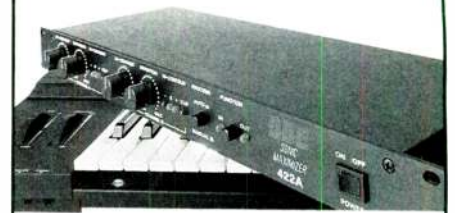
is-more, less hype and more reality.

AS: Now I don't want to be pouring praise on one of our artists but Sue is extraordinarily tireless and extremely goal-oriented. It's a manager's dream come true to have an artist who believes that no interview is too small and no industry function too annoying, and it's genuine. She wants to inspire these people to sell her record. Anything in life that is not mutual, whether it's fucking or business, if it's not mutual, it stinks.

MC: What is going on with your new record company?

RP: At the urging of Al Teller [President of MCA Records] we started this label called Gasoline Alley, in tribute to Rod Stewart. It's a joint venture with MCA. We're going to make a concerted effort not to manage acts on our label for no other reason than we don't want other managers to be afraid to come to us with their artists. We've signed two acts, and it's fun being on the other side of the table for once because we know what they're going to ask for and what they want. **MC**

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TOP MANAGERS ANSWER YOUR CAREER QUESTIONS

By Paola Palazzo

Whether it's negotiating a record, publishing, agency or merchandising deal, or just plain acting as a sounding board for some artist's seemingly off-the-wall idea, a manager's job is never done. Contracted to "advise and counsel" his clients, a crafty, creative management decision could catapult an artist's career to stardom—just as a slight miscalculation is likely to cause a major career setback. To help arm you the musician with some valuable career information, *Music Connection* interviewed eight top-notch managers, asking each to respond to some of your most frequently asked questions. What follows are their responses.

- ALLEN KOVAC
LEFT BANK MANAGEMENT
- BARRY LEVINE
CMG MANAGEMENT
- DANNY GOLDBERG
GOLD MOUNTAIN ENTERTAINMENT
- DOUG THALER
TOP ROCK DEVELOPMENT
- TOM HULETT
TOM HULETT & ASSOCIATES
- WARREN ENTNER
WARREN ENTNER MANAGEMENT
- WENDY DIO
NIJI MANAGEMENT
- DOC MCGHEE
MCGHEE ENTERTAINMENT

#1 When does a band need a manager?

AK: I think the best timing is if a manager and an artist can work together at the earliest stages so that they both believe in each other. If a manager sees them live and, at that point, it's a great live act and he believes in their songs, he should be part of developing their image and developing their direction. If you're there from day one, it's much easier for you to help.

BL: From the inception. The one thing I don't believe in is the lawyer shopping the deal without management. I really don't believe in that because you really need somebody who's looking after the longevity of the band. Somebody that's going to be with that band for the next five years. You really need management to walk into the record com-

pany because it makes the record company feel better that they have someone in there who knows what they're doing and who can devise a game plan for the band.

DG: It's certainly good to have someone as early as possible working for the band and helping to get shows and creating an interest at the record companies. On the other hand, it's a mistake to make a long term commitment to an inexperienced manager too early, and then foreclose the opportunity to get a more experienced manager later. I think people should have managers before they make a record deal.

DT: I feel a band needs a manager when it's going to take them to the next step. I've had people come to me in a stage of development where I felt there was potential, but it hadn't come far enough along. They have to evolve to a certain stage of development on their own. The ones who are winners do, anyway.

TH: Prior to making their first record deal. I think it's very important that the manager likes the

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artist so he can represent him with enthusiasm. I think it's important for the manager to like the artist personally, because it's tough to do the day-in and day-out conversations if you don't like somebody.

WE: There have been a lot of successful bands that have maintained a relationship with someone who isn't a professionally experienced music industry type manager. Sometimes that works. It really depends on their outlook and the people they've come in contact with during their development. But in general, if they don't have a manager, the time to get one is when they feel that they are ready to get out of the garage and club scene and go for a record deal. Record companies want that end of things taken care of.

WD: A lot of times, bands will go to a lawyer first. A lawyer is quite capable of getting a deal, and then they'll suggest a manager a lot of times. Or you can go from the ground up. I prefer to take a band from ground level up.

DM: I believe they need a manager from the start, from the first time they get serious about the music.

#2 What services do you provide?

AK: We're set up like a record company. We have fifteen people who handle everything from A&R to artist development to marketing to press to business affairs...everything that a record company

does we do as a management company. And we have different department heads in those areas. And the artist works with me as a manager and with those people in those departments on each specific area of his career.

BL: We provide creative management. We get involved in the campaigns, in the marketing, the album covers, the videos and so forth. We get them publishing deals, merchandising and we get them an agent as well.

DG: It varies from artist to artist. Most artists that we're involved with are self contained artistically and do not look to us for input in terms of how they play their music or make their records. We're not particularly an A&R driven company. We are very involved with their image. We're also very concerned with making sure that their finances are planned correctly. We're very involved with their touring plans and all their other business plans. We try to be a sounding board for artists when they need someone to talk to.

DT: I'm a very hands-on manager so I probably provide a lot more services than would normally fall under the job description of a band manager. I oversee the entire careers of my artists. I involve myself in the selection of songs that will be presented to producers, in the selection of the producer, the marketing plan with the record company and the promotion and publicity campaigns. I also have an extensive background in touring. This all falls into the realm of what an artist would expect his manager to address himself to. Yet we take that a step further. We tend to function more with our artists as an extended family as well.

TH: We have in-house A&R, marketing, and then we coordinate every other aspect of their career

"The one thing I don't believe in is the lawyer shopping the deal without management."

—Barry Levine

from the publicity to all the record company business and publishing company business. We coordinate and advise all the agency business and we consult with the artist on their behalf on every aspect of their career.

WE: From my point of view, what I do is career planning and career development and that takes in everything in the creative process: the songwriting, the selection of a producer, the whole thing of putting together a record with the graphics, the video-making process, the relationship with an agent, dealing with the press, going out and dealing with record companies in their retail areas and dealing with the radio promotion. Then we get involved with tour planning by making sure the bands maximize their income once they have earning potential. We really try and guide a performer's income.

WD: I don't do floors and windows but I do

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everything else in between! I work together with the attorney, I get publishing deals for them, record deals, merchandising deals, get an agent for them, help with getting their stage clothes together, help with their material and get a publicist for them.

DM: Full range. It's everything from psychiatrist to financial consultant. I get them everything: publishing, merchandising, all their touring. Everything they need.

#3 How much do you charge for your services?

AK: We charge fifteen percent.

BL: Twenty percent—because we'll finance them initially and we provide a creative service that a lot of management companies would have to hire somebody else to do. So we feel it's basically justified. We don't take publishing from bands. I don't believe in that.

DG: Fifteen percent of the gross income.

DT: On a new act, to me, it's still a twenty percent business, especially if you consider yourself a custom boutique. When you manage an established act then you can talk about terms that are less than that locked twenty percent.

TH: It varies. About fifteen percent.

WE: Probably what is standard and acceptable in the music industry are management commissions that range from fifteen to twenty percent.

WD: It depends on the band. Some fifteen percent, some twenty percent.

DM: A lot.

#4 Under what circumstances would you advance money to a band?

AK: I think anytime a manager gets into a position where he is advancing money to artists, he's in a position of trying, as a business man, to make his money back at the fastest pace that he can. Because that's business. I think if a manager is able to get people involved who are going to be

making money on the artist—record company, merchandisers, publishers—then he's able to make decisions because he doesn't have to worry about recouping his own money. So the way we try to do it is we try to get as many resources, financially, from all the parties that are going to benefit from the artist and use those resources so that we can sit back and take our time and develop our act.

BL: In the initial stages, when I first took on Young Gunns, I didn't give them anything for two months because I wanted to see how hungry and dedicated they were. It keeps that desire strong. When I see that they've worked hard enough, then we'll jump in and fully support them financially. If it means paying for rehearsals, paying for their rent, giving them a draw for food and so forth, that's what we'll do.

DG: We've never advanced money to a band. It's not our policy.

DT: At the point that they can pay it back and still stay alive.

TH: We don't. We're not a bank.

WE: I don't think it's my responsibility to finance the bands. In general, I'm into building careers, but I'm not a bank. It isn't a common practice to loan.

WD: Well, obviously if the band doesn't have any money and you've taken them from scratch, you have to advance money for a demo tape, for rehearsal time, for doing shows.

DM: I don't advance money to bands. I don't believe in starting bands in the hole. I get them advances, but you can never advance bands. I don't believe in that policy.

#5 At what point in a band's career do you begin to take your management commissions?

AK: When they can afford it. One of the advantages of being a management company that's making money is, you can wait until a band can afford to pay the company. We don't bankrupt the band.

BL: It's contingent. If I go out and secure an amount of dollars in merchandising advances and publishing advances, then I'll take my commission.

"I don't think it's my responsibility to finance the bands...I'm into building careers, but I'm not a bank."

—Warren Entner

But if I know that the band isn't getting that much of an advance, then I'm not going to borrow from Peter to pay Paul.

DG: Normally, we take it from the beginning of the relationship. When there are dire circumstances, we discuss it on a case-by-case basis.

DT: I would extend a proper loan of a significant proportion to a band that clearly had the means of money in the pipeline, so the money could clearly be recovered in some reasonable, short period of time down the road.

TH: Each artist is unique, and I don't have an across-the-board formula for the artist.

WE: When there is enough cash flow to warrant it. I am used to the point that "deferring commissions" is kind of a reality that I've accepted. Sometimes I know I never get paid for the time and energy being put into it unless the band is successful.

WD: Only when they can afford it. I'm not interested in making small money. I don't need a band to pay my rent. I do it because I enjoy my work and I enjoy the challenge of taking a band from scratch and taking them somewhere and getting a record deal and having their career go to bigger and better places. That's more important to me than the financial point. I take my commission as soon as the money comes in.

DM: Only when they start making money.

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#6

If somebody leaves a band that you manage, is the new member subject to the same management contract and conditions as the original member?

AK: It really depends on what the band wants to do.

BL: We don't have contracts with our bands. We don't really believe in them. I feel this way: The relationship with the band is a very direct relationship; it's almost like a marriage. If you're doing your job well, the band is never going to want to get rid of you. They'll want you to be there. It makes a group feel very good that they're not bound to you. You don't hold something over their heads.

DG: Normally, yes, although there are a couple of specific exceptions that we've made with specific groups.

DT: Certainly. Whether he's coming into an established band or a new project he becomes part of that unit.

TH: I've never had it happen.

WE: When a new member joins an existing band, yes, they are bound by the same provisions as his new partners, his band members.

WD: If I'm interested in continuing managing the person, and if they're interested in me still managing them, then I think that's fine. Otherwise, no.

DM: Normally, yes. As far as contractually, they are.

#7

What about the member who leaves—is he totally released from the management contract?

AK: It's always negotiated. That depends on what the lawyers for the two parties work out.

BL: If he leaves our company, yes.

DG: Normally, we expect that we'd represent individuals who leave. But there are some exceptions.

DT: It depends on the member that leaves and the reasons for his leaving. If it was problematical in some way or another, you want to wash your hands of the problem. If he left over a question of artistic integrity and he was a viable artist in his own right and I believed in him, and had the time to address his needs properly—I'll carry on. At no point would I say, "You're tied to me. I have this piece of paper." If we could do something together, and we can make money together, then fine.

TH: If you have the artist sign both as a member of the band and individually, which I do in most cases, then yes. But if there is a disagreement

within the band, then it depends on the situation.

WE: Basically, they are still under contract. I sign people individually and collectively, but it depends on the situation.

WD: Depends on the circumstances.

DM: I do, if he wants to be.

#8

How much influence does a manager have at the label regarding your group's marketing, merchandising, promotion and selection of singles?

AK: I think influence has a lot to do with your track record. As a management company, I think we're unparalleled at being able to break new artists from their first album. If you look at our roster of clients, you'll see acts that have been taken from one level to the next, or taken from zero to gold or platinum or better. People tend to listen to you and want your input based on the fact that you're showing a consistency that they want to be a part of. I think we have influence at record companies because of that track record.

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Following is a select listing of personal managers in the Los Angeles area, including their addresses, clients and the services they provide. Some managers chose not to be listed or not to release certain information. Our thanks to those who participated; our apologies to those we might have overlooked.

Compiled by Sue Gold

ADDIS/WECHSLER & ASSOCIATES

109 S. Sycamore Avenue
Los Angeles, CA 90036
Contact: Nick Wechsler
Clients: Robbie Robertson, Michael Penn, Steve Earl, Bob Forist, Chris Whitley, Victoria Williams
Styles: All
Service: Personal management

ALIVE ENTERPRISES

8912 Burton Way
Beverly Hills, CA 90211
(213) 247-7800
Contact: Ed Girard
Clients: Alice Cooper, Lisa Fisher, Gipsy Kings, Kenny Loggins, Johnny Clegg & Savuka, Kane Roberts, Luther Vandross, Teddy Pendergrass and producers Howard Benson, Calloway, Jim Faraci, Eric ET Thorngren
Styles: Rock and R&B
Services: Personal management

ATOMIC COMMUNICATIONS GROUP

633 N. La Brea Avenue, Suite #200
Hollywood, CA 90036
(213) 939-3363
Clients: King Sunny Ade, Mary's Danish, the Rails, Beatnik Pop, Martini Ranch, Skatemaster Tate
Styles: All
Services: Full service

AVNET MANAGEMENT

3575 Cahuenga Blvd.
Los Angeles, CA 90068
(213) 850-5660
Clients: Manhattan Transfer, Colin Hay
Styles: All
Services: Full Service

BACK TO BACK MANAGEMENT

9125 Sunset Blvd.
Los Angeles, CA 90069
(213) 271-1964
Contact:
Clients: N/A
Styles: Rock, R&B and pop
Services: Full service

BARUCK-CONSOLO MANAGEMENT

15003 Greenleaf Street
Sherman Oaks, CA 91403
(818) 907-9072
Clients: REO, Rhythm Corps, Gino Vannelli, Aldo Nova, Tom Kelly, Billy Steinberg, Love-Hate
Styles: Rock
Services: Full service

BORMAN ENTERTAINMENT

9220 Sunset Blvd., Suite #320
Los Angeles, CA 90069
(213) 859-9292
Clients: Bee Gees, Boom Crash Opera, Sam Phillips, Yellowjackets, Dwight Yoakam
Styles: All
Services: Personal management

MICHAEL BROKAW MANAGEMENT

15250 Ventura Blvd., Suite #900
Sherman Oaks, CA 91403
(213) 872-2880
Contact: Michael Brokaw
Clients: Lindsey Buckingham, Roy Thomas Baker, Richard Baset
Styles: All
Services: Personal management

DENNY BRUCE MANAGEMENT

2667 N. Beverly Glen Blvd.
Bel Air, CA 90077
(213) 475-9108
Contact: Denny Bruce
Clients: Marcy Black,

the Kaleidoscope
Styles: Popular
Services: Management, producing

AL BUNETTA

4121 Wilshire Blvd., Suite #204
Los Angeles, CA 90010
(213) 385-0882
Clients: John Prine, producers
Styles: Rock, alternative
Services: Full service

DOUG BUTLEMAN MANAGEMENT, INC.

3800 Barham Blvd, Suite #309
Los Angeles, CA 90068
(213) 851-1422
Clients: Toy Matinee, Kevin Tilbert, Marc Bonilla, Rallen Kamai
Styles: Rock
Services: Full service

CARMAN PRODUCTIONS

15456 Cabrito Road
Van Nuys, CA 91406
(213) 873-7370
Clients: Richard Carpenter, J.J. White
Styles: All
Services: Full service

CHARLY PREVOST MANAGEMENT

4170 Kraft Avenue
Studio City, CA 91604
(818) 762-8271
Contact: Charly Prevost
Clients: Dread Zeppelin
Styles: Rock
Services: Personal management

DAN CLEARY MANAGEMENT ASSOCIATES

1801 Avenue of the Stars, Suite #1105
Los Angeles, CA 90067
(213) 470-3696
Contact: Dan Cleary
Clients: Singers
Styles: All
Services: Personal management

CMG MANAGEMENT

7320 Hawthorne Ave., Suite 201
Hollywood, CA 90046
(213) 876-2553
Contact: Barry Levine
Clients: Wes Arkeen, Young Gunns, Zodiac Mindwarp
Styles: All
Services: Full service

COHN MANAGEMENT

P.O. Box 878
Sonoma, CA 95476
(707) 938-4060
Clients: The Doobie Brothers
Styles: Rock
Services: Full service

D.C. MANAGEMENT

P.O. Box 4351 #504
Hollywood, CA 90078
(213) 851-9193
Clients: Brian Christian (producer/engineer)
Styles: All
Services: Personal Management

DeMANN ENTERTAINMENT

8000 Beverly Blvd.
Los Angeles, CA 90048
(213) 852-1500
Contact: Freddie DeMann
Clients: Madonna, Lionel Richie, the Divinyls, Smithereens, Lynch Mob, Bruce Roberts
Styles: All
Services: Full service

DOUBLE IMAGE MANAGEMENT

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(714) 848-8279
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Hollywood, CA 90068
(213) 465-9115
Contact: Richard Duryea
Clients: Popular singers
Styles: All
Services: Full service

□ E.L. MANAGEMENT

10100 Santa Monica Blvd.,
Suite #2340
Los Angeles, CA 90067
(213) 785-0300
Contact: Ed Leffler
Clients: Van Halen, Jude Cole
Styles: Rock
Services: Full service

□ WARREN ENTNER MANAGEMENT

5550 Wilshire Blvd., Suite #302
Los Angeles, CA 90036
(213) 937-1931
Contact: Warren Entner
Clients: Burning Tree, Faith No More, Faster Pussycat, Maggie's Dream, Will T. Massey
Styles: Rock/pop
Services: Personal management

□ ENTOURAGE MANAGEMENT

5325 Newcastle Avenue, Box D
Encino, CA 91316
(818) 705-1941
Contact: Stu Sobel, Julie Shy
Clients: Epig Sons, Nine Stores
Styles: All
Services: Personal management

□ EVERETT MANAGEMENT GROUP

P.O. Box 1327
Beverly Hills, CA 90213
Contact: Billy Everett
Clients: J. Wild, Billy Maxx
Styles: All
Services: Personal management

□ ROBERT FITZPATRICK ORGANIZATION

P.O. Box 667
Sunset Beach, CA 90742
(714) 840-0014
Clients: Dick Dale and the Deltones, Miles, Steel
Styles: All
Services: Full service

□ GOLD MOUNTAIN ENTERTAINMENT

3575 W. Cahuenga Blvd., Suite #450
Los Angeles, CA 90068
Clients: Bang Tango, Pat Benatar, Belinda Carlisle, Bob Geldoff (North America), Lenny Kravitz (with Stephen Smith), David Foster (with Brian Avnet), Alannah Myles, Bonnie Raitt, Blue Rodeo, Atlantic Starr, Lita Ford, Denise Williams
Styles: All
Services: Full service

□ BILL GRAHAM MANAGEMENT

P.O. Box 1994
San Francisco, CA 94101
(415) 541-4900
Contact: Arnold Pustilnik, Mick Brigden, Morty Widdins, Kevin Burns
Clients: Eddie Money, Joe Satriani, Neville Brothers
Styles: Rock/pop
Services: Full service

□ HERVEY & COMPANY

9034 Sunset Blvd., Suite #107
Los Angeles, CA 90069
(213) 858-6016
Clients: Andre Crouch, Vanessa Williams, Kipper Jones, Bill Banfield, Tony Warren
Styles: R&B
Services: Full service

□ HK MANAGEMENT

345 N. Maple Drive, Suite #235
Beverly Hills, CA 90210
(213) 288-2300
Contact: Howard Kaufman, Trudy Green, Craig Sruin, Nina Avramides
Clients: The Cult, Heart, Don Henley, Janet Jackson, Stevie Nicks, Poison, Whitesnake, Chicago
Styles: All
Services: Full service

□ ANDI HOWARD & ASSOCIATES

9157 Sunset Blvd., Suite #310
Los Angeles, CA 90069
(213) 278-6483
Clients: The Rippingtons/Russ Reemer, Syreeta Wright, Carl Anderson, producers, composers
Styles: All
Services: Full service

□ TOM HULETT & ASSOCIATES

701 Santa Monica Blvd., Suite #200
Santa Monica, CA 90401
(213) 395-5994
Contact: Tom Hulett
Clients: Beach Boys, Moody Blues, Warrant, Neverland, Throbs, Black Bambi, Three Dog Night, Gary Morris, the Bloc
Styles: Rock
Services: Full service

□ IMAGINARY ENTERTAINMENT

923 Westmount Drive
West Hollywood, CA 90069
(213) 854-6444
Contact: Jay Levy
Clients: Weird Al Yankovic, Dr. Demento
Styles: N/A
Services: Full service

□ KAOS INC.

6777 Hollywood Blvd., 6th floor
Hollywood, CA 90028
(213) 962-9400
Contact: Tom Mohler, Debra Rosner
Clients: Billy Squier, Rhino Bucket, Gioeli
Styles: All
Services: Full service, specializing in creating rock stars

□ KUSHNICK/PASSICK MANAGEMENT

914 S. Robertson Blvd., Suite #101
Los Angeles, CA 90035
Contact: Ken Kushnick, Wendy Moore
Clients: Was (Not Was), Don Was, Rebel Train, Paul Kelly and the Messengers, Jon Land, Kon Kan, songwriters
Styles: All
Services: Personal management, music supervision

□ LAPD

6363 Sunset Blvd., Suite #716
Hollywood, CA 90028
(213) 962-9991
Contact: Mike Gormley, Laura Engel
Clients: Oingo Boingo, Bobby Z, Food For Feet, Buck Pets, Luba, Jimmie Wood and the Immortals, Andy Priebow, Concrete Blonde
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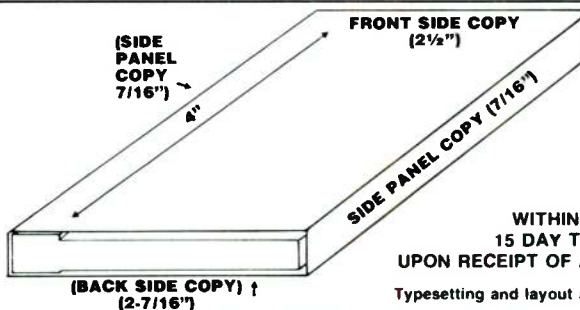
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ROGER MCGUINN

Flying High Again

By Steven P. Wheeler

Music is an ironic art, and influences often appear in the form of a very strange circle. This bit of irony took on a new meaning when a friend and I sat down to listen to Roger McGuinn's latest solo album, *Back From Rio*. Granted, this is the former Byrd's first solo record in almost a decade, and he hasn't really been on everybody's mind over the past couple of years—but this experience demonstrates just how short the public's memory really is.

The first song I played was the album's first single, "King Of The Hill," a classic rocker featuring McGuinn and his well-known disciple, Tom Petty, sharing vocals. Upon listening to this blistering piece of contemporary rock, my uninformed friend commented, "That's a great song, but the guy's trying too hard to sound like Petty."

The irony of this misguided statement is not lost on 48-year-old Roger McGuinn. During a recent telephone conversation from his home in Florida, one of rock's most influential figures only laughed when the story was related to him. "That's funny," replied the soft-spoken singer-songwriter. "But what can I say about it?" After all, the modest musical legend does understand generation gaps when it comes to musical influences. "I remember when I first got into Coltrane, I didn't know for years that Dexter Gordon had come first and that Coltrane had been inspired by Dexter Gordon. So I can understand young people thinking that."

Fortunately, McGuinn's enduring legacy has not been lost on more respected minds. First, Columbia released a comprehensive four-CD Byrds boxed set that was one of the best compilations of the past year, and last month McGuinn, David Crosby, Chris Hillman, Gene and Michael Clark (the original and best-known lineup of the Byrds) were

inducted into the Rock & Roll Hall Of Fame in New York.

According to McGuinn, he has had plenty of time over the years to reflect on just how important the Byrds were to groups like Tom Petty and R.E.M., but that doesn't mean he has many answers. "I don't know what the magical ingredient was in the Byrds. I think it was just a sense of wonder and innocence. We were trying to change musical directions and go into different areas, basically to avoid being labeled as one thing or another."

Originally perceived as nothing more than mouthpieces for Bob Dylan, the Byrds have been credited with bringing Dylan's folk-based songs and lyrical attitudes to the flourishing pop culture. Their renditions of Dylan classics like "Mr. Tambourine Man" and "All I Really Want To Do" created a musical blend that would help change the course of popular music forever. The Byrds would soon fly off on their own during the psychedelic period of the turbulent Sixties churning out such standards as "Eight Miles High," "So You Wanna Be A Rock n' Roll Star" and "Turn! Turn! Turn!"

Still, the Byrds accomplished much more than that during their often turbulent nine-year career (1965-1973). During their phenomenal evolution, they saw the studio not as a place to record but rather as a laboratory for musical discovery. This experimental belief would give fans a glimpse into jazz and Indian textures in the 1966 psychedelic masterpiece "Eight Miles High," and they would take a dramatic turn a few years later with 1968's classic album, *Sweethearts Of The Rodeo*, which would single-handedly give birth to a genre known today as country rock.

Like many of the most influential artists that rose to prominence in the Sixties, McGuinn wonders if such experimental creativity is



even possible in today's music business. "I think we were allowed to get away with a lot artistically," explains McGuinn. "I mean we weren't forced by the label to do anything that they thought would be commercial. I think that kind of liberal attitude doesn't really prevail in the business today."

In retrospect, the Sixties music scene was driven by one factor: the marriage of outspoken folk lyrics with electric rock rhythms—something that the Byrds were in on from the beginning. "There was a tremendous gulf between those two kinds of music before the Sixties, but I think we kind of brought them together," relates McGuinn before pausing to gather his thoughts. "People within folk circles used to be snobs about electric music but I never really thought electric instruments were evil or anything."

According to McGuinn, the Beatles helped

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him to realize the possibilities of electric music. "We were folk singers who were influenced by the Beatles. I think I was one of the first people on the folk circuit to really pick up on the Beatles. I was trying to do stuff like them, but we were so steeped in the folk tradition that, when we tried to do that, it came out more like folk than what the Beatles were doing."

Thus, a new chapter in rock & roll's flamboyant history was written when McGuinn teamed up with other rebellious folkies David Crosby, Chris Hillman, Gene and Michael Clark. Their debut single, "Mr. Tambourine Man," released in 1965, was an instant smash and helped introduce Bob Dylan to a mass audience while the Byrds became known as the "American Beatles." For several more years, the Byrds turned on a generation, with the unique, crystalized sound of McGuinn's twelve-string Rickenbacker symbolizing American rock in the Sixties.

However, the Byrds saga was one fraught with internal problems. There would eventually be more than ten members who would play their way through the Byrds—with McGuinn remaining the one true reference point. Did he ever think of breaking up the band before the doors unceremoniously closed in 1973? "No, I never really did, but I kind of wish I had now. When I say that I wish I had broken up the band earlier, it's not that I didn't like the material, it's just that it was all basically my stuff, so it would have been a better start for my solo career."

After the Byrds dissolved, McGuinn embarked on a solo career that saw him release

five albums from 1973 to 1977. Unfortunately, there were no big commercial successes, although he is still very proud of his fourth solo project, *Cardiff Rose*, released in 1976.

His last solo album, *Thunderbyrd*, showed that McGuinn hadn't lost his gift for rock & roll, but it was clear that he had lost his pulse for the charts and mass acceptance. "Again,

"I think [the Byrds] were allowed to get away with a lot artistically. We weren't forced by the label to be commercial...that kind of liberal attitude doesn't really prevail in the business today."

—Roger McGuinn

there was no hit single, so that was a very frustrating period of time because I needed to get a hit single but I couldn't seem to do it."

Disillusioned, McGuinn looked to his old partners and formed McGuinn, Clark & Hillman, which only lasted until 1981. Their self-titled debut album included McGuinn's first Top 40 hit in more than a decade, a song he wrote called "Don't You Write Her Off."

Unfortunately, the success was short-lived, as the follow-up album *City* was a commercial and critical disappointment. Before the third album, Gene Clark left the trio, leaving McGuinn-Hillman to release an even more disappointing album.

It was at this time that McGuinn recalled a talk that he had with folk hero Ramblin' Jack Elliott. "Ramblin' Jack told me how much fun he'd had barnstorming the country with his wife in a land rover. It sounded very romantic to me, sort of like a Hemingway novel. That's when I decided to kind of take it easy and do the folk thing for a while, go around to little clubs like a troubadour with my guitar. And you know what? I absolutely loved it. It gave me a tremendous sense of freedom. I was making plenty of money, I had everything I wanted and best of all I wasn't beholden to any corporations."

This return to his roots lasted the better part of the Eighties, until he was asked to join the European leg of the 1987 Bob Dylan/Tom Petty tour. It was here that things began to change for McGuinn and he began to look towards recording seriously again. "I was just touring around as a solo performer and having so much fun that I really didn't pursue a record deal. I didn't feel like making a demo and shopping it around, but the climate was getting warmer at the end of the Eighties for the kind of music that I do. So it just kind of fell together naturally. It wasn't anything that I was actively pursuing."

Randy Gerston, Director of West Coast A&R for Arista Records, helped McGuinn secure his new record deal. "In April of '89, a

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◀ manager came into my office and was trying to get me interested in some artist of his, but I passed on it. So I asked him if he had anything else for me to hear while he was there. So he says, 'Well I don't know if you'll be interested but I'm helping out Roger McGuinn.' He gave me a three-song demo, and the first song was 'King Of The Hill,' with Tom Petty singing on it.

Gerston was immediately struck by the commercial possibilities. "It was so special that I almost didn't trust myself. After a few days, I was still wild about it, so I went to Clive Davis [Arista's President]. We sat down with Roger and listened to that same three-song demo tape again, and Clive said, 'Okay, let's do it.'"

Although the release of *Back From Rio* could not be better timed, given the Byrds recent revival, Gerston makes clear that his decision to sign McGuinn had nothing to do with McGuinn's illustrious past. "At the time I signed Roger, the Hall of Fame thing had not even happened and I had no idea that Columbia was doing a Byrds boxed set. Frankly, I was not even a die-hard Byrds fan. I'm too young for that," admits the 32-year-old record company executive. "I wasn't looking at this as a comeback album or any-

thing like that, because I had such a low awareness of Roger and the Byrds. To me, he's a new artist."

This brilliant album will go a long way in finding a new audience for this fascinating figure. From the driving power of the first single "King Of The Hill" to the summertime



Early Byrds: Roger McGuinn, Michael Clark, Chris Hillman, David Crosby

feel of "Someone To Love" (this one sounds like a blockbuster hit, did ya hear that Arista?). There's also the irreverent humor of the catchy L.A. anthem "Car Phone" and the masterful and poignant latter-day hippie anthem "The Trees Are All Gone."

An entire army of great songwriters have contributed to this sparkling album. Elvis Costello wrote "You Bowed Down" especially for McGuinn, Dave Stewart collaborated with McGuinn on "Your Love Is A Gold Mine," songwriting guru Jules Shear's "If We Never Meet Again" is brilliantly covered and Heartbreaker Mike Campbell helped McGuinn with the writing of "CarPhone." In fact, Heartbreakers Stan Lynch (drums), Benmont Tench (keyboards) and Mike Campbell (guitars) make numerous contributions throughout the album, as does their leader Tom Petty who co-wrote and sang on "King Of The Hill."

However, McGuinn's main co-writer is his wife of twelve years, Camilla. "We started writing together back in the McGuinn, Clark & Hillman days, so we've been writing together ever since. I play the guitar, and we work on the melody and lyrics together. It's a pretty good process." And after listening to the power of songs like "The Trees Are All Gone," it becomes increasingly obvious that it's a pretty effective process as well.

Roger McGuinn has been through a lot over the past twenty-five years but he demonstrates on *Back From Rio* that he has returned to center stage in a big way. **MC**


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◀ 29 Manager Questions

BL: It's not how much influence the manager has, it's how well he can interpret the band's needs. With our company, we have a very visual and creative background. The manager has to be able to relate his ideas to everyone else at that label to make it successful for the band. And a label has to be able to understand how the manager articulates it.

DG: I think we have a substantial amount of influence at the labels we work with. It's difficult to be successful in the business, and I think labels really welcome good management that has its own expertise and relationship.

DT: It depends on the level of expertise, the background the manager has and the relationship he builds with the individual department heads and the people at the label. I think a good manager, as much as anything else, is a motivator. These people are dealing with any number of managers and artists on a daily basis. You've got to leave them with a good taste in their mouths. Give them the feeling that if the act happens, that they become part of a winning team and get to take some bows, too.

TH: I think that the manager plays a very critical part in motivating a label.

WE: It depends on the relationship of the manager with the label. If they value his experience and his ideas, they greatly appreciate it. And in fact, are looking toward the manager for a lot of guidance in marketing and promotion of a band. I feel that it is my responsibility as a manager to get them on the map...turn them into something that now has ammunition behind them.

WD: I think it depends on the manager, the label, and the working relationship of the two. I think it's very, very healthy to have a very good working relationship with the record company. I think that it's very important that they work hand in hand.
DM: Depending upon the manager, it should be a lot. That's the key force in management. Some managers accomplish a lot at a label and other managers don't know the label. They don't understand the inner structure of the label.

#9

How involved are you with the musical side of your bands?

AK: It depends on the artist. An artist like Richard Marx is really a self-contained artist; he's a writer, producer, singer-songwriter. So, with Richard, it's really a function of listening to the song and giving him your opinion from the perspective of the way you see the marketplace and his ability to sit down and write what he feels and get it on tracks from whatever input you've given him.

BL: With my background in music supervision of film scores...the bands appreciate my ear, it's almost like having an in-house A&R person. When it comes to the album, it's not my decision. They'll ask my opinion, but basically, it'll be between them, the record company and their producer.

DG: I don't have much musical input with my clients. I don't think that's my strength. I'm really

attracted to clients who know who they are musically and need someone to handle the business. If they want me to introduce them to someone, I have a good phone book and I can make some contacts for them. But I'm not particularly brilliant when it comes to music.

DT: Very involved. I'm a musician and a songwriter myself. I understand song structure, I understand arrangement—the whole musical picture of the artists I work with. I've never worked with an artist whose music was too sophisticated for me to understand. I don't think I'd be comfortable representing an artist whose music I wasn't a fan of to a certain extent at first. A lot of bands come to me looking for input. Other bands just say, "Here are the fifteen songs we wrote and that we want record and you take it from there." Every situation is different, but I'm glad that they can look to us and say, "What do you think?" Everyone needs reinforcement to know that they're on the right track.

WD: Not that involved. I feel that if I wanted and had been interested in signing the band then they've obviously got something there. I don't want to change anything there, and I work behind the scenes and more with the business side of it. I'll give suggestions if they ask me, and I might give suggestions on what I think is good for a single, but basically I leave that up to the band. I think that they're the musicians, and I don't get involved with that.

DM: The bands have to have the goods. A manager cannot make a band. The act is the star, not the manager. But you have to give them advice. I don't know how valid it is, but you certainly give it to them. MC

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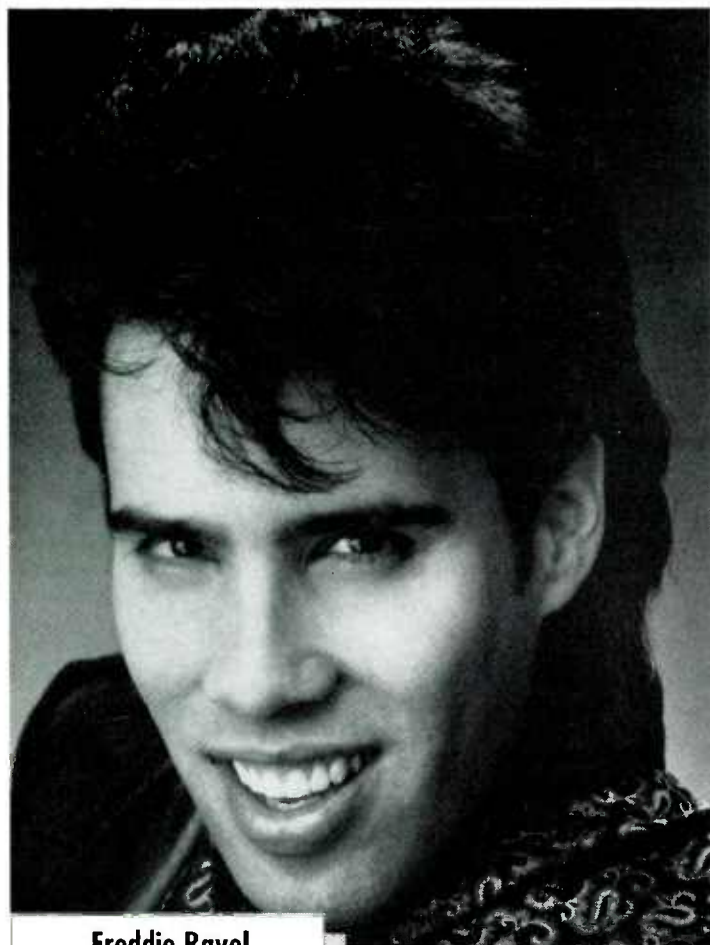
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Freddie Ravel

Label: PolyGram—Verve/Forecast
Manager/Contact: Garry George Management
Address: 8370 Wilshire Blvd., #210 Beverly Hills, CA 90211
Phone: (213) 658-5786
Booking: n/a
Legal Rep: Gary Greenberg
Type of Music: Contemporary Jazz
Date Signed: June, 1990
A&R Rep: Richard Seidel

By Jonathan Widran

Just as it is in the study of genetics, the heredity vs. environment argument could apply to what shapes the tastes and styles of today's successful musicians. The innate talent comes as a gift, but often, the musical direction it eventually takes is a direct result of who the artist has surrounded himself with. And when you've worked with the international array of high caliber musicians keyboardist Freddie Ravel has, it's only natural that your first solo effort will incorporate the finest of world music elements.

"I wanted to make an album true to who I am," he says of his eclectic vocal/instrumental debut *Midnight Passion*, "and having played alongside such notable pop/jazz players—Sergio Mendes (Brazil), (Indian violinist) Subramaniam, Frank Gambale (Chick Corea's Australian guitarist), (Peruvian percussionist) Alex Acuna

and (Japanese koto player) Osamu Kitajima—who I am comes from basically absorbing pieces of the regions they grew from. After years of playing with them, their cultures get in your blood."

With such a diverse musical United Nations to draw from, it's no surprise that though Verve/Forecast is Polygram's jazz division, Ravel's vision is to be viewed more as a world music artist than a jazz cat. "I like the improvisational aspects of jazz, but I don't want to limit myself," he claims. Drawing heavily upon his own diverse European, Russian and South American roots, many of his compositions have a Latin quality (reflected in titles like "I Need You (Te Quiero)" and "Suavecito"), yet *Midnight Passion* only takes him part way into the global mode with a few exotic touches here and there. Indeed, Ravel himself admits its "elements are more subtle than those normally found on the world music charts." What, then, does he make of the contemporary jazz categorization the album is sure to receive?

"My biggest desire is to take my love of music and to reach people with it on levels of deep emotion, spiritual ambience and an exciting level of playing, so I'm not as concerned with classifications at this point. World music is something to ease my way into, just as Sting and Paul Simon have done."

Further evidence of an overall jazzy approach is evident in the way

the collection was recorded. With the exception of one sequenced track, the album was produced by Ravel as a live group recording, using the L.A. musicians he's been playing clubs and studio with for the past few years. "You can really hear the sound of a group of guys who know each other well." In view of the popularity and success of using computer-perfect sounds, Ravel's more jamming and spirited concept may seem all at once backwards and revolutionary, but he insists there's nothing like the human element in making his compositions come to life.

"Sequencing has its advantages, of course, in terms of saving time and money, but the spiritual interaction between the musicians is special, something I really wanted to have," he explains. "The music should be soulful. A computer can quantize everything, make it perfect, but life is not always that way."

Though he wants to be known as more than a jazz artist, *Midnight Passion* shows trappings of the genre everywhere, from the musicians involved (including Brazilian jazz sensation and labelmate, guitarist Ricardo Silveira) to having been recorded at Chick Corea's studio using Corea's personal piano for acoustic parts. And if it weren't for jazz and for the Japanese culture's love of the art form, Ravel might not have the major label deal giving him his chance to "reach the people."

"I was playing a jazz festival in Japan with Osamu and Sergio and one night, Sergio's band jammed with Joe Zawinul's band. We played my song, 'Nette's Forest,' live and it sounded great. I got a phone call the next day from a Polydor rep (Polygram of Japan) who had heard my demo tape, and he offered me an album deal."

Released in June of last year, *Midnight Passion* did big business in that country, and Ravel's "Jasmine Breeze" rode up the Pioneer Tokyo Hot 100 chart alongside the likes of MC Hammer, Janet Jackson and Madonna. He also received recognition for the fidelity of the disc's recording from another music publication there. It took several months, but Ravel finally secured a distribution deal with Polygram America. And he's eager to see what's going to happen next.

Ravel is obviously more than pleased at the album's overseas success, but it would certainly be the ultimate to have it accepted here in his home country. Judging from his varied professional experience and the strong advance word, achieving this should pose no problem. But the main thing for him is "accepting my responsibility as an artist, affecting people in positive ways. I just want the opportunity to do as much as I can with my music. I've got a good feeling about this, and I feel that life is a mirror of what you put out. Hopefully, if you've done your best, it will reflect back to you in a good way."



Freddie Ravel

Midnight Passion

Verve/Forecast

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Freddie Ravel
 □ **Top Cuts:** "Journey Through Ixtlan," "Sweptaway," "Chevere."

□ **Material:** Ravel's strength as a composer lies in the perky melody department, and most of the ten cuts here are happy and memorable gems in the pop/jazz vein. His ventures into samba and salsa are vibrant and exciting, and the urban tinges of "Sweptaway" and the vocal track (sung by Anjani) "Suavecito" in particular help Ravel show his considerable solo chops and production skills. The other two vocals, while certainly radio-conscious, are kind of tame, while an attempt at new age ("Nightfall") is sluggish and unconvincing.

□ **Musicianship:** Ravel is a consummate soloist on both acoustic piano and synthesizer, and tracks like "Journey Through Ixtlan," "Sweptaway" and "Chevere" are fine showcases for his keyboard mastery. He's fortunate to surround himself with some of L.A.'s best players, too: guitarist Ricardo Silveira gets a few shining moments on the acoustic, Justo Almaro a perky flute cameo, and Luis Conte and Alex Acuna show just why they're two of Latin jazz's top percussionists with some hip groove action.

□ **Production:** By doing most of the recording in a live band setting, Ravel achieves a fun, festive sound full of adventure and unexpected twists and turns. The most richly produced track is "Suavecito," which mixes R&B with Latin influences and includes bouncy synth textures and a hot key/percussion duet.

□ **Summary:** Six or seven tenths of this album is positively energizing; accessible, instrumental tunes featuring some marvelous playing by both Ravel and his support group. Unfortunately, however, two of Anjani's three vocals are on the bland and indistinctive side and the aforementioned new age foray with kotoist Osamu Kitajima is a disappointment. Luckily, the positive energy on the thumbs-up tunes is powerful enough to compensate for the album's shortcomings, and Ravel has established himself as an instrumental artist/producer to be reckoned with.

—Jonathan Widran

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NIGHT LIFE



ROCK

By Tom Farrell



Toni C. Holiday

Little Caesar

El Monte oddballs **Dread Zeppelin** are gearing up for their second album, and from what I hear, it's going to be even weirder than the first one!

Grace Period is returning to the studio to record a demo which will feature the band's newest material. **Del James** will be producing, with **Micajah Ryan** engineering. Check out **Grace Period** at the **Lingerie** on February 25th.

Those glamorous gothic guys **London After Midnight** have been moving right along in a big way. Their demo has broken all sales records at every store that carries it, selling over 5,000 units locally in just six months! The band just sold out their recent **Whisky** performance, with nearly 800 people going through the doors, so you'd better get there early for their next stellar perfor-



Tom Farrell

Tortelvis of Dread Zeppelin

mance, which as of yet, is unscheduled. As usual, we'll keep you updated.

Cherry St.'s video for "The Walk" had found its way onto a big time European video compilation. Look for the Detroit transplants to return to gigging on the L.A. club circuit really soon.

Red Light District, which is held Tuesdays at **Spice**, is giving the **Cathouse** a run for its money, thanks to the hard work and booking efforts of its proprietor **Henry Spiegel**.

Geffen recording act **Little Caesar** has released "In Your Arms," the third single off their debut disc. Look for a video to follow.

Oops. Seems we screwed up on the names of the members of **Tempest** who were reviewed in *Music Connection* issue #2. Apparently **Dazz Bash** was the drummer that evening, not **Cozy** and guitarist **Kenny Easton** was not present that night. Mea culpa.

Blues De Luxe featuring renowned blues/rock vocalist **Southside Johnny** (of the **Asbury Jukes**) has a string of Southern California dates, most notably **Bogarts on the 16th**, **At My Place** on the 21st and March 9th at the **Palomino**.

Total Eclipse lead singer **Bernie K.** recently completed vocal work on a couple of tracks for the upcoming **Bruce Springsteen** project. **Total Eclipse** will be hitting the **Whisky** on March 6th.

Those eclectic kings and queens of harmony the **Ringling Sisters** have released *60 Watt Reality*, their way-cool debut disc on **A&M/Ode Records**. Produced by **Lou Adler** (the guy who brought you *The Rocky Horror Picture Show*), *60 Watt Reality* is already gaining acclaim from critics and radio alike. You can catch their vibe February 16th at the **Music Machine** and February 23rd at **Club Lingerie**, the latter a benefit for **Citizens For A Better Environment**.

C&W

By Billy Block



Billy Block

Denise Michaels

Well, if you watched the **American Music Awards** a couple of weeks ago, you got to see **Merle Haggard** finally get some recognition for his contribution to American music. The Hag was especially laid back this particular evening, but it was great seeing him honored at this Hollywood shindig. As contemporary country music is enjoying an infusion of remarkable new talent with the likes of **Clint**, **Garth** and **Travis**, let us not neglect the great ones like **Merle**, **Buck** and **Willie** who are still making music for the heartland.

Many of L.A.'s original country acts will be heading to Austin, Texas for the annual **South By Southwest Music Conference**, coming up March 20-24. This incredible gathering draws musicians, publishers, media and A&R people by the thousands. Countless acts have sewn up major label deals from their **SXSW** showcases. **Ray Doyle** and **Reach For The Sky** and the **Neon Angels**

are just two of the local bands to look for at this Texas Music Mecca. For info on attending, contact **SXSW '91**, PO Box 4999, Austin, TX, 78765 or call (512) 477-0754.

Randy Weeks and **Lorne Rall** (former **Lonesome Strangers**) debuted their new band the **Roi-Tans**. A little more rock influenced than the **Strangers**, the **Roi-Tans** feature **Weeks** as its primary vocalist. This is definitely a band to keep an eye on. **Bruce Bromberg** of **Hightone Records** was in the crowd for the **Roi-Tans** set and commented, "I really like **Randy**, I'm always interested in what he is doing."

Southbound, a popular S.F. Valley dance band surprised everyone at the **Palomino** recently with a tight set of very commercial, original tunes. Led by vocalist **Toni Dodd**, the band includes **Cam King** on guitar and vocals, **Dave Hall** on bass and vocals, **Mike Holloman** on drums and vocals and **Hal Dodd** on guitar and vocals. Apparently, **Southbound** has been working very hard on original tunes, as their set included a couple of **Becky Bishop** songs that fit the band perfectly. The vocal arrangements were impressive as all band members sing both lead and backing vocals. **Southbound** is headed in the right direction.

The **Lerman-Micheals Band** made their second appearance on **Ronnie Mack's Barndance** and continue as a band to watch on the country scene. With two talented as well as attractive females fronting the band, **Candy Lerman** on fiddle and **Denise Micheals** playing guitar and piano, it makes for very good listening. Most of the material is penned by **Lerman-Micheals** and is what I would describe as radio embraceable. The **Lerman-Micheals Band** includes **Colin Cameron** on bass, **John** (Am I too Loud?) **McDuffie**, **Lynn Coulter** on drums and **Bob Gothar** on acoustic rhythm. Until next time....



Billy Block

Southbound



JAZZ

By Scott Yanow



Jay Gordon

The China Club in Hollywood has started featuring blues on a semi-regular basis. Recently, I caught a set by the up-and-coming guitarist-singer **Jay Gordon**, whose group **Blues Venom** lived up to their name. Actually, Gordon (backed by electric bass and drums), was basically the whole show, playing his high-powered Chicago blues guitar on tunes such as "Let's Do It Right," "Boss Man," "Mississippi Mud" (a tribute to the influence of the delta) and "Stormy Town," the latter in memory of one of his heroes, **Stevie Ray Vaughan**. Jay Gordon's shouting vocals were enthusiastic, but it is his intense and emotional guitar that should make him a force to watch for in the L.A. blues scene.

Carmen McRae has been an important force in jazz for 35 years. Now in her late prime, the veteran singer's phrasing and use of space are expertly utilized both to interpret lyrics and to express a wide range of emotions. At *Catalina's* she was joined by a particularly sympathetic trio (pianist **Eric Gunnison**, bassist **Mark Simon** and drummer **Mark Pulice**). McRae swung on "I'm An Errand Girl For Rhythm," sang a dramatic "More Than You Know,"

was touching on an expressive "Old Folks," gave "Street Of Dreams" an abstract treatment and scatted happily during "Time After Time." Her recent *Novus* album featured her singing a program of Thelonious Monk tunes, so Carmen pleased the audience with her versions of Monk's "In Walked Bud," "Ruby My Dear" and "I Mean You." Closing off her set was "Sarah," a preview of her upcoming tribute album to **Sarah Vaughan**. Even after her many years of service, Carmen McRae has much to offer the listener and remains at her peak.

Trumpeter **Bill Berry** frequently appears around town with various groups. His quartet (the great pianist **Ross Tompkins**, bassist **Dave Carpenter** and drummer **Chiz Harris**) sounded in fine form at *Chadney's* in Burbank, jamming on such standards as "There Will Never Be Another You," "Doxy," a muted "I'm Getting Sentimental Over You" and "Ghost Of A Chance," the latter had Berry recalling **Bobby Hackett** in his low register solo. All in all, a tasteful and swinging performance. At *Catalina's*, the also great **Jackie McLean** made a return appearance, his third in over two years. In addition to his regular trio (pianist **Hotep Galeta**, bassist **Nat Reeves** and drummer **Carl Allen**), Jackie was joined by his son **Rene McLean** on tenor and soprano. A high-powered uptempo blues started the proceedings but the first couple of pieces were marred by ridiculously loud drumming that rendered the tenor nearly inaudible during his own solo! The balance improved as the set progressed with the full quintet mostly sticking to challenging originals, Jackie McLean sounding at his best on an intense "A House Is Not A Home" and Rene resembling **John Coltrane** during a strong "This Masquerade" and "Body and Soul." The overflow audience was properly enthusiastic towards this continually explorative music.

BLACK MUSIC

By Wayne Edwards



Marva Hicks

Kudos once again to **Ramon Hervey** and **Bill Hammond** for their innovative R&B Live held each Wednesday night at *Tramp's* in the Beverly Center. Last issue's column filled you in on the opening night festivities that featured **Al Jarreau**, **Thelma Houston**, **Johnny "Guitar" Gaines** and **Andre & Sandra Crouch**. Hervey and Hammond kept the ball rolling the second week with special guests **Marva King**, the **Earth, Wind & Fire Horns** and pianist **Joe Sample**, who was joined by **Randy Crawford** for a rousing rendition of "Street Life."

Week three featured **Vanessa Williams** (aka Mrs. Hervey), Virgin recording artist **Kipper Jones** (formerly with the group *Tease*) and newly signed Wing recording artist **Brian McKnight**. (McKnight is the younger brother of *Take 6* members). Hervey and Hammond have managed to keep the room packed so we wish them well and hope R&B Live! continues as long as they want it to. If you haven't been, you're missing a good thing. Call (213) 858-6016 for further information.

Speaking of **Marva King**, there's a new Marva on the scene and her last name is Hicks. Hicks has been

making her mark on the stage back east, having starred with **Lena Horne** on Broadway. Her self-named debut album on Polydor Records has just hit the streets and word is she is anxious to hit the road. Hicks is a legitimate singer so look for her when she gets out there.

If she's in need of some killin' background vocals she might want to check out **Kenny Harris**, **Angel Rogers** and **Roy Galloway**. The three have been appearing around town behind quite a few folks and sounding good doing it. Harris is probably better known for his writing and production work, having most recently worked with **Tracie Spencer** ("Save Your Love"). Rogers, in addition to working with everybody, shares lead vocal chores with **George Duke's** 101 North on Capitol Records (their sophomore album is due out shortly). **Roy Galloway** has worked with everybody and is always seen backing up the biggest and the best on all the late night shows. Says Rogers, "It's a fine thing. Studios are fine but I think we all felt like every now and then you gotta go out and do it live." The three were seen most recently singing with bassist **Byron Miller** at *Bon Appetit*.

One artist who might not immediately come to mind when you think black music is **Paul Simon**, but his recent extravaganza at the **Great Western Forum** was one of the most rhythmic shows you'll ever want to see. His huge band consisted of musicians from South Africa, West Africa and Brazil. All were killer, particularly his lead guitarist and the bank of five percussionists who wailed from the word go. This one was a lot of fun.

The concert scene is relatively quiet. Official dates have yet to be announced for the **Bell Biv DeVoe**, **Johnny Gill**, **Keith Sweat** tour but rest assured, it's coming and it will be at least two nights at the **Great Western Form**. **Blues Inc.** will present **B.B. King**, **Bobby "Blue" Bland** and **Albert King** at the **Universal Amphitheatre** on March 17. **Anita Baker's** dates at the **Celebrity Theatre** have been cancelled. The **Isley Bros.** (Mar. 2 & 3) and **Bobby Caldwell** (Mar. 10) will be at the **Strand**. MC



Carmen McRae



Kenny Harris, Angel Rogers and Roy Galloway

Wayne Edwards



Caroline Petak

Paul Westerberg of the Replacements

The Replacements The Posies

*The Palladium
Hollywood*

The Replacements opened their sold-out Palladium show appropriately enough singing "should we give it up?"—a question the band's leader, Paul Westerberg, continues to grapple with, his desire to be a solo artist often getting the best of him. But judging from the band's newfound stage professionalism and the crowd's frenzied enthusiasm, I would say the answer is an unequivocal "no."

Whatever the future holds, the Replacements were in good spirits and seemed to get along quite well during their two-hour stint. A little more tension between them might actually have done them some good.

Westerberg was in excellent voice, but pushed a little too hard too early, which resulted in some pretty horse vocals by mid-set. Nevertheless, the band barreled through twenty-plus songs, often pulling out old classics and performing them with renewed vigor. During their encore, the band was joined by Concrete Blonde's Johnette Napolitano, who gave a visual, as well as vocal boost to the Stone-ish "My Little Problem."

Paul Westerberg would do well to take a few lessons from warm-up band, the Posies, a Seattle-based foursome who seem to take their cues from the Fab Four, were much more hard-edged in concert than

their debut album, *Dear 23*, would lead you to believe. Vocalists and founding members Jon Auer and Ken Stringfellow did a superb job trading off both lyrics and some dynamite guitar licks, while the band was solidly anchored by bassist Rick Roberts and drummer Mike Musburger, who must've thrown two or three dozen sticks into the audience. —**Pat Lewis**

Paul Simon

*Great Western Forum
Inglewood*

If there ever was a pop concert more appealing to one's primal instincts or inspiring to those of us in the drummer community, it had to be Paul Simon's "Born At The Right Time" tour, which enlisted the talents of up to six Brazilian and African percussionists led by American drummer Steve Gadd (one of today's most highly-regarded session players), all of whom simultaneously played the most elaborate array of percussive instruments yours truly has ever seen assembled on one stage.

And while Simon performed most of the material from his latest LP *The Rhythm Of The Saints*, an album in which the artist completely submerges himself in highly stylistic Brazilian rhythms, he did not follow in the tradition of the *Graceland* tour. On this tour, Simon remained center-stage with acoustic guitar in-hand and led his fifteen-person-plus en-

semble for all but two songs (one featured jazz saxist Michael Brecker and the other, the percussionists).

Even though he was surrounded by a barrage of instruments, musicians and flying limbs, Paul Simon, who is a rather slight man with a soft-spoken demeanor, was never overpowered or over-shadowed by the others. Instead, he celebrated the experience with them, seeming at times completely consumed by the experience itself. Of course, his material alone stands up on its own, whether it's being performed by fifteen wailing African and Brazilian musicians or by one lonely guitarist. A master storyteller, he paints pictures with painstaking precision. His poignant lyrics are poetry set to music, transcending boundaries and bringing the listener into the moment.

In addition to performing songs from his latest LP, including a slowed-down, grooving version of "The Obvious Child," the 48-year-old singer-songwriter surprised the sold-out audience with the re-workings of a number of earlier solo hits, including "Kodacrome," "Me And Julio Down By The School Yard," "Diamonds On The Soles Of Her Shoes" and "Graceland." And every so often, he reached deeper into the classics bin and pulled out such Simon and Garfunkel gems as "Cecilia," "The Boxer," (which he performed solo with only an acoustic guitar) and an inspired, gospel version of "Bridge Over Troubled Water."

Driving home the cyclic nature of things, Simon brought the evening's festivities to a close with "Sounds Of Silence," which is the song that first introduced the world to him and Artie back in the mid-Sixties. —**Pat Lewis**

Poison Warrant

*Long Beach Arena
Long Beach*

When you have 16,000 impressionable young fans charged with the excitement of spending an evening with their idols, you really don't have to put out too much to keep them happy, which was fortunate for Poison.

Coming off as just another arena rock band, Poison failed to back the bluster with any real substance. I don't think the average teen female concert attendee remembers five years back when Poison was undoubtedly the Hardest Working Band in Hollywood and still something special. But for those of us who do, this concert was a great let down. The band that once boasted that their motto was "entertainment or death" seems to be caught up in the draining and demanding experience of road life, where you're forced to perform every night whether you feel like it or not and you learn to smile and spew out the obligatory "I know that it's true when I heard that (fill in the city) rocks harder than any other town!"

Poison lacked a sense of real integrity, coming off as a by-the-numbers outfit and stunning their audience with the usual badly executed solos and the standard gimmickry, all of which was poorly delivered at the threshold of pain.

Homeboys Warrant, on the other hand, put on a genuinely believable performance that was entertaining, energy packed and delivered by a band that still has their eye of the tiger.

—**Tom Farrell**



Tom Farrell

Bret Michaels of Poison

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CLUB REVIEWS

Pulnoc

Al's Bar
Los Angeles

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Hope Carr: (212) 580-4654

□ **The Players:** Micha Nemcova, vocals; Tomas Schilla, cello; Petr Kumamdzas, drums; Jiri Krizka, guitar; Milan Hlavsa, bass; Josef Janicek, keyboards, vocals.

□ **Material:** This Czechoslovakian ensemble plays sparse propulsive art-rock with a strongly Eastern European tonality. Many of the songs consist of a simple chordal riff with a modal guitar and keyboard line reminiscent of both Slavic modes and Robert Fripp-style diminished-scale dissonance.

□ **Musicianship:** Guitarist Krizka's solos were both expressive and tasteful, balancing technical facility, harmonic tension and soulful near-blues note bending. Drummer Kumamdzas' tribal propulsion was unlike any western rock drummer's style. He played with hypnotic power a la Joy Division, but with the stripped down sparseness of the Velvet Underground's Mo Tucker, locking into Milan Hlavsa's thumping basslines seamlessly. That six amplified instrumentalists could interact and leave enough space for each other, complimenting Nemcova's operatic alto was quite astonishing in the rock & roll context. Though nearly every song was sung in Czech, it did not detract from the audience's enjoyment of this emotional, engaging musical experience.

□ **Performance:** Although Al's Bar has a medium-sized stage area, the sheer number of bodies and pieces of musical equipment made the band look cramped. Opera-trained frontwoman Nemcova seemed uncomfortable being the focus of attention during instrumental passages, but looked assured while she sang. Her limited command of English didn't make the time between songs any more comfortable for her or the audience either. The rest of the men stood rather stoically as they played, walking a step or two forward (if their instruments were mobile) during solos. No member displayed any showboating Western stage moves. Yet, none of this lack of flash seemed to matter. In this case, the music did all the talking for Pulnoc, and the audience could have listened all night. It is rare that a band plays where nothing could have made the performance any better—not a louder sound system or catchier songs, or better keyboard sounds. Rock is not supposed to be perfect, but Pulnoc is about as perfect as you could ever hope to experience in an intimate club!

□ **Summary:** Founding members of Pulnoc have been playing as Plastic People of the Universe since 1968 in Czechoslovakia, suffering for their dedication to playing live rock. With the addition of three musicians a



Pulnoc: East meets West.

generation younger, Pulnoc blends seasoned minimalism with Eastern and Western avant-garde rock. They treat rock music as an art form, like jazz, and create moving, sophisticated, universal living art.

—J. Charroux

Germaine Petry & The Boyz

Miami Spice
Marina del Rey

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Richard Burkhart, Stage Door Entertainment: (213) 274-6772

□ **The Players:** Germaine Petry, vibes, timbales; Freddie Ravel, keyboards; Kevin Brandon, bass; Bob Militello, sax, flute; Kevin Ricard, percussion; Joey Heredia, drums.

□ **Material:** Germaine's original material is best described as "salsified fusion," as it incorporates the improvisational and melodic aspects of pop-jazz with a steady and rhythmic dose of catchy Latin-tinged and danceable playfulness. While her ballads like "Someone To Love" convey small doses of romance, she seems most at home on the more cookin' fiestas along the lines of "Shoshona," one of many numbers on which she gave each band member room to display his chops. A smooth reading of "My Favorite Things," which broke for an extended heated jam, was the highlight of her set.

□ **Musicianship:** While Germaine

is a feisty, engaging and intense vibes player, she seems to enjoy herself more when keeping time on the timbales. She's also bright enough to know the secret of club success: surround yourself with monster players—and she certainly does that. Her "Boyz" consist of some of L.A.'s best, with Freddie Ravel, who is a solo artist in his own right, proving an absolute monster during his key solos. Heredia and Ricard kept some thrilling beats going, and Germaine was all too happy to let her band carry as much of the load as she did.

□ **Performance:** While surrounding herself with incredible players, Germaine has a knockout combination of charm, charisma, sex appeal and innocence which can't help but attract your attention to the fact that she is indeed the featured artist; I couldn't keep my eyes off her! While she's energetic and meticulous playing her instruments, she was also a delight to watch just moving in time with the beat or shaking the moraccas. Stage presence is crucial, and Germaine's got the goods.

□ **Summary:** Simply stated, the beautiful and talented Germaine is a winner on all counts. Her composing skills are above-average, allowing for lots of improv in between the melody. Her playing is ferocious, she's fun to watch, has a tight band, and, above all, she's not afraid to stick to her Spanish roots. Put this all together, and you're looking at the future of Latin jazz. And quite a vibrant one at that!

—Jonathan Widran

CLUB REVIEWS



Water's Edge: Displaying solid songwriting craft.

The Water's Edge

Raji's
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Vicky Dee, Tru Star Entertainment: (818) 763-4886

□ **The Players:** Al Alfanador, guitar; Mike Vlesca, bass; Rob King, vocals; Steve McClinton, drums.

□ **Material:** The aphorism has it that youth is wasted on the wrong people. Not so with the Water's Edge, an unusually talented ensemble of players in their early twenties. Unlike many wistful, guitar-toting wannabes in that age group, this band betrays influences that depart radically from the typically youthful Anthrax/Warrant hero worship. Rather, the Water's Edge possesses an unusually original sound that falls somewhere between alternative rock and—get this—new age, albeit some of their material sounds inordinately derivative of U2 (especially in their sixth song, "Perfect.") The new age sound promulgated by this band is most noticeable in such a piece as "Exhausted Sea," an instrumental work with which they opened their Raji's set. Dominated by an echoey, wah-wah pedal-emphatic guitar sound, this heavily chorded work seems to drift aimlessly, resulting in a somewhat druggy, spacey aura evocative of its title—catchy, but not that substantive. The Water's Edge's best effort, however, was "Swimming with the Swans," a genuinely good song that beautifully showcases much of what made Sixties rock great: Each line of verse seems to be bolstered by as many as three or four chord changes while the melody clearly goes its own way, supported

but not dictated by the chording. It is here where the Water's Edge can bring comfort to those who survey pop music critically; when a young band places such priority on songwriting *craft*, one has reason to hope that there indeed is creative life left in rock & roll's tired old carcass.

□ **Musicianship:** Al Alfanador's guitar is to the Water's Edge what Joe Montana's arm is to the San Francisco 49ers: in complete control and almost dominating the game. Though Raji's notably weak sound system may have had some effect here, Alfanador's playing, while commendable, nearly obliterates the

bass and drums. Yet, in a strange sort of way, this is not annoying. Further, Alfanador seems to emphasize chording over lead guitar-style picking, reminding one of Pete Townshend's efforts on *Tommy*. And while Rob King is an interesting vocalist aurally, his stage persona is a bit forced and studied, resulting in an almost generic rock-vocalist look, replete with the seemingly obligatory contortions before his mic. Overall, the Water's Edge produces a strangely full sound for a band with three players and a vocalist. In fact, they seem to be more than the sum of their parts; individually, none of the instrumentalists stands out, yet collectively they are quite pleasing.

□ **Performance:** The Water's Edge won over Wednesday night's sparse crowd at Raji's. With the exception of King's gratuitous, affected contortions, this band's stage presence is refreshingly non-pretentious. And their overall playing—or, at least that which could be discerned in spite of Raji's pitiful sound system—seemed pretty much gaff free. The Water's Edge *does* possess an edge: here is a young band displaying startling maturity; the music and its filter-free conveyance are more important to these guys than is evoking the *look* of rock & roll guitar heroes—an Achilles heel for so many teenage metal worshipers *cum* musicians. Sunset Strip hangers-on, take serious note...

□ **Summary:** Our advice to the Water's Edge? Easy: Stay on course and hone your craft. As this band sheds its tendency to borrow from U2, they should show even more potential as songwriters and performers. And if they were to assemble a repertoire that demonstrated more of the strengths found in "Swimming With The Swans," then the Water's Edge would be at the cutting edge. —Jack Briggs



Germaine Petry: The future of Latin jazz.



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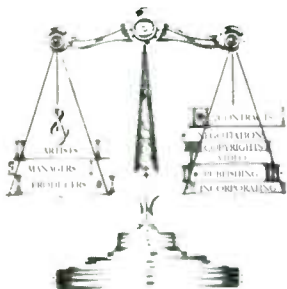
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CLUB REVIEWS

Joyce Cooling

Bon Appetit
Westwood

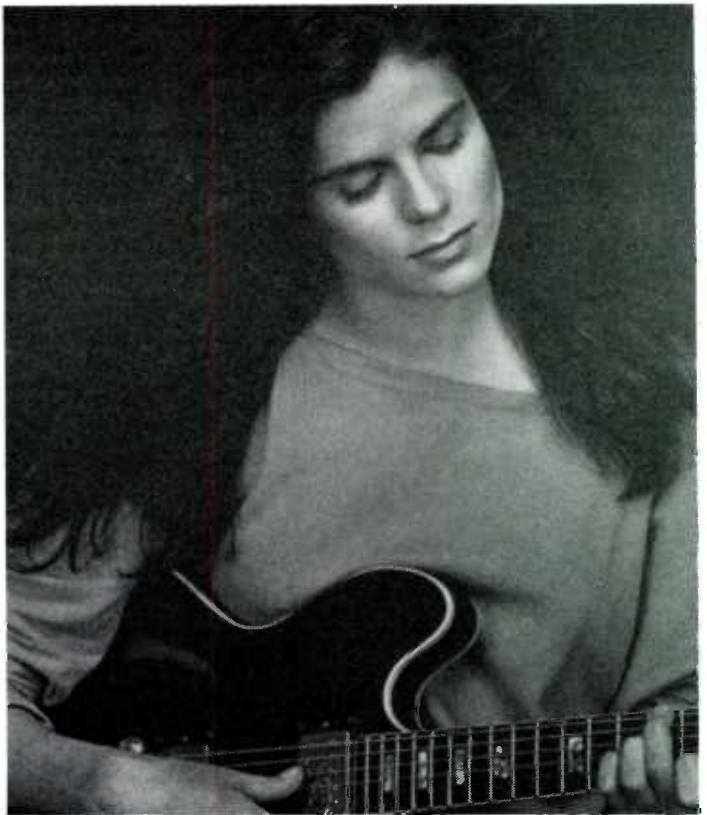
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Joyce: (415) 647-1424
□ **The Players:** Joyce Cooling, vocals, acoustic guitar; Jay Wagner, piano; Carlos Goncalves, drums, percussion.

□ **Material:** Cooling has an ultra-breezy touch on the acoustic, and her original, Brazilian-flavored material made the most of her fancy stringwork. Most of the tunes she played had a similar frisky samba rhythm to them, but moodier pieces like "Bebe" brought out a more heartfelt side. The energetic "Weekend" was the most infectious song, featuring lots of Cooling's cool scat, and she showed some sweet vocal chops on the elegant "Je Ma." A little more variety in tempo would have been to her benefit, however.

□ **Musicianship:** First-rate all the way. Cooling's perky way with her strings is best described as "frenetic elegance," as she brought out both the romance and energy of acoustic, often on the same tune. Wagner kept things melodic with some spicy key solos, but the show got its swiftest gusts of excitement from the timekeeping of Goncalves on drums.
□ **Performance:** Cooling's stage manner is as charming as her playing, and her command of the strings was a marvel to watch. Her vocals, husky yet tender, were engaging, but you could tell she's a guitarist who sings rather than a singer who plays guitar. She gave Wagner and Goncalves lots of solo spotlight time, but it would have been to her benefit to push her string magic to the forefront rather than let it get lost as an ensemble player. She was billed as the star, after all.

□ **Summary:** There aren't enough



Joyce Cooling: Charming and energetic.

Brazilian guitarists around, and the fact that his Bay Area musician has a sunny personality and sexy knockout looks in addition to her formidable talent makes the Cooling package an extremely attractive one. Her set could perhaps use a bit more variation, but she's definitely a presence whose rise in Brazilian jazz circles is imminent. All who came to see her are surely looking forward to a repeat visit. —Jonathan Widran

Bennie Wallace Quartet

Catalina's
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** David Keller Mgmt.: (213) 737-4564

□ **The Players:** Bennie Wallace, tenor sax; Steve Masakowski, guitar; John Vidacovich, drums; James Singleton, bass.

□ **Material:** The compositional range was quite vast in the one set I heard, from a tango-like original entitled "Bordertown," to a Thelonious Monk work, "Brilliant Corners," interspersed with, believe it or not, "Tennessee Waltz," played *not* tongue-in-cheek as you might suspect, but with verve and elan, to yet another Wallace original, "It Has Happened To Me," as well as possibly the oldest standard in the jazz book, "Stardust."

□ **Musicianship:** These four have been playing together for a number

of years now, back in New Orleans where they all met. Although Wallace now makes his home here in L.A., the other three haven't forgotten what it feels like to play together. They are all seasoned professionals with styles entirely their own. Vidacovich, especially, is the most unorthodox drummer I've seen. His entire body is in constant motion, looking like some ingenious piece of choreography. And, with a mischievous look in his eye on "Brilliant Corners," he turned to the bass player and they suddenly both cracked up. Wallace, too, offers originality on an instrument that's hard to do that. For example, on "Stardust," although one notices a distinct nod to an illustrious forebear, Ben Webster, Wallace's interaction with bassist Singleton in their highly unorthodox intro, makes it clear he's his own man.

□ **Performance:** These four young men held their audience spellbound, and I was amazed that there weren't many more aspiring musicians out there to pick up a lick or two. Each, in his own way, demonstrated what can be done with modern-day jazz without electronics, without extreme volume, and without losing any of the values set by earlier innovators.

□ **Summary:** Usually, when one thinks of New Orleans, oompah-oompah comes to mind (although Harry Connick Jr., the Marsalises and a few others have cleared the way). Here we have what I would consider the logical updating of all that's best of "where it came from."

—Frankie Nemko



Bennie Wallace: Contemporary New Orleans jazz.

Dan Audain

CLUB REVIEWS



29 Palms: British songs and substance.

29 Palms

Radio
West L.A.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** David Millman, I.R.S. Records: (818) 508-3130

□ **The Players:** Simon Wilson, vocals; Davy Simpson, guitars; Keith Bevedy, bass; George Hall, keyboards; Paul Smith, drums.

□ **Material:** This is where the band really shines. Most of their songs are hooky, have something interesting to say and are distinct entities which don't fall into the trap of sounding too much alike. Power ballads like "Teddy's Song" brought out the best in Wilson's earthy voice, but up-groovers along the lines of "Where I Get Off" prove engaging as well. On the down side, dramatic and over-wrought pieces like "Fatal Joy" (their debut album's title cut) and "No Pelicans" are on the pretentious side.

□ **Musicianship:** Smooth, tight ensemble work throughout. The core duo of Wilson and Simpson could make a strong folk-rock duo on their own, but their hip backing band gave the music an intriguing jagged edge. Simpson, in particular, handled both the acoustic and electric effortlessly and with just enough flash to keep things entertaining.

□ **Performance:** The stylish and witty Wilson looks and sounds a little like Bono, with a gravelly, gritty vocal approach that got pretty emotional on the ballads. He moved and grooved with a great deal of energy and charm, and this compensated for the fact that he resorted to talking when having trouble reaching the upper registers.

□ **Summary:** Making their American debut, these boys from Britain

proved themselves to be an outfit with substance, stage presence and tunes unique enough to make an impact in the alternative/progressive market, while still commercial enough to attract Top 40 attention. After enjoying their album so much, I was a little skeptical that they could live up to it onstage. But, alas, my fears were unfounded.

—Jonathan Widran

Eggplant

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Gary Calamar: (213) 452-8040

□ **The Players:** Dave Tabone, drums; Jeff Beals, vocals, guitar, bass; John Kelly, bass, vocals, guitar; Jon Melkerson, vocals, guitar.

□ **Material:** Eggplant. I hate eggplant—that purple, slimy vegetable that gets all mushy when you cook it. Thankfully though, Eggplant, the group, doesn't at all resemble its namesake. Eggplant's sound probably fits best into the alternative/college radio genre. They're actually quite a melting pot of a whole lotta different styles and influences, which may make them hard to describe, yet, a joy to listen to. This is what I might call fun, unpretentious rock & roll—sort of in a Replacements vein. Their songs are punchy, catchy and

have a lot of dynamics. Lyrically, this band has a wonderful sense of humor. They have songs about stars falling from the sky and doing a lot of damage around town in the process ("Sad Astrology") and songs about building-up one's self-esteem ("Confidence"). They have songs about revolutions ("Grandmas Whistlin") as well as songs about saving the wildlife ("Animal Song").

□ **Musicianship:** Ah, now here's where this Orange County-based band really shines. Eggplant is a tight, well-rehearsed band. I wouldn't be at all surprised if I found out that these guys are all successful session players by day and struggling vegetables by night! Drummer Tabone is a precise player who smacks the snare with tight, forceful wrist action. This is a band that actually has three, count 'em, three lead guitar players. (Kelly played bass most of the night, but when he picked up a guitar, he commanded the instrument.) Beals and Melkerson continuously traded off both lead guitar and vocal spots and while neither is a very interesting singer, both are expressive guitarists.

□ **Performance:** Eggplant is not an overly visual band. As a matter of fact, they all stayed pretty well glued in the same places all night long. Bassist Kelly even looked bored and only once, when he traded instruments with guitarist Kelly, did he actually look like he was having a good time.

□ **Summary:** Dr. Dream Records recently released Eggplant's second LP, *Sad Astrology*, which is a pretty darn impressive album and one worth searching around to find. They've just got to get rid of that session player attitude onstage.

—Pat Lewis



Eggplant: Tight and well-rehearsed.

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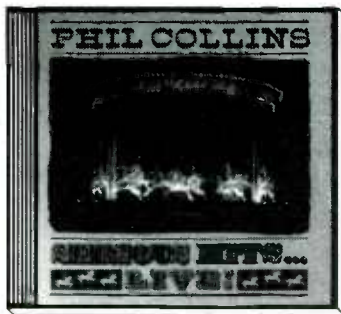
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DISC REVIEWS



Phil Collins

Serious Hits...Live!
Atlantic

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Phil Collins & Robert Colby
 □ **Top Cuts:** All
 □ **Summary:** Phil Collins has emerged as one of the most consistent hitmakers since the mid-Eighties, so it was only a matter of time before he would throw 'em all together for over an hour of intensely joyful listening. The approach here is smart, however—the live concept keeps the tunes longer, more industrious and infinitely more interesting than those radio versions we've heard over and over and over. Like all his music, his hits are either moody or upbeat and brassy, and if you love the tunes, you'll love the disc. If not, you won't take it seriously.
 —Jonathan Widran



Traveling Wilburys

Volume 3
Warner Bros.

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** George Harrison & Jeff Lynne
 □ **Top Cuts:** "Inside Out," "Wilbury Twist," "New Blue Moon."
 □ **Summary:** The fun continues for the superstar quartet with some absolutely adorable lyrics, great inter-facing blues-country-old time rock & roll guitar musings and a truckload of musical Wilbury wit. Vol. 3 is dedicated to departed Roy Orbison, and while the vocals and songwriting are generally top of the line, Orbison's softer, romantic edge is definitely missed. Nonetheless, how can you argue with Lynne, Petty, Harrison and Dylan when they're obviously having such a blast? The question is, when will the real traveling start?
 —Jonathan Widran

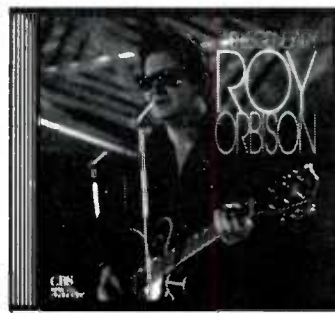


Jeffrey Osborne

Only Human
Arista

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Barry J. Eastmond
 □ **Top Cuts:** "The Morning After I Made Love To You," "Feel Like Making Love."
 □ **Summary:** Though for some reason never reaching true superstardom, Jeffrey Osborne has been one of R&B's top male vocal talents throughout the past decade, and his lush, romantic and rich voice is once again in top form on this strong if not spectacular collection. While most of the uptempo numbers on this release groove pretty well, they fall a little short of danceable, and Osborne's real strength has always been as a silky balladeer. To that effect, this disc is adult contemporary listening at its finest.
 —Jonathan Widran



Roy Orbison

The Legendary Roy Orbison
CBS

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Various
 □ **Top Cuts:** The early Sixties ballads
 □ **Summary:** Like CBS's spectacular box set of the Byrds, this tribute to the loneliest singer in rock history is more than just an extended sampler of hits; it seems to include just about everything Orbison ever set to vinyl. While he was a strong guitarist and an above-average songwriter, the magic of Orbison comes back to that silky vocal magic which made listeners feel every ounce of joy and pain he was feeling. While there is an illustrated biography, the individual tunes are not annotated, the one drawback to yet another wonderful artist retrospective.
 —Chas Whackington



Danny Elfman

Music For A Darkened Theatre
MCA

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Richard Kraft & Bob Badami
 □ **Top Cuts:** "Pee Wee's Big Adventure," "Batman," "Beetlejuice."
 □ **Summary:** Elfman currently seems to be one of film and TV's most ubiquitous composers, and what a good idea it was to capture the essence of his most notable works as an instrumental greatest hits package. The moods here are as complex as the composer—dark and mysterious one minute, frolicky and fun-loving the next. Though nearly all seventeen snippets are top-notch listening to all 73 minutes in one sitting may be a little redundant. Still, it makes for enjoyable background music in a neo-classical tradition.
 —Chas Whackington



The Pogues

Hell's Ditch
Island Records

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Joe Strummer
 □ **Top Cuts:** "The Sunnyside Of The Street," "The Ghost Of A Smile," "Summer In Siam."
 □ **Summary:** Shane MacGowan and Co. take us on a sort of drunken travelogue, searching for spiritual fulfillment or an ice-cold pint, which ever comes first. This time, the Pogues mix some Eastern and Latin modal themes with their usual Irish donnybrook approach. There's even a bit of Desire-era Dylan courtesy of guitarist Terry Woods' "Rainbow Man." As usual, the lyrics are brilliant, MacGowan's singing is alternately spat out or slurred, and the music is spirited and lively. *Hell's Ditch* is intelligent, thoughtful and a whole lot of fun. Drink up!
 —Brian Holguin



Two-Bit Thief

Another Sad Story...In The Big City
Combat

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Andy Anderson & Dino Alden
 □ **Top Cuts:** "Broke Again," "Desperado," "Folsom Prison Blues."
 □ **Summary:** Two-Bit Thief weaves effective tales of the depression that sleeps on our city's sidewalks and seems to speak from the experience of actually having been there. This album is far from uplifting and sometimes becomes a bit of a drag, but like G N'R (not a comparison, but an analogy) they talk about being broke and losing friends to prison without pandering to those topics. The music is as raw and harsh as the words and as their effective cover of "Folsom Prison Blues" proves, this could be hard rock's answer to Johnny Cash.
 —Scott Schalin



Pat Coil

The Big Paper
Sheffield Lab

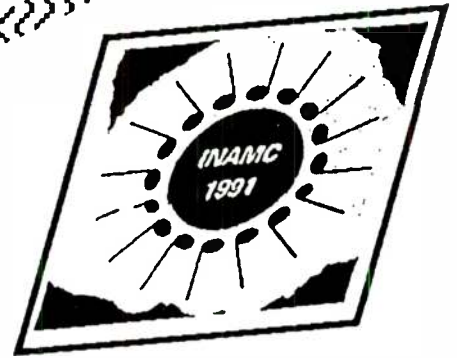
① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Clair Marlo
 □ **Top Cuts:** "The Big Paper," "The Way It Looks From Here."
 □ **Summary:** Pianist Pat Coil has gathered together a variety of top studio vets (the usual suspects) for a lightly funky and easily danceable set of pop/jazz. With the exception of a few semi-fiery Tom Scott sax solos and a touch of gospel, this pleasant groove music does not reward close listening, mostly staying at the same safe emotional level (as if to not offend anyone, especially radio programmers!). Coil shows talent as a pianist but at this point his compositions lack their own personality, staying in the realm of "nice background music." Fine, if taken in small doses.
 —Scott Yanow

April 24, 25, 26, 27, 1991

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LOS ANGELES COUNTY

AL'S BAR
305 S. Hewitt St., Downtown Los Angeles, CA 90013

Contact: Lizzy, (213) 687-3558.
Type of Music: Original, unique, experimental only.
Club Capacity: 176
Stage Capacity: 8-10
PA: Yes
Lighting: No
Piano: No
Lighting: Yes
Audition: "No Talent Night" every Thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

ANTICLUB AT HELEN'S PLACE
4566 Melrose, Hollywood, CA 90028
Contact: Reine River (213) 667-9762 or (213) 661-3913

Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 26774, Los Angeles, CA 90026.
Pay: Negotiable

BOGART'S
6288 E. Pacific Coast Hwy., Long Beach, CA 90803

Contact: Stephen Zepeda
Type of Music: All styles of original music.
Club Capacity: 300
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo package.
Pay: Negotiable.

BREAKAWAY

11970 Venice Blvd., Mar Vista, CA 90066
Contact: Jay Tinsky (213) 319-1610
Type of Music: Original acoustic material.
Club Capacity: 75
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Open mic Mondays, 7:30 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

CHIMNEYSWEEP LOUNGE

4354 Woodman Ave., Sherman Oaks, Ca 91423.
Contact: Oren, (818) 783-3348.
Type of Music: Acoustic material. Both covers & originals.
Club Capacity: 49
Stage Capacity: 3 or 4
PA: Yes
Lighting: Partial
Piano: Yes
Audition: Call for information or come in Sunday night & see Hal Cohen.
Pay: Negotiable

COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).
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

MUSICIANS

Music Connection's Gig Guide listings are intended as leads for musicians seeking work and are not construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter difficulty with an individual or company listed in our Gig Guide, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls please.

FROGS

16714 Hawthorne Blvd., Torrance, CA, 90504
Contact: Rockin' Rod Long, (213) 371-2245.
Type of Music: Rock
Club Capacity: 400
Stage Capacity: 8
PA: Yes
Lighting: Yes
Pay: Negotiable
Audition: Send promo package to P.O. Box 7581, Torrance, CA, 90504.

GENGHIS (COHEN) CANTINA

740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky (213) 823-8026.
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country.
Club Capacity: 75
Stage Capacity: 5
PA: Yes
Lighting: Partial
Audition: Send promo package to Jay care of club.
Pay: Percent of door, no guarantees.

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, CA, 90254
Contact: Caroline (213) 540-2274.
Type of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Open Mike Night every Tuesday and/or send promo package.

IGUANA CAFE

10943 Camarillo St., North Hollywood, CA, 91602.
Contact: Tom, can leave message on machine, (818) 763-7735.
Type of Music: Original, soft rock, jazz, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
PA: Yes
Piano: Yes
Lighting: No
Audition: Open Mic Night Sundays starting at 7:00.
Pay: Negotiable

LA VE LEE RESTAURANT

12514 Ventura Blvd., Studio City, Ca 91604.
Contact: Susan, (213) 652-6821.
Type of Music: Jazz & blues. Tuesday night jam sessions.
Club Capacity: 90
Stage Capacity: 7 piece
PA: Yes, full
Piano: No
Pay: Negotiable
Audition: Just come down on Tuesdays & see Billy Mitchell.

LIGHTHOUSE CAFE

30 Pier Ave., Hermosa Beach, CA 90254
Contact: Caroline (213) 540-2274
Type of Music: Rock, reggae, R&B, blues, jazz.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call &/or mail promo package to: Hennessey's Inc., 1845 S. Elena #300, Redondo Beach, CA 90277.
Pay: Negotiable.

MADAME WONG'S WEST 2900

2900 Wilshire Blvd., Santa Monica, CA 90403
Contact: Lisa Rose or Alan Yee, (213) 828-4444
Type of Music: All Styles.
Club Capacity: 800
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape & photos to above-mentioned address. No calls.
Pay: Negotiable.

NUCLEUS NUANCE

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

PALOMINO

6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill (818) 764-4010
Type of Music: Original, country, reggae, no T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes

Audition: Call Bill at club or Mac Faulk at (619) 481-3030
Pay: Negotiable

PELICANS RETREAT

24454 Calabasas Rd., Calabasas, Ca 91302.
Contact: David Hewitt (818) 710-1550.
Type of Music: All types, except heavy metal.
Club Capacity: 300
Stage Capacity: 10
PA: No
Piano: No
Lighting: Yes
Audition: Send tape, promo pack to David Hewitt @ above address.

SASCH

11345 Ventura Blvd., Studio City, CA, 91604
Contact: Barry Duff or Marlon Perry
Type of Music: All
Club Capacity: 350
Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Percentage of door

SAUSALITO SOUTH

3280 Sepulveda, Manhattan Beach, CA, 90266
Contact: Lois Thornburg, Thornburg, Witte, Inc., (213) 545-6100
Type of Music: R&B, Contemporary and Pop Jazz and Blues.
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: Yes - acoustic
Audition: Send tape and bio to Thornburg, Witte, Inc., 1334 Parkview #100, Manhattan Beach, CA 90266.
Pay: Negotiable

SILVERADO SALOON

14530 Lanark St., Van Nuys, Ca 91402
Contact: Stan Scott, (818) 398-1294
Type of Music: Hard rock & heavy metal.
Club Capacity: 200
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.
Pay: Negotiable.

SPEAK NO EVIL

5610 W. Sunset Blvd., Hollywood, CA 90028
Contact: Dayle or Billy, (213) 859-5800.
Type of Music: Best of alternative rock & roll.
Club Capacity: 1000
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to: P.O. Box 101-161, Hollywood, Ca 90028.
Pay: Negotiable

TROUBADOUR

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

THE WATERS CLUB

1331 S. Pacific Avenue, San Pedro, CA 90731
Contact: Joe Gallagher, (213) 547-4423.
Type of Music: Rock & roll and all other types.
Club Capacity: 1200
Stage Capacity: 35
P.A. Yes
Piano: No
Lighting: Yes
Audition: Call or send promo pack.
Pay: Negotiable

THE WHISKY

8901 Sunset W. Hollywood Blvd., Hollywood, CA 90069
Contact: Louie the Lip (213) 652-4202
Type of Music: All original, Heavy Metal, Pop, Funk.
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Must pre-sell tickets.

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus (714) 496-8927
Club Capacity: 350

Stage Capacity: 8-15

PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info.
Pay: Negotiable

JEZEBEL'S

125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz (714) 522-8256
Type of Music: R&B, metal, original rock.
Club Capacity: 368
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking.
Pay: Negotiable

MARQUEE

7000 Garden Grove Blvd., Westminster, CA 92683.
Contact: Randy Noteboom, (714) 891-1971.
Type of Music: Loud, long haired rock n' roll.
Capacity: 452
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio.
Pay: Negotiable

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. Managers, agents, publishers, producers: Please call for display ad rates.

INTERM WANTED with transportation for studio work as runner. No pay but valuable contacts and studio time for person who lives in San Fernando valley. (818) 996-2917.

MIDI STUDIO needs female interns for light office work, 10hrs/week, days. No pay but studio time available for artist who need demo. (818) 996-2917.

RECORDING ARTIST seeks part-time P.R. agent for movie and T.V. contacts. Paid. No exp. necessary.

MUSIC PUBLICIST new age to heavy metal. Must love music. Heavy phones. Medical. Salary based on experience. The Creative Service Company, 3136 Altura, LaCrescenta, CA, 91214. **INTERM NEEDED** for Hawthorne based record co. Excellent opportunities in all depts. Please call Ace at (213) 973-8282.

MUSIC MANAGEMENT/PUBLISHING company is seeking enthusiastic interns for general office work and tape duplication, expense reimbursement and free showcases. (213) 399-7744. **NON-PROFIT ARTS** corp. needs assistance w/ administration/fund raising activities. Non-paying but great experience. John, (213) 285-3780.

INTERM WANTED for publishing co. Duties include light typing, filing, light phones, research back catalog. Please call (213) 463-4440 for appoint.

RECORD PRODUCTION CO. seeks PR person. P/T, paid. No experience necessary. 1 day/week. (213) 391-5713.

MUSIC PRODUCER/PUBLISHER needs female assistant. (213) 463-8999.

INTERM WANTED for publicity firm. College credits avail. for students. Could lead to paying posit. Call Shell (213) 461-3068.

RECORD CO. in Hollywood seeks two interns for General office duties. Hours 10-4pm. Interested in learning recording industry. Call Vickie @ (213) 962-9555.

INTERNS NEEDED for all departments. Dr. Dream Records. Call Mark (714) 997-9387.

SOUND TECHNICIAN needed for Hollywood rehearsal studio, experience. (213) 962-0174. **PRODUCTION COORDINATOR** for the Wild Guyz production group. Great Opportunity. Must use word processor. \$850./Mo. (213) 851-9210.

INTERM position available with Wild Guyz production group. Great opportunity. Flexible day hrs. Call (213) 851-9210.

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custom guitar, Ensoniq EPS sampler, SQ80 Keyboards, Roland D550, R8, Korg M1 Rex, Yamaha DX7, TX81Z, Alesis HR16, IBM PC, various outboard effects, Marshall, Vox, & Duncan amps.

Read Music: Yes
Styles: All styles of R&B & rock, jazz, pop, rap, reggae. Also children's music.

Qualifications: Album, demo, or tour credits w/ The Jacksons, New Bohemians, Fabian, Jerry Reed, Watousi, Harrison Kumi (African artist), film, TV & jingle credits for NBC, Fox, KCOP, staff guitarist for Will's Audio/Video in Dallas, TX.
Technical Skills: Guitarist, keyboardist, arranging, producing & programming.

Available For: Studio & live performance, sequencing, demo production in home studio (64 trk. digital & 24 trk. tape).

STAN SCATES

Phone: (213) 754-3327
Instruments: Roland D50, Roland U110, E-mu Proteus, Linn 9000 w/ SMPTE, Roland R8, Akai S950 sampler, Mirage sampler, MC12 inch 16 trk w/ autolocator, Soundcraft 1600 console Lexicon PCM70, 2 SPX90, Vally People & DBX compressors, Studer 1/4 inch mixdown, JBL 4435 & Yamaha NS10m monitors.

Read Music: Charts
Styles: R&B, dance, hip hop, rap, pop.
Technical Skills: Writing, producing, arranging, engineering, drum programming, midi expert.
Qualifications: Top Ten singles, Top 40 albums, radio jingles, films, TV.
Available For: Master & demo production, producing & writing.

BILL QUINN

Phone: (213) 658-6549
Instruments: Acoustic/electric drums, acoustic/electric percussion, Akai-Linn MPC-60 sampling drum machine/keyboard sequencer (w/ huge sound library), Roland R8-M, rack w/ mixer & outboard gear.

Read Music: Yes
Styles: All.
Qualifications: BM from The New England Conservatory of Music. Album work for Angela Boffill, Vesta Williams, Pretty In Pink, Patti LaBelle & Demetrius. Radio/TV commercials for Macdonalds, SEGA, Pizza Hut, Colt 45, Clorox, MCI Sprint. Various cable, TV/film recordings & soundtracks for Hollywood Pictures & "The Five Heartbeats" - a Robert Townsend film. Live performances/session work w/ Judy Collins & the Florida West Coast Symphony, Nathan East, Paul Jackson Jr., Grant Geisman, Gerald Albright & Brandon Fields.
Available For: Jingles, albums, TV, motion pictures, touring, live performances.

D. J. BARKER

Phone: (818) 787-7944
Instruments: Steinberger and Schecter basses, elec/acoustic guitars, harmonica, (all styles), lead and background vocals (plus excellent sound-alikes).
Read Music: Charts-plus I have a killer ear.
Technical Skills: Rock, Pop, Funk, R&B, Blues, Country, etc.
Vocal Range: Low lows - high highs.
Qualifications: 18 years extensive touring, studio, and solo work throughout U.S. Great attitude and stage personality.
Available For: Open minded and enthusiastic about any and all situations. Try it, you'll like it.

RANDELL YOUNG

Phone: (714) 556-5955
Instruments: Electric and Acoustic Guitars (Gibson, G&L, Martin, Mesa Boogie) and Vocals.
Read Music: Yes, but not enough to hurt my playing.
Technical Skills: Guitar solos, textures and rhythm parts in perfect time with soul. Lead and background vocals in tune, in time on first take, doubled on second. Full production services and other top musicians also available.
Vocal Range: Baritone to A with strong falsetto to D above high C.
Qualifications: Best determined by analysis of current work. Call for CD, DAT or Cassette.
Available For: Blues and R&B sessions only. Will play on spec.

LARRY SEYMOUR

Phone: (818) 985-2315
Instruments: Warwick, Wal, Tobias, 4, 5, & 6 string, fretted & fretless basses. Bradshaw rack. Demeter studio direct box. Sadowski pre-amp. Tracy Elliot amps & speakers.
Read Music: Yes
Vocal Range: Tenor-baritone.
Styles: All
Technical Skills: Extensive musical education. Creative harmonic & rhythmic approach w/ exceptional sound & feel. Highly proficient at grooving, improvisation, parts writing, sight reading, slap, ect..
Qualifications: Toured &/or recorded w/ Rod Stewart, Billy Idol, Tom Jones, Martin Chambers, Marisells, The Committee UK, Jingles for SunKist, Pepsi, ect.. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, ect.. MTV, Arsenio Hall, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, ect..

Available For: All types of recording sessions, touring, & private instruction.

TERRILL GRAVES

Phone: (213) 656-7505
Instruments: Keyboards, all keyboards and nothing but keyboards, especially grand piano. Small but deadly stage rig-Ensoniq VFX-SD and Yamaha DX-7. Additional equipment includes Tascam 4 track, Alesis Quadraverb and Yamaha RX11 drum machine. I believe the proof's in the player, not the gear.
Read Music: Yes, emphatically.

Technical Skills: Able to bluesify, jazzify and/or funkify at the drop of a hat, either as solo, in group or for accompaniment. Programming synthesizer sounds (which are sold commercially), soundtracks and can do charts as well. John McLaughlin is my hero.

Vocal Range: 2nd tenor.
Qualifications: 20 years professional experience. Bachelor's in Music Composition/Piano, solo concerts on National Public Radio, semifinalist Grand Prix de Musicaux, graduate work in Electronic Music. BMI songwriter with extensive recording, stage and club experience in rock, blues, jazz and Top 40. Very aggressive and very sensitive player/soloist in many styles. No lame pads that just lie there.
Available For: Sessions and tours, only large local venues and I do absolutely nothing for free.

CHRIS CLERMONT

Phone: (818) 980-5852
Instruments: Guitars and voice - custom and Fender Stratocasters, Gibson ES-335, Ovation acoustics.
Read Music: Yes
Vocal Range: Tenor.

Styles: R&B, pop, funk, alternative & commercial rock, blues, gospel, & fusion.
Technical Skills: Experienced in production, arranging, & songwriting. I can score & transcribe & have great ears. A whiz at midi-sequencing, drum machine programming, SMPTE, & tape synchronization. Have strong, dynamic voice & great stage presence. Also consult & professionally construct rack systems for electronic drums, keyboard, & guitar. Demo studio available.

Qualifications: Years of live & recording experience. Recently on tour in US & Japan with Ruthless/Atco Records' Michelle and M.C. Hammer "Please Hammer Don't Hurt Em" tour. Have performed &/or recorded with: Lynne Fiddemont & Wayne Lindsey, Greg Walker, Leslie Smith, Joe Jackson. "The Tonight show" - NBC-TV, Rick Dees' "Into The Night" - ABC-TV. Commercials for MJB Coffee, Good Neighbor Pharmacy, & more plus videos & demos galore. Studied voice with Gloria Rusch. Summer teaching staff at Musicians' Institute.
Available for: Anything professional: sessions, jingles, voice overs, demos, T.V., film, videos, club or concert dates, showcases, casuals, tours, budget rack systems & solutions, master or demo productions.

ROGER MIELKE

Phone: (818) 795-8037
Instruments: Sony APR-24, 24 trk, 2" machine with complete 24 trk studio. Macintosh, IBM, Atari, Roland RDD 250 Digital PNO, Roland R8, Lync LN4.
 Midi Rack: Emu 3 with 8 Meg RAM & 40 Meg Disk, Aki-S1000 with 8 meg RAM & 40 meg disk, Korg M1, Yamaha-TX 802, Emu Proteas, Roland D550, MKS-80.
Qualifications: Many film & record credits.
Read Music: Yes
Technical Skills: Keyboardist, Composing, Arranging, Orchestration, Musical direction, MIDI.
Available for: Composing, Arranging, Producing, Recording, Tours, T.V. and Film scores.

JEFF MOSZER

Phone: (714) 895-3289 or (213) 874-4002 c/o Lena Michals
Instruments: Drums, single or double bass.
Skills: Jazz to rock, tune drums to your music, song oriented, expert showman, big sound, dynamically aware, great meter with an extremely versatile style and image.
Qualifications: 23 years exp. Phila, NY, Jersey, LA, OC, LV, Ariz.
Available: On call 24 hours. Promo Pack available.

VOCALISTS

COSMOTION

Ramona Wright & Gael MacGregor
Phone: Gael (213) 659-3877 / Ramona (818) 368-4162.
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 w/:
Instruments: Synths, percussion
Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Pineria (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 (Doozie Brothers), Dick Dale & the Deltones, numerous club bands. Dates/albums/demos.
Available for: Sessions, demos, jingles, club/ concert dates, etc.

MARQUITA WATERS ZEVIN

Phone: (818) 890-5188
Styles: All
Technical Skills: Lead & background vocals, voice over, jingles; very fast & easy to work with, great improvisations; full knowledge of how voice works; vocal teacher at LACC, consultant on sessions; writer: songs & book on singing.
Vocal Range: 3 1/2 octaves.
Qualifications: Performed as solo on Johnny Carson, Merv Griffin, & other TV shows; numerous solo performances in shows, groups & casuals; many demos, solo & background; promo tape for Ghostbusters II, lead & background. References/ demo/ picture upon request. Reasonable rates.
Available For: Sessions, jingles, voice overs, demos, co-writing, and live performances.

DIANA DIVINE

Phone: (818) 787-1433.
Instruments: Voice.
Vocal Range: 3 octaves.
Read Music: Yes, sight read.
Technical Skills: Lead & background vocals, vocal & harmony arrangements, songwriting, some production.
Qualifications: 6 weeks on top 10 WUFI college radio-Miami as singer/songwriter w/ "Obsessed With You", airplay on KNAC's Local Show. As singer/writer/producer w/ "Colorado River" & "Sacrifice", airplay in 5 different states on 10 different stations including NY, FA, TX, IL, CA. Written & recorded w/ Mike Pineria (Blues Image), Hill Davis (Motown), Marty Powers (Arthur Kane). Live performances & video, strong theatrical background, reliable, pleasant to work with.
Available For: Demos, live performances, sessions, voice-overs, commercials.

KRIS NEVILLE

Phone: (714) 899-3240
Vocal Range: 3 octaves
Read Music: Yes
Styles: Contemporary country, middle of the road, pop.
Technical Skills: Lead and background vocals, tight harmonies, excellent blending, songwriting.
Qualifications: National television, feature spots including singing original song. Co-host experience, commercial work, extensive stage performances including, Nashville, Minneapolis, and California. Substantial demo work, extensive singer/dancer experience. Sound has been compared to Karen Carpenter, Marie Osmond and Debbie Gibson. Excellent stage presence.
Available For: Jingles, sessions, background vocals, touring (for established artist only), demos, voice overs, industrials, commercials ect. Serious business calls only.

SWEET DREAMS

Sister Vocal Duo
Phone: Leslie (818) 881-6079 / Jan (818) 274-4490
Vocal Range: 3 1/2 - 4 Octave
Styles: All
Tech Skills: Lead and back ground vocals. Improv-quick study-excellent blend. Telepathically tight we're sisters.
Qualifications: Worked for or with Timothy Schmidt, Dalaney Bramlett, Jack Murphy both with extensive vocal training and live and studio experience-jingles-great look.
Available for: Sessions, jingles, voice overs, demos, live performance, videos, demo/pic on request.



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TO PLACE FREE ADS

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

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- 2 Trace Elliot bc cab, model 11818, each w/ 118" & 110" spkr, \$400/ea, Robert, 818-344-7510
- 64 Fender concert, black face, 4x10, pre CBS, Fender Elec Instrmnt Co. rare, grt blues tone, \$425, 818-783-6782
- BGW 5000 stereo pwr amp, gd cond, silver faced plate, \$450, 818-781-8482
- Beyond AF-1 cab, 1 18", 1 12", horn. Xlnt for bs, keys or sound reinforcement. Top qual cab, \$350 obo. James, 818-578-9367
- Fender Bassman, black face, pre CBS, head w/orig 212 cab, \$265; tweed Princeton, \$285; tweed Deluxe, \$600, 818-788-0610
- Fender Deluxe 85 amp, \$200 in new cond. Todd, 213-473-9094
- Fender Sidekick 15 chorus, \$75; Sunn 4x12 cab, \$125, Skip, 818-353-9354
- Fender Super Twin, mid-70's, grt K. Richards tone, loud too, 1 incl money. v/c can take it home for \$400. Lv msg. Roxy, 213-848-9314
- Fender Tweed Champ amp from 50's, super clean, orig cond, hot sound, \$450 obo. 213-667-0798
- Gallian Kruger 800 RB bs amp, like new, \$500; 215 bc cab, \$200 obo. Benjamin, 818-645-6425
- GK2100 SEL digital stereo guitar head, like new, \$650 obo. David or Glen, 213-874-8327
- Ibanez gut amp for sale, model GX100, chnl switching & reverb, \$100. 805-296-5166
- Laney 412 cab w/Celestions, gd cond, \$225. John, 213-466-2314
- Marshall 50 watt vintage 1969, 99% orig, no modifications, sounds & lks grt. \$700 firm. Bob, 818-769-2142
- Marshall 100 watt JMC, master model, late 70's, grt tone, very loud, must sell, \$400, AJ, 818-964-2212
- Marshall JCM1800 1800 1 yr old, grt cond, grt sound, \$450 obo or trade for ADA MP1 pre amp. Timbo, 213-278-2244
- Marshall Mesa 100 watt amp w/cabs, \$500. David, 818-505-1523
- Mesa Boogie Mark II, 1 12" cocombo 60/100 watt option. Gd cond, grt sound, \$700, 213-878-5560
- Metatronic M1000 1 yr old, grt cond, grt sound, \$450 obo or trade for ADA MP1 pre amp. Timbo, 213-278-2244
- Peavey 130 watt MX gut amp; Peavey 212 Black Widow spkr cab; Peavey 412 spkr cab, grt sound. All for \$600, 213-450-4070 or 805-388-5513
- Peavey M2500 pwr amp, 818-645-6425
- Peavey 1601 16 chnl stereo mixing console w/3 band EQ. Both for \$600. Alex, 213-466-6454
- Randall RG100 ES, full stack w/covmg, \$1000. Tom, 818-780-6323
- Seymour Duncan 60 watt chnl switching combo amp w/ remote pdt, 2 xtra modules, slip covr, guaranteed, as new, mint cond, cost \$900, sell for \$575, 818-341-2584
- Seymour Duncan 600 watt bs amp, bi amp capable, like new, \$450. Craig, 818-787-7885
- Snake 16 chnl 75 ft, world wind matrl, real sturdy, \$125, 213-850-7564
- Sun colliseum bs amp, brnd new, 300 watt, grt cond, many features, \$300, 818-761-8482
- Trace Elliott AH500X bs head, mint cond, \$1150. Fred Milano, 213-850-6088

- Wtd, Peavey CS800 pwr amp. Will pay up to \$500. Candy, 213-871-6801
- Yamaha PM1000 16 chnl mixing console, mint cond, sacrifice \$600. Eric, 818-301-9713

3. TAPE RECORDERS

- 4 trk Fostex X15, multi trk recrdr for sale, \$250. Dan Trapp, 213-467-4388
- 8 trk & console, Tascam 388 studio 8, DBX, 3 band parametric, 16x8x8x2, accessories. Pristine, modified for extended band widths. \$2500 firm FOB Seattle. Richard, 206-364-7881
- A-1 quail, 30 IPS 8 trk w/remote contrl, alignment tape, splicing block, 15 reels of 1" tape, \$1800 obo. 213-316-4551
- Fostex 4 trk, 615, grt for making demos, w/instruct book. \$125. Sean, 213-656-4786
- Fostex E16, \$3995; Fostex B16, \$2995. Both in perf wrkg cond. 213-662-9594
- Mixer, 18 chnl w/snake light. Includes cs, fab sound, \$450, 213-850-7564
- Tascam 38 8 trk 1/2", xltl cond, new heads, \$1450 obo. Kurt, 818-449-7375
- Tascam 144 4 trk in gd cond, \$350, 213-962-3007
- Tascam 388 studio 8 recrdr mixer, \$2500 firm. Barry, 213-255-6348
- Tascam HI speed 4 trk, rck mnt, remote & DBX noise reduction. Best sounding 4 trk out. \$450 obo. Andrew, 818-901-8452

4. MUSIC ACCESSORIES

- 2 Cerwin Vega spkrs, \$700, xltl cond. Carol, 213-839-6985
- 15 spc shock mnt rck w/covrs & casters, custom made, grt cond, \$400. Hand, 818-671-8823
- 16 spc anvil road cs, shock mnt w/casters, \$400 firm. Steve, 818-597-9231
- AKG 410 head set mic w/pwr, brnd new, \$150. Tim, 818-986-5803
- Alesis HR16 16 bit MIDI drm mach, grt sounds, easy to use, like new, must sell, \$295 obo. David, 213-864-2110
- Alesis HR16 drm mach, xltl cond, \$250, 818-784-2740
- Alesis SR16 digital drm mach, mint cond, mntls & warranty, \$335. Nagia, 213-656-8653

- Amiga 500 computer, modem, video adapter, books + software, new cond. \$350 obo. John, 714-998-2600
- Anvill cs, 3x4 ft, wardrobe cs, \$200. Randy, 818-957-1141
- ART SGE, gd as new, \$400. Bob, 805-296-7727
- BBE 422 sonic maximizer, xltl cond, \$140. Jim, 213-857-1898
- Boss DD3 digital delay, \$90; CS2 sustainer/comprsr, \$35; chorus pdt, \$35; Tom Schultz pwr circ, \$45. Todd, 213-473-9094
- Boss pdls, DD-2 digital delay, \$100; DM-3 analog delay, \$60; & other DOD & Ibanez pdls, American Metal, etc, \$50/ea, 213-667-0798
- Console, wired for 24 chnl, equip'd w/18. Includes 8 outs, 4 ins, 300 pt patch bay, rck spc. \$1800 obo. 213-316-4551
- DOD R831 rck mnt graphic EQ, 31 band, xltl cond, \$150. Lorne, 818-848-8600
- DOD overdrive pdt, \$30; Boss GE7 equalizer pdt, \$25. Danny, 213-222-7856
- EPS, compl library of sounds & fx, all instrmnts, for Ensoniq Perfmrce samplr, \$10/disk. Andy, 714-622-5165
- Furman RV-1 parametric reverb unit w/instrnt & EQ. Pro rck mnt, mint cond, \$75. Mike, 213-662-5291
- Ibanez digital flanger, \$60; DMI-3 stereo chorus, \$35. Skip, 818-353-9354
- Jan Al 16 spc shock mnt rck w/3 1/2" casters, black, xltl cond, \$500. Ron, 714-282-1051
- Laser projection system including Argon laser, 50 ft remote console, quick set up, \$7500. Laser only cost \$14,000. Richard, 206-364-7881
- Lexicon LXP5 w/mntls & warranty. Mint cond, \$425. Gilbert, 213-962-8223
- Randall dummy cabs, 2 stacks, factory made, used once, like new, 1 stack modified w/wheels. Sacrifice, \$90/ea separate, \$175/stack. Rick, 213-461-8455
- Rick 2 spc by A&F cs, mint cond, cost \$150, sell for \$75, 818-341-2584
- Remesa WR8118 mixer, 18x4, 2 tr in/out, 1 fx send, xltl cond, must sell, \$1700. Lv msg, 213-935-4059
- Road cs, custom made, wood, padded inside, size 5 1/2 ft x 2 ft x 3 ft, price \$250. Roy, 213-465-4524
- Roland jazz chorus 120A, xltl sound, asking \$400. Sean, 213-457-8351
- Roland MT500 micro comprsr w/mntl, \$400 firm. 213-662-9595
- Roland TR505 drm mach, like new, \$150, 213-276-1845
- Tascam M208 8x4x2 mixing brd, xltl cond, quiet, \$800 obo. Kurt, 818-449-7375

- Tascam M520 20x8x18 recrdng mixer w/mntl & covr. \$2995; Fostex 4050 auto locator, \$495 w/video instrns. 213-662-9595
- Univox Drm mach, 25 preset beats, wrks w/any amp, \$95, 818-990-2328
- Wtd. Roland DEPS, will pay cash, 818-284-1764
- Yamaha NV802 mixer, xltl cond, \$300 obo; Fostex model 350 mixer, \$300 obo. 714-534-7112

5. GUITARS

- 57 Strat re-issue, tobacco burst, 1 yr old, perf cond, covr to sell, \$450 obo. Daniel, 213-957-9853
- 1963 Hagstrom, elec gut, made in Sweden, solid body, whammy bar, sunburst, w/cs, \$200. Allan, 818-247-0153
- 1972 Gibson SG, mahogany body, grt sound, Shaler tuners, DeMarzio PU's, w/cs, \$300, 213-874-5486
- 1974 Gibson EB3 bs, SG body, baritone, wood grain finish, mint cond, \$300 firm. Roy, 213-452-5691
- BC Rich gut, 1 volume knob, 1 PU, maple neck, bright red, \$525 obo. Call Victor, lv msg, 213-461-3461
- Bs Fender jazz w/HSC, xltl shape, grt sound, \$450, 213-850-7564
- Bs, Schaffer, \$380 obo. Will return call. 818-982-5755
- Chapman Stick, must sell, \$500 obo. Dan, 818-908-1978
- Charvel Jackson bs, fretless w/HSC, \$450. Justin, 213-957-0393
- Charvel model 4 avail, \$400. Candy, 213-871-6801
- Custom built Star gut, black w/black hrdwr, blonde Chandler neck, F. Rose Trem, Jackson PU's w/cs, grt action & sound, \$350. Glen, 714-236-2228
- Electricious classic by Hohner, Chet Atkins style, new cond, \$265 obo. 818-566-8787
- Fedora custom bs, neck thru, EMG's, Kaylor, etc. must see, \$1000 obo or trade for 2 Custom Jackson, maple neck, Duncan, Floyd, pink mist, \$400 obo. Jason, 213-871-2028
- Fender Squire Strat, cream w/matching EMG/SPC PU's, beautifl clean tone, locking trem, rosewood fretbrd, gig bag includ, \$350. Ken, 818-668-3993
- Fender Strat, 57 re-issue, Japanese, black, maple neck, perf cond, not a scratch w/tweed HSC, \$400 firm. 818-783-6782
- Fender Tele, 2 avail, 1972 & 1977. Both standrd models w/mapleneck & cream body. All org & mint cond w/HSC, \$700 & \$900. 213-667-0798

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NEXT DEADLINE: WED., FEBRUARY 20, 12 NOON

•Hdd, bs plyr for orig rock jazz band, early 20's req'd. Intermed chops OK. No lng hr or drugs. Dave, 818-990-3427

•Orig HR fun time band nds 12 step bs plyr. Absolutely no drugs or alcohol. Dave, 213-392-0555

•Pro bs plyr/wtd, fem only. Pts call Dave, 818-706-3787 or 818-889-6997

•Pro bst sought by formative P/R band. Must be srs w/ pros like dispo & xtensv bckgrnd. George, 213-658-1060

•Pro straight HR act w/super lng hr image. grl matrl. industry connx. sks outrageous bs plyr w/srong stage presnce. Pros only. 818-989-4072

•Psychotic bst from hell, any sax, sought by infamous LOVE DOLLS. Infi Sabbath. Stones. Unusual appearance. solid groove mandatory. Alt OK. Kimberly, 213-399-0446

•R&R lng frontimn, harmonica a +, ready to rock. 818-705-0875

•Semi glam grooving metal god wtd. Plys w/strength & feeling. Keys a +. Steve, 213-871-6801

•SOLDOANCER nds bst. We have orig sound ala Prince m/s VH, demo, retral, sty. image. You have gd equip, ks, presnce, vocs & dedictn. Solo. 213-285-8443

•Srs funk bst wtd to form rock funk band. Pros only. pls. James Dylans, 213-659-4058

•SYNAPS, from Orange Co, sks bs plyr. Should be srs pro. Infi JP Jones, Mel Redding, G. Butler. Bryn, 74-847-3068

•THE ETERNITY LEAGUE sks vry light bst. Must be easy to wrk wth. Have gigs & intrst. Infi Maniacs, Tll Tuesday, Sundays. David, 213-851-9594; Anne, 213-936-5538

•Versal bst wtd for diverse hrd edged punk energy reggae socce exp band inspired by Minute Man, Subhumans, Police, Pixies, slap funk, Demo ready. Ron, 818-905-7303

•We nd a bst who has it all. Trnt, vocs, ks & hr. Infi Journey, D.Yarkees. Spec deal pending. Alex, 818-994-0456; Jeff, 213-398-2190

•Versal bst wtd for mega hr, total image, booze drinking, gutter street glam bst. Infi Pussycat, Crue, 213-461-9149

•Wtd, bs plyr that can ply progrov groovy odd meter metal style. Must have tmppo & equip. Infi Metallica, early Fates, Voi Vod, Les, 818-567-2007

•Wtd, bs plyr. Tall skinny black hr d vampire nrd for gothic punk. Infi Damned, Lords, Misfits. Mike Hrd, 818-753-8548

•Wtd, bst for orig multi force progrov dance band. I have snps, percussn, retral spc. PA & vision. Equal opportunity band leader. 213-464-1828

•Wtd, bst to help form new band. love/peace sound w/ edge. Contact Piper, 213-874-2261

•Wtd, rhyth section for acous/elec earth funk rock band. Srs only. 213-258-0609

•Young gd kg grooving rocking bs plyr wtd w/vocs for forming altmrv pop band, other writrs welcome. World Party, Wonderstuff, Kravitz, Replacements. Royz, 213-848-9314

11. KEYBOARDISTS AVAILABLE

•Deadly srs keybdst w/xtensv exp & chops avail for pro paying sts only. See my pro plyrs ad this issue for more info. Infi Graves, 213-658-7505

•\$25,000 worth of pro gear, chops that will blow your mind. Grove School grad. Must have grl mnt & grl retrsl spc. Pros only. Zach, 818-786-9424

•Classically trained keybdst/pianist, 5 yrs perfmnc exp, 11 yrs lessons, wnts recrdng exp. Any style. Not intrsd in live perfmnc sts. 818-789-2436

•Fem keybdst, R&B, Jazz, T40, pop, seasoned musicn, backup vocs, some ldr, live, studio, sks wrkg sts only thru the week. 818-784-2740

•Hi tech keybdst & bst team sks mel HR proj, Infi Rush, Kansas, ELP. 818-785-8069

•Keybdst avail for paid projs. Equip, tmppo, gd pro att. Phil, 213-660-0603

•Keybdst avail for R&B, pop & rap. Have studio, grt equip. Steve, 818-761-2532

•Keybdst sks emotional band into Hugo Largo, Cure, Roxy Music, 9' Nails, Ken, 818-352-9728

•Keybdst w/wine equip, live seqnc, pro gear, sks pro projs, overseas, touring exp, multi sampling abd. 213-662-6380

•Keybdst/sngwrtr/vocscs cmvd HR band w/wrong snps, vocs, image & drive. Srs only. Dave, 818-766-0298

•Pro keybdst/sngwrtr avail for estab P/R grp, Bad English, Journey, Sgt image & perfrm. Srs projs only. Loren, 213-475-5575

•Pro keybdst/sngwrtr sks mel HR band. Mngt, bckng, ldr intrst a +. Srs only. 213-851-3317

•Pro multi keybdst/voc w/B3, Oberheim & sampler, sks mel HR band w/mrage & connx. Dan, 818-988-7048

•Totally pro rock keybdst, fully equip'd w/m1, D50, DSS1 sampler, specializing in John Lloyd style, Hammond C3. Current sng pro recrdng & showngc acts only. 818-718-2948

•Veteran session plyr & wrtr, credits incld The Road to Superbowl, avail for session wrk, weddings or to ply in cals band. Mitch, 213-655-6865

11. KEYBOARDISTS WANTED

•AKA ROMEO sks funky keybd plyr. Must have equip & must be exp in areas of funk, R&B, hip hop. Lg for at least 1, but would pref to have 2. John, Rick or GK, 213-388-5285

•Band sks keybdst, ages 16-26, xinf opportunity, Infi DePacete, Erasure, G.Michael, J.Jackson. Lv msg. 213-695-3101

•Boogie blues rock style keybdst wtd for estab band. Must be young w/exp. Stones, Aero, Faces, Muddy, Carrie, 213-388-3953

•Bst, 23, wdedictn, slap pop, lng hr xinf image, equip, wnts musicrs w/same to develop style from Toto to Babyface. Ramiro, 818-362-9134

•Chapman stickst & dmrz kg for keybdst. Open & innovatv. Lv msg. Call Peter, 213-344-2636

•Christian rock band sks exp keybdst/synth plyr. Mature, pro att, own equip, tmppo. Rehns WLA, Ken, 213-396-9641

•Estab wrkg band sks exp fem keybdst w/bckgrnd vocs into funk, rock, R&B, dance, pop, jazz, etc. Srs & dedict callers only. Mike, 818-508-1374

•Estab wrkg band sks exp fem keybdst w/bckgrnd vocs. Into funk, rock, R&B, dance, pop, jazz, etc. Srs & dedict callers only. Mike, 818-508-1374

•Fem plyr w/style wtd for org altmrv proj w/psychd flar. Infi Aquanettas, Sisters, They Eat Their Own. 213-202-7338

•HIPPIY SHAKES nds blues rock piano/organ plyr, Hlwd area, Art, 213-652-7413

•Keybdst & bckup voc wtd for progrov pop band. Infi R. Wakeman, Tony Banks, Jim, 818-988-4924

•Keybdst wtd by sng. Gd & exp, ages 19-25, into new age pop, soul & The Wave. Sean, 818-762-8323

•Keybdst wtd for all expnses paid dance rock funk org band. INXS, James Brown, Prince. Mngt, ldr instr. Mark, 818-763-8669

•Keybdst wtd for band. Infi Police, XTC, Blue Nile. Must have vocs. Some gult a +. Peter, 818-345-1751

•Keybdst wtd for classically infl HR. Dokken, TNT, Rising Force. Must have lng hr & pro demo. Neil, 818-980-2472

•Keybdst wtd for instrmtl fusion band, must have gear & groove together. Steve, 818-340-4613

•Keybdst wtd for mel rock. Must have exp, some recrdng exp ndd. 213-453-6760

•Keybdst wtd for orig P/R band. Early KROQ type infl. Dan, 818-549-0621

•Keybdst wtd for orig, must be classically trained, Infi Tull, Marillion, Kansas, etc. Have studio, snps. Costa Mesa area. Steve, 714-424-4776

•Keybdst wtd w/voc abil for orig band. Infi C.Trick, Smilerens. No image or T40, pls. Jon, 818-343-9625

•Keybdst wtd, orig pro, mel based matrl. Folk roots w/ rock edge. We have charts if nnd. Greg, 818-790-3948

•Keybdst/2nd gult wtd for sound scape changing & honest expression. Gd equip & dedictn. Floyd mts Wolfgang Cross. Sparse texture, vezing melodies. 213-578-9367

•Keybdst/sngwrtr ndd by mel HR band. Must have ks, ambition & current equip. Style ala Bad English, Winzer, Jovi. Paul, 213-913-1784

•Keys wtd, band w/mngt & bckng, piano orchestration, organic feel, knowledge of modern equip, Jellyfish, Crowded House infl, bking vocs. 213-466-2314

•Ldr's plyr. Fem vocs keybdst, MIDI accompanimnt, restaurant, hotel circuit. Kelly, 818-841-9528

•Hdd, fem keybdst for P/R band. Vocs a +. Wmngt permitted. New Jersey. 609-426-1105

•Plano plyr wtd by sng. 28 y/o, likes new age music & The Wave. Sean, 818-762-8323

•Plano plyr wtd for gd time R&R band w/ldr instr. Kevin, 213-661-5589

•Pro keybdst ndd for lounge show gigs in Las Vegas. Must be versil & fluent in gual pop, R&B, jazz & 60's rock styles. Wayne, 213-655-7781

•Pro keybdst wtd for wrkg band. 213-410-9207

•Sex, fortune & fame for R&B soul, pop, piano, organ & clavinet plyr wdedictn & sng of humor. Crash, 213-962-3310

•Signed folk rock band kg for piano plyr &/or multi instrumentist including mandolin, harmonica, fiddle, etc. Stacy, 213-658-7403

•Swedish fem sngr kg for keybdst to rehrs & do gig wrk. Francesca, 818-889-8569

•Top touring HR band w/mngt & bookings sng keybdst for shows, lounge, possibl recrd deal & recrdng. No drugs or alcohol. 213-288-9660

•Versil keybdst plyr wtd for fun orig retro grp w/strong harmonies. Stacy, 818-567-0869, 818-789-1553

•We nd a keybdst who has it all. Trnt, vocs, ks & hr. Infi Journey, D.Yarkees. Spec deal pending. Alex, 818-994-0456; Jeff, 213-398-2190

•Wtd knowm LA rock act sks to add keybd plyr. Must be HR w/equip & tmppo. 213-463-5643

12. VOCALISTS AVAILABLE

•2 black fem bckgrnd singers for 60's music. Terry, 213-732-9267

•2 fem bckgrnd vocs, R&B, jazz & pop infl, for studio wrk. Exp, ref tape upon req. Lisa, 213-957-1740

•21 y/o sng/sngwrtr kg for xinf musicns to form orig band. Infi Berlin, Pretenders, Aero, J.Joplin. Janne, 818-788-7078

•AC/DC, Angel City, UFO, Crue infl voc avail for full band w/similar infl. 2 gult pref'd, ks, ldr, att necessary. 818-753-0721

•Aggrv pop sng/sngwrtr w/snps sng band or musicns who nd a sngwrtr. Infi Collins, Genesis, P.Gabriel, Ycs. Ask for Rodney, 213-399-5954

•Aggrv sngsr avail. Infi Wham, New Kids, Boys. 213-656-0982

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•Amateur voc, 21, lkg to form 18-25 R&B band. No exp necessary, just desire. Freddie, 818-883-2282
•Ballay & pwrfl voc w/lks srs orig HM/HR band. Infr Kings X, VH, Pnesti, Andre, 818-993-4485
•Ballay voc, formerly w/Kitar Mockingbird, sks R&B band. Xint lks, vox & presence. Exp only. Call Randee, 213-957-1063
•Black fem voc avail. Pop, R&B, dynam perform w/stage & club exp. Avail to wrk w/grp or band skg same. Crystal, 818-567-1924
•Blues harpist/singr, hot chops, 15 yrs, xint frontmn, vintage pro equip, sks gigging blues band. Will travel now. Monster chromatic plyr too. 213-829-6791
•Blues rock singr avail. Infr Stones, Crowes, Doors, Muddy, blues. Have the lks & dedictn. No flakes. Lear, 213-644-1175
•Cntry blues rock singr wnts to form band. Has some orig matr. Especially welcomes keyboard or guit. Don, 213-938-8130
•Dynamite ld voc, multi instrmntst, sks cmrci radio HR for showcs's, recrdng. Have image, snps, exp, writing w/ signed artists. VH, Crowes, Aero. Tommy, 213-821-1344
•Exp & pwrfl pro voc, fem, for hire. Shows, recrdng, tours. Sings funk, P/R, R&B, rap, etc. Lds or bckgrnds. Srs call only. Anne, 818-765-3384
•Exp & pwrfl pro voc, fem, for hire. Shows, recrdng, tours. Sings funk, pop, rock, R&B, rap, etc. Ld or bckgrnds. Srs calls only. Anne, 818-765-3384
•Exp fem blues singr wnts to J/F band. Infr Joplin, total Joplin, all the way Joplin. Cameon, 213-466-5434
•Exp fem ld singr avail. Xint singrwr, 23, desires estab rock band. Infr Doors, Zep, early Prince. Contacts & image. Trnity, 213-422-9006
•Exp fem voc, sks lds, lds or bckups, recrdng or live. Pref rock, R&B, blues but whatever you've got, I can sing it. Beth, 213-452-0177

•Explosive voc/frontmn sks headlining band w/mngt/ld instrnt. Xint writing abil, image, range & exp. Zep, Aero, Cult, Tesla. Nick, 818-781-7420
•Fem bckgrnd voc avail for P/R or R&B to do club dates & sessions. Hrd wrkr & no ego. No metal. pls. 818-769-4230
•Fem pro voc/guit sks keybdst w/equip for lounge gigs, local. Pts call Lisa, 213-874-8052
•Fem rapper, MC Diamond, avail for demo sessions. 213-969-1339
•Fem rock voc, blues edge. Infr Plant, Wilson. Exp, pro, studio & stage. Solid wrtr, team plyr. Roki Moore, 818-951-4715
•Fem singr/sngwrtr lkg for rock band, mainly intrsd in cmrci rock but also likes folk rock & HR. Christy, 213-874-1709
•Fem singr/sngwrtr sks male guit/singr for pop cntry duo. Pros only. Laurie, 213-453-1950
•Fem voc avail for recrdng proj, sessions & live performcs. Ld & bckng vocs. Wide range, strong belt, rock, blues, ballads. Gina, 805-499-8185
•Fem voc avail for sessions, demos, live performc. Versti, dynam, Victor, CBS, RCA recrdng artist. Jaime Troy, 213-395-3414
•Fem voc avail for showcs's. Tape & ref avail. Jennifer, 818-769-7198
•Fem voc avail for your demos. Reasonable rates. Belinda, J.Jett, Leta Ford, P.Smyth. Some dance styles & schmaltz. 818-766-0458
•Fem voc avail, lds or bckups, shows, demos, gigs, all styles done. Sue, 213-654-7955
•Fem voc lkg for guit/sngwrtr in cntry rock vein. Infr Eagles, Lone Justice. Kellie, 213-514-8061
•Fem voc skg average white blues band to perform local nite clubs w/orig & copy matr. 18 yrs exp. Call Kaya, 818-765-4890

•Fem voc w/PA avail for club wrk or sessions. Highly pro, sight reading abil & easy to read charts. 818-753-9691
•Fem voc/lyncst lkg for funk rock band of 90's. No drugs, no egos. 818-709-8728
•Fiery HR lem singr/sngwrtr, Joplin, Tyler vocs, sks pro bluesy ht energy male band. Lng hr, street image. Aero, Caesar, Love/Hate, 818-781-5607
•Gd lkg baritone w/24 trk studio formng grp. Let's do an EP together. Nd guit, bs, drms. Cult, Idol, Aero, Hanoi, etc. Johnny, 213-435-8760
•Glam voc relocating to LA 2/15, lkg to J/F glam band. Presley, 505-291-9735
•Ld voc & bst relocated from Texas, lkg to J/F blues HR band ala Badlands, Cult, Whitesnake. Paul or Ben, 818-845-6465
•Ld voc avail for orig HR band in So Bay area. Infr Aero, Ratt, LA Guns. I have orig matr & image. Dan, 213-371-3358
•Ld voc w/hot orig matr, P/R, folk, altrntv, musics nrd to form bckup band. Recrdng proj's & live performc. Neil Siler, 818-773-7238
•Lkg for crazy fun loving cntry rock blues band, avail immed. Kendra, 213-318-0883
•Lkg for wrkg metal band along lines of O'Ryche, Testament, Megadeth, etc. Garth, 818-360-3419
•Male singr/sngwrtr/arrangr, finished R&B contract, sks only estab R&B band in Hilywd area. Infr Babyface & Tone Toni Tony. Jim, 213-851-5062
•Male voc avail for club wrk or demo recrdng. Sks band into pop, jazz, R&B, Cal Myron, eves, 213-667-2544
•Male voc lkg for band w/hrd core, hrd driving aft. Infr Jane's, Soundgarden, NWA, Peppers. Robert, 213-851-4581
•Male voc sks bluesy funky jazzy R&B fusion band. Infr Bolton, Jarreau, Vaughn Bros, Twr of Pwr, etc. Call John, 213-675-5440

•Male voc sks estab mel rock band. Infr Foreigner, Jovi. Very responsbl. ALOT of club exp. Call Doug, 818-883-1169
•Male voc sks hrd core funky thrassty altrntv band. Hilywd area. Gd altrntv image, vocs. Infr Jane's, Fishbones, Suicidal, Soundgarden. Robert, 213-851-4581
•Male voc sks progrsv rock band. I have 4 oct range, gd lks, 24 trk demo. Infr include Journey, Rush, O'Ryche. Reid, 213-850-6190
•Male voc, formerly w/Polydor-Euro, lkg for writing partner. Infr KROQ, Pwr 106. Dance music w/dge. Sean, 213-656-4786
•Metal voc, infr AC/DC, Love/Hate, sks band or musics to form band in Norwalk area. Have van & PA. 213-864-2313
•Mind bending blues singr/pwrhouse lyricst w/pro lks, sound & range sks big groove psychdc booming Hilywd blues rock band. Scott, 818-766-9733
•Missing link, hearfl, pwrfl fem singr/sngwrtr sks formed band w/keys ready to go. Emotional straight ahead mel rock & ballads. Dana, 213-455-1841
•Newly arrived pro voc from E. Cst. Jeff Tate range but strictly orig style. Sks pro wrkg or near wrkg hvry rock band. Hal, 714-542-1974
•Outlaw throt w/dynam vox sks dangerous pro altrntv band. Screaming digital death. Dana, 213-656-3127
•P/R singr/sngwrtr lkg to collab w/cmrci proj. Have pro att & exp. 213-969-4808
•Pro black fem voc stylist, jazz, blues, pop, R&B, gospel, skg studio & demos only, union affiliated. Casey, 9-5, 213-704-1426
•Pro fem ld & bckgrnd voc w/3 1/2 oct, avail for demos & session wrk. Grt w/harmonies & improv in all music styles. 213-964-3231
•Pro voc w/3PA system for jazz, R&B or pop. Casey, 213-292-5562
•Pwrfl black hr sensual voc avail for R&B band or form one. Infr Aero. Darmond, 213-857-4595

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-R&B voc skg band w/orig matn. Very dedic'd & have own style. Maj inf B.Raitt, R.Cray, Debbie. 213-472-6785

-R&B frontmn w/ gd pipes & gd image sks pro altmv band. Hvy & hrd. Mission UK mts sub pop. Dana. 213-656-3127

-Sexy fem voc, pro w/proc credits, cross between P. Abdul & Madonna, sks recding prof. Dance house only. Writes own lyrics & melody. Johnny. 213-278-8272

-Sngnr & bst avail to form 70's type P/R band. Must be able to sing. Intl C.Trick, Beatles. Enuff, Jellyfish. 213-656-6932

-Sngnr, 22, lkg for something cool, offensive & rebellious. Intl Nazareth, Aero, Crue, GNR. No posers. Mike. 213-850-4437

-Sngnr/frontmn sks HR/HM act w/infl from Crue to I.Maiden to Whitesnake. Have Jeff Key style vocs. Rick. 818-349-5651

-Sngnr/sngwrtr sks band or plyrs. Intl Cars, INXS. Call Bill. 818-700-1980

-Sngnr/wrtr avail to J/F rock band w/mood. Dylan to Metallica. Entrhallmt, trauma, glorious death, existential credentials. Avant garde. Michael. 818-982-1242

-Skrus Trlxton, legendary Detroit rocker n's hottest, badest, crudest, rudest, loudest, wildest, coolest L/R guilr sngwrtr partner w/image. No booze, no drugs. 213-960-9408

-Soufltr P/R voc ala Henley, Gabriel, Costello, 30's, dbl on guit & keys, waxes, tape, skg dea/mngt or collab. Scott. 213-920-0663

-Voc avail for band or individuals. Into Cure, Murphy, Jazebel, Curtis. 213-467-0335

-Voc avail, all orig mat image. Intl Sabotage, Suicidal, Rough Cut, Anthrax. Joe. 818-353-8836

-Voc avail, blues frontmn, super vocs, plys xint harmonica, slide guit. Lkg for wrkg bar, club band, csis. Cody. 818-840-6726

-Voc avail, lkg for wkg hr image, lkg for hi energy rock band. Intl Paul Stanley, Roth, Joe Elliot, Roger. 213-787-8055

-Voc lkg, for band. Intl early Crue, Pussycat, Hanoi. Jamie. 213-951-4308

-Voc nds srs proj, exp w/live & studio. 3 oct range. Intl Floyd, Rush, O'Ryche, ELP. Kay. 818-787-1245

-Voc w/numerous toung & album credits sks signed band. Intl by L.Graham, Jack Russell. Robert. 805-259-8882

-Voc, blues based, R&R band, lkg for sngnr/kybdst or sngnr/guit. Intl S.R.Vaughn, Jeff Healey, P.Travers. 805-583-3617

-Voc, Bobby Force, sks vampire nightbreed, leather & warpaint shocker grp. Intl early Crue & Wasp. Sound & image a must. Must be 21. 818-286-6453

-Voc/lyricist sks orig sounding band w/new Plant mts INXS. 9' Nails style of rock. Must have keys, hot music & image. Michael. 714-988-5353

-Voc/sngwrtr sks intellngt creatv extantl guit to write grt rock tunes, form band soon after. No metal. John. 213-836-9230

-World class pro voc w/everything, clear 5 oct range, sks signed act only, no BS. Don. 714-821-9814

-Young exp sngnr/sngwrtr/guit wnts to form energetic ad

lkg altmv pop oana w/n harmonies. World Party, Wonderstuff, Kravitz, Replacements, Roxy. 213-848-9314

12. VOCALISTS WANTED

• 2 attractv sexy girls for R&B pop girl grp. Intl En Vogue, Body, Seduction. Send photo to Micky. 5891 Dovenwood Dr, Culver City CA 90230

• A star voc wtd by ltrnd cmrcl HR sngwrng guit team w/ shredding leads, killer harmonies & studio equip. Randy. 818-988-1978

• Ace voc wtd by sngwrtr for demos, etc. Some pay. Pop, R&B, C&W. Lv msg for Dee. 213-960-8886

• Amateur voc lkg to form 18-25 R&B white voc trio. Music like Ball By Devote, New Kids. No exp necssry, just desire. Freddie. 818-983-2282

• Attn cmrcl HR voc, accept no less than the best. We possess the best srngs anywhere. No drugs, egos or Christmas presents. Peter or Dave. 818-990-2724

• Attractv fem voc nnd bckup vocs & some lds. Fluent in pop, R&B for wrk in Las Vegas lounge show. Wayne. 213-655-7781

• Auditing pwrtll soufltr sngrs only. Intl U2, Floyd, Zep, Idoi. Call mach to hear matn. 818-994-9486

• Black fem bckup sngnr, blues gospel style, wtd by rock band w/orig fresh sound. Mark. 213-461-9157

• Black or other R&B sngnr w/soufltr vox & grt lks wtd for blues fem R&B grp. Call ASAP. Rachel. 213-677-7766

• Calypso/island sounding voc nnd for recding proj. Jeff. 213-390-9404

• Can you actually sing? Sure you can. Are you responsbl & motivd? Are you inspired by bands like Queen, Rush, Angel, Sly? Mason. 818-982-7829

• CBS recding artist sks HR bluesy voc w/strong image & wrng abil for new proj. Aero, Crowes, Love/Hate. Pros only. Jason. 213-871-2028

• Chapman stickist & drmr lkg for sngnr w/inte, range, att. Lv msg. Call Peter. 213-344-2636

• Christian voc wtd for all orig rock band, evangelistic, pro & own trnspp. Rich. 213-392-5678

• Cmrcr hr band sks voc w/wrting abil & image. Intl Jovi, L.Graham, Zander, Hans. 213-337-1164

• Estab headlinng LA band. Have bt intrst, lrg following. Intl Tyler, Asbury, Bullet Boys, Tony. 818-761-3376

• Estab wrkg band lkg for pwrtll black fem voc/rock image into R&B, rock, funk, rap, blues, etc. Wild stage presence. Mike. 818-508-1374

• Estab wrkg band skg strong & pwrtll fem voc. Into funk, rock, R&B. W/rock sngnr w/image. Tina Turner, P.LaBelle, J.Jackson, Nona Hendricks style. Mike. 818-508-1374

• Fem bckup sngnr wtd, ages 18-26, for band. Xint opportunity, intl DePeche, Erasure, G.Michael, J.Jackson. Lv msg. 213-695-3101

• Fem voc wtd for cntny music grp. Must ply either fiddle or bc. Dave. 805-379-1440

• Fem voc wtd for F7 hotel club wrk in LA to wrk w/exp piank/synth. Styles are T40, standrd, cntny. Evan Saks. 213-399-7942

• Fem voc wtd for hip house hop dance proj. Must be in shape w/sx appeal. Lyricist a . Kyle. 213-829-4193

• Fem voc wtd for ong R&B pop recding proj. Intl Karen White, Chaka Khan, S.Wonder, Jerome. 213-417-3566

• Fem voc wtd, Asian Pacific rapper. Grp style named MUSHY MUSHY, Contact Steve. 818-904-3499

• Fem voc/guit wtd to form duo w/kybdst for club wrk. SF Valley area. Exp pros only. Kent. 818-348-6065

• Fresh voc/lyricist for collab. Jane's mts J.Jackson on acid. Very srs only. Dino. 213-461-2736

• Grooving 60's inf HR band sks verstl voc, young male w/ exp. Stones, Hendrix, Crowes, Muddy. Gigs, demos, mngt. Carrie. 213-388-3953

• Guit & drmr sk voc for forming progrv HR grp. Intl Rush, Kings X. Should wrt to collab in democratic sit. Michael. 213-654-6388

• Guit sks sngnr w/offbeat sns of style form new band. Rock style but w/various infl. Jymn. 714-592-1173

• Guit, exp, male, 25, sks sensualist poet, voodoo artist, sngnr/lyricist to write & form musical cult w/it. Intl most cool stuff. Bleep 24 hrs. 213-651-9578

• HR band w/demo sks voc. Intl Coverdale, Dio, Tate, Tone & qual a must. Andy. 818-988-9917

• HR band w/image, deditcn & ltrnt sks voc w/same. Robert. 213-874-9257

• I nd a sngnr w/Plant's brilliance & majesty. I'm the guit destined to vanquish all opposition. Forget the pretentious credentials. Intellectuals only. Ross. 714-970-7546

• Intrnsng voc wtd for jazz punk funk urban waltz squad. Pls call Chris. 805-254-4572

• Killer ld vocifromnt wtd for cmrcl HR band. Strong deditcn, image & ltrnt a must. Kenny. 818-780-3099

• Ld guit & drmr lkg for voc, bs plyr duo. Call Lenny. 818-763-8719; Rick. 818-953-9149

• Ld voc wtd for LA band w/spcngng showcs's. Must have xcpntll stage presence. Intl P.Murphy, M.Oil. Phil. 213-376-1865

• Lkg for male voc for band that does HR orig & classic rock covrs. Must have own mcs. Must have the vox. Bill. 818-240-1589

• Lkg for vocal sngnr for 1 of a kind classically inf HM band. Must be pro, responsbl, gd range. Immed gigs & ltrnt intrst. Paul. 213-665-7820

• Maj headlinng band w/bt intrst, mngt & bckng, sks HR male voc w/ing hr rock image, grt range & sngwrng abil. Srs only nd apply. 213-652-3010

• Male ld sngnr wtd for blues rock band. Intl Stones, Faces, Crowes. Nd sngwrng skills & hrd wrks. Harmonica plyr a +. 213-462-7465

• Male ld voc nnd for exp HR proj. Hrd wrkg & deditcn. Intl Dokken, Badlands, Tesla. Rehirs in Lng Bch area. Lv msg. Glen. 714-236-2242

• Male sngnr/sngwrtr nnd to compl 4 pc HR band. 213-856-4774

• Male voc nnd for wrkg HR band. Pro, attractv, lng hr, xint stage presence a must. Intl Zep, Leppard, Aero. No drugs. 213-962-0304

• Male voc who can relate to impact of Roth, Joplin &

Prince nnd for band w/maj ltrl demo deal. 818-549-0696

• Male voc wtd for F7 band proj, rock w/various infl. Gigs upcomng. Shane. 213-461-5724

• Male voc wtd for forming band inf by S.Row, Dokken, Ratt. Image, trnspp, no drugs. We have P.A, retrst spc. Scott. 818-762-9242

• Male voc wtd for hrd ml rock band. Hagar, Perry, Graham style. Must love the Lord. Darryl. 213-422-2129

• Male voc wtd for progrv band that's going places. Wide range, lks, stage presence & equip. Don. 818-353-2851

• Male voc wtd to front killer line up. Matr a la Dokken, Lion, Whitesnake. Xint opportunity for right person. 213-323-3687

• Mtl HR band w/xint matn rock pro world class voc w/lntr, deditcn, intellngc & image. 100% team plyr. Let's do it. Sam. 818-907-5563

• Metal god nnd. Intl Anthrax, Metallica. Ask for Joe. 800-542-5880

• Operatic pwrtll voc to compl the only rock metal act worth listening to. Pls wrt. Metallica, Maiden, pro att, srs, deditcn w/rtmosp. No hired posers. Mike. 818-505-1346

• Over the top frontmn nnd for HR band w/srs grooves

• Style, feel, lks & deditcn a must. No flakes. Intl Extremes, Bullet Boys. 818-762-8636

• Pro HR band w/24 hr lockout studio, mngt, agent & legendary sound sks maj league voc w/grt voc & stage presence. 213-962-0546; 818-609-1785

• Pro voc nnd to compl cmrcl rock band. If you have the lks, hooks, we have the srngs. Bad English, Whitesnake, Mick or Jay. 818-998-7755

• Pro voc nnd to compl cmrcl rock band. If you have the lks, hooks, we have the srngs. Bad English, Whitesnake, Randy or Darryl. 818-700-0555

• Pwrtll agrv voc nnd for drivng HR band. Lks, image & deditcn a must. Intl Ozzie, Priest, & Leppard. Kenny. 818-704-0266

• RUXX MONIKER, rock grp infl by Zep, Floyd, Sabbath, ELP, etc, sks pwrtll mel soufltr voc. Keith. 213-707-3712

• Sexy fems, ages 19-24, wtd for ld or bckgrnd vocs for R&B pop & rap. Nd demo, must be srs. Chris. 213-755-2628

• Sngnr nnd by pros w/dtl album exp. Sebastian Bach, B.Logan type. Lks, deditcn & wrting skills a must. 213-876-3943

• Sngnr nnd for hvy rock funk band w/grt lk. Intl funkadelic, old Kiss & J.B. Call Scott. 213-876-5936; Anthony. 213-962-1799

• Sngnr wtd for industrial punk metal lipstick shock glam band, Intl 9' Nails, Ministry, Sisters, Dolls. 213-285-4671

• Sngnr wtd, Intl Aero, Georgia Satellites. Paul. 818-905-2180

• Sngnr/frontmn nnd for band w/rock out funk sound. Mel soufltr vox pr'd. Stage exp, lng hr image. Sam. 818-282-8330

• Sngnr/sngwrtr sks pwrtll male sngnr w/rtg range, 20-29 ie Lennon, Seger, Fogarty, Plant. Gd image. Ken. 213-933-2207

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-SONIC 13 sks hrd R&R frontperson. Exp & lng hr req'd. AC/DC, Circus of Pwr vein. No glam, terms will be considered. 213-467-6202

-Soulful, creatv voc wtd for jazz, blues, funk, rock & soul proj. Open minded, no att, deditcn & exp. Image not import. Tim, 213-463-6322

-Stones, Crowes, Faces singr. Band w/developmnt deal w/record co. Paid practices, sessions. Frank, 818-962-3867

-The scum bag band of your dreams, any tape, any photo will do. Robert, 213-276-7880

-Tntd & aggrsv young singrs, ages 16-20, wtd to compl pop grp ala New Kids, Wham, Jets. Tom, 213-874-3586

-Top dance band, FLA based, skg td voc/dance abil, gd ks & team plyr. Call SECRET OCTOBER, Rich or Lou, 305-755-8541

-Top rank estab HR band in So Cal sks voc. Pro image & att. We have publist & aty. This is your best offer. 213-402-7794

-Voc wtd for disturbing brutal trio. Infil unimport. Dave, 213-826-0793

-Voc for HR album proj nnd. Hvy AC/DC infl. Send tape, bio, photo to W.Hodges, 1784 N Sycamore #107, Hillywd CA 90028

-Voc nnd for HR/HM band. Have lbl intrst. Damon, 213-288-1489

-Voc nnd w/pwrl mid to hi range vox to compl all orig cmrcl HR band. Matt, 818-718-6710

-Voc wtd by recrdng band. Atmospheric rock, acous & elec. Textural, moody, poetic music. No hvy rock, R&B or T40 singrs. pls. 213-285-9273

-Voc wtd for band w/incredibl new sound. Outrageously new image & creatv writing abil. Dead/Alive, Idol, LA Guns, Cult. 213-285-4671

-Voc wtd for gothic band. Infil Christian Death, Joy Div, Xymox. Brian, 818-783-0970

-Voc wtd to compl 4 pc R&R band w/gloomy image. Infil Crue, LA Guns. 818-592-6734 or 818-998-1668

-Voc wtd to compl mel HR act w/bl bckng. Michael, 213-472-0871

-Voc, male, wtd, must sing, James Brown, Level 42 & some T40, Erica, 818-769-0073

-Voc/plyr, over 25, w/grt rock vox & proficiency on guit/keys to collab on deal & live plyng, duo or band. Scott, 213-820-0663

-WAR PARTY sks bold voc for immed recrdng & tour dates. Members of x-Maico, x-Megadeth & x-Overkill. Hvy, accessibl direction w/bl & mngr intrst. Ron, 213-654-4134

-We nd a mega hr, total image, booze drinking, gutter street glam voc. Infil Pussycat, Crue. 213-461-9149

-Well seasoned guit/sngwrtr lkg for that charisntc singr to compl recrdng proj. Sting, Gabriel. Have mgnt. Srs only. Randy, 818-782-9790

-Wtd, black terms for bckgrnd for Japan & US tour. Terry, 213-732-9267

-Wtd, male voc. Band w/3 albums sks striving male voc. Appearance import, must be pro. Teresa, 818-594-0389

13. DRUMMERS AVAILABLE

-20 y/o dmr sks P-funk, Sly, Cream, Hendrix, Zep infl band. 213-939-9940

-21 y/o slammr avail for grooving estab band. Infil Brains, L.Colour, Zep. If you don't eat, live, breath, sleep music, don't call. John, 714-774-5357

-Aggrsv dmr sks funk orientd HR band. Must be estab, nothing forming. Rudy, 818-352-8411

-Blues dmr avail, lkg for smooth rhytm orientd band, shuffle, 6/8 grooves, rock, S.R.Vaughn, BB King, Stones, Hooker, Keith, 213-478-1651

-Christian dmr w/pro att & equip sks wrkg band w/mngt. Billy, 805-499-9452

-Copeland, Collins infl, no frills bck beat, sks legitimate sit. Into Sting, Gabriel, Tear. Pro only, no HR or metal. 213-470-7054

-Csls dmr lkg for csls band. Reads, all styles, sing bckup. 213-598-9183

-Dependbl rock, metal dmr avail w/image, tmspo, gd equip. Lv msg, 213-598-9183

-Dmr avail, 17 yrs of stage/studio exp, gd equip, att, lkg for org jazz of P/R csls. Bob, 818-342-3766

-Dmr lkg for mel HR band in range of Leppard, Night Ranger, AC/DC, Benatar. 213-806-1485

-Dmr sks band in Hillywd or San Gab Valley areas. Lkg for estab act, srs only. Eric, 818-280-1086

-Dmr sks band into wtd beat. Musicians intrsd in starting band. Must be srs, dependbl & have some spirituality in their lives. Robert Carrillo, 213-465-1035

-Dmr w/xnit equip, sound & feel lkg to join funk R&B rock band. Xtensv club & road exp. Tony, 805-527-0702

-Dmr, 20, lkg for dark pwrl grooving psychdc altmty rock band. Into Doors, Love Bone, Jane's, REM & more. Michael, 213-460-6932

-Dynam dmr sks cmrcl groove rock band. I have tmspo, pro att, image & big sound. 100% deditcn a must. Infil Bonham, Smah, Akldridge, 714-989-0701

-Elec dmr w/Simmons & Octipad, full MIDI & rock gear avail. Infil P/R s. Ed, 213-598-9183

-Exp dmr/voc, pro gear & image, sks proj's watt & style ala Pixies, Janes, Alice/Chains, Church, Bart, 818-960-1115

-Exp P/R dmr w/album credits sks qual proj's, studio, live, etc. Infil Aronoff, Newmark, Call Jim, 213-851-2367

-Fem dmr sks all fem rock band. Stage, studio exp, K/A as well as lkg gd. 12 pc, dbl bs, bckng vocs. Sabina, 213-370-1670

-Fem dmr w/equip, lks, postiv att, sks to J/F cmrcl HR band. Babies, Kings X, Cry Wolf. Srs only nd call. 213-437-6996

-If you're drug dependent, lazy or a flake, don't call. HR dmr w/image, equip, exp, etc. avail. Andy, 818-359-9635

-Multi percussnst, Octipad, drm mach, congas, timbals, sks org band w/vision, goals & purpose. Strong matrl, pls. 213-221-7354

-Percussnst avail, fem, sks wrk. Just came off the road. Has lots of exp, chops & equip. 818-343-5510

-Pounding killer dmr, 26, w/lots of exp, lkg for shredding rock band who nd to be themselves to make it. Sean, 818-353-1310

-Pro dmr avail for wrkg T40 bands or other paid sits. Gd feel, time, groove & equip. All styles. Mark, 213-857-5644

-Pro dmr sks gigging band ala Dokken or Grt White. Stage & studio exp. Brad, 818-894-4479

-Pro dmr w/equip, image, live & studio exp, sks gigging band ala Dokken, Whitesnake, Brad, 818-894-4479

-Pro dmr w/studio & road exp, studied @ Berklee in Boston, has dbl acous & dbl electric kit. Eddie, 213-391-9876

-Pwr house solid dmr lkg for raw intense HR groove band. Exp in studio & club circuit. Grt rock image. Pro sits only. Wolf, 818-905-9653

-Pwrhs solid dmr skg raw HR band w/groove. Have tmspo & equip, sound, Aero, Bullet Boys, Cult. Pro sits only. Wolf, 818-905-9653

-Rock dmr avail, solid, straight ahead music for pro band w/mnt. Pros only. Mike, 415-442-0385

-Rock dmr lkg for right gig. Pro sits, pwr & passion, check me out. Hap, 818-340-9864

-Single kick dmr avail for grooving orientd HR band. Must be estab. Rudy, 818-352-8411

-T40 dmr sks wrk. 2-3 nites/week pref'd. Pierre, 213-425-8999

-X-Concrete Blonde dmr avail. Must have pay. 213-306-1116

-X-dmr of Believers sks band or musicians. Infil Poison, Crue, Cinderella. 818-753-1631

-X-Honky Tonk Angel dmr whrd hitng style & steady groove, bckgrnd vocs, sks band w/bl intrst & financ bckng. Infil Kramer, Alex VH, Aronoff. Kenny, 714-981-8142

13. DRUMMERS WANTED

- Dmr wtd for all expenses paid dance rock funk org band. INXS, James Brown, Zep. Mngt, lbl intrst. Mark, 818-763-8669

-Aggrsv headlining rock band sks lng hr dmr w/dbl bs, pro att only. Tom, 213-957-5964

-Altmtv, eccentc pop band nds skillful dmr. No image a +. Blake Jones, 818-349-3522

-Are you a mach willing to take directions to realize gd tunes? Acous to rock funk. Vox a +, HM is not. Clayton, 213-559-0594

-Attrn acurrv dogs. Capt Black sks human thunder mach capabl of sinking the Queen's royal shp. Infil Ozzie, O'Ryche. No glam, Capt, 213-920-2475

-Average lkg but above average dmr wtd for org band w/ infl from Kinks to Replacmnts. Lkg for fun, not stardom. Mike, 818-882-0814

-Band nds dmr. ZZ mts Blondie w/some X & Plimsouls tossed in. David, 818-505-1523

-Bonham, Ian Pace, yes. Neil Pert, Spinal Tap, no. Get it? Brilliant guit forming pro orig HR proj. Ross, 714-970-7546

-Career minded dmr w/pro gear, tmspo nnd. Infil Den of Wolves, YNT, MISC, TNT, etc. 11684 Ventura Blvd #837, Studio City CA 91604, 805-259-8589

-Christian dmr for grooving HR band. Nd energy, chops, image & strong walk. Shane, 818-764-9286

-COLD SHOT sks hi energy hrd hitng, gd meter dmr. Contact Tony, 818-761-3376

-Creatv Copeland-ish dmr for estab straight ahead rock band w/connx, strong matrl, many infl. No metal. Greg, 818-990-2594

-Creatv dmr wtd for gloomy experimntl band ala Floyd. Matt, 714-595-6246

-Dbl bs kicking dmr wtd to form thrash/death metal band. Should have equip & be under 22. Fred, 818-883-4035

-Deadly srs band sks dynam dmr w/diversity to create mood. Fem fronted. Infil Mother Love, Jane's, Zep. Eric, 818-982-8160

-Dmr nnd ala Micky Dolan, B.Cantos, R.Rocket & Peter Chns for grooving harmonizing bubble gum band. Singing a must. Ray, 213-837-6519

-Dmr nnd by mel HR band. Must have lks, ambition & deditcn. Style ala Bad English, Winger, Jovi, Paul, 213-913-1784

-Dmr nnd for altmty band forming. Lkg for creatv Copeland mts Ringo. If you're ready to wrk hrd, call. 213-822-9968

-Dmr nnd now for rocking the clubs. Infil everyone, but no funk, rap or reggae or HIM. I want to R&R. 818-790-1762

-Dmr nnd to compl org band. Allman Bros, S.R.Vaughn, Skynyrd, ZZ Top. Must be hungry for road. Grant, 818-985-9926

-Dmr nnd to form R&B rock band w/fem singr/sngwrtr & male guit. Orig proj, perf meter, own style, mature. Infil Fleetwood Mac, Sting, Joe, 213-826-8017

-Dmr nnd w/creativty & input for forming band. Infil Band, Buzzcocks, Pistols, Steve, 213-223-5217

-Dmr to J/F proj. Infil Journey, Bad English, Call Rick, 818-765-6928

-Dmr wgd timng & taste wtd by band. Infil college scene. Must be responsbl. Infil Smiths, Cure, Morrissey, Dave, 818-708-9171

-Dmr w/whot & solid beat wtd for R&R band. Clash, Dep Boys, Iggy, Lords, Mike, 213-828-3186

-Dmr who can plyng in time & groove w/funk bst & HR guit, who is truly dependbl, creatv, adventurous. Have matrl, gigs, etc. 213-656-0344

-Dmr wtd by band. Infil Smiths, REM, Michael Penn, Mike, 213-666-3938

-Dmr wtd for 80's rooted rock band. Infil Stones, Yardbirds, Kinks, Jeff, 213-660-8833

-Dmr wtd for all org straight ahead rock band. Must be consistent & responsbl. 818-366-3848

-Dmr wtd for altmty college appealing type band. Infil Echo, Stone Roses, Call James, 213-461-0372

-Dmr wtd for band, recrdng album. Nd exp, rock dmr. Infil Pretenders, Petty, Replacmnts, Jim, 213-656-8910

-Dmr wtd for dark altmty band. Infil Christian Death, Joy Div. Gd equip & tmspo a must. Brian, 818-783-0970

-Dmr wtd for estab rock band. Have maj lbl deal. Have mngt. Infil Replacmnts, Dramarama, Larry, 818-501-4873

-Dmr wtd for FTJ band proj, rock w/vigorous infl. Gigs upmng. Shane, 213-461-9724

-Dmr wtd for hiech ELP style band. Lrg clean kit a must. 818-785-8069

-Dmr wtd for HR band for shows, recrdng, possibl tourng & recrd deal. We have mngt, booking & intrst. No drugs or alcohol. 818-767-3279

-Dmr wtd for org R&R band w/punk edge. Ramones, Dep Boys, Iggy, Johnny Thunders. Mojo, 213-466-4763

-Dmr wtd for org recrdng proj. Must have pads. Jim, 213-383-3076

-Dmr wtd for org rocking band. Infil C.Trick, Smithereens, AC/DC. Must have exp & stability. No glam. Jon, 818-343-9625

-Dmr wtd for psychdc HR band. Jack, 213-874-6906; Eric, 213-941-3892

-Dmr wtd for signed singr/sngwrtr. Local gigs & tour. Permanent position. hrd rockng C&W. Jennifer, 818-996-8353

-Dmr wtd for THE PIONEERS, all orig blues infl HR band. Watts, Bonham style, under 27 only. No married bald fat dudes. Lng hr pref'd. 818-982-6369

-Dmr wtd for upcmng proj. Gd lks & att a must. Have own rehsl spc. Infil Buck Fets, K.Bush, Sisters, Jane's, Leslie, lv msg, 213-969-0704

-Dmr wtd to J/F proj. Infil Journey, Bad English, Rick, 818-765-6928

-Dmr wtd to join 4 minute pop sng band. Infil Steely Dan, Police, John, 818-713-1568 or 818-989-0474

-Dmr wtd w/all extras, lnt, image & equip. Vary uniq but groovable. No drug problms. Ron, 714-991-5664; Anthony, 213-691-4092

-Dmr wtd w/lnt, lks, etc for proj lead by singr/guit/sngwrtr w/lnt, lks, etc. Style of Cult mts early Bad Co. Sean, 818-347-3049

-Dmr wtd, all orig HR band. Simple, effectv, hrd driving type. Under 27 only. Rich, 818-343-9741

-Dmr wtd, folk style rock & blues, voc/sngwrtr lkg for dmr. Kelly, 213-398-0752

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•Dmrr wtd, tribal sound, elec/acous, Intl Bauhaus, Sisters. 818-309-0217
•Dynam agrvtrv dmmr wtd Immed for gigging HR band. Bonham, Banali, Lee, Eddie. 818-505-1264
•Estab mel HR band sks pr lng hr pwr house dmmr. Deep Purple to Q/Ryche, Bob. 818-772-0564
•Explosive raw pwr punk dmmr wtd to compil all orig 70's British Intl punk band. Short hr, 4 pc pr gear a must. 818-848-7605
•Fem voc w/orig P/R matr, own lbl, single, EP, video, etc, nds new dmmr. No know it alls or sheep. 213-656-0344
•Groove dmmr ndd for altnrvt-ish guit rock band w/mngt & rhrsl studio. Stones guit w/P.Funs texture. David. 818-765-4421
•Grooving beat monster ndd for estab band destined for platinum. Tony. 818-990-4420
•GUNG HO sks dmmr. Call Mark. 213-465-6419
•Hey you, dmmr, yeah you. Are you a hrd bashing plyr? L.Coult. Faith, the rest is up to you. Let's KVA. 818-994-4369
•Hrd hitting groove hound wtd for pop funk band w/hvy metal morals. Lbl instrnt. If you dmmr like INXS, Twr Station, call. Spence. 818-441-6256
•Hrd hitting pwr dmmr wtd by bst/voc to form hi energy R&R band. Intl AC/DC mts NY Dolls mts A.Cooper. Bruce. 213-822-1390
•Ld singr & keybdst/sngwrts sks dmmr to enhance AC/P/R style for gigs & recrdngs. Creatv & commld. John. 213-954-1306
•Lipstick shock, glamour pop guit sks dmmr to form whiskey soaked Hillywd sleaze band. Have own studio. 213-851-4040
•Lkg for dynam dmmr to ply jazz, funk, fusion, rock or T40. Jam or gig, club, cds, concrts & recrdng. Call Al. 818-447-4283
•LOST BOYS sks solid pwrfl funky dmmr. Lng hr, pr equip, pr image & att a must. James. 213-962-3754
•M/R dmmr wtd for orig So Bay rock band. Straight ahead style w/gd meter, fills. Not HR. Intl B52's, X, Furs. Ted. 213-377-0376
•Madman dmmr w/solid grooves & huge sound wtd for unqk HR band w/big dynams. Bonham, Moon, Jane's. 213-874-9946
•Mel metal band sks dmmr. Intl early Rainbow. Dio. Prox only. 714-396-1173
•Mel rock band ala Bad English, D. Yankes, Winger, w/ outstndng matr & plyrs, nd pr dmmr w/chops & rock image. Deal pending. Joe. 818-966-6296
•METHADONE COCKTAIL sks much more than punk dmmr. Intl Pistols, Ramones, Jane's, Haunted Garage. 213-874-3840
•Percussnt wtd for LA band w/upcmg showcs's. Pref Latin or African style. Intl P.Murphy, M.Oil. Phil. 213-376-1865
•Percussnt/dmmr ndd for world beat Intl pop proj w/ Asian, Brazilian, Afro & Latin Intl. Dan. 213-654-1665
•Percussnt/dmmr wtd to collab w/guit & keybdst for perform of orig music. jazz/fusion. Positv att, musicianship a must. Mark. 818-906-7701
•Pro dmmr sought for formative P/R band. Must be srs w/ business like disposition & xtensv bckgrnd. George. 213-658-1060
•S-sml glam steady kd pounder w/big kicks wtd. Ply w/ passion & pwr. Bkuptd. Steve. 213-871-6801
•SIRREAL skg complex verstl dmmr w/percussn & synth knowledge. exp. Styles, Intl Rush, Genesis. Yes. Have demo tape. Brian. 818-339-6911
•Solid dmmr wtd for cmrd rock act skg lbl. 24 hr rhrsl spc, gd sngs, hooks & contacts. Fem out/voc. 818-768-0458

•Solid dmmr wtd for cmrd rock act skg lbl. 24 hr rhrsl spc, gd sngs, hooks, lks & connex. Fem voc, guit. 818-768-0458
•Speed metal band sks dmmr. Intrsd prc only. 213-590-9480
•Srching for dmmr. Forget the image, it's all about how you play. Andy. lv msg. 213-461-9142
•Tricky, Jellyfish, Casey, Enuff. Get the picture? We nd a dmmr w/vox & sng of killer sng. 213-460-6932
•We nd a mega hr, total image, booze drinking, gutter street glam dmmr. Intl Pussycat, Crue. 213-461-9149
•Wtd, dbl bs dmmr, image, tempo changes & click exp necessary. Intl include Maiden, Dio, Ozzy, Priest. No thrash. Sean. 818-891-5577
•Wtd, dmmr for orig P/R grp. Intl Journey, Bad Co, Bad English, Yes. Pending rmgnt deal. Must have gd timing, chops, commitmt & rock image. Marvin. 818-765-4905
•Wtd, dmmr to help form new band, love/peace sound w/ edge. Contact Piper. 213-874-2261
•Wtd, srs dmmr for orig multi force progrsv dance band. I have sngs, percussn, rhrsl spc, PA & vision. Equal opportunity band leader. 213-464-1826

14. HORNS AVAILABLE

•Sax/keybrd plyr avail for tour & studio wrk. Much exp. Michael. 213-256-5924
•Trombone plyr avail for studio wrk, demos, strong reader. will ply all styles. Howard. 714-776-1026
•Trumpet plyr avail for studio wrk, tours & other gigs. Exp. all styles. Bruce. 213-423-5992
•Trumpet plyr, MIDI wind synth, horn section. Chris. 818-882-8354

14. HORNS WANTED

•Band skg exp & dedictd trumpet plyr to compnl new generation Latin, blues, jazz, rock, R&B ensemble. Palph. 213-806-3835
•Horn plyrs wtd for amazing avnt garde hvy guit, very funky killer band. Sax, trombone, trumpet. John. 213-296-5884
•Sax plyr wtd for instrmtl fusion band. Steve. 818-340-4613
•Sax plyr, trumpet plyr or slide trombone plyr wtd by orig R&R band. Call Mike. 213-666-0620

15. SPECIALTIES

•2 English girls, voc grp, w/grt image, skg mngr & also producer. Write sngs, have some recrded matl. Pro. 213-851-9380
•A deal ready, 5 pc southern rock band w/loyal FLA based following sks represntn or financl investmt. Hot. Steve. 904-724-2676
•Attn A&R industry, MIDNIGHT PARADISE is ready. Call now, don't be a fool. Promo pcks avail. 213-461-3461
•BMJ an pwr/sngwr/remake UB40 style hit sng sks R&R &/or mngr &/or atty. Contact Steve. 818-904-3498
•Cable TV, Scurvy Dog, comedy R&R horror show recruiting R&R bands. Michael. 818-249-5445

•Choreographer, PR person, singrs & dancers wtd for upcmg R&B pop mtl music! about teenage pregnancy. Jerome. 213-417-3566
•Cntry rock fem voc sks pr mngt & overseas promotions. Linn. 702-438-8798
•Driven attractv accomplish fem singr/sngwr w/promo pkg sks dedictd rep to shop for recrd or developmnt deal & provide career guidance. Dana. 213-455-1841
•Drm tech nnd. Clay. 818-753-8151
•Engineer avail to mix for local rock & metal bands. 5 yrs sound reinforcement exp. Lkg to sharpen my skills & your show. John. 213-838-3325
•Engineer/producer wtd w/pr recrdng equip to be partner in pr recrdng studio just comp'd in LA. 213-735-6221
•Fiddle plyr, harmony singr wtd for orig trad'l cntry band w/edge. 805-296-1386
•Harp plyr sks wrkg blues band, ld vocs & guit as well. All pr vintage gear & yrs of exp. 818-788-0610
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•Keybrd tech/roadie nnd. Responsbl, dependbl, exp w/ MIDI a must. Some pay. 213-876-4814
•Lkg for 2-3 time dancers to perform w/r rapper. 213-469-9729
•Lkg for rappers, comedians, dancers. Stephanie. 213-467-7952
•Male voc & sample man sk DJ & fem souf singr for club grp. Intl Delight, Sly Stone, Funkadelia. Must know how to go the hustle. Nicholas. 818-586-3183
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•Fem lyricst/music sng fem musics to collab & form band w/HR image, gd att. No drugs, no flakes. Tammy. 213-351-1532
•Fem singr/lyricst sks guit/sngwr w/studio. Intl Blondie, Doors, GNR. 818-753-7788
•Fem singr/lyricst w/publishng & maj lbl intrst sks blues R&R producer/sngwr for collab w/Intl of early 70's. Cameon. 213-466-5434
•Fem sngwr/voc/guit sks collab. P/R style. 213-882-4856
•Fresh voc/lyricst for collab. Jane's mts J. Jackson on acid. Very srs only. Dino. 213-461-2736
•HR fem voc/sngwr w/connex sks compos w/studio to collab on hit matl for publishng deal. Must be exp/drven. 213-665-4191
•Intellect creatv textural guit wtd by voc/sngwr to wrte grt rock tunes. Form band soon after. No metal. John. 213-836-9230
•Lyricst srchs for altnrty sngwr w/classic touch. Mary. 213-851-1208
•Pop angls wtd. T40, dance & ballads ala New Kids, G.Michael, Boys. Tom. 213-874-3586
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