

MUSIC CONNECTION

COAST MUSIC TRADE MAGAZINE™

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** * Exclusive Interview With*

Cher

By Kenny Kerner

WHITE LION:
Atlantic's Mane
Attraction

PLUS

- A&R REPORT
- PRO PLAYERS
- DEMO CRITIQUE
- SHOW BIZ NEWS
- FREE CLASSIFIEDS
- FIRST ARTISTS: MARC V.



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74470 74944 8

ROBERT FITZPATRICK:
Original Counsel For
Cream, Beatles, Bee Gees

METAL & MONEY:

✓ Appraising The Apparel
✓ Marketing The Merchandise

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SEPTEMBER 21, 22, 23 AT THE SHERATON UNIVERSAL IN LOS ANGELES, CA.



FORUM • 89

THURSDAY, SEPTEMBER 21

METAL WORKSHOP

- Jim Cardillo (MCA Records, Moderator)
- Jem Arred (CMU)
- Howard Benson (producer)
- Bill Berrell (Attorney at Law)
- Bruce Dickenson (MCA Records)
- Mike Jones (Epic Records)
- Brain Koppeman (Elektra Records)
- Scott Luttrell (Jam Productions / WVVX)
- Brain Siamese (Grand Siamese Records)
- Kat Sirdesky (Rebel Management)

UNDERSTANDING MUSIC PUBLISHING

- Andy Gould (Concrete Management, Moderator)
- John Brashery (Los Angeles Songwriters Showcase)
- Brian Brinkenhoff (Elymax)
- Barbara Cane (BMI)
- Danny Goodwin (Virgin Music)
- Jeffrey Light (Jay Cooper, Epstein & Hurwitz)
- David Renzer (Zomba Music)
- Lisa Schmidt (ASCAP)

PAY TO PLAY - CONTROVERSY IN THE CLUBS

- Kenny Kerner (Metal Connection Mag., Moderator)
- Tony Allen (After Dark Prod./A Management)
- Dee Benjamin (Coconut Tease, Virgin Records)
- Dayle Gloria (Club With No Name)
- Tommy Gunn (Tommy Gunn Presents)
- Erlene Kolos (Hi-Times)
- Jason Lord (Jungle Productions)
- Mark Mason (Rock Against You To Play (R.A.P.P.))
- Rachel Matthews (Capital Records)
- Brian Stager (Metal Blade Records)
- Robert Wood (Great Image Asociates)

FRIDAY, SEPTEMBER 22

RETAL

- Lou Marin (Capitol Records, Moderator)
- Frank Conge (Shattered Record)
- Mark Cope (Album Network)
- Dave Flaherty (Jerry Barnes One-stop)
- Jeff Gilbert (Music Menu)
- Mitch Perleiss (Show Industries/Music Plus)
- Jim Phalek (Metal Blade Records)
- Tom Profera (Riffs)
- Maria Pizzetti (Atlanic Records)
- John Scales (Personal)
- Rich Zubrod (Pear Records)

MERCHANDISING - YOUR NAME HERE (OR NOT)

- Water O'Brien (Concrete Management, Moderator)
- Cheri Beaurie (Rockhuggers)
- Daniel Clements (Excel)
- Herb DeCordova (Funkly Enterprises)
- Rachel Eraca (Island Records)
- Sandy Erich (King Embroidery)
- Riki Rachman (Cathouse/Bordello)
- Alvin Ross (Nice Man Merchandising)
- Joseph Serling (Esq. (Attorney))
- Ira Sokoloff (Great Southern Co.)

PRODUCERS / A & R

- Terry Lippman (Lippman Kahane Ent., Moderator)
- Duane Bar (producer)
- Randy Burne (producer)
- Mike Clark (producer)
- Steve Mori (Steve Mori Co.)
- John Purcell (producer)
- Rick Rubin (Del American)
- Penelope Spheeris (MCA Records)
- Tom Whalley (Capitol Records)
- Ricche Zito (producer)

RADIO

- Ray Greene (Metal Connection, Moderator)
- Derek Alan (Underground)
- Joe Anthony (KISS)
- Tracy Barnes (2-Rock)
- Chris Black (Hard Report)
- Mike Figgis (FMQB)
- Josh Feigenbaum (MUI)
- Auss Gerow (Concrete Marketing)
- Ernesto Gladden (KUPD)
- Ross Goza (Def American)
- Tom Maher (KNAC)

ROAD MANAGEMENT - DON'T LEAVE HOME

- WITHOUT IT
- Mark LaFlamme (Lippman Kahane Entertainment, Moderator)
- Mark Gerger (Triad)
- Errol Gerson (The Errol Gerson Co.)
- Irvin Gruber (Roadhouse Services, Inc.)
- Gary Grossman (HIC Management)
- Byron Hontas (Capitol Records)
- Dave Mustaine (Megadeth)
- Jennifer Perry (Avian)
- Michael Retundo (Brokum Co.)

SPONSORSHIPS - IS METAL GOING MADISON AVE.?

- John Brode (Westwood One, Moderator)
- Julie Blardone (The Gary Group)
- Bob Friedman (MTV)
- Greg Haglund (Contemporary Group)
- Richie Dhill (Baq's Root Beer)
- Steve Knill (Gary Reynolds & Associates)
- Rick Dintz (Enigma Entertainment)

INTERNATIONAL - THE WORLD, SHE SHRINKS

- Stephen Gaffas (T.E. Savage Inc., Moderator)
- Guy Birdseed (producer)
- Monte Conner (Roadrunner Records)
- Joey Gereke (Hit & Run Music Publishing)
- Jeremy Hammond (Capitol Records, International)
- Peter Holden (Enigma Entertainment)
- Edgar Kluesener (Metal Hammer International)
- Billy Moishe (All Nations Music)
- Elrich Nabil (Amuse America)
- Doro Pesch (Doro)
- Sal Trappeti (Noise International)

VIDEO - \$A WELL SPENT OR SPEND IT ELSEWHERE?

- Rick Krim (MTV, Moderator)
- Nigel Dick (director)

- Mike Faley (Metal Blade Records)
- Linda Ferden (Atlantic Records)
- Cindy Keeler (The Film Syndicate / Hard N Heavy)
- Jane Kleinbaum (Island Records)
- Paul Rachman (director)
- Mark Reyzka (director)
- Juliana Robert (The Foundry)
- Jimsalby (Retaliation)

SATURDAY, SEPTEMBER 23

- PRESS - EXPOSING YOURSELF
- Ben Lerner, Editor (Circus Magazine, Moderator)
- Lisa Gaddet (Enigma Entertainment)
- Del James (RIP)
- Kim Karmen (Concrete Marketing)
- Don Kaye (MU Broadcating)
- Gerri Miller (Metal Edge)
- Chris Morris (Billboard)
- Greg Sandow (Herald Examiner)
- Andy Seeger (Hit Parade)

ARTIST MANAGEMENT - YOU CAN'T LIVE WITH 'EM AND

- YOU CAN'T SHOOT 'EM
- Mike Bone (Chrystalis Records, Moderator)
- Warren Entner (Warren Entner Management)
- Lia Fremier (Nana, Stein, Bies, Neinstein)
- Alan Niven (Stravinski Bros.)
- Peter Paterno (Manatt, Phelps)
- Doug Thaler (McGhee Enterprise)

EQUIPMENT ENDORSEMENTS

- Paul Sacksman (Musican Mag., Moderator)
- Michael Colby (Korg, U.S.A.)
- Vic Firth (Vic Firth, Inc.)
- Eric Hall (Pearl International)
- Joe Hobbs (Tama Drums)
- Grover Jackson (Jackson/Charvel)
- Curt Morgan (Emic Ball Inc.)
- Len McRae (Peavey Electronics)
- Mike Morse (Zildjian)
- Kevin Walsh (Gibson)

METAL CORPS - THE SULTANS OF SPEED

- Chris Wilkinson (Owner, Rock Hotel, Moderator)
- Michael Alago (Geffen Records)
- Tom Araya (Slayer)
- Frank Belotti (Anthrax)
- Chuck Billy (Testament)
- Harley Flanagan (Co-Mags)
- Lenny (Motorhead)
- Chris Poland (Solosaint, Return to Metalopolis)
- Andy Somers (F.B.I.)
- Steve Souza (Exodus)
- Gary Tovar (Golden Voice)

MARKETING

- Bob Chippendall (Concrete Marketing, Moderator)
- Bob Cahill (Rampage Records)
- Tim Henr (Tap / Ko Entertainment)
- Jan Krugman (Columbia Records)
- Lori Lambert (CBS Record Club)
- Carrie Miller (Ward Records)
- Robert Smith (EMI Records)
- Mike Stoller (Chrysalis Records)
- Gary Waldman (Megatrack Records)

ARTIST PANEL

- Linn Friend (RIP Magazine, Moderator)
- Mega line up too hot to mention!

Live broadcast from
KNAC/BMI throughout
the convention.

Thursday, Sept. 21
at the PARK PLAZA
CHILD'S PLAY
DAMN CHEETAH
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Friday, September 22
at THE PALACE
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Showcasing bands listed in alphabetical order.

Friday, September 22
at
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at the PARK PLAZA
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FEATURES



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After receiving an Academy Award for her performance in *Moonstruck*, Cher returns to the recording race with a solid, Top Five single and smash album. Find out why the pretty songstress almost called it quits!

By Kenny Kerner



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HEAVY METAL

These days, the words "Heavy Metal" are synonymous with "Big Business" as the headbangers of the world continue to buy albums and merchandise in ever-increasing numbers. MC talks with industry execs about this phenomenon.

By Rooster Mitchell

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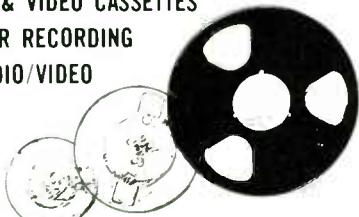
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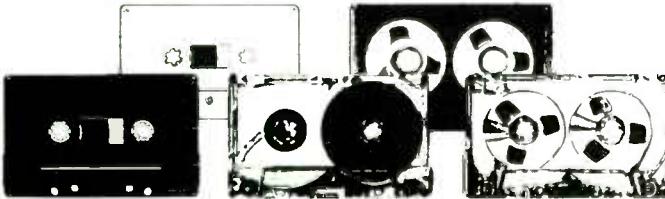


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FEEDBACK

Beyond "The Look"

Dear MC:

I am an avid supporter of your magazine, but your recent article on "The Look" of L.A.'s bands left me thoroughly disgusted. Certainly there are more relevant issues in the L.A. music community to write about than how a bunch of "rock & rollers" mock themselves up for a gig.

I am not saying that image isn't important. It just that in the current Los Angeles music scene, "style over substance" appears to be the theme. Everywhere I look I see flyers, posters and posted bills loaded with a blur of four or five guys sporting that "flock of hairdo" look.

As rock & roll has matured, it has obviously become more of a business and some would say "to be successful in business you have to have a gimmick." An easy answer to this premise would be to paint your band into a more visually appealing entity for the audience, the record companies and MTV.

Rather than going for the easy out, why not try to communicate a message through a song? Isn't that what rock & roll is really about? Music and songs alone should say enough without decorating yourself up like a "monster" or some "androgynous" looking human.

Besides, when I'm listening to the radio or a CD or tape, I can't see the band. Judging from what contrived mockery I've seen in L.A., I have seen enough.

S.M. Borden
Sherman Oaks

And The Beat Goes On

Dear MC:

Every year, thousands of teenage guitarists with acne problems leave their secure jobs at Drive n' Puke restaurants around the country to make the pilgrimage to the Rock & Roll Holy Land, Los Angeles. When they arrive, they slap down a couple of Benjies for a hair extension, a few more for some leather and chrome and put together some cheese-metal band. Three weeks later, packing a handful of reconstituted Zeppelin licks, these would-be Scene Kings blow the last of their french-fry fortune for a gig on The Strip.

For 45 minutes, they're stars, but after the show, they're broke. The promoter, on the other hand, is doing quite nicely. He will proba-

bly never hear from the aforementioned band again, but he knows the rest of the nation is packed with junior rock stars who spend more time watching MTV than they spend with their instruments. And they will come too, their pockets bulging with the proceeds of a billion burnt burgers.

So who's at fault here? Is Michael Fell the Darth Vader of the Music Industry Empire, or is he merely a successful entrepreneur, the essence of the American capitalist spirit? What about our burger-boy-turned-guitar-hero? Is he among the proletariat suffering beneath the insensitive heel of the bourgeois, or is he just a knee-jerk sucker so blinded by the stars in his eyes he can't see the money flying from his pocket?

Well, if you want my opinion, I think there's only one way to stop it: don't do it.

The other day, I was talking to an acquaintance of mine at the studio where my band rehearses. From the looks of him, I'd say about 34 head of cattle gave their lives for his jacket, which in turn was covered with enough metal to make a couple of Hyundais. Anyway, this guy's band pumps hundreds of dollars a month into the pay-to-play scene. So I asked him why.

"Dude, it's like the fuckin' Strip, man, Gazzari's, fuckin' metal dude!" How can you argue with such insightful logic?

It's not as if there were not other options. My band plays out regularly and we got paid for our last three shows—and two of those gigs were on The Strip! In other words, there's just no need to hock your axe, your car, your girlfriend or (God forbid) your leather jacket just to play a gig. I guarantee if everyone would just shine the pay-to-play thing, in two weeks the promoters would be packin' for greener pastures.

You know, getting a record deal in L.A. is about as easy as bumming a joint off of Nancy Reagan. No one needs the extra frustration of pay to play. After all, things are bad enough in this toxic wasteland we call home.

Steven V. Taylor
Los Angeles, CA

CORRECTION:

In issue #17, we incorrectly credited Maxine Hillary J as the author of the Rainbow Bar & Grill Close-up. The correct author is Karin Piet. Our apologies.

BEST UNSIGNED BAND



CONTEST



TASCAM
MSK16 Recorder
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6 Beta 58 Supercardioid
Microphones, 1 Diversiphase
Wireless Hand Held System,
1 Diversiphase Wireless
Guitar System

MUSICIAN



SHURE

JBL

TASCAM

World Radio History

Calling all bands! MUSICIAN Magazine, in cooperation with Warner Bros. Records, invites all unsigned artists to submit their best on cassette to our 1989 Best Unsigned Band contest.

JUDGES All entries will be reviewed by the editors and publishers of MUSICIAN Magazine. Semi-finalists will then be submitted to this year's panel of all-star judges, featuring LYLE LOVETT, BRANFORD MARSALIS, LOU REED, VERNON REID, and ROBBIE ROBERTSON.

PRIZES Finalists will appear on the MUSICIAN-Warners compilation CD, BEST OF THE BUBs, to be produced in early 1990 and delivered to thousands of music industry professionals. A home recording studio featuring JBL, TASCAM and SHURE products will be awarded as grand prize for the one song that our judges agree to be the cut above the rest.

RULES All entries must be received by December 15th, 1989. All music must be original. One cassette per artist/band. Maximum 2 songs per cassette. Name, age and address of each band member, photo of band/artist and a \$10.00 processing fee must accompany each cassette and entry form (or facsimile). If chosen, artists are responsible for final mix to appear on CD. Artists cannot be signed to a label. Tapes become property of MUSICIAN Magazine and will not be returned. Artists retain rights to their music. All decisions are final. Employees of Billboard Publications, Inc., Warner Bros. Records and participating sponsors are not eligible. Void where prohibited.

NAME OF ARTIST/BAND _____

ADDRESS _____

TELEPHONE # _____

SUBMITTED SONG TITLES _____

CONTACT NAME _____

SEND ENTRIES TO: BUB, MUSICIAN MAGAZINE, 33 COMMERCIAL ST., GLOUCESTER, MA 01930.

By Trish Connery

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

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

□ Los Angeles recording studio, The Record Plant, is the site for the new UCLA Extension course entitled "Record Production at the Record Plant: From Tracking to Mixdown." Independent engineer/producer Michael Braunstein is the instructor for this course which guides students through all aspects of the recording process, including recording and producing two songs each. Registration deadline is October 11th, with the course beginning November 4th. Resumes should be sent to Record Production at the Record Plant, Performing Arts, UCLA Extension, 10995 LeConte Ave., Room 437, Los Angeles, CA. Call (213) 825-9064 for additional details.

□ AIDS Project Los Angeles announces the Fifth Annual AIDS Walk scheduled for September 24th. Participants raise money for AIDS Project Los Angeles by enlisting others to sponsor their walk in the 10 kilometer event. Volunteers are also needed for the event which enrolled more than 10,000 walkers in 1988. For more information on the walk, call (213) 466-WALK.

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

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

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

DAT Agreement Reached— But Is It Too Late?

By Stephen P. Wheeler and Michael Amicone

LONDON—A recent roundtable discussion in London involving leaders of the international recording and consumer electronics industries has resulted in an agreement over the commercial use of Digital Audio Tape (DAT) recorders. For years, the debut of DAT on the consumer market has been a thorn in the side of an irate recording industry that remained adamant in its demands to stifle home recording abuse. The argument: The sales of DAT recorders would enable consumers to literally carry around master quality tapes which could then be copied an endless number of times by DAT-owning friends with no monetary remuneration for the artist or record company.

All parties participating in the DAT agreement believe it to be a major breakthrough for artists, consumers and the industry. The agreement essentially calls for a new system to be built into DAT recorders that, while allowing one-time digital-to-digital copying of pre-recorded music (from compact disc to DAT), will limit the subsequent reproduction of those copies. The "Serial Copy Management System" allows first

generation digital copies of music to be made from CDs, pre-recorded DAT cassettes and digital broadcasts, but technically prohibits the linking together of two DAT machines—which would produce copy after copy of master quality sound.

In a prepared statement, Jason S. Berman, President of the Recording Industry Association of America (RIAA) said, "I am pleased that after years of struggling, we have reached this compromise with hardware manufacturers regarding DAT. The proposal for a technical restriction on copying establishes an important precedent for the protection of intellectual property."

However, with whispers of recordable CD technology echoing throughout the industry, is DAT dead before it can even begin?

One recording industry executive is not convinced that recordable CDs will ever make it to the marketplace. Bob Altshuler, Senior Vice President of Corporate Information for CBS Records says, "No one has proved to me that there is such a thing. I've heard and read about it, but I've

never seen a demonstration of it. We'll cross that bridge when someone shows us that it actually works, technically as well as economically."

A spokesman for a leading hardware manufacturer says that recordable CD technology does exist, but it's not economically feasible at present and might never be. David Kawakami, Marketing Manager in the Pro-Audio Division for the Sony Corporation, explains: "Sony's in possession of that technology, but we have no timetable for any specific product launch. A lot of companies have made noises about recordable CDs, but none of them have anything to prove that it works in a cost effective way. I'll believe it when I see it."

Kawakami went on to say that Sony believes in the future of DAT more than the possibility of recordable compact discs. "Sony has pretty much put its money on DAT as the consumer digital recording format for the foreseeable future. Sony likes DAT and it's hard to envision something that would supersede DAT before it even gets to the market."

Thus far, the DAT market has been limited to professional use by recording studios throughout America and Europe. "We've concentrated primarily on selling to the recording studio market," points out Kawakami. "It's been very, very successful, but it's a very narrow form of distribution. I think DAT equipment has been embraced as a really valuable tool in the recording studio market."

Now, with the DAT agreement, hardware manufacturers are starting to look hard at the consumer market. However, like the early years of the compact disc players, the equipment is not yet economically affordable for the general public. DAT recorders currently range in price from \$975 to \$9,500.

As a low-priced alternative, Jesse Jacobson of The DAT Store in Los Angeles, says that playback-only DATs are coming soon. "Sony's will probably be the least expensive, somewhere between \$500 and \$700." As for the future, Jacobson says, "I think DAT has enormous consumer potential, but it's hard to say where it will go, because they've done everything to squash it. Right now, we sell about a hundred units a month, but it's primarily for pro use."

RIDING THE WAVE



Music West Records artist Jim Chappell recently visited radio station KTWV "The Wave." His new album, *Living The Northern Summer*, is currently in the Top Five on the national adult contemporary airplay charts. Pictured (L-R): Frosty Horton, Music West's Director of A&R; Monica Logan, KTWV's Music Director; Jim Chappell; Kenny Altman, Music West's Director of Promotion; and (in front) Melanie Jordan, "A" Train Management.

7 ▶

Rock Walk Honors B.B. King



By Bill Bender

HOLLYWOOD—Blues legend B.B. King was recently inducted into Hollywood's Rock Walk, a sidewalk gallery that honors those who have contributed to the evolution of rock music as an art form.

Having released in excess of 50 albums, King has been at the forefront of blues music for more than four decades. In 1986, the four-time Grammy winner was inducted into the Rock & Roll Hall of Fame.

King began his illustrious career with a hit single, "Three O'Clock Blues," back in 1951 and followed with other successes, including "Every Day I Have the Blues" and "The Thrill Is Gone."

On the concert front, King per-

formed as a guest artist on the 1969 Rolling Stones tour, toured Africa under the auspices of the United States State Department in 1970, played in Zaire at the Ali-Forman heavyweight battle of '74 and then, in '79, became one of the first American contemporary musicians to tour the Soviet Union in cooperation with the U.S. State Department and the Soviet Cultural exchange.

Throughout his career, B.B. King and his guitar, Lucille, have influenced such diverse musicians as Jimi Hendrix, Eric Clapton, The Rolling Stones and U-2, among many others. His induction into Hollywood's Rock Walk is a fitting tribute. **MC**

◀ 6 DAT

Industry executives share Jacobson's optimism. "The future of DAT has yet to be determined, but hopefully it will become as important to this industry as the CD has been," says Altshuler. "There's no question that the DAT sound is technologically superior to any format, with the exception of the compact disc."

RIAA President Berman says that the recent DAT agreement is a big step at reconciling the interests of hardware manufacturers

and the recording industry. "We are hopeful that this new relationship will produce tremendous benefits for consumers and the entire creative community."

While CDs have literally replaced their vinyl counterparts, only time will tell if DAT will likewise replace the traditional cassette tape. One thing for certain, if the DAT format does gain a market foothold, record companies will have another opportunity to recycle and cash in on their back catalogues. **MC**

SIGNINGS & ASSIGNMENTS

By Michael Amicone

**Doug Morris**

Atlantic Records has announced a plethora of executive signings. **Doug Morris** has been promoted to the newly created post of President/Chief Operating Officer. Morris was formerly President of ATCO Records and later Atlantic Records, a position he has held since 1980. **Sue Lyon** has been appointed to the newly formed post of Manager of Product Development and will be based at the label's New York offices. **Clarence "C.B." Bullard** has been named Director of National Jazz Promotion for Atlantic. He also will be working out of the company's NY offices.

In more news from the WEA family, Geffen Records has named **Frederick Traube** as its new Promotion Manager for the Baltimore, Washington D.C. and Virginia region. Traube will be based at WEA's Lanham, Maryland branch.

The Agfa Corporation has announced two new appointments: **David G. McMahon** has been named Technical Sales Representative for the Central Region and **Thomas K. Evans** has been appointed Marketing Assistant.

Virgin Records has named **Betsy Mahoney** as its new Publicity Manager. In her new capacity with the label, Mahoney will be responsible for handling regional press—including print outlets, TV and syndicated radio—east of the Mississippi, as well as coordinating local and national press centered in New York.

Northridge-based DCC Compact Discs has named **Stan Layton** to the post of Vice President and General Manager. Layton, along with Executive Vice President **Lou Verzola**, will direct all sales and marketing activities for the company's recent releases, which include albums by Leon Russell,

Dwight Twilley, Freddie King and the upcoming *The Golden Age Of Underground Radio featuring Tom Donahue*.

Reebok has signed singer-dancer **Paula Abdul** to promote the company's footwear and line of apparel. The campaign will include a new Reebok multi-million dollar back-to-school TV and print campaign, print ads in the holiday issues of top fashion publications and television commercials to be produced by Director David Fincher and Propaganda Productions through Chiat/Day/Mojo advertising. In addition, Abdul will be featured in Reebok point-of-purchase displays designed for the holiday season and early spring.

**David Keith Baker**

The Enigma Entertainment Corporation has announced the promotion of **David Keith Baker** to the post of Vice President, Creative Services. According to the tongue-in-cheek press release, Mr. Baker was born in a log cabin in rural Freedonia and "has seen the recording industry progress from puffs of smoke sent aloft in a clear prairie sky to the now-commonplace digitally-encoded media of zeros and ones." Currently, Baker oversees corporate design and manufacturing as well as principle "archivism and research" (A&R) for the Enigma Retro/Restless Retro series of reissues.

Guitarist and Nova Records recording artist, **Terry Wollman**, has been named Music Director for the new nationally syndicated late night talk show, *The Byron Allen Show*, which began airing on September 9th. Wollman, who is a Grammy-nominated recording artist, will write all original musical and arrangements for the show. The house band includes Nathan East on bass, Gerald Albright on saxophone, Luis Conte on percussion, Kevin Cloud on drums, Marc Huguenberger on keyboards and synthesizers and Wollman on guitar. **MC**



Warner Bros. recording group, Van Halen, recently inked a new pact with the label. The band is pictured receiving triple platinum awards for their OU812 album at the Pacific Palisades home of Warner Bros. Chairman Mo Ostin. (L-R): Ostin, Van Halen Manager Ed Lettier, Edward Van Halen, Alex Van Halen, Michael Anthony, Sammy Hagar and Warner Bros. President Lenny Waronker.



COMMENTARY

The Real Reason The Industry Is Phasing Out Vinyl

By Guy Aoki

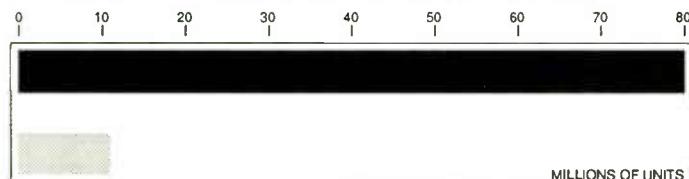
You read about it everywhere. Vinyl is doomed. Each week, the CD surpasses some new sales or volume level and another death knell is sounded. Many dealers are phasing out vinyl completely. The clichéd rationale: Vinyl simply isn't selling enough and it's no longer profitable to carry. The consumer has spoken.

Yeah, well, the consumer also spoke out in '81-'82 when the pre-recorded cassette was in serious trouble. Back then, vinyl outsold that format two to one. Sales of blank tapes were up. The public knew back then that taping a vinyl record on their own would sound better than the pre-recorded cassettes offered by the labels.

Why didn't the industry just take their cue from the public back then and acknowledge the limited quality of their cassettes and slowly phase them out, like they're doing with vinyl now? Because cassettes were cheaper and easier to make (they still are) and they returned higher profit margins than vinyl (they still do).

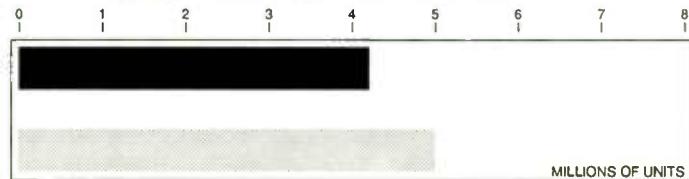
Now, the public prefers CDs and cassettes over vinyl. The public knew better seven years ago. The fact of the matter is, compact discs do not sound inherently better than vinyl

TOTAL NUMBER OF COMPONENTS IN THE U.S. TODAY



MILLIONS OF UNITS

NUMBER OF COMPONENTS SOLD IN 1988



MILLIONS OF UNITS

TURNTABLES

CD PLAYERS

recordings. The public has been brainwashed into believing they do. Analog vinyl recordings offer thicker, punchier sounds than the CD, with a more real, substantive presence. There are true highs and true lows and true silences between passages

(on a clean copy). The CD, on the other hand, has a more ethereal, less dynamic character to it. Even the silent passages can't manage to break through the processed, artificially synthetic sound. Many current releases sound claustrophobic and flat compared to their vinyl counterparts and lack a sense of open-air ambience in their mixes with no presence around the vocal or drum sounds. You get aurally tired of listening to them after awhile.

"But with CDs, you don't have to worry about pops or skips and they last forever!" By now, we know that only one of those initial promises is correct. There are no pops, but CDs can skip and they do not last forever. You have to buy gold CDs to get closer to that and pay an even higher price for them. And when you have to worry about snapping a CD in half because of its mickey-mouse packaging, open up some contrived plastic square and unfold microscopic liner notes à la cassettes and still worry about fingerprints—they are hardly convenient.

Of all the promises of the CD's qualities first heard in the industry's over-hyped, wishful thinking, very few remain. But the belief in them and the need to hear the supposed obvious difference between the two media still remain. In these pages, Michael Fremer, editor of *The Absolute Sound*, related a telling story of the C.E.S. Show in '87, where passersby were continually in awe of the CDs they heard through some exhibition speakers. Fremer later pointed out to the salesman that he had inadvertently left them on *mono* the entire afternoon.

Consumers have embraced the unnecessarily expensive CD and the sonically laughable cassette because they're so goddamned lazy.

And many record companies take advantage of their gullibility by churning out shoddy, uneven reissues. The greedy record companies have rarely been concerned with giving the public technical quality. Why should we expect them to now? They continually show their indifference with CDs that omit songwriting credits, song times and original packaging.

Soon after the first batch of CDs came out, labels put qualifying statements on analog recordings explaining that the CD could make them sound only so much better given the "limitations of the source tape." What they should've said was that people were better off buying the analog recordings on an analog medium. Quit making excuses for the technology of the original recordings. Blame the incompatible methods of reproduction and playback!

In my experience, a majority of pop recordings are still recorded in analog. Why haven't these producers abandoned such a shamefully dinosaurish recording process for digital? Probably because it still sounds better. And until they all convert to digital, it's stupid to phase out turntables. Is digital a higher recording technology than analog? Yes. Is it therefore superior in sound? No. I hear a greater difference between the half-speed recordings and their mass-produced vinyl counterparts.

Yet, the media has fallen victim to this pied piper as well, gearing articles toward what is supposed to happen (often using biased, misleading statistics) rather than reporting that there are still 80 million turntables in the U.S. vs. 11 million CD players. And according to *Rolling Stone*, although consumers bought five million CD players last year, they also bought 4.2 million new turntables!

Vinyl and CD counterparts should be allowed to coexist. The only reason the record companies are forcing the demise of vinyl is they can charge more for CDs (they cost more to manufacture than LPs) and therefore, make higher profits. Dumping the LP and 45, which will always be aesthetically more pleasing packages, is easier than making a commitment to improving their quality by using virgin vinyl and stricter pressing procedures.

Thanks to this pro-CD conspiracy, the beloved vinyl entity may be on its way out. But this is one writer who had to point out all of the self-serving lies that have been promoted in hastening vinyl's demise.

Guy Aoki was Music Assembly Producer for Casey Kasem's American Top 40 program and now writes the syndicated Countdown America with Dick Clark.

MC

WANTED

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A&R REPORT—KENNY KERNER



D&D: "I haven't gotten involved in any development deals yet. A demo deal is when I see a spark in an individual or band that just doesn't have the money and resources to commit it to tape. So I'll do some demos with them to see if the things I suspected about them are true or not. A development deal is when I think that an act has something that needs to grow in a professional environment. A demo deal is to see if my instincts are right. A development deal is when I know what they have but I want more of it."

Trends: "I think there is always something new happening. The problem is that when something new hits big, radio and the public always allow a couple of imitators to slide in with the originals. Today's alternative is tomorrow's commercial. I don't think there's anything unique happening, though."

Advice: "Doing inexpensive demos is important. You don't have to spend a lot of money, but it helps you define who you are and your sound. Also, play live and send your tapes around to as many people as you can that have a valid opinion—even outside of the industry. Very often, a friend can give you more insight than a record company executive."

Dialogue

Mark Mazzetti: West Coast A&R Manager, A&M Records

Background: "I started back in New York in 1983 at a music publishing company. I did copyright renewals and international sub-publishing. I also worked on the ABBA song catalog. I did all this for about three years. Then, I went to work in the promotion department at A&M Records in New York."

Songman: "Being a song-man is essential to the A&R job. I always felt that I was a song-man. If you're not a song guy, you're just a salesman or politician. You gotta be able to recognize the tunes."

Responsibilities: "Basically, I'm working with all of the A&R guys on whatever projects need to be worked on at the time. It might be remixing or song selection or just consulting on a project. Sort of a jack-of-all-trades kinda guy here in A&R. Then, I'll begin to develop my own projects as well."

Local Scene: "My initial observation on the local scene is that there are too many of the same bands in town. There's a lot of rock & roll and most of it is just okay. Put it this way—for me, it's easy to spot the great stuff amongst the plethora of bands here. There's no dilemma. Too much of it is mediocrity. Plus, we have to decide whether or not the act is right for A&M specifically. We're not judging whether the act should or would be signed by another label, but rather, are they

ready to be signed by A&M. We listen for whether a band is right for A&M."

Inactivity: "There's no particular reason that A&M has been inactive in signing many local acts. A&M is a unique company with a unique history and a unique philosophy. And the talent that has come through our doors has also been rather unique. The doors to A&M are always open to all kinds of talent, but we want the very best and most unique."

Signing Power: "We all sort of get involved in signings, but if any one of us really believes in a project, someone's dissension or uncertainty doesn't prevent the act from being signed. It doesn't have to be a group decision. We're all here because Jerry and Herb and Gil and Steve believe in our ears and our eyes and unless we all bomb out heavily and consistently, they trust us."

Talent Ingredients: "Something about the act has to convince me that they're worthy of being brought to the public's attention. And basically, it has to be the songwriting. If the songwriting isn't there, then there's nothing. Image is also important, but it's easier to develop than trying to make somebody a good songwriter. Image can be refined and worked on easier than trying to teach somebody how to write the career songs they haven't written yet. The idea is really who you are as a musical talent and what does your music say. The rest is all mechanical. You do have to have something unique to say."

L.A.'s The Place: "I don't really think there are too many bands out here. There has to be a heartbeat for the country—several different places where talent goes to be heard. All of this talent here sure makes our lives easier. I don't see it as a problem at all. I think it helps create competition and makes them all work that much harder. The problem is that genuine talent is very rare. There are a lot of things that are good and a lot of things that sell. But over here we're looking for rare talent. This label is not a tougher place to get signed to if you're an artist doing the tougher music. It is tough to get signed here if you're doing what everyone else is doing! If you are unique and different, this is the easiest place in the world to get signed."



Neil Israelson

When was the last time you saw these guys with their pants on? Remember their take-off of the Abbey Road cover when these zany musicians copied the exact pose of the Fab Four—but wearing only a sock to cover their genitals? Well, they're back with another EMI effort entitled Mother's Milk. This is an interesting band with a fine new LP deserving to be heard.



The Jeff Healey Band: Now that "Angel Eyes" is a bona fide hit single, people will be talking about Healey's vocals and songwriting abilities and not just his guitar virtuosity. His Arista album has been out for a while, so pick it up and dig in!

has been pushed back to January, 1990 due to the strong CBS holiday release schedule. Meanwhile, L/H is getting ready to sign with ICM and will be putting together a six-week club tour commencing in October.

Producer **Robert Margouleff** is finishing up the mixing process for Capitol Records act, **Shadowfax**, at Amigo Studios.

Because of a backlash from various chain stores, MCA's **Pretty Boy Floyd** was forced to change the name of their debut album. Word is they'll be calling it *Leather Boys With Electric Toys* and not *Cock, Rock, Pop, Shock*.

Chart Activity

Paula Abdul has become the second debut artist (Whitney Houston being the first) to garner three consecutive Number One singles in the Eighties. "Straight Up," "Forever Your Girl" and "Cold Hearted" have all climbed the long chart ladder to the top.

"Just Like Jesse James" will be the follow-up to **Cher's** current Top Ten hit for Geffen Records.

With any luck at all, Chrysalis' **Mark Slaughter** (former frontman for the now defunct Vinnie Vincent Invasion) will follow in the rock idol footsteps of **Sebastian Bach**. Slaughter's album should be a killer. He already has the voice, the look and the following. Wait until you hear the band!

Albums from **Elton John**, **The Rolling Stones**, **Bob Dylan**, **Billy Joel**, **Whitesnake** and **George Michael** are all due before the gala holiday gift-giving season which is almost upon us. Also due shortly is a must-buy anthology album coming from **The Band**. This is the definitive collection from one of America's best rock groups.

Commentary

Pretty soon, Los Angeles concert-goers will be treated to the show of the decade. The Rolling Stones, Guns N' Roses and Living Colour ticket is the hottest in town and will be for some time to come. But, no matter how promising the show sounds, there is both an up side and a down side to the concert.

To begin with, the show, because of the tremendous demand, will be held at the Coliseum where some 100,000 people will meander their way through 60-75,000 cars and enjoy a show from a distance of almost 200 yards away. And I'm not even going to venture a guess as to what the sound system will be like.

On the up side, concert lovers have the opportunity to witness three of the most exciting live bands ever. The Stones are a piece of rock history and have been for almost three decades. Living Colour is one of the freshest and most talented rock bands to emerge in years and what is there left to say about Guns N' Roses? My gut feeling says that GNR on their own would come close to filling up the Coliseum—but we'll probably have to wait until next year for that to become a reality.

Those of you who have complained for years about steep ticket prices should really cherish this opportunity. Three headlining acts for one ticket price. And before I forget, congratulations to those who were responsible for negotiating for months to put this awesome package together. Now how about showing it as a pay-per-view concert on cable so we can enjoy it in the privacy of our own home? How's that for additional revenue? MC



Kaiser

Contact: Robert Street, Manager
(602) 483-7010

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⚫ ⑦ ⑧ ⑨ ⑩

At the New York Music Awards in 1988, Long Island band, Kaiser, came out winners in the category of Best Heavy Metal Band. Managed by the Bleet-Zeller Entertainment Company out of Arizona, the band has submitted a very solid, rip-roaring three-song demo that showcases all of their musical and vocal strong points. Kaiser is a tight, powerful heavy metal unit capable of exploding at a moment's notice. Though their songs and performances are as good as any others on MTV, there aren't any "radio ready" standouts. The group does, however, come up with a rather bizarre metal version of Dylan's classic, "Like A Rolling Stone," that could easily become their entree to FM radio. Kaiser is a powerhouse band you'll want to keep your eyes on for the future.



E

Contact: E
(213) 667-2222

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ⑥ ⚫ ⑧ ⑨ ⑩

Not many artists in the music industry decide to use a vowel as their show biz name. It sorta leaves the door wide open for fun-making and ridicule. But in this case, E backs it all up and then some with plenty of striking, well-written pop material filled with soothing vocal harmonies certain to catch the ears of many A&R reps. Here's an instance where the tunes were so well written, pleasing and interesting that four were hardly enough. E is a singer/songwriter/musician who fits neatly into the Brian Wilson-Bryan Adams-Phil Collins circle of talent. The songs are well-structured but could use a bit more development. What's really neat is that this E fellow plays all of the instruments and still manages to keep the song out front rather than trying to show off his musical expertise. This time around, E stands for excellence.



Lethal Lipstick

Contact: Gary Grafixx
(518) 436-9052

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ⑤ ⚫ ⑦ ⑧ ⑨ ⑩

There is just no denying that bands out of the New York area have a certain killer attitude about themselves and their music. Enter Lethal Lipstick, a four-piece rock outfit very similar to early Motley Crue in both style and substance. The band has already played support shows for groups such as Dangerous Toys and Tora Tora. Musically, they are tight as can be although they really haven't found anything new to sing about. Material reeks of that same old boy-girl sizzle. Moderately glam and moderately metal, Lethal Lipstick could pound out an original niche for themselves should they ever decide to motor west.

To submit product for analysis, send your packages (including photo & contact #) to:
Music Connection Demo Critique, 6640 Sunset Blvd., Hollywood, CA 90028.
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SONGWORKS—PAT LEWIS



Songwriter Martika and songwriter/producer Michael Jay were honored with a number of lavish bashes given in their honor by their publisher, Famous Music, and their respective performing rights organizations, ASCAP and BMI. The hoopla was in celebration of their Number One hit collaboration, "Toy Soldiers." Martika is currently on tour supporting her debut album (also co-written by Jay) on Columbia Records, while Jay is producing Alisha for MCA and Romi & Jazz for Chrysalis. Pictured from left are: Robert Fead, President, Famous Music; Alan Melina, Vice President, Famous Music; Martika; Jay; Joshua Wattles, Senior Vice President/General Deputy Counsel, Paramount Pictures; Jim Vellutato, Creative Director Famous Music; Ron Oberman, Vice President A&R West Coast, Columbia Records.

Activities

Bug Music:

John Hiatt and Fred Koller's ballad, "Angel Eyes," recorded by the Canadian rocker Jeff Healey, has made its way in to the Top Ten on *Billboard's* pop singles chart.

R.E.M. has recorded Iggy Pop's "Funtime" as a bonus track for their upcoming LP.

REO Speedwagon's song, "Time For Me To Fly," has been cut by Dolly Parton on her latest *White Limozeen* LP.

The Roches have signed a new deal with Paradox/MCA Records.

Bug songwriters have six songs on the new Dave Edmunds Capitol LP, including the title cut, "Closer To The Flame," which was written by Fontaine Brown, Scott Mathews and Ron Nagle; "Sincerely," also written by Brown; "Every Time I See Her" and "Fallin' Through A Hole," both written by Michael Lanning; "I Got Your Number" by Al Anderson, Fred Koller and John Hiatt; and "Never Take The Place Of You," also written by Anderson.

Peter Blegvad's "My Sphinx Is A Jinx" and "The Unanswered Question" are on the new Virgin LP by Syd Straw.

Bruce Springsteen and Patti Scialfa have recorded a duet written by Nanci Griffith and Danny Flower entitled "Gulf Coast Highway" for release on Patti's debut album.

Jules Shear is co-writing and producing The Jitters for Capitol/EMI Canada.

Jackson Browne has cut Steve Van Zant's song, "I Am A Patriot," on his latest release.

Janie Frickie's new album contains "Walking On The Moon," written by Tom Russell and Katy Moffatt.

ASCAP will be offering a West Coast Pop Music Songwriting Workshop to begin the week of October 16, 1989 at the Los Angeles ASCAP

office. The sessions will feature prominent guests from all phases of the music business including songwriters, publishers, producers and other industry executives. The workshop sessions are designed to enrich the participants' knowledge of the industry and help to establish contacts and possible collaboration partnerships. Writers interested in applying for the workshop are requested to submit a cassette tape containing two original songs, along with typed or neatly written lyric sheets and a brief music resume to: ASCAP Pop Music Workshop, 6430 Sunset Boulevard, Hollywood, CA 90028. Deadline for entries is Friday, September 15, 1989. Tapes will not be returned.

BMI-Los Angeles writer Will Jennings has written a song for the upcoming film *Black Rain*. Judson

Spence, also a BMI writer, is currently out on tour with Debbie Gibson. During his second night's show, Spence enthusiastically jumped into the audience and tore all the ligaments in one leg. He's continuing the tour in a cast and on crutches.

BMI-San Francisco in conjunction with S.F. Weekly magazine sponsored their New Music Showcase Series #9 at The Omni night-club in Oakland. The highlight of the evening was a set by local heavy metallers *Kaptain Krunch*, led by smoking guitarist Doug Doppelt (a former student of Joe Satriani). These showcases are designed to bring up-and-coming talent to the attention of label representatives. Showcase #10, featuring Peter Apfelbaum, will be held at the jazz club Yoshi's.

The National Academy Of Recording Arts And Sciences (NARAS) will be hosting a dinner and seminar entitled "Tracking Airplay With Computers: Boon or Threat?" at the Hyatt on Sunset, September 19, at 6:00 p.m. For information, contact NARAS at 818-843-8253.

A recent set at the Music Machine by Chrysalis Music's The Medicine Show went largely unnoticed by the hordes of A&R scots who were in the audience to catch the opening act. Too bad. They definitely missed the best set of the evening. The Medicine Show, a raw-edged heavy metal/hard rock troupe with a captivating vocalist (Matt Caisley) is in the studio recording a demo and it is rumored that Chrysalis recording artist and ex-Ultravox singer/songwriter, Midge Ure, will be at the production helm.

New Signings

Bug Music has signed songwriters Billy Swan, James McMurtry and Johnny Winter.

The Business Side

BMI announced the promotion of Alison Smith to Associate Director, Performing Rights.

Film Trax Music announced that Erik Filkorn has joined the publisher as Associate Professional Manager. Filkorn comes to Film Trax from The Dick James Organization.

Warner/Chappell Music announced that Jennifer O'Sullivan has been appointed to the position of Creative Manager.

MCA Music announced the promotion of Elizabeth Anthony to the position of Director Of Creative Services, West Coast. In her new capacity, Anthony will concentrate her efforts on the signing and development of new talent. MC



ASCAP members Ian Hunter and Mick Ronson are currently recording a new album for Polygram, with production by fellow ASCAP member Bernard Edwards. They recently interrupted their recording schedule at New York's Power Station studio to meet with senior ASCAP staffers. Pictured from left are: (front row) Hunter, Edwards and Ronson; (back row) ASCAP Eastern Regional Executive Director Lisa K. Schmidt; Bob Ringe, Hunter and Ronson's manager; Bob Krane, Polygram Manager of A&R; and ASCAP Director of Membership Paul S. Adler.

SONGWRITER PROFILE



Gary Clark
(pictured far left)
of Chrysalis Group
Danny Wilson

Danny Wilson is a trio—not a person—from Dundee, Scotland that taps into a rainbow of musical traditions while simultaneously creating a distinctive sound that is utterly refreshing. The main creative force in this band does not answer to the name of Danny Wilson either. His name is Gary Clark and he's a prolific songwriter as well as a dynamic vocalist, guitarist and keyboardist.

So, why do these Scottish lads insist on calling themselves Danny Wilson? "We just like the sound of it," retorts Gary Clark. "My father's a real Sinatra freak. So, we were brought up listening to loads of Sinatra records and his favorite movie is *Meet Danny Wilson*. He was complaining about how they never show the movie much in Scotland and at the time we were looking for a name for the band."

Not surprising, the band's first Virgin album, which contained the Top Forty hit, "Mary's Prayer," was cleverly entitled *Meet Danny Wilson*. And on their latest album, *Be Bop Mop Top*, their Sinatra-fixation continues. "The opening track is me doing a really dodgy impersonation of Frank," jests Clark, "but it's really tongue in cheek."

Clark's love for Sinatra may have found its way into his vocal style, but he draws his musical influences from completely different roots. "I'm influenced a lot more by rock and people like Stevie Wonder," says Clark. "The most obvious one is probably Steely Dan, which I also grew up listening to. At the time, there was a big heavy metal scene in Scotland and everybody was listening to Led Zeppelin and Deep Purple. I got into them for awhile when I was first getting into the guitar, but I just needed something more than that. And Steely Dan really hit me hard when I heard them. Not only did I hear a lot of great playing, but these wonderful, strange songs as well."

Clark believes that all of his influences, in one way or another, have found their way into his songwriting. "I think you tend to go through phases where you just love an album and play it all the time," he explains. "You don't even realize it at the time, but it will have an influence on you. It might come out six months later or it just may become part of the way that you think about music because it influenced the way you feel about it. I never like to rip things off, but sometimes a record will have a certain feeling or sound about it that you love so much that you want to recreate it. Of course, you recreate that in your own way."

The guitar was the first instrument on which Clark began composing, but over the past several years, he has found himself gravitating towards the piano. "I've been writing on piano more and more because I find it easier," he confesses. "The guitar is great for doing more rhythmic songs, but the piano is better for chord things."

When a song idea is on the tip of his tongue, but a piano is physically out of reach and his guitar in nowhere in sight, Clark carries a note pad and Dictaphone cassette recorder. So when inspiration hits him, he is ready to capture it. "I just try and keep notes all the time," Clark explains, "although I hardly have enough time to go back over the notes. So, I just kind of scribble constantly. I sometimes get inspired by something that I see or something that may have been lying around for awhile that I've wanted to say, but I wasn't quite sure just how to say it."

Although Clark's lyrics are quite poetic in nature, he does not consider himself a bard. "No, I don't write poetry," stresses Clark, "but I do write a lot of lyrics. I find that there's something that I actually love about the strictness of writing a lyric and working to a melody rather than the freedom of poetry. You've got to try and get the words to sound melodic as well. And there's something really nice about that—the music and the words together—that I just really enjoy doing."

But what is it that comes first—the music or the words? "Sometimes I'll have a lyric idea, but I try not to develop it too much until I've really got the tune sussed out," answers Clark. "Other times, I might work on them together, but mostly it's better to get the melody first. If you have lyrics written out on a piece of paper and you try and put a melody to that, the chances are your melody is not going to be inspired because you've got to try and fit it around all these corners of the words. Whereas, if you have a melody, then the lyric already has somewhere to go."

MC

ANATOMY OF A HIT

By David "Cat" Cohen

"If I Could Turn Back Time"

WRITER: Dianne Warren
PUBLISHER: Realsongs (ASCAP)

Cher
Geffen

Some Top 40 acts come and go faster than they can make an impression on anyone. Then, there are others that seem to return to the top of the charts year after year. Cher is a songstress who has made an impression on enough fans through the years to say she is working on a second generation of them. In "If I Could Turn Back Time," she returns to the charts with a solid, but somewhat predictable hit.

□ **Lyric:** This is a story of romantic regret, a self-confessional lyric common to the pop mainstream. True to Cher's arty-funky persona, there is a little bit of poetic imagery, but nothing too abstract. She communicates best on a direct earthy level.

*If I could turn back time
If I could find a way
I'd take back those words that hurt you
And you'd stay.
If I could reach the stars
I'd give them all to you
Then you'd love me, love me
Like you used to do.*

□ **Groove:** Straight ahead 8th note rock groove with a heavy backbeat. There are no overlaid 16th patterns or accented syncopations. To build rhythmic tension the bass plays a lot of repeated 8th figures.

□ **Scale:** Written mostly in a 6-tone major scale 1 2 3 4 5 6 - 8 with the flattened bluesy 7th tone used only once at the end of the hook. An unexpected modulation up a minor third adds excitement at the end of the recording.

□ **Melody:** The hook has a distinctive drop of a major 5th which makes it memorable after only one hearing. The range of the song stays mainly within an octave except for a push downward in the verse and a dramatic push upwards at the end of the chorus. This gives an overall range of an octave and a 4th. This is further expanded another 3rd when the modulation occurs. Overall, the melody is perhaps the strongest element of the song.

□ **Harmony:** Chorded mainly with typical major pentatonic triadic harmony. What gives the song a distinctly modern sound is the use of empty voicings in the verse such as sus2 chords that omit the 3rd of the chord.

□ **Form:** A variation of standard commercial format. Chorus Verse Pre-Hook Chorus Verse Pre-Hook Chorus Bridge Chorus Pre-Hook Chorus Modulated Chorus

□ **Influences:** Bruce Springsteen and Tom Petty influences in the production and songwriting.

□ **Performance:** Cher's low throaty voice has the conviction and the drama the song requires.

□ **Production:** The production is effective in that it underscores both Cher and the song. The obvious Springsteenish arrangement helps guarantee its commercial success, but its derivative nature takes away any critical importance.

□ **Summary:** "If I Could Turn Back Time" is such a strong song that it could have been a hit for a number of artists, not just Cher. This is not taking anything away from her, as she has proven herself to be a strong singer for far longer than most singers. Yet, Cher seems to have an ephemeral quality, one that is enjoyable, but seems to disappear from memory after a few listenings. Because of the universality of the song's melody and message, don't be surprised to see a few covers. MC

SUMMA MUSIC GROUP: Bret Michaels of Poison was in Summa's Studio B producing new artist Suz E. Hatten, sonic skills supplied by Greg Price and assistants Lori "Fu" Fumar and Kyle Bess....Virgin/Arista artist Jermaine Stewart recently recorded vocals with producer Derek Bramble, engineer Ryan Dorn and assistants Kyle Bess and Paula "Max" Garcia.

FIDELITY STUDIOS, INC.: Peter Canada has been at this Studio City recording complex working on his debut album, *Entity*, to be released on Existia/Capitol Records in the fall; Dennis McKay handled the production chores and manned the console with Dave Lopez assisting....The Lettermen mixed their new single, "All I Ask Of You," from *The Phantom Of The Opera*, with producers Tony Butala and Guy Maeda and engineer Bob Bridges....Producer Gordon Jones recently finished working on the song, "Lie 2 Me," for the MCA Records group Body, with Cliff Zellman supplying the sonic skills along with assistants Lisa Meuret and John Cucci....Guitarist Kane Roberts, formerly with Alice Cooper, was recently doing pre-production work on an album project for Geffen Records with engineer Cliff Zellman....Lyle Baker and Charlie Wilson of The Gap Band are currently producing Polygram artist Dawn Silva, with engineer Jerry Brown on the boards.

PRIME TRACK: This Laurel Canyon recording facility played host to hard rock band Nite Prowler. Three songs, "Open Road," "Warzone" and "Fighter," were recorded with engineer Danny Tarsha.

39TH STREET MUSIC PRODUCTION, INC.: This New York City recording facility is undergoing key equipment changes. Latest additions include the new 56 Input SSL G-Series Console w/ Total Recall, a Studer A827 24 track tape machine, Lexicon 480L, Yamaha SPX 1000, TC Electronics 2290 and Publison :20 Update.

THE SECOND STRAW



Michael Grecco

Actress/director Diane Keaton (left) and Virgin recording artist Syd Straw recently collaborated on the video for Straw's second single, "Think Too Hard," from her debut album, Surprise.

MAD DOG STUDIOS: Producer Pete Anderson (Michelle Shocked) recently completed projects for London Records artist Martin Stephen and CBS Records artist Darden Smith, with engineering expertise supplied by Dusty Wakeman and assistants Michael Dumas and Don Tittle....Producer Preston Glass has been recording demos with new artist Zeke Williams as well as working with English group Giant Steps on their new LP; sonic controls handled on the former by Don Tittle and on

the latter by Maureen Droney assisted by Don Tittle....Producer Don Gehman (John Cougar Mellencamp) has just finished recording overdubs with the band, The Havalinas, with Erik Westfall engineering and Michael Dumas seconding his motion....Polygram artist Michelle Shocked and her father recently recorded some folk songs, with Michelle on guitar and dad on fiddle; Pete Anderson produced and Dusty Wakeman engineered....Local band Monkey Meet is in recording tracks

for an upcoming album release, with the omnipresent Dusty Wakeman producing and engineering....The husband and wife team of Roy Zimmerman and Melanie Harby and their band, The Twang, have completed recording and mixing a new album targeted for November release on Metaphor Records; production skills supplied by Marty Rifkin, Howard Yearwood and Roy and Melanie and engineering expertise supplied by Michael Dumas.

STUDIO 56 PRODUCTIONS/RADIO RECORDERS: Radio Recorders recently hosted Gregg Sutton, former bassist for Lone Justice, who was in working on material for his publisher, Almo Music. Also at Radio Recorders, in their MIDI facility, Delicious Vinyl act Superfly TNT and producer Jay Dean working on tracks for the group's debut LP....Writer/producer/arranger David Mallory, who has worked with Kenny Rogers, Eddie Rabbit, Gregg Allman, Billy Burnette and Richie Havens, has opened a writer's workshop/office at Radio Recorders. Mallory has been working with Billy Burnette, one of the guitarists who replaced Lindsey Buckingham in Fleetwood Mac, on a number of projects. Mallory will also be developing original material with a number of other talented writers and producers.

JBL PROFESSIONAL: Oberlin Conservatory, located in Oberlin, Ohio, has installed ten JBL 4430 Bi-Radial studio monitors and ten JBL 4435 Bi-Radial studio monitors. This new seven-studio complex includes space for a 24 track professional production studio, rehearsal space and a music work-station room.

AGFA: Aerosmith's new Geffen album, *Pump*, was recorded using AGFA PEM 468 tape. Aerosmith's last album, *Permanent Vacation*, was also recorded on AGFA tape. The Vancouver recording facility which played host to Aerosmith uses AGFA extensively.

MC

LIZZY BORDEN



Heather Harris

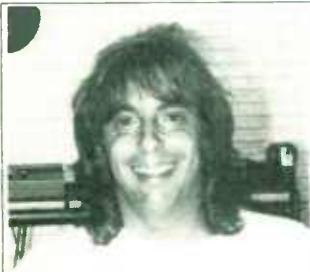
Metal Blade/Enigma's raucous Lizzy Borden is pictured at the August 22nd shoot for "We Got The Power" at Carthay Studios. Tony Kunevalder, Winmill Entertainment's youngest director, was chosen to capture the band's all-out attack on video tape.

GOING DOWN



Veteran hard rock outfit, Aerosmith, is pictured on the set of the video shoot for their latest single, "Love In An Elevator." Directed by Marty Callner, the salacious video was filmed at Bullocks Wilshire department store, Western Costume and on the Lorimar film lot in Culver City. Pictured (L-R): Joe Perry, Brad Whitford, Joey Kramer and Steven Tyler of Aerosmith, director Marty Callner, the infamous "girl in the elevator" and Tom Hamilton of Aerosmith.

PRODUCER CROSSTALK



RICHIE ZITO

By Maria Armoudian

In 1973, Richie Zito relocated from one coast to the other in hopes of furthering his career as a musician. With a little luck and a lot of hard work, he grew from a struggling musician to one of the most successful producers in the record industry today. His list of credits includes albums by such rock stalwarts as Cheap Trick, Eddie Money, Heart and a new group made up of rock veterans, Bad English.

Zito's first big professional break was being hired by Elton John to play guitar. As he continued to earn his living as a musician, his desire to be a producer and to become more involved in the recording process also grew. "After helping people in the studio as a guitar player, I felt that I wanted to have more of a say-so," explains Zito.

The opportunity to make the transition from musician to producer was given to Zito by his mentor, Giorgio Moroder, who had recently bought the rights to a film company. Gradually, Zito's responsibilities grew from playing on soundtracks and arranging to finally producing songs for the band Berlin.

"In order to become a producer," states Zito, "it almost requires someone taking you under their wing and exposing you to all the aspects of record producing. When you're just a musician playing on a record, you don't see all the nuts and bolts of the recording process. And that's what Giorgio did for me."

Soon Zito was offered his first

production assignment, The Motels. "I was scared to death," recalls Zito, "but I learned a lot."

Zito's production style has a bit of an old-fashioned flavor to it. He explains: "Although recording technology has taken giant leaps and bounds since the earliest days of recording, I find myself using many archaic procedures. For example, I like great old microphones and limiters. I don't use much sampling, only sometimes to enhance the snare or the kick drum. I think my priorities are the song, the singer, the performance and the great guitar solo. I do record digitally, but at the same time, I try to warm it up as much as possible by using the older stuff. One of the things that's great about digital recording as opposed to analog is it allows you to move tracks and combine them to different tracks without the extra noise or hiss."

When it comes to the final stage of the recording process, mixing the record, Zito stays out of the room for the first four hours in order to have more objectivity. Then he goes back in and puts the final touches on it. "I really love the flexibility of stepping out during the initial mixing procedure to maintain the freshness. Then I come in and take it all the way to the end."

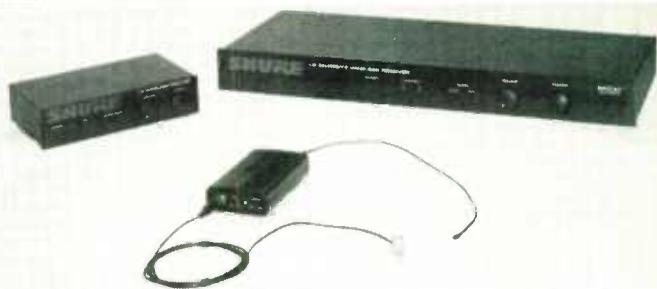
Zito likens his role as a producer to that of a coach. Initially, he helps select the material. Then, once in the studio, he "sets the stage" and tries to draw out the best possible performance from each artist. "When you've been a musician, you can take that skill and really communicate with someone who may be new," explains Zito. "I think being a musician has definitely helped to give me an advantage. Because of my experience as a studio musician, I know how I would like producers to talk to me. When you're producing, you have to be aware of the fact that this record is the artist's entire career and livelihood. It's really important to them and you have to be sensitive to that."

Richie Zito handles any differences of opinions that may occur during the recording session with as much tact and diplomacy as possible. "Often if we see things differently, I have to find a common ground without being really pushy," relates Zito. "But that's really part of the fun. The true test is when you go back and listen to the final product."

So what's next in the future for this successful producer? "I think I want to start working with new artists; bands that are on their first or second record," says Zito. "That is something I really haven't had much of an opportunity to do."

MC

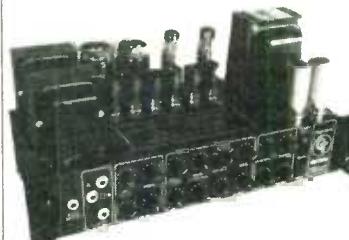
NEW TOYS—BARRY RUDOLPH



New L Series Wireless Microphone System from Shure

The L Series wireless microphone system from Shure Brothers provides reliable, professional performance at a moderate price. All components are available separately so you can custom-design your own system to fit your application.

If you're a guitarist, the system would consist of the L1 Body-Pack transmitter with WA300 instrument adapter and the L3 Non-diversity receiver. This system is called the LS13 and sells for \$360. If you require the diversity receiver then the system is called the LS14 and sells for \$495. If you add a 839W omnidirectional lavalier microphone instead of the instrument adapter then the two systems become LS13/839 (non-diversity) and the LS14/839 (diversity). The LS13/839 sells for \$445 while the LS14/839 goes for \$580.



Stereo Tube Guitar Amp from GT Electronics

The STA-1 is a true, stereo tube guitar amp that can be used in full stereo or as a switching channel dual amp with radically different sounding channels.

Beginning with the power output stage, GT has opted to allow the musician to select how much power is needed. One channel could have 35 watts RMS for lead guitar where the preamp is overdriven but not as much power is needed in the output stage. The other channel can have up to 75 watts of power for cleaner rhythm guitar playing.

The preamp section has switchable gain boost for all kinds of distortion and filth and a tried and true classic tone circuit for sweeter harmonic coloration. You get a five-way switchable mid-boost, master presence and volume control for each channel. Each channel also has a separate effects loop, effects send level control, line out and switchable speaker impedance.

The STA-1 comes with a standard two function footswitch which toggles between channels A and B or both. The Deluxe Footswitch option does this plus, it also controls the mid-boost and gain boost operations. The Model STA-1 is rack-mountable and built to the highest standards to withstand the most grueling of road conditions and provide years of trouble-free operation. The STA-1 amp sells for \$1,800. If you are interested in the STA-1, give a call or write to GT Electronics, 12866 Foothill Blvd., Sylmar, CA 91342 (818) 361-4500.

What is diversity and why do you pay more for it? Well, the L4 diversity receiver actually has two separate receivers with two antennas. There is an intelligent circuit that constantly scans the two receivers for the best incoming signal quality and silently switches between the two for significantly improved signal-to-noise ratio. If both signals are good then they are both used for even higher performance. Diversity receivers are important if you would like to distance the receiver far from your playing position or you move a lot around stage where you could walk into a "dead spot" where the signal to the receiver is weak and you lose audio. Diversity reception will just about eliminate all fading and phase distortion you are likely to encounter with non-diversity receivers.

Some other features of both the L3 and L4 receivers include: red audio peak indicator, rack-mountable, superior RF design and removable whip antennas with rear panel connector. There are also many accessories such as a selection of lavalier mics, optional antennas and special frequencies.

For more information about the Shure Brothers L Series Wireless call (800) 257-4873 or write to Customer Service, 222 Hartley Ave., Evanston, IL 60202-3696.



The new K4 from Kawai

The K4 is the newest performance oriented synthesizer from Kawai. The K4 is a 16-voice, 8-instrument (multi-timbral) that has a separate drum track and advanced digital filtering and reverb built in.

Up to four different source waves can be combined into a single voice and routed to its own envelope generator. Using 16 bit sound samples, the K4 also has an elaborate digital lowpass/highpass filter which has resonance—a throwback to the warmth and depth of the good ol' analog synths.

In the digital effects department, the K4 has 32 different reverbs and effect choices that can be called up and applied to any patch. The 64 patch memories store patches and 32 Multi Combinations of these patches allow for splits and layers of up to four different patches at a time.

The 61 note keyboard features attack and release velocity, as well as Aftertouch. If you do not need the keyboard, then the K4 rack version is for you. The K4 sells for \$1,445 retail. For more information call or write Kawai America, 2055 East University Drive, Compton, CA 90224 or call (213) 631-1771.

MC



SHOW BIZ—Tom Kidd

RADIO PIX

WEDNESDAY, SEPTEMBER 20
2:00 p.m. KFAC FM 92.3—Format Change From Classical To Rock.



Indigo Girls

9:00 p.m. KCSN FM 88.5—Folk Concert: The popular Georgia-based Indigo Girls and L.A.'s own new folk group Show of Hands perform at Madison, Wisconsin.

THURSDAY, SEPTEMBER 21

9:00 a.m. 89.9 FM KCRW—KFAC: Requiem For A Radio Station: In honor of the passing of L.A.'s only commercial classical music radio station, three hours are devoted to celebrating the history of KFAC, considering whether classical music can survive in the world of mega-multi-million dollar radio station sales and featuring the fabled voices of Nicola Lubitsch, Carl Princi, Fred Creame, Thomas Cassidy, Martin Workman, Rich Capparella, Robert Goldfarb, Alan Rich, Gail Eichenthal and Tom Dixon.

10:00 a.m. KNAC FM 105.5—The Concrete Foundations Forum: Live broadcast from the Heavy Metal Convention in the BMI remote booth at the Universal Sheraton. (Continues on Fri., Sept. 22 at 10 a.m. and Sat., Sept. 23 at 11 a.m.)

FRIDAY, SEPTEMBER 22

9:30 a.m. KLON FM 88—Jazz With Roy Daniels: Highlighting vocalist Lou Rawls.

SATURDAY, SEPTEMBER 23

4:00 p.m. KRTH AM 930—Dick Bartley's Original Rock & Roll Oldies Show: Presenting the legendary foursome of John, Paul, George and Ringo. REPEATS: 7 p.m. today on KBON FM 103.9

5:00 p.m. KCME FM 99.3 OR 99.9—In Concert: Presenting Winger and Skid Row. REPEATS: 12:30 a.m. tonight on KLOS FM 95.5

SUNDAY, SEPTEMBER 24

6:00 p.m. KGIL FM 94.3—U.S. Hall of Fame: Saluting Rock 'n Roll Hall of Famer Stevie Wonder and featuring tunes from 1961/1969.

FRIDAY, SEPTEMBER 29

10:05 a.m. KCSN FM 88.5—Country Birthdays: Mark Humphrey celebrates the music of legends Gene Autry (born 1907) and Jerry Lee Lewis (born 1935).

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

There's a new manuscript making the rounds called *Lost Angel Lust (Fables from the Basin)* by R.C. Hogart. This new book tells sometimes funny, sometimes metaphysical and always entertaining tales of life in and around the Los Angeles metropolis. Hogart divides his book into three distinct sections headed "Victims," "Prophets" and "Lords of Avalon." (These roughly translate into tales about the "Damned," the "Informed" and the "Saved.") He resides in the heart of the Los Angeles jungle, draws upon a wealth of firsthand experience and is possessed with fine-tuned observational skills. Rockers in the readership may remember Hogart as Ian Wolf. During the late Seventies he led Starwood favorites Tear Garden which begat London and subsequently Motley Crue. "The willowy teenage girls of the Seventies were graceful as pre-Raphaelite madonnas," begins the chapter titled "Tear Garden." "Their transistor radios, notebook graffiti and concert T-shirts introduced me to rock." Anyone who remembers, or who has a keen interest in local rock history as expressed by Hogart's lyrical use of the word processor, should definitely check out this important new work. Most of the names he mentions have been changed to protect the not-so-innocent. But not all of them.

Also on a metaphysical plane, Edgar Winter has just released the soundtrack to L. Ron Hubbard's book *Planet Earth*. Hubbard is credited as author of both words and music on this new Rhino album. With Scientology being the in-thing amongst so many rockers, will it be long before Olivia Newton-John releases an album called *Let's Get Metaphysical?*

Confessions of a Pretty Lady, the



Mr. and Mrs. R.C. Hogart

The new release will be out on cassette and CD by the end of the year. Vocal contributions on this spoken word offering come from around 40 odd entertainers. Star groupie Pamela Des Barres is featured, as is her estranged husband, Michael Des Barres. Pattie D'Arbanville (*Wise Guy*) and MacDonald Carey (*Days of Our Lives*) also participated. Other notables include Perry Farrell from Jane's Addiction, Angelo Moore from Fishbone, ace drummer Jim Keltner, actor Gavin MacLeod, Ruben Guevarra, Katey Segal, Drew Steele, Shreader, Wanda Coleman, and Harry E. Northup.

In case you missed it, Michael Des Barres (*Detective, Chequered Past*) makes a brief acting appearance in the current release *Pink Cadillac*.

Whatever happened to that biopic of the Mamas and Papas that was in planning stages early this year? Last we heard Beach Boys leader Brian Wilson's daughter, Marny Wilson, was to play Cass Elliot with group leaders John and Michelle Phillips' daughter, China Phillips, set to play her own mama. Write if you have news.

Yabba Dabba Doo! Here are the cast listings so far for the live-action movie of the Flintstone's adventure. Rick Moranis is Barney Rubble, Vanna White is his wife, Betty Rubble, and Jim Belushi stars as Fred Flintstone. As of press time, Fred's wife, Wilma Flintstone, is still uncast.



Debbie Harry

Francesco Scavullo

HARVEY KUBERNIK, in association with David Barmack, has formed a production and label house called BarKubCo Inc. The first release from the partnership is *Hollywood* which is described as a "quarter century walk through Southern California."



Jessica Hahn

That superstar of scandal, Jessica Hahn, is set to host the I.R.S. media pay-per-view heavy metal/mud wrestling special that will air on November 10. Entitled *Thunder and Mud*, the program is described as a

SHOW BIZ



Cinemax Sessions: A Latino Session

"sports/music/entertainment event." Top stars of female mud wrestling will be pitted against each other in competition, with the action intercut by performances of underground heavy metal bands. Directed by **Penelope Spheeris** (*Decline of Western Civilization, Parts 1 and 2*) **T&M** will be produced at the Park Plaza Hotel in Los Angeles. According to Spheeris, the show will have a strong visual look to it.

Recently, a **Cinemax** crew ventured to the Biltmore Hotel in legendary downtown Los Angeles for the filming of *Cinemax Sessions: A Latino Session*. This special, which will debut in November, features Latino superstars **Ruben Blades**, **Celia Cruz**, **Jerry Garcia**, **Ruben Guevarra**, **Tito Puente**, **Linda Ronstadt**, **Poncho Sanchez** and **Carlos Santana**. The funds raised by the pair of concerts filmed for the event were earmarked for the Educational Issues Coordination Committee of the National Hispanic Arts, Education and Media Institute. The EICC is dedicated to fighting the growing dropout rate among Latino high school students. A salsa dance, with the music of **Poncho Sanchez**, followed each concert.

Dick Clark Productions is readying a new program called *Hot! Hot! Hot!* which is aimed at the country's burgeoning Latin population. Expected to be similar in format to the *American Bandstand* program they do for the USA network (i.e. a teen dance party with weekly guest performers), the new program will center around such Urban Contemporary artists as **Sa-Fire** and **Exposé**. No word on who will broadcast this new offering. Meanwhile, *Dick Clark's Golden Greats*, which has been in reruns on NBC, is not expected to return for the fall season.

Bette Midler has won a ruling over the use of an imitation "Divinity" in radio ads. The Ford Motor Company had enlisted the talents of **Ula Hedwig**, who ironically had once backed Midler as one of her Har-

lettes, to impersonate Midler's slow, steamy rendition of her first hit single, "Do You Want To Dance?" in a series of commercials. Armed with a unique ruling from the 9th Circuit Court of Appeals, Midler plans to assert in federal court in Los Angeles that the use of such an imitation constituted a misappropriation of her identity. The Circuit Court held that "when a distinctive voice of a professional singer is widely known and is deliberately imitated in order to sell a product, the sellers have appropri-

ated what is not theirs and have committed a tort in California."

A recent dinner engagement at Langan's Brasserie with **Ron Perlman**, co-star of ABC TV's *Beauty and The Beast*, revealed some tasty tidbits. The TV series is currently in production and scheduled to begin airing in mid-season. The first episode will be a two-hour premiere that will answer last season's burning question: What really happened down in those caves when Vincent and Katherine were left alone? (The actress who plays Katherine is reportedly pregnant in real life. Story lines, anyone?) Additionally, the series has again been nominated for an Emmy for Outstanding Achievement in Music and Lyric for the 1988-89 TV season. The theme song from the series, along with other classical compositions complimented by Perlman reading poetry, can be found on his LP, *Of Love and Hope*. **MK**



Ron Perlman,
the actor.



Ron Perlman
as "The Beast."



TELEVISION PIX

SATURDAY, SEPTEMBER 16

8:30 p.m. **KCOP**—**Los Angeles Philharmonic Live at the Hollywood Bowl**: This two-and-a-half-hour concert promises all your classical favorites including Grieg's Piano Concerto and Handel's Music for the Royal Fireworks (accompanied by a fireworks display). Simulcast on **KUSE** and featuring an intermission program spotlighting the Philharmonic Student Orchestra at U.C.L.A.

WEDNESDAY, SEPTEMBER 20



Conway Twitty

5:00 p.m. **THE NASHVILLE NETWORK**—**Oklahoma Centennial Celebration**: This special stars **Conway Twitty**, **Gary Morris** and **Minnie Pearl**. It's part of a year-long celebration honoring the Sooner State's centennial. **REPEATS**: September 20.

SATURDAY, SEPTEMBER 23

12:00 noon **USA**—**American Bandstand**: A spotlight on ol' Slowhand himself, **Eric Clapton**.

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

THURSDAY, SEPTEMBER 28

2:00 a.m. **BRAVO**—**An Evening With Placido Domingo**: The opera master **Placido Domingo** in concert.

7:30 p.m. **THE NASHVILLE NETWORK**—**Merle Haggard On Track**: A 60-minute special featuring immortal Haggard hits like "Okie From Muskogee" and "Twinkle, Twinkle Little Star."

FRIDAY, SEPTEMBER 30

8:00 p.m. **BRAVO**—**Big World Café**: A global music feast featuring **Red Hot Polkas**, **Belgium New Beat**, **Diamanda Galas**, **Cleveland Watkiss**, **New Order**, **Lew Negresses Vertes**, **Gloria Estefan**, **Julia Fordham**, **Miami Feature** and **8 Special**. Not to be missed.

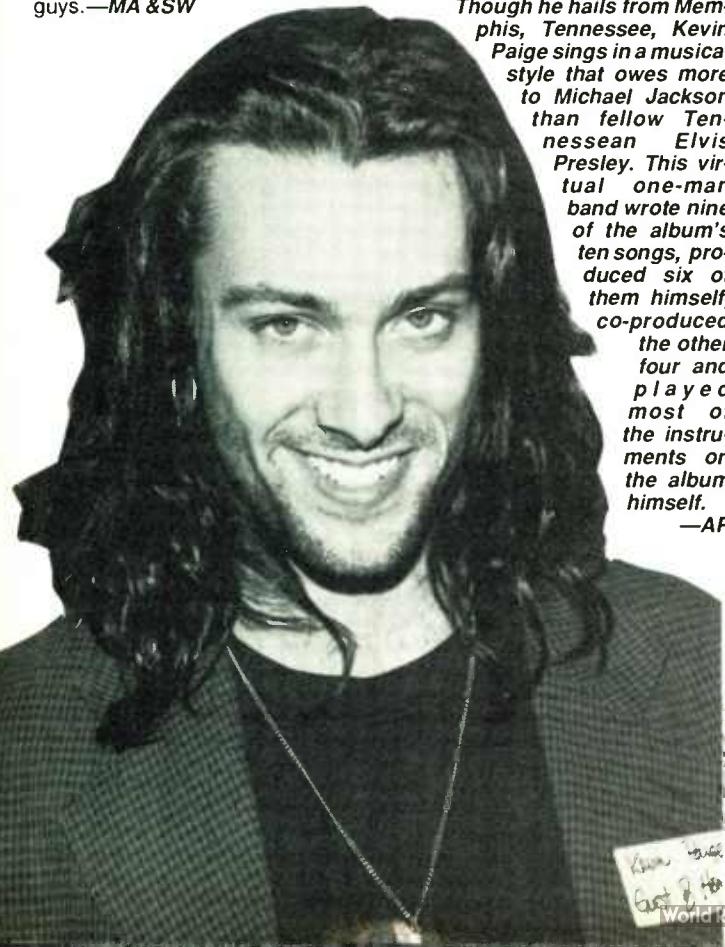
NOTE: All times PST. Check your local listings for exact air dates and times in your area.

Local Notes

By Michael Amicone

Contributors include Ace Passion, Tom Kidd, Stephen P. Wheeler and Pat Lewis.

WHO'S ON STAGE: If Abbott and Costello were alive today, they could no doubt update their famous baseball skit and poke fun at some of today's splinter groups by calling it "Who's On Stage?" Take for example, the latest lineup of Starship. It only contains two semi-original members: lead singer Mickey Thomas, who climbed aboard the Jefferson Starship in 1979, and guitarist Craig Chaquico, who joined the band in 1974 when the group changed its name from Jefferson Airplane to Jefferson Starship. Two of the other three members of the current roster did not even join the band until 1987, after the Jefferson moniker had been dropped. It seems that Mickey Thomas is holding on to the Starship name for career life, despite the fact that its key member, Grace Slick, has since departed to reform the band's original namesake, Jefferson Airplane. Sounds confusing? It isn't. Starship is just the latest in a growing number of splintered bands still trying to cash in on a familiar name, instead of honestly trying to re-establish themselves as a new group. Change your name and stop trying to sell the past, guys.—MA & SW



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

OLD AND IN THE WAY: Those two tired rock workhorses, Chicago and The Beach Boys, have decided to extend their stale summer tour into the fall. Sadly, resident Beach Boy genius Brian Wilson has felt the need to rejoin the lame Beach Boy lineup that brought us "Kokomo." —AP

SOUTHERN LICKS: The balcony of Chrysalis Records was the setting for a zesty southern barbecue held in honor of Kevin Paige and his self-titled debut album.

Though he hails from Memphis, Tennessee, Kevin Paige sings in a musical style that owes more to Michael Jackson than fellow Tennessean Elvis Presley. This virtual one-man band wrote nine of the album's ten songs, produced six of them himself, co-produced the other four and played most of the instruments on the album himself. —AP

A BLAST FROM FESTIVALS PAST: No, this is not a vintage photo from 1969. This picture was taken recently at the twenty year anniversary celebration for that granddaddy of all music festivals, Woodstock. Those attending the two-day event must have felt like they stepped into a time warp (actually, judging from the way these people look, they're already living in a time warp). Bands on hand to relive past glories were Iron Butterfly, Humble Pie, Chambers Brothers, Blood, Sweat & Tears and Richie Havens, among others.

Lester Cohen

Harold Sherrick



REGINALD HOLDS COURT: Rock's Liberace, Reginald Kenneth Dwight, better known as Elton John, is pictured backstage during his recent three-night stint at the Great Western Forum. Elton is holding a compact disc copy of his latest MCA LP, *Sleeping With The Past*. Cramming to get into the picture are (L-R, front row) MCA Sr. VP Promotion Steve Meyer, VP Artist Development Liz Heller, MCA Records President Al Teller, Elton, Executive VP/General Manager Richard Palmese, VP Sales Harold Sulman, VP Advertising/Merchandising Glen Lajeski, VP Field Promotion Luke Lewis, (L-R, back row) VP Marketing/East Coast Jeff Jones, VP Album Promotion John Hey and VP Marketing Geoff Bywater.



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

—AP

LET'S GO TO THE HOP: The Hop, located off the 91 freeway in the city of Lakewood, will be the site of the Third Annual Special Olympics fundraiser on Sunday September 24 from 5 p.m. to 10 p.m. This year's show features performances by comedian and sound impressionist, Michael Winslow (who co-starred in the *Police Academy* movie series), singer Ellis Hall and The Hop's house band. All proceeds from this worthy event will go to the Long Beach and Southwest Los Angeles chapters of the Special Olympics.

—PL

ELEVATOR LOVE: The L.A.P.D. recently stepped in and halted the filming of the video for Aerosmith's new single, "Love In An Elevator." Plans called for Steven Tyler to be filmed in a glass elevator at the Huntley Hotel in Santa Monica with 500 suggestively dressed extras. But when word leaked out, hundreds of fans showed up, causing neighboring guests at the staid Miramar Hotel to notify authorities. The video was eventually completed using other, less stuffy, locations.



CAMPING BACKSTAGE: Virgin execs joined Camper Van Beethoven backstage following their recent Greek Theatre gig. Camper's new LP, *Key Lime Pie*, which follows on the acclaimed heels of *Our Beloved Revolutionary Sweetheart*, has just been released. Pictured (L-R, standing): band member Greg Lisher, Virgin Director of Video Operations Lydia Sarno, Virgin VP/International and Artist Development Jacquie Perryman, band members David Lowery and Morgan Fichter, Virgin Senior VP/Sales and Marketing Jim Swindel, Virgin Director of A&R Mark Williams, (L-R, seated) Virgin VP of Field Promotion Michael Plen and band members Victor Kremmenacher and Chris Pedersen.



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

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

MOONLIGHTING TV STARS: Lenny and Squiggy of *Laverne & Shirley* fame have completed a triumphant eastern tour and will be appearing at the Whisky on May 24-26. Their album is titled *Lenny and Squiggy Present The Squigtones*. Members of the group are guitarist/actor/comedian Christopher Guest (of *Saturday Night Live* fame), bassist Steven Bendroth, drummer Don Poncher, keyboardist/actor Murphy Dunn, guitarist Michael McKean (Lenny) and David L. Lander (Squiggy).

FALSE CLAIMS? Oneiric Records has challenged Warner Bros. claim that Ry Cooder's *Bop Till You Drop* album was the first to be recorded with digital equipment. In fact, says Bill Sullivan of Oneiric, the honor goes to Jeff Campbell, whose LP *Live One On A Wire* was recorded live on a Sony PCM-1 digital encoder several months before Cooder's.

HIS MUSIC SPEAKS FOR ITSELF: Though Steve Cropper, formerly of Booker T. & The MG's, claims the public doesn't know who he is, they sure know his music. Cropper wrote "Knock On Wood" and the current Blues Brothers hit, "Soul Man," back in the Sixties.

PUTTING THEIR STAMP ON THE ROCK: Grenada, that lovely island-state which U.S. armed forces invaded in 1983, has apparently decided to let bygones be bygones. They have just issued a set of postage stamps commemorating ten rock stars, many of them American. Selected for philatelic immortality and listed in ascending monetary importance are Tina Turner (10c), Lionel Richie (25c), Whitney Houston (45c), Joan Armatrading (60c), Madonna (75c), Elton John (\$1), Bruce Springsteen (\$3) and Bob Marley (\$4). Those rock or stamp collectors wishing to order a set, send \$8 to the Inter-Governmental Philatelic Corp., Dept. P, 460 W. 34th St., New York, NY 10001.

—TK



cher

By Kenny Kerner

Several years ago I had the extreme pleasure of dining with Cher and Gene Simmons of Kiss at a local Armenian restaurant that has since become the world famous Spago's in West Hollywood. The memory has remained for almost a decade. Cher is possessed with what I like to call "a quiet beauty." Beauty that transcends mere physical appearance. Beauty that touches the soul deeply.

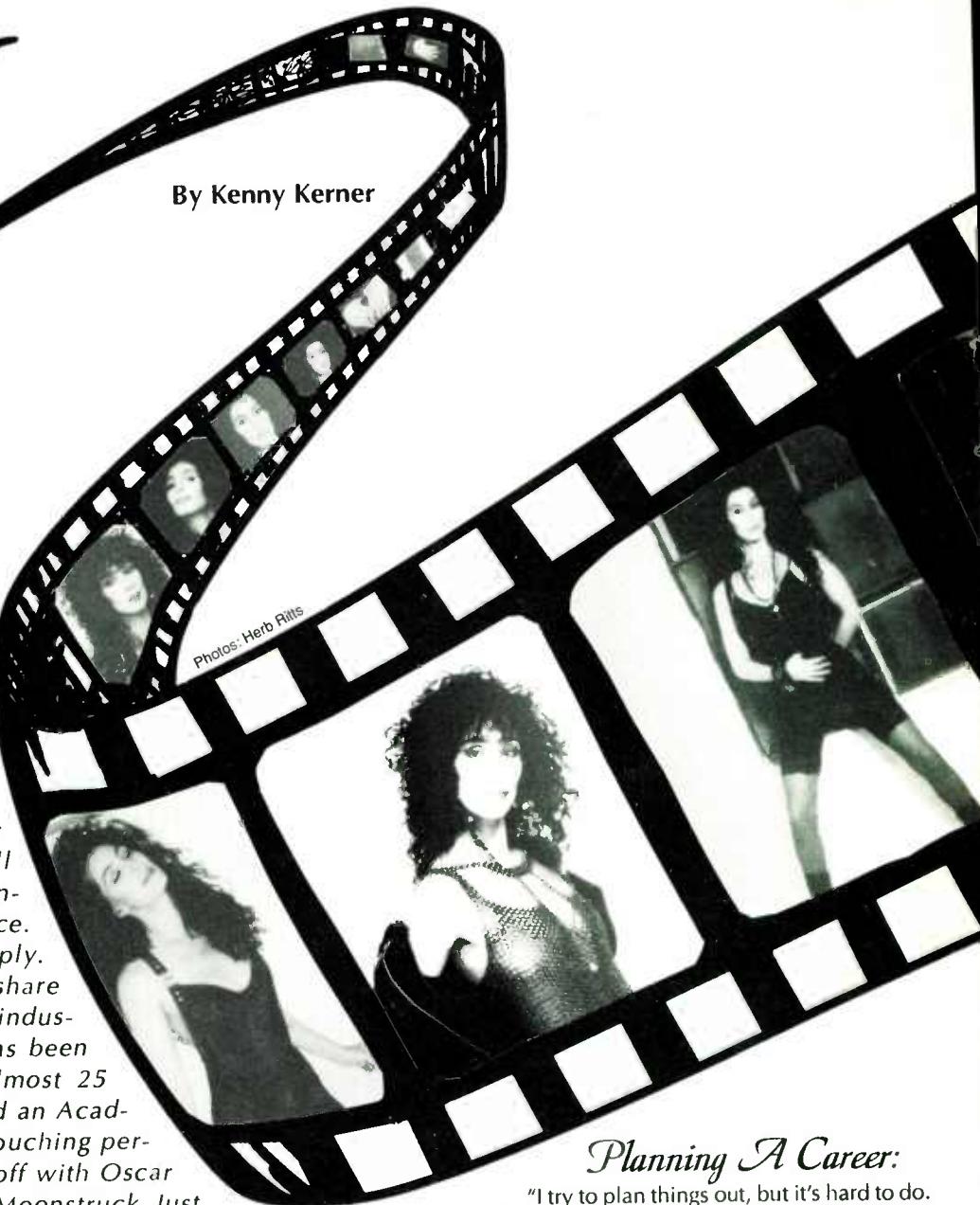
To say that Cher has had her share of successes in the entertainment industry is an understatement. She has been topping the music charts for almost 25 years. As an actress, Cher earned an Academy Award nomination for her touching performance in *Mask* and then ran off with Oscar after being voted Best Actress in *Moonstruck*. Just another day at the office.

What has to impress you about this wonder woman is her durability. She is endlessly being slandered and ridiculed in the national smut papers. Her private life (what there is left of a private life) is usually splattered on the front pages of the daily tabloids for the world to see. Yet, through it all, she is constant and unyielding; able to carry on and continue with business as usual. She is, in every sense of the word, a superstar!

Armed with some of the best musicians in the country and some of the most talented songwriters in town, Geffen Records released Cher's new album, *Heart of Stone*, and initial single, "If I Could Turn Back Time." It was important for the label to break both the single and LP in a big way. You see, Cher wasn't really sure about continuing with her recording career. In fact, if not for the constant persistence of A&R veteran John Kalodner, there might not have been a new Cher album at all.

We were delighted to have been granted an interview with Cher and took advantage of the opportunity to discuss both her movie and recording careers.

Photos: Herb Ritts



Planning A Career:

"I try to plan things out, but it's hard to do. It's more like juggling things around. I didn't plan any of it. The record took much longer because I got really, really sick. For the first two months of 1989 I was really sick and couldn't even get out of bed. So they had to postpone the movie I was doing and we had to put off the record. Finally, everything started coming together. About a year and a half ago, when I did a record and three movies, everything worked well. This year, it was a little more difficult. Now, I'm putting together the live show and I'm starting to have meetings with movie people. But I can't find a moment to have those meetings. Everyone's kinda angry with me because everyone thinks I'm fucking off. The truth is I don't have a moment to take a shower...if we were friends, I would have said, 'Take a shit.'"

Making The Album:

"Once I actually started the album, I stayed with it. We started this record in such a weird way, because the first thing I recorded was



"After All"

ter All" and that was such a long time ago. They needed the song for the movie soundtrack. John Kalodner listens to the songs first and gives them to me and I choose the ones I like. In this case, the producers came with their own songs. Desmond came with his material and Michael Bolton came in with his songs. And you know that if you pick a Michael Bolton song, he's gonna produce it. I had as much artistic control as I wanted, but I didn't take enough. I love the songs and I think my performance isn't bad, but the music isn't exactly what I wanted it to be. I tend to like music that's a little harder."

The Album Cover:

"I think the album cover is a fiasco, but I'm crazy about it. It's like one of those gigantic mistakes that got totally fucked, but when I look at it, it's so me. I think it's ugly, but I like it a lot."

Cher On Singing:

"John Kalodner's name is on the album twice. And can I tell you something? If his name was all over, if it was stamped on every part of the album, it wouldn't be too much as far as I'm concerned. The only reason I'm on Geffen Records is because of John Kalodner. I'd be on Desert Island Records if not for him. I didn't want to make the first album. I didn't want to get back into the record business. I'm not nearly as good a singer as I am an actress. As a singer, I could never do what I really wanted to, because I wasn't good enough. But I was smart enough to hear that I wasn't

cutting it vocally. I'm a really good performer if you watch me work, but I'm not nearly as good if you listen to me. All of my past hits were really embarrassing to me. I don't think I would even listen to "Dark Lady" or "Half Breed"—it's just not my kind of music. I'd rather listen to Bob Seger. I've always been ragged on in this business. I never won anything or was nominated for anything in the music business. The critics have always hated my albums—except for the fans who are turning out to be the most important anyway. I always wanted to be a better singer and I never was. That always drove me crazy. For me, going into the recording studio is a terrible experience."

*"I always wanted
to be a better singer
and I never was.*

*That always
drove me crazy."
—Cher*

Personal Tastes:

"The only change I would make on this album would be to make the music a little harder. I'd make it more guitar-oriented. My first love in life is rock & roll. I can do that style of music easily, but I'm having to work my way there."

Worlds To Conquer:

"I don't really care about conquering anything. I only care about trying to enjoy what has been my work for such a long time and getting fresh stuff out of it. I don't have the money or the inclination to stop. I think it's just that I'm born to do this kind of work. I don't do anything else as well as I do this."

Cher & Cher Alike:

"Sometimes I get really tired and don't have the energy to play Cher. Someone once asked me how I was able to wear that revealing outfit on the new video. But it's weird because that's not really me. In my private life, I'm real shy and introverted as a person. I can do things in my public life that I could never do in private. Cher could play to a hundred thousand people, but I would have trouble talking to one person. They're both me, but Cher is just such a different part of my personality. One's private and one's something else that I don't understand at all."

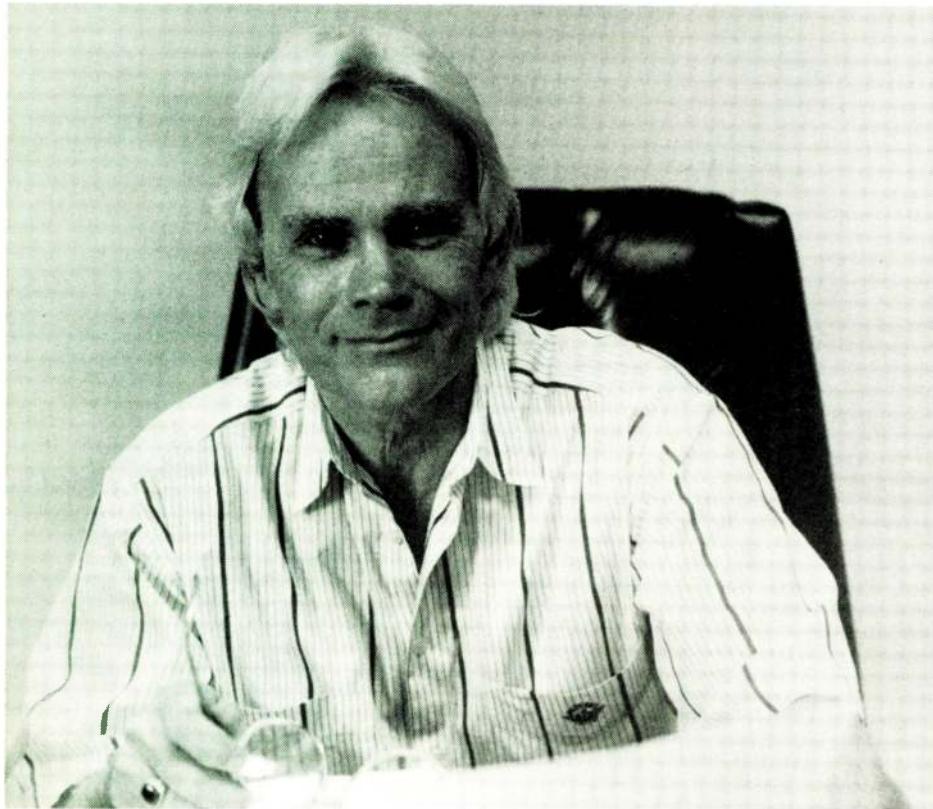
Cher Fans:

"What I do, I do for myself and my fans—the new ones and the die-hard ones. The other people, the critics, what they say is like the poison of the business. But you have to take that along with the good. Sometimes the critics just try to be cute or try to make a name for themselves. There are so many silly things that go into it that you don't know what the fuck they're trying to do. I think my fans have been unbelievable, because they just stuck by me when it looked like I was dead to the world and never coming back."

Welcome back, Cher.

MC

The Return Of Robert Fitzpatrick



David Evans

By Stephen P. Wheeler

Fifty-one-year-old Robert Fitzpatrick has accomplished so much during his 25 years in the music business that it would be easy to write only of those past experiences. However, as Fitzpatrick made clear from the outset of this interview, he is not interested in living in the past and is once again stepping into the musical arena that he left almost ten years ago. Yet, to say he was totally out of the scene would not be entirely true; "I don't think you ever really leave it once you're in it," states Fitzpatrick.

One of the most interesting aspects of Fitzpatrick's colorful career is just how a former Marine captain in Vietnam ended up in the psychedelic spotlight of 1960s rock & roll. "It was quite a transition. When I came out of the Marines, I was a very redneck republican. I went from a crew-cut kid to a long-haired lawyer." As an entertainment industry lawyer in 1964, Fitzpatrick worked with Peggy Lee and legendary producer David Cavanaugh (Frank Sinatra and Nat King Cole).

However, it wasn't until he received a call

from Beatles manager Brian Epstein in 1964, that his career started to take off. "Brian told me that the band had a major problem. To make a long story short, I got it resolved. The Beatles were very loyal people and they never forgot what I had done for them."

So appreciative was The Beatles camp that they named Fitzpatrick their West Coast attorney and soon after he became The Beatles official attorney. "I was flipped out, of course. I was involved in all kinds of things: marketing, licensing, taxes and lawsuits. It was great because, in those days, the fact that you were The Beatles lawyer brought you a lot of attention and other names would come to you. Over the course of time, I represented quite a few of the major British rock stars, including Mick Jagger."

Through his work with The Beatles, he met Robert Stigwood who was representing the Bee Gees. Fitzpatrick says he decided to get into personal management after a dinner meeting with Stigwood and music industry legend Ahmet Ertegun, "Robert asked me to form a company with him. That's essentially when I started downplaying the attorney thing and actually started becoming a manager."

Fitzpatrick admits that his changing view of the American judicial system also helped convince him to change his occupational priorities, "I was very idealistic, but it's impossible to be a trial attorney and maintain that for very long because you see what really goes on."

The partnership with Stigwood lasted only a couple of years, as Stigwood managed the Bee Gees while Fitzpatrick assembled three scruffy London lads—Eric Clapton, Ginger Baker and Jack Bruce—who would eventually break new ground on the rock scene. "Cream was exactly what it said, three musicians who were 'the Cream of the Crop.' They were only together about a year. Our first gig was in January of 1967 for \$500, but by the end of the year, Cream made \$100,000 a night. It happened so fast."

Fitzpatrick says the stories of internal strife within the band are true. "They hated each other. It got so tense near the end that we would actually go to the gigs in three different limos. In concert, I think they're the only group that played at each other rather than with each other. The fun thing about Cream was watching a group really build. As a

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manager, it was a very creative experience from a business point of view. It was a wonderful period to market things."

Of course, at that time in the late Sixties, rock & roll was exposing the counter-culture to the world and Fitzpatrick was in the midst of the majestic dreams of that generation. "You cannot describe what Haight-Ashbury was like because people today cannot relate to having a flower child walking up to you and kissing you on the cheek. Today you'd smack them."

It's been said that every dream must end and the carnival atmosphere of 1960s San Francisco was no exception. "People started coming into the business for the money and drugs and you started getting a bad element. That's what did it. It just stopped. It was like a wind blew in and all the peace and love went away."

Fitzpatrick continued to widen his interests in the music industry during this period by moving into concert promotion. Memories of this aspect of his career include promoting numerous Jimi Hendrix shows. "There were times I really had my doubts that he would ever be able to play. They'd carry him onstage and pop him

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Atlantic's Mane Attraction:



By Pat Lewis

After a grueling eighteen-month tour supporting their double-platinum album, *Pride*, White Lion is roaring about their new release on Atlantic Records, *Big Game*, which is guaranteed to catch quite a bit of attention as it devours the charts. The new tracks sizzle and come alive with Vito Bratta's lightning-speed, intricate guitar work, Mike Tramp's unusually intense vocals and one of

the tightest rhythm sections in hard rock, Greg D'Angelo on drums and James Lomenzo on bass.

During the past two years, White Lion has met with a great deal of well-deserved success. But has it altered their self-perception or purpose? Judge for yourself as Music Connection speaks with Mike Tramp and Greg D'Angelo:

MC: How would you define White Lion's sound?

MT: "We're a rock & roll band and that pretty much defines it. We're The Beatles and Black Sabbath. We've got a solid rhythm section that is very rock-minded and then there's Vito with all these chord progressions and myself, I'm a Lennon/McCartney kind of singer, just going with the melody line. So, our sound is really hard to characterize and define. I think it's easy-listening, hard rock & roll. It never crowds your ears or makes them tired."

MC: How did you guys come up with the name White Lion?

MT: "We didn't give it much thought, actually. My old Danish band was called Lion and we thought there would probably be about five million bands called Lion. We tried about two hundred metal names and none of them really fit us and then Vito said, 'White Lion,' and we said, 'Why not?' It's like, when you start out with a name, every name sounds stupid. But by the time you've sold four million albums and people say, 'All right Texas, here's White Lion,' it sounds great. So, that's really all the thought that was given to it. We knew we could not have carried a real image. We're not that kind of band. We're quite different from each other, while at the same time very together. We're a very honest band. We're up front. What you see is what you get."

MC: So, you're not an image conscious band?

MT: "No. I think image would be Kiss or Wasp or the Incredible Hulk. We change with time."

GD: "We're not the kind of band that's going to dress up like Kiss just to take pictures and then go out on the street with different clothes. I mean, it's something that the kids can relate to—a guy wearing a pair of jeans with a little leather on them—something that they can touch and attain if they want to. So, it doesn't really set us too far away from the kids."

MC: How important is it for a hard rock or heavy metal band to create an image for themselves?

GD: "I think image is created by a lot of things. It's created by the music, by things you say in interviews and by how you look. So, to create an image you really have to concentrate on it. Basically, we don't. This is just how we are and whatever comes across, well, I guess that's our image."



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Mike Tramp

MT: "You talk about our favorite subject, Guns N' Roses. There are millions of bands copying that look, but GNR made it on what they really are."

GD: "That's probably the biggest detriment, too. Everybody sees that Guns N' Roses is successful, so right away everybody starts to emulate them. To copy somebody who has just sold all these records is the biggest failure you can be. To me [pointing at a picture of Circus Of Power], he's doing this for all the wrong reasons."

MT: "There's so much more to it. You have to have harmony. I think White Lion is probably as close to the truest rock there is because we're really not an over-exaggerated band in any way. I like to bring a lot of colors out on the stage when we do the show, but that is what the stage is created for. I like to dress up and look good because the kids come to see a show. So, therefore, we are really very down to earth, very honest guys and we really have a very natural rock & roll image."

MC: Ballads seem to be a trend with heavy metal/hard rock bands and White Lion has had major success with "When The Children Cry." Why release a ballad as a single?

MT: "First of all, I think 'When The Children Cry' is not the average ballad. It probably comes closer to 'Stairway To Heaven' or 'Every Rose Has Its Thorn.' The second reason is, it's the other side of White Lion."

GD: "Ballads in general, ours or anybody else's, are really safe songs. Radio stations tend to gravitate towards them because they appeal more and more to an older crowd. A person who works at IBM is more apt to listen to a song like that than a heavy metal Black Sabbath kind of song. So, when a band can crossover and get that audience, the radio stations know that everybody is listening and you've got it made. The ballad also shows what the band is really made of. And the fact that our song is far above the rest had a snowball effect."

MC: You were on the road supporting your last double platinum album, *Pride*, for over eighteen months. How did you cope on such an extensive tour?

GD: "You focus on that one goal—whatever you have to do to be successful. And you want to make what you're doing count. You've got to realize that before we were on the road, we were in a cold, dark basement for two years. For us, touring was a step up. First we travelled in a stinking van with eight guys piled into a machine and it's one hundred degrees out with no air conditioning. After that, we got a Winnabago. After that, we got a craped tour bus. After that, we got a great tour bus. Then we started playing Madison Square Garden and these outdoor festivals. It's all relative to where you've been. If we

hadn't been successful these last two years, we'd still be in that basement in Brooklyn doing it. It doesn't make any difference. It would suck and we'd complain about it, but we wouldn't quit because we don't know anything else. It's just what we want to do. I could see somebody reading this interview saying, 'That's easy to say' and it is easy for us to say at this point, but it doesn't disguise the truth at all."

MT: "We're not like this because we're in a rock band. We're in a rock band because we are like this. We're musicians before we're videos and before we are anything else. You can cut our hair, take away our ability to appeal to magazines, but you can not take the music from us. What you hear on the record

26 ►

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MC: How would you compare *Big Game* to *Pride*?

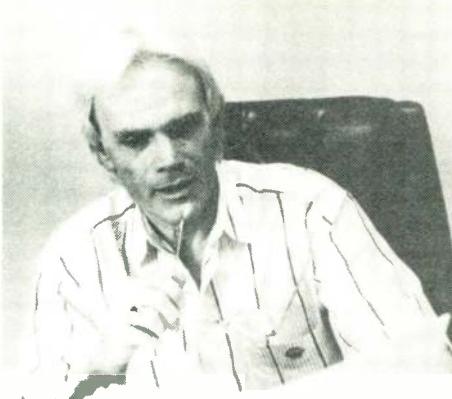
GD: "You can't compare them. We've been on the road for eighteen months. Technology has improved. We've become more comfortable with each other and we've become more of a band. I think that's reflected in the record. The songwriting has matured. There are so many variables that you really can't bring it down to one thing."

MT: "I don't want to say it's an improvement, because we love *Pride* and we're very proud of it. But the fans will see the growth—the new and improved White Lion. This is the '89 Corvette compared to the '87. We're more a Queen than a Van Halen because we will try different things. We're a broader band."

MC: Did you record *Big Game* live?

GD: "We recorded it in three different studios. First, we did all the drum tracks at the Music Grinder on Melrose and that took us about three days. Then we went over to Amigo Studios and we did the overdubs there—vocals, bass and guitar. We took it song by song at that point. It took us about a month. Then we mixed at The Enterprise for a week or two. The studio can be very frustrating at times and Mike Wagener really made it a lot of fun for us. He became a member of the band. He ate with us, had fun with us, rode motorcycles with us. So, it was a really good experience. And that relaxed atmosphere made us put out our best as quickly as possible because we wanted to have fun." MC

◀ 23 Fitzpatrick



David Evans

to go on forever. It was genuinely fun, then it became a business."

Since returning to the fold, Fitzpatrick has seen quite a few changes in the music business. "It used to be relatively easy to make a deal. It's a lot harder today. It costs record companies millions of dollars to market a successful act today. It didn't cost that much before. So, consequently, they're a lot more careful of who they're signing. In the old days, the record company would take the gamble. It was entirely different."

As for the current Los Angeles club scene, Fitzpatrick has his own opinion of the L.A. mentality. "I can't get over the arrogance of a young act today. They believe if you get a record deal, you've got everything. A lot of groups out there think that just being an arrogant asshole is going to sell records. It

doesn't work that way. Even though MTV has significantly changed the way you market records, it's still marketing and merchandising. It's still getting out and hustling it and it's up to the artists to help the manager do that."

As a manager, Fitzpatrick keeps his eyes on the local clubs looking for that one in a million band. "I think it's something that just clicks. I can't put my finger on it. It's a first sight kind of thing."

However, the glam rock on The Strip can drive a man crazy, as Fitzpatrick relates: "There was one band that I heard and we thought the material was incredible. But when we saw the show it was really embarrassing. The posturing. It's so sad to see these guys in leotards wiggling their fannies and thinking that's what they have to do. It's not just looking the same; many of them sound the same. The entire leotard industry has a whole market on The Strip."

Although Fitzpatrick says he is not one to give advice, his final statement should be taken as such by up-and-coming managers. "Part of the thing in management is recognizing that the people you deal with are all human beings. They're all different; some are good and some are bad. I don't think too many acts realize the value of having someone who will be really honest with you, which is a manager's job. But many managers don't do their jobs. They'll just tell an artist what he wants to hear. That's why it's really good to start and grow-up with an act. That's the best way to manage a group because you can talk to them on an equal level." MC

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The Dollars And Sense Of Metal Merchandising

By Rooster Mitchell



Heavy Metal panties, anyone?

Unless you've been hiding in a cave, you probably realize that the heavy metal/hard rock ship has definitely landed. Music once considered loud, rebellious and unfit for society is now knocking the pop out of Casey Kasem's Top 10.

Along with the success and popularity of a heavy metal act, comes the overwhelming and unprecedented demand for their merchandise by today's youth. This includes T-shirts, posters, wrist bands, stickers, banners or any other foundation where that band's name or logo can possibly be affixed.

Heavy metal paraphernalia represents some of the most marketable products the industry has to offer, as sales through concert touring and retail stores would clearly reveal. It's big business and big bucks.

And according to the following experts on merchandising, it can only get bigger.

Cliff O'Sullivan

VP Product Development, Polygram:
"Polygram has a half dozen bands that fall



Cliff O'Sullivan

into metal and hard rock, including Kingdom Come, L.A. Guns, Gorky Park and a couple new bands coming out. It seems that audiences have gotten heavy, so the music doesn't seem as hard now. There was a time when Bon Jovi and Def Leppard would have been considered hard rock or heavy metal bands. I don't know if they are anymore.

"L.A. Guns went gold on their first album. Some albums are giant and some albums are not. There's really no way to gage that. Some albums sell big numbers without airplay. For example, the last L.A. Guns album received very little airplay and because of constant touring and a huge word-of-mouth buzz, the band went gold.

"Everyone wants to gain wider acceptance without selling out their core audience. The most important thing for us is to hold on to the kids who are the big L.A. Guns fans from the last album and then broaden that to a wider group of fans as the record expands. We're going to go after this Guns record at the alternative, metal and college level first and later on down the road, come back to AOR radio."

And as far as merchandising, "It depends on the audience. If you go to a George Michael show, they're all wearing T-shirts and if you go to a Bon Jovi show, they're all wearing T-shirts. It depends on the act and the show. It may even be the same kids."

And who is buying heavy metal? "The demographics are widening. The audience is widening because the music is becoming more accepted. The things that seemed outrageous five years ago, don't seem so outrageous now. Five years ago, Def Leppard was considered a hard rock band and their sound has not softened.

"Mom and Pop retailers are inclined to jump on hard rock records very early. Some of the larger retail chains are more conservative about what they buy, initially, but as a

record picks up steam, they become more involved.

"I think metal is going to grow. I think it's going to expand along with the music. The bands are becoming more sophisticated as are the listeners."

Ron McCarrell

VP Marketing, Capitol

"The biggest bands we have in that genre are Poison, W.A.S.P., Iron Maiden, the McCauley-Shenkar Group, The Hangmen and Megadeth.

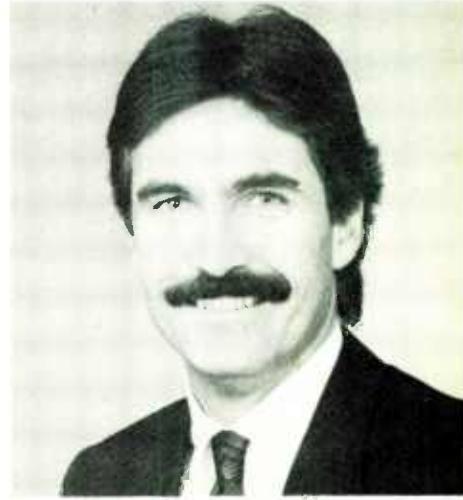
"Poison sells the most because they have been accepted by CHR radio. They have hit singles and big hit videos."

Merchandising receipts are "typically measured on a per-capita per-show basis. Good business can be as strong as \$10 a head per night. It's a major source of revenues for these groups. It's hard for me to know because the record company is not directly involved in merchandising. That's between the band, their management and the merchandising company."

Comparing metal to pop merchandising, "My consensus is that metal/hard rock is quite a bit stronger than pop. Those tend to be the more loyal and dedicated fans. Many groups, here and on other labels, sell lots and lots of records without any serious radio play. They generate visibility from touring, press and in the last couple years, the video end. Those fans are into it. They want to be wearing that Iron Maiden T-shirt or Megadeth jacket. It's a statement."

"The most important thing is to create sales, somehow. If you accept the basic premise that radio wants to play records that are selling, then the most important thing you can do as a band is to create a sales base. You do that through alternate ways of exposure. Aside from touring and videos, there are in-store displays with your album prominently featured. Also, your music could be playing in the store. It's all these things, but the record has got to be in the grooves. It all starts with the record. The music has got to be there. Once you ignite that spark, you begin to develop momentum and it almost takes on a life of its own."

30 ►



Ron McCarrell

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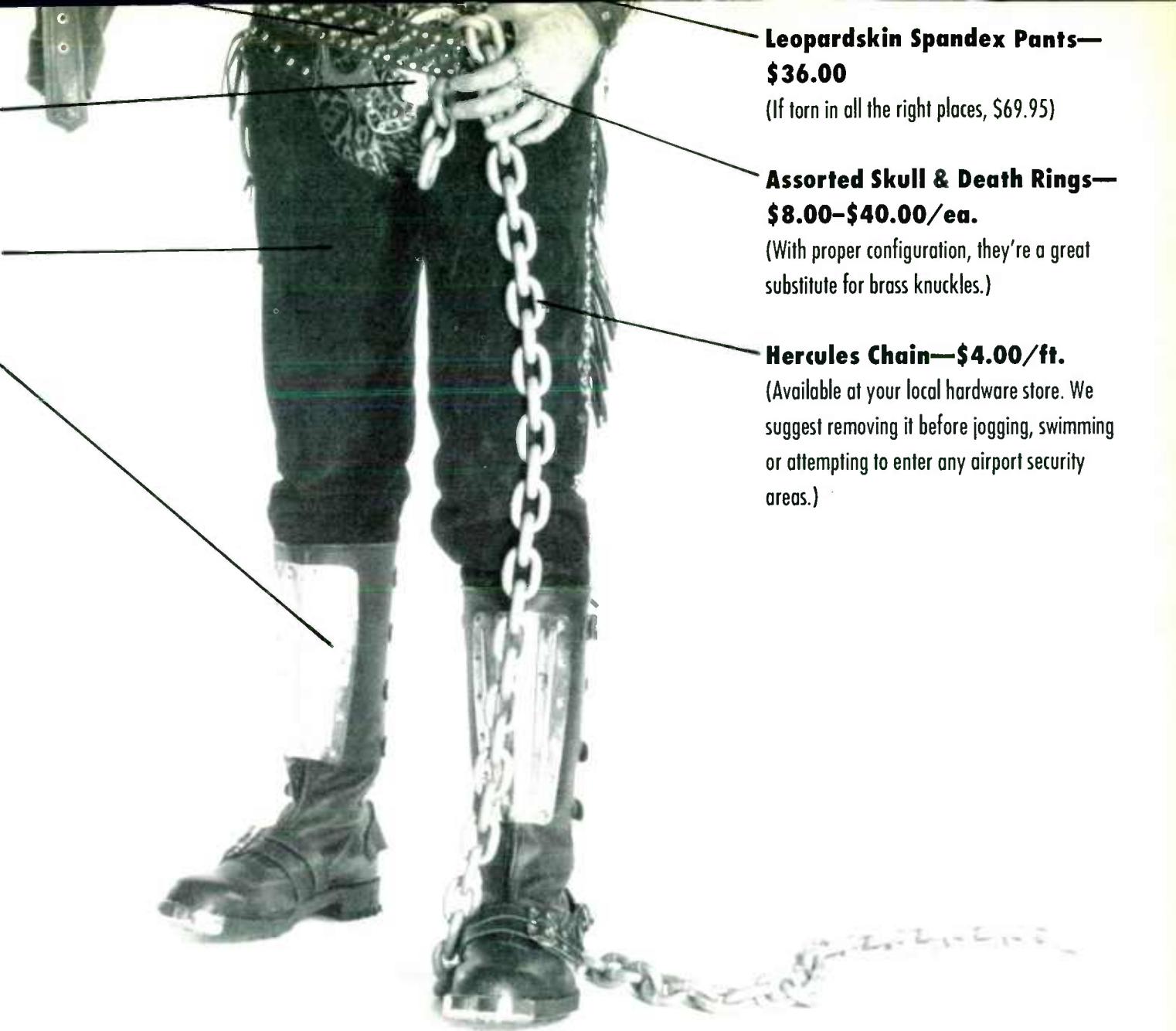
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**MUSIC
CONNECTION**

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◀ 27 Merchandising

"Awareness comes along with sales and the level of success the band is achieving. It's generated from the music. People hear it. They're relating to it. They're buying it. They're telling their friends about it. If you get that networking and make the right moves, you can hit a long ball. You break bands that way."

Who is buying metal? "Twelve-to-24-year-olds. Heavy metal and hard rock music still represent the kind of music your parents can't stand. That has some-

thing to do with you liking it. That edge, that element of danger, can be a positive. I think it all becomes part of the mix of elements that makes this music appealing to a young consumer.

"Heavy metal has grown into its own marketplace. Going back ten years, groups like Black Sabbath, who were touring and selling lots of records, forged the way for a lot of today's groups. Today, metal is important and popular. The sales would bear that out; in tickets, in records and in merchandising.

"I think it's going to continue to grow. It's a very healthy market with a lot of support from concert promoters, retailers, radio and video. If the musical credibility is there, new bands will continue to be broken and will continue to go from unknown to very successful, for a reasonably long time into the future.

"It's here and it's here in a big way."

Ira Sokoloff

President, Great Southern Merchandising

"I represent Bon Jovi, Motley Crue, Iron Maiden, Winger, Skid Row, The Cult, Faster Pussycat, Helloween, L.A. Guns, King Diamond, among others.

"In the long run and in the short run, I



Tom Farrell

Metal T-shirts, hats and belts for sale.



L.A. Guns: The PolyGram push is on.

would think that heavy metal/hard rock merchandising has always been the steady merchandising sellers. Heavy metal does more than pop. People buy it because of the image of the bands, as well as their looks and their music. Bon Jovi is, if not the biggest, than one of the biggest merchandised bands in the world.

"More people want heavy metal. Even J.C. Penney and the retail business of the world are interested in it."

But before merchandise can go that far into the public eye, certain issues, such as products with satanic references, must be dealt with. Said Sokoloff, "You have to watch your graphics. Certainly, the retail market is different than the tour market. In the tour market, you have a buyer, so you're not selling directly to the consumer. You're going through other factors. Therefore, the images are very, very important to the stores and these buyers.

"I think more and more people are getting into heavy metal. The music's getting better. It's appealing to more people. The kids out there are smart and they know good music. They don't just go see anybody. They pick and choose who they want to see. There's so much product out there, they have to. They have to be selective."

And the future of metal? "From whence it came, it will always come. Rock & roll is rock & roll, whether it's hard or soft or middle of the road."

Or even international. "I just did the Moscow Peace Festival with Bon Jovi, Scorpions, Motley Crue, Skid Row, Ozzy Osbourne, Cinderella and three Russian bands, including Gorky Park. It was amazing. The kids will never be the same in Moscow again. Rock & roll bridges the gap. It gave them something to live for. They were buying merchandise like it was going out of style. We sold one type of shirt that had an American eagle holding a hammer and sickle and flags representing each band."

Steve Gerstman

Director of Artist Merchandising, Winterland Productions, San Francisco

"For us, the biggest sellers of heavy metal are Ozzy, because he's the grandaddy and Alice Cooper. What happens is that the popu-

lar bands are the ones that sell the most merchandise. That's what makes sense.

"The kids who buy the records and buy shirts are very loyal. They're very interested in showing their colors. If they're into a band, these kids will probably wear the shirts and buy anything that has their band's name on it."

As far as how much a band stands to make with merchandising, "It's not difficult; it's impossible to say, as far as dollars and cents. It's like asking a record executive how much a heavy metal band stands to make with a hit record. They could make millions over a period of time."

Comparing metal to pop merchandising, "Top pop stars are always going to sell a lot of records and sell a lot of merchandise because of sheer numbers. But kids into heavy metal are more fiercely loyal and they'll buy and wear those shirts more as a lifestyle than the pop people do. The middle of the road pop fan is not as fanatical as your heavy metal fan. Heavy metal defines a lifestyle more than pop does."

As for the issue of satanic graphics, "The name of our game is, 'you give the people what they want.' Because if we don't give them what they want, they'll get it from the bootleggers. Bootleggers have a much easier time than we do, because they don't need any approval and they know what the kids really want. So we need to provide what the kids really want, too."

"It's not too stupid of an answer to say, heavy metal has gotten bigger. It has moved into the mainstream. It has gained more acceptance."

"I also feel that heavy metal has a rock influence to it. In a lot of the bands I'm listening to now, I'm hearing that they're not afraid to kick ass. The whole thing with the Stones and The Who coming around and the fact that we still sell tons of Led Zeppelin and Jimi Hendrix merchandise, shows the appreciation for raw rock. "It's still there."



Tom Farrell

Psychedelic shirts and vests are big-sellers.

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 Phone: (213) 652-6011
 Booking: Jeff Frasco, Trad Artists
 Legal Rep: Cohen & Luckenbacher
 Type of music: R&B/pop
 Date signed: March, 1988
 A&R rep: Howard Thompson

By Michael Amicone

Though he hails from Liverpool, England, Marc Vormawah's musical world is a far cry from the mop-topped Merseyside sound of the Sixties. Vormawah's music is rooted in American R&B, combining the sweet soul sounds of Smokey Robinson and Curtis Mayfield with a dose of social commentary. Marc V. and his lyricist, Colin Brown, craft songs running the emotional gamut of personal relationships as well as focusing on sociopolitical themes of economic despair, prejudice and moral disillusionment. They've drawn their inspiration from Merry Ole England, though the feelings that fuel their songs are not uniquely born of that country. When Marc V. sings of life on the low end of the economic totem pole on "House Arrest," it could be about Liverpool or any other city around the world.

"When people first heard 'House Arrest,' they thought that Colin and I were making a statement about South Africa," explains Vormawah. "But it's actually written about being on the dole in Liverpool, which you call welfare in America. Jobs are really hard to find in Liverpool. Some days you're worried about whether your welfare check is going to be through the door and whether you can afford to go out and buy a pint of milk in the morning. Luckily, I was involved with music and that was like a beacon of hope. If you come from Liverpool, you have two chances: either to sing in a band like The

Beatles or to play football. The only other choice is to work in a factory for the next forty-five years doing some soul-destroying job."

The son of a Nigerian father and an English mother, Marc decided early to follow the pop stardom road. "I came into conflict a lot with my dad," recalls Vormawah. "He wanted me to go out and find a job, but I was set in my ways that music was what I wanted to do. He'd say, 'What makes you so special? There are thousands of people out there trying to do the same thing.'"

The first piece of the pop puzzle to fall into place for Marc was hooking up with lyricist Colin Brown. Ironically, the duo's first meeting was inspired more out of practicality than noble artistic pursuits. "Colin had placed an ad in a national music paper looking for a melody writer," relates Vormawah, "and the only reason I answered it was because he lived only ten minutes from where I lived."

Marc's initial attempts to nail down a recording deal proved unsuccessful. Vormawah recalls the lack of commitment he was receiving from the English record companies. "The most I was being offered in England was a one-off singles deal. It was like, 'Yeh, we think you've got something, but we're not prepared to back it up to the hilt.'"

Opportunity knocked when American producer George Daly, a former A&R executive with Columbia, Elektra/Asylum and Atlantic, made a trek across the Atlantic in search of talent for his new production company. Daly heard a demo tape that Marc had recorded in London for MCA Music Publishing and, suitably impressed, contacted Vormawah. A few weeks later, a showcase performance in Liverpool was arranged by Daly and Marc for Elektra A&R Vice President Howard Thompson, who quickly offered Marc that elusive recording pact. "After not being able to get somebody to travel three

hours from London to Liverpool, Howard flew all the way from New York. I couldn't believe it," enthuses Vormawah. "The commitment from Elektra has been and still is enormous."

(To underscore that commitment, Elektra has simultaneously released two singles catering to separate markets, "Cops & Robbers" for overseas, including England, Europe and Japan, and "Powerful Love" here in America.)

Though Marc's debut, *Too True*, has yet to catch chart fire, he is in no way discouraged. "Let Them Stare," which was the first single we went with, I feel now in retrospect was just wrong timing. I think for a new artist, it was a little too laid-back."

A talented array of veteran record producers helped this Liverpudlian get his musical vision on tape—George Daly, Michael Murphy and David Frank of The System, Reggie Griffin and legendary producer Arif Mardin.

"Arif's name crops up so many times in my record collection, when I realized I was going to be working with him, it was like the dream's being bettered, when do I wake up?" states Vormawah. "I flew over to meet Arif in New York, we had a chat and everything was fine. And then he said, 'Well, do you want to go out there and sing?' and I thought, 'Actually, I don't.' This is a man who has worked with Aretha Franklin and Chaka Khan. I thought to myself, 'I'm going to open my mouth and nothing's going to come out.'"

Marc shouldn't have worried. Though he lacks the skills of an R&B belter like Franklin or Khan, Marc V. is a fine vocalist in his own right, displaying a sweet soul croon à la Smokey Robinson on the pop/R&B material ("I Remember," "Let Them Stare") and the power to handle the harder-edged dance tracks such as "Paint The Moonlight Black" and "Powerful Love."

As for my likening his vocal style to Smokey Robinson, Marc replies, "People do compare me to Smokey Robinson. That's fine and I understand that, because I've got a high-pitched voice. But, as far as I'm concerned, I have to send a check to Curtis Mayfield. That's the guy I ripped off lock, stock and barrel."

Hitting the road may help *Too True* connect with American audiences. Marc has assembled a nine-piece band of homegrown lads ("Something I just threw together in an afternoon," quips Marc) and will soon embark on a major tour. "What I don't want to do is just go out on the road and recreate the album," explains Vormawah. "I've got a band who can kick ass. And I've written a lot of new material since the album has been out. There are a lot more songs in the style of 'Cops & Robbers' and 'House Arrest,' songs that are lyrically relevant and socially aware. I think the live show will give people a better picture of what kind of an artist Marc V. really is." MC


Marc V.
Too True

Elektra

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

PRODUCER: George Daly, Reggie Griffin, Arif Mardin, Michael Murphy and David Frank.

TOP CUTS: "House Arrest," "Cops & Robbers," "Powerful Love."

Material: Most of the songs on Marc V.'s debut follow in the tried and true footsteps of classic soul music: love lost and found. But it's on the album's first three songs that Marc and collaborator Colin Brown show their true musical colors. On "Cops & Robbers," they cleverly use a children's game as a stinging metaphor against declining morality; on "House Arrest," the protagonist describes himself as a financial prisoner in his own house; and on "Let Them Stare," Marc draws on personal experience as he sings of a racially-mixed couple's courage in the face of outside pressures. Musically, the well-crafted melodies alternate between breezy pop/soul confections ("Let Them Stare," "Cops & Robbers") to slick urban dance tracks ("Paint The Moonlight Black").

Performance: Marc V. possesses a fine R&B voice. Whether singing a mid-tempo ballad or a harder-edged dance track, Marc shows he has studied the soul masters and learned his lessons well. Comparisons with Smokey Robinson are inevitable, but Marc shows enough individuality to make the listener forget the similarities after a few spins.

Production: Producer George Daly effectively tailors a smooth-as-silk R&B sound. The production on "House Arrest," with its horn solo by Hugh Masekela, is particularly effective. Of the other songs, "Powerful Love" is a great dance track produced by Michael Murphy and David Frank of The System, while the Arif Mardin-produced "Let Them Stare" smacks a bit too much of cotton-candy soul.

Summary: Marc V. and George Daly have crafted a seamless album combining a sweet soul sound with an urban R&B edge. With nary a weak track, *Too True* rivals many albums released this year, whether from a veteran or a fledgling artist.

—Michael Amicone



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K.A. Dahlne

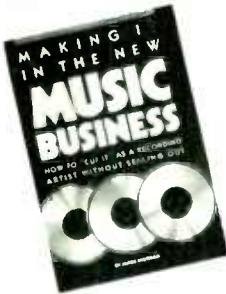
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NIGHT LIFE

ROCK

By Eric Niles

While the Rockers Against Pay To Play (R.A.P.P.) coalition stormed the Sunset Strip over the Labor Day weekend to protest pay-to-play policies at The Roxy, Whisky & Gazzari's, a renegade faction of alternative music aficionados set up picket lines in front of the Anti-Club—where a weeknight pay-to-play policy has recently taken hold. Organized by the Rattles' Stuart Kelii, the demonstration (which also included members of Warsaw Cocktail, Spiderbaby and Picture This), clearly pointed out that mainstream bands aren't the only ones feeling the PTP pinch these days. "It's a sad sign," said Kelii, "when you see places like the Anti-Club, where the punk movement used to flourish, become pay-to-play venues." Can you imagine Lee Ving or Henry Rollins trying to pre-sell tickets back in 1981? Can you say riot?

While by no means abandoning her immortal Tex & The Horseheads, chief Horsehead Texacala Jones has been shifting gears on some solo projects lately. During a recent San Francisco visit, Jones cut a tune with Davy Vain (of Vain fame) entitled "Arrow"—a number as raw and hard as you might expect from such a volatile combination of personalities. Tex also joined Vain onstage during their recent Palace gig for a smoldering version of the new tune. Vain, meanwhile, is out on the road in support of their excellent *No Respect* LP on Island.

Look for legendary axe-slinger Johnny Thunders to gallop (sans horse, hopefully) through L.A. in middle October. One gig has been tentatively scheduled at the 2nd Coming. Until then, I got my trashed copy of L.A.M.F. to keep me company.

Look for underrated songwriting whiz, Patrick Mata, to release a batch of material with his Kommunity FK project on the Chameleon label soon.

Kik Tracee is yet another in an increasing crunch of bands snatched up by labels after playing the *Coconut Teaszer's Best Kept Secret* series. A mere coincidence? See for yourself every other Tuesday at the Teaszer.

Let it not be said that Orange County doesn't have an indisputable great bill every now and then. (How many double negatives in that sentence?) Witness the Masters of Reality, Kings X and Fates Warning amalgam at Jezebel's recently. Believe me, this show brought more than a few Hollywood locals down the clogged 405.

Two gigs of mind-boggling proportions: It seems that I spent the better part of my college days (I went, believe it or not) either surfing or listening to Parliament and Funkadelic in a haze of illegal smoke. Anyway, George Clinton, mastermind of the whole Parliament/Funkadelic/P-Funk tryst, will make an ultra-rare appearance at The Palace on September 19th and 20th. Clinton predicated metal with Maggot Brain, funked before Prince was a gleam and glammed-out before David Johansson ever thought about his first smock. So there!

The Red Hot Chili Peppers are gonna break as big as BTO after a Canadian pork fry. Now that's big! The Peps bring their sonic rap/metal/funk/whatever-the-hell-else-they-feel-like to the Palladium on September 22nd along with Mary's Danish and the B.H. Surfers.

mino where on Tuesday night there's never a cover charge.

Margaret Fleming of The Spurs tells MC they've been playing some showcases around town—like their recent breakaway gig September 2nd. Look for the Spurs soon at L.A.'s better country showcase rooms.

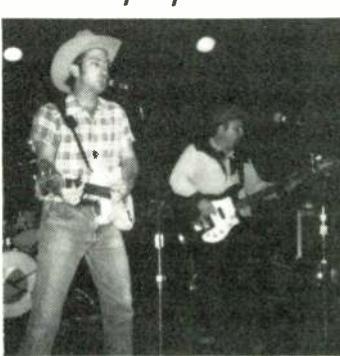
Chuck Shumacher and Silver Wing is the new house band at the Nordondo Club in Gardena. Chuck is a gifted musician who plays several instruments as well as singing and writing his own material. Silver Wing always features some of L.A.'s top pickers. Guitarist Randy Mitchell is now a regular with the Silver Wing Band and he plays great electric and slide guitar. Chuck and the band play Thursday, Friday, Saturday and Sunday which is still jam nite from 7 to 11.

Congratulations to Kathy Robertson who won several awards at the recent CCMD Awards Show given by the Orange Blossom Special Chapter. Kathy walked away with female entertainer of the year honors. What a gal!

Chris Gaffney and The Cold Hard Facts have been busy recording their new LP with Wyman Reese producing. This promises to be one of the best independent releases of the year. Gaffney is a crafty songwriter and we look forward to his newest effort.

Singer/songwriter Steve Kolander has also been busy recording lately at Michael Johnstone's Class Act Recording in North Hollywood. Kolander has also been playing shows with Steve Wariner, Ricky Skaggs, Ronnie Milsap and Foster and Lloyd. Many major A&R reps were on hand for Kolander's hot set with Foster and Lloyd at The Lingerie. Go get 'em, Steve.

Rosie Flores was in town for a series of shows throughout L.A. Looking great and sounding better than ever, Rosie packed the King King, Bogarts, McCabes, The Palomino and even managed to squeeze in a TV taping on her recent swing in town.



Forbidden Pigs

Billy Block

The KCSN Barndance played host to two great bands from the San Diego area recently. Most noteworthy was the performance of the **Forbidden Pigs**. The Forbidden Pigs are a raucous three-man band who've blended country swing, jump blues and Norteño styles to present a unique sounding package. The Pigs are Billy Bacon, Mike Herbert and Jeff Astedt. Their recent demo is an excellent presentation of the bands diversity (although live performance is their强点). I highly recommend you see the Forbidden Pigs on their next trip to L.A.

Also making a fine showing at The Palomino that same night was Candy Kane, who now also hails from the San Diego area. Fronting an all new band, Candy returned to her country roots after dabbling in jazz recently.

Keith Joe Dick and The Dickeroos, who hail from Mars, also put on one of the most entertaining sets in recent Barndance history. Keith Joe Dick's rapport with the crowded audience at The Pal was excellent as he romped and stomped through several country standards.

The highlight of this particular KCSN Barndance was the singing of Eddie Dunbar during his four-song set and the fiddle playing of Byron Berline who performed with him. Dunbar is a remarkable singer who continues to improve with time and Berline is undoubtedly a living musical legend. Once again, Ronnie Mack succeeds in putting onstage some of L.A.'s finest country talent in front of SRO crowds at The Pal-



Mary's Danish



Eddie Dunbar

Billy Block



JAZZ

By Scott Yanow

The final of three KLON Blue Note concerts was the biggest success of the trio. Trumpeter **Freddie Hubbard** led an exciting jam session with the likes of **Jimmy Heath** and **Harold Land** on tenors, vibes whiz **Bobby Hutcherson** and bop master **Barry Harris** on piano. The leaders of the two groups that most defined the Blue Note Sound of the Fifties/Sixties, **Horace Silver** and **Art Blakey**, led brilliant hard bop units full of young players (and Silver sat in the Blakey's Jazz Messengers for one number). A surprise was the **Koji Fujika Quintet**, a Benny Goodman soundalike swing group that fared well even if their statuesque singer flopped with a corny "I Want to Be Loved By You." Kudos to KLON for this historic series.

Lots of great jazz was heard around L.A. in recent times. Miles Davis (in excellent form) headed the lineup at the one-day **JVC Jazz Festival** at the **Hollywood Bowl**. The Yellowjackets smoked during their set, though Stanley Jordan's solo guitar performance may have caused many to doze off. The Latin trio **Azymuth** (who have recently switched labels to Intima) played their unique blend of jazz, salsa and groove music at **Vine St. Bar & Grill**. Valdo Santiago sat in on tenor and made a big impression on both the musicians and the audience. Vibraphonist **Charlie Shoemake** and his quartet wailed out at **Le Cafe** with the leader in superb form and his fine singer-wife, **Sandi Shoemake**, sounding wonderful on "Early Autumn." Charlie's former student, **Cecilia Coleman**, took supporting honors on piano.



Julie Pado

Freddie Hubbard



Terry Gibbs and Buddy DeFranco

Speaking of vibraphonists, the always-energetic **Terry Gibbs** teamed up with the world's top jazz clarinetist (for the past 45 years) **Buddy DeFranco** in a typically dazzling performance at **Alfonse's**. It's a joy to hear the duo (backed by pianist **John Campbell**, bassist **Andy Simpkins** and Terry's drummer-son **Gerry Gibbs**) copying each other in tradeoffs. "7 Come 11" had remarkable power, climaxing in six ensemble choruses. Don't take these cats for granted.

Dan McKenna has done it again. The director of Jazz Central previously presented historic concerts starring guitarists **Tiny Grimes** and **John Collins**, the tenors of **Bill Holman** and **Bill Perkins** and a saxophone battle. Recently, at the Musicians Union Hall in Hollywood, McKenna organized a tribute to the late but very influential **Bill Evans** featuring six pianists. Although I missed **Pete Jolly** and **Ross Tompkins**, the other keyboard artists (**Alan Broadbent**, **Mike Lang**, **Joanne Grauer** and especially **Mike Melvoin**) were quite impressive and guitarist **Mundell Lowe** stopped by for a pair of songs. The huge audience turnout was a big surprise; word about these legendary events is getting around. For info about future concerts, call 213-257-2843.

Best bets for upcoming jazz: **Jack Sheldon** at **Alfonse's** (818-761-3511) on Sundays, Sept. 17 & 24, **Bill Berry** for Sept. 25 and **Dave Pell's Octet** Sept. 26-7 (with no cover charge any night). **Catalina's** in Hollywood (213-466-2210) has **John Abercrombie** Sept. 19-24 and **Ahmad Jamal's Trio** Sept. 26-Oct. 1. **The Comeback Inn** in Venice (213-396-7255) boasts pianist **Milcho Leviev** on Sept. 22, **Ray Pizzi** for Sept. 27 and **Buddy Collette's** trio on Sept. 20.

shippers. And the band played, giving up the funk, and it was good. The recently resurrected Mother's Finest made a believer out of me at Trancas where they have been playing to warm up for a fall tour in support of their new album, *Looks Could Kill*, on Capitol. (The group has had several dates at **Bogarts** in Long Beach, too).

Mother's Finest is probably best known for their R&B ballad hit, "Love Changes." In the Seventies, the group had a hard enough edge to open for **The Who** and **Aerosmith**.

Though Mother's Finest is still working a few kinks out of their live show and gauging the momentum of the music, their new songs are strong. But the band was truly potent when it revived their past songs such as their two show openers, "Got the Feeling" and "The Truth is Gonna Set You Free." It's worthwhile to go and check this band out if additional warm-up gigs pop up around town.

Upcoming dates include **The Busboys** at **Trancas** on Friday, Sept. 15; **George Clinton & the P-Funk All-Stars** at **The Palace** on Tuesday and Wednesday, Sept. 19 and 20 and the **Strand** on Thursday, Sept. 21.

MC

BLACK MUSIC

By Lisa Posey

When you're feeling down and out, down and dirty or just plain down for something other than *Billboard* chart music, then it's time to get down to the basics with some blues.

After negotiating the curves of a long road in Topanga Canyon, I arrived one Sunday afternoon to catch the last couple of hours of **Blues in the Canyon**—a six-hour-plus show featuring nationally recognized and local blues acts at an outdoor theater. Headliners **Albert Collins** with the **Icebreakers** and the rockabilly/blues trio, **The Paladins**, pounded out some thoroughly righteous music at the **Will Geer Theatricum Botanicum**.

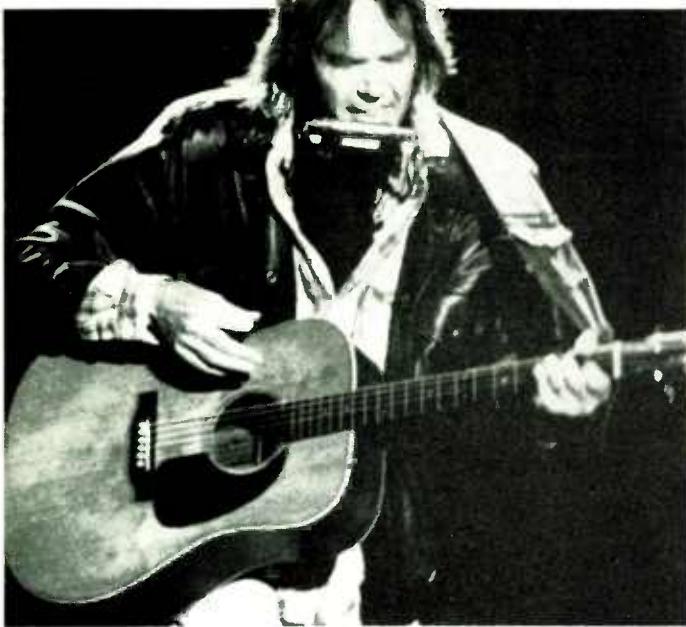
As dust and light swirled around him, Collins invoked blues magic, driving his guitar riffs and witty lyrics into the hearts of enthusiastic fans. The Paladins also created a thumpin' good time with their mixture of rock and blues. The Paladins were later joined by **Smokey Wilson** for an impromptu jam. Wilson had played earlier with **Harmonica Fats**, **Ms. Bright Eyes** and the **Bernie Pearl Blues Band**.

And they said, "Go ye unto the club scene and seek out **Mother's Finest** and their eyes shall be opened to real funk rock". And I followed the twisted path of Highway 101 through the land of the Philistines in Malibu and I found Mother's Finest at **Trancas** surrounded by a small flock of wor-



Albert Collins

Lisa Posey



Neil Young

Neil Young

*The Greek Theatre
Los Angeles*

Over the years, going to a Neil Young concert usually meant getting the unexpected. Joe Average Radio Listener would go to the show expecting an evening of his favorite Neil Young classics, then leave bewildered after a night of rockabilly, techno-rock, blues or whatever that year's Neil Young model happened to be. This year it finally happened: Neil Young's Saturday night show at The Greek was the concert Joe Average always expected. How unexpected and how great it was.

Young spent the gimmickless night prowling the stage, banging and thumping his acoustic guitar like a man possessed by each song. The double-decade retrospective included the Young standards, "Helpless," "Sugar Mountain," "Needle And The Damage Done" and "Heart Of Gold." The old standards stood up well and were presented with the passion of an artist who had just written a new song. Young summed it up when he introduced one song by saying, "This is a song I just wrote—twenty years ago."

Of the newer songs, last year's bluesy "This Note's For You" turned into an inspired acoustic rocker, complete with Young's disgusted commentary about MTV banning the video and then nominating it for Video of the Year (he won).

Sonically speaking, it was also a great sounding concert. Rarely has a lone acoustic guitar and a voice sounded so big. It's just a shame that Young's warm upright piano was only used for two songs.

After leaving the stage twice, with the house lights coming up and the P.A. blaring coming attractions, Young returned for "Powderfinger."

The audience wouldn't leave after that. Even after the standard "Elvis has left the building" announcement, it seemed probable that Young was out playing in the parking lot. As he quipped earlier in the evening, "Ya'll got good seats? Me, too...I like it up here."

—*Ace Passion*

The The

*The Roxy
West Hollywood*

In the past, The The has been able to lay claim to the title of "U.K.'s Best Kept Secret." However, after The The's first performance on an American stage since its inception some ten years ago, that moniker will have to be laid to rest. The word is out and the band is rapidly blazing a trail down the alternative music path with its dark, moody and shocking material.

The The is actually Matt Johnson, a brass, eccentric gent with a haunting stare and an uncanny mystic about him. On this tour, Johnson enlisted former ABC drummer David Palmer, bassist James Eller and ex-Smiths guitarist Johnny Marr to aid in his double-The crusade.

When Johnson took the stage on the night in question, donning a black cowboy hat over his military-cropped hairdo, it immediately became apparent who the sardined and sweating Roxy audience had come to see. He was a commanding performer—intense and piercing. Vocally, Matt vacillated between groping whispers and some relatively heartfelt yet ominous work. He complimented those vocals by continually switching between two microphones. One of which was EQed so high that it made him sound like he was singing through a megaphone—a wonderfully effective way to further the eerie feeling that he projected on stage.

Of course, having an over-zealous smoke machine operating didn't hurt either.

The The's passionately anti-war, anti-apathy set was a well-balanced sampling of material from their four albums, including a decent selection from their latest *Mind Bomb* LP on Epic. Highlights were abounding and included older songs like the opener "Sweet Bird Of Truth," which is a chilling song about plummeting to one's death over the gulf of Arabia in a military craft, and their funky dance gem, "Infected," as well as their current singles, "The Beat(en) Generation" and "Armageddon Days Are Here (again)."

The The's aggressive dive into the shark-infested waters of the U.S. music scene will not be the end, but rather only The The beginning for this innovative bunch of comrades.

—*Pat Lewis*

Pixies

*The Palace
Hollywood*

It's hard to believe that the last time I saw this quartet was at a tiny club in Boston at ten o'clock in front of maybe 50 fans. Since then, the Pixies have become an enormous force on the college radio/alternative circuit via their two Rough Trade LPs, *Pixies* and *Surfer Rosa*. Now signed to Elektra, the group is embarking on their first major club tour in the states.

At their Palace show, the Pixies roused the audience into a frenzy. Commencing with "Bone Machine" and finishing with "Where Is My Mind" (the set was done in alphabetical order!), The Pixies crossed the lyrical angst of the Violent Femmes with the crushing power of early Alice Cooper. Vocalist Black Francis may appear benignly ordinary in his oversized T-shirt and jeans, but when he opened his mouth to sing, an unholy roar accompanied the death and destruction themes of most of his lyrics. In contrast, bassist Deal sported a lovely and melodic counterpart to Francis' doomy howl; her rendition of "Gigantic" was the set's highlight.

The Pixies unsung heroes are definitely guitarist Santiago and drummer Lovering, the former answering Black Francis' stark messages with melodic lines, the latter providing a steady backbeat that prevented the group from becoming totally chaotic.

Surprisingly, though the group has been doing enormous venues for years in Europe, they seemed a bit uncomfortable on The Palace stage. The raggedy sound also seemed to bog down their pacing and break their momentum—the delays adding somewhat to a palpable onstage frustration, with one unlucky stage-diver receiving the full brunt of Black Francis' anger when the singer literally wrestled said diver back into the pit.

—*Johnny Angel*

10,000 Maniacs

*The Greek Theatre
Los Angeles*

It's refreshing to see a band that just gets more exciting with time. Quite often, the furor over a young band is associated more with curiosity and newness than with musical quality and once they've been digested, the novelty has worn off.

10,000 Maniacs' performance at The Greek was as fresh as day one, with the added expertise of experience. And this was not as easy as it might seem. Although the band is blessed with strong material and a captivating singer, their songs can sometimes suffer from a certain degree of sameness; they're built around a rather inflexible formula of slow-to-medium grooves, sweet chord changes, inexorably literate lyrics and one single, unchanging voice. Not the stuff that normally brings the house down.

But light a fire they did. Singer Natalie Merchant was her usual buoyant bundle of creative energy, bounding from one side of the stage to the other, twisting and twirling like a propeller. She has become a master of comfortable control on-stage—always exploring props, the audience and the moment itself through physical expression.

The set itself seemed to flow with a natural sense of pace, cruising through familiar tunes like "What's The Matter Here" and "Poison In The Well" before settling down into the dire, acoustic "Dust Bowl Days" and the gorgeous "Trouble Me," then regaining its wheels with a stridently funky "Like The Weather."

It was all in the name of communicating with the moment and for that matter, the audience. If anything, 10,000 Maniacs may try too hard for that bond. As Merchant gently closed the show with a solo piano medley, she heard a few shouts of "I love you, Natalie!" which seemed to bother her so much she aborted her last song and just left. Evidently, she craves understanding more than adoration, but rejecting one entirely for the other is a bit misguided and unwise. Then again, it only fuels her further and that is a very good thing.

—*John Bitzer*



Natalie Merchant

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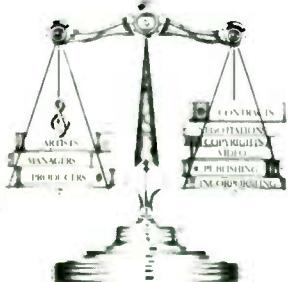
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CLUB REVIEWS



Betsy Something: A jazz-influenced, risk-taking band.

Betsy Something

At My Place
Santa Monica

① ② ③ ④ ⑤ ⑥ ♀ ⑧ ⑨ ⑩

□ **The Players:** Betsy, vocals, harmonica; Toby Petrie, keyboards, backup vocals; James Baker, guitar; Kurt Kummerfeldt, bass; Scott Goldman, drums.

□ **Material:** Just when I thought "originality" was a dirty word in Los Angeles, Betsy Something comes into my jaded life. To even attempt to put a label on this band's sound would be an injustice. Let me just say, they are heavily jazz influenced, they take a lot of risks and a number of their songs like "The Scientist's Wife" or "The Chance That Lovers Take" could cross over to Top 40 radio, while other songs like "One" or "Home To You" could slide into the adult contemporary or jazz arenas. These catchy, well-developed songs consistently tell unusual and interesting stories using fresh language.

□ **Musicianship:** This is a first-rate, interpretive ensemble that consistently locked into the groove and stayed there. The material lent itself well to soloing and throughout the evening each band member took the opportunity to stretch out. Of course, Betsy was the main attraction—with a set of impressive, soulful and strong pipes. Betsy Something's material is not the easiest for a vocalist to pull off, as the songs journey into the difficult land of jazz, but Betsy was able to handle them with complete command and tons of charisma to boot.

□ **Performance:** Again, first-rate. This was a sincere group of com-

rades who seemed to enjoy performing together as well as playing in front of an audience. Betsy was the focal point here and she worked her audience well. She also used her clothing as creative stage props—a large floppy hat served to hide her face at times and gave her a seductive stance and a pair of long black gloves, which were peeled off at one point during the latter portion of the set, as well as a long, layered coat, were used to enhance her performance.

□ **Summary:** With such a heavy jazz feel to their borderline pop music, Betsy Something may initially have a difficult time finding an open-minded audience. However, I am convinced, with perseverance, they will succeed. This band was a truly original and inspiring find. I recommend them without hesitation.

—Pat Lewis

Michael Glover Band

The Palomino
North Hollywood

① ② ③ ④ ♀ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Michael Glover, lead vocals, twelve-string guitar; Steve Trovato, lead guitar, backing vocals; Chris Plunkett, bass, backing vocals; Sandy Berman, Hammond B-3 organ, backing vocals; Meg Stanco, backing vocals, tambourine.

□ **Material:** Most songs delivered during this set were blends of middle-of-the-road country-rock. Because the tunes performed this evening seemed derived from one basic blueprint or style, their execution

suffered, as one song became indistinguishable from the next.

□ **Musicianship:** Michael Glover may have been a swashbuckling young man when he played drums for the New Mexico-based punk unit, The Phillistines, but now his onstage manner and playing reflect a change in attitude. Glover has grown up; he's channeled that kinetic energy into a quiet resignation and realistic acceptance that one can't completely change the world by himself. The best one can hope for is to make small strides into understanding it a little better. Stanco, a fine vocalist in her own right, contributed pretty harmonies while singing with Glover. Guitarist Steve Trovato inventively colored Glover's stock arrangements which otherwise would have been sorely lacking in originality.

□ **Performance:** Very low-key, almost to a fault. At times, passionless. Glover seems a warm and friendly frontman. However, when it comes to exuding a sense of urgency or charisma onstage, he projects earnestness but little energy. The only time Glover seemed to perk up was when he sang in combination with Stanco. These instances were too few to sustain any sort of momentum.

□ **Summary:** Given the fact that the Michael Glover Band is a new project, it is not surprising that this group has many things to work out before they can become a force on the local club scene. Perhaps once Michael Glover hones his songwriting skills, the band's future performances will become more memorable occasions. Maybe the subdued lead singer can rediscover the kind of passion and vision he exhibited with The Phillistines.

—Harriet Kaplan

CLUB REVIEWS



The Knights: Dark, moody and bluesy.

The Knights Of The Living Dead

Music Machine
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Roland DeVole, guitars; Stefan Arngrim, voices/harp; Ray Herron, drums; Kelley Carmody, guitar; Nino Del Pesco, bass.

□ **Material:** It was quite apparent from the intense interest oozing from the faces of a majority of this club-going crowd that The Knights Of The Living Dead has a dedicated and hard-core cult following. And the fact that there were more than a few A&R scouts in the audience probably didn't hurt the overall feeling of excitement and intrigue that was buzzing around this beach community on the night in question. Songwriters Arngrim and DeVole approach their material from a fresh, alternative musical standpoint. They seem to do everything that they can to avoid songs in the traditional sense of pop formats, repeated hooks or easily recognizable melodies. The resulting material is subtle, mildly disturbing and absolutely deserving of repeated listenings. Highlights of the evening included the deliciously dark, moody and bluesy "Thief In The Night" and the twangy "Bad Detective."

□ **Musicianship:** I detect strong country and/or roots rock influences among these Knights, who are all adequate players. Their consistent use of an acoustic guitar in addition to an electric guitar and lotsa interesting harmonica lines, gave the songs a warm, rootsy feel. Since their material strongly emphasizes the lyrics and their delivery rather than the individual player, the musicians did not stretch out, but instead worked together in total support of the song itself.

□ **Performance:** Vocalist Stefan Arngrim, who sounds like a 45 RPM recording of Jim Morrison after some vocal coaching from Bob Dylan slowed down to 33 1/3 RPMs, was the focal point of this underground band. He was an intense and spooky looking character, as he pranced around the stage wearing a pair of extremely worn-out jeans with holes placed in strategic places and a long, black flowing cape. If I calculated correctly, Arngrim should turn three hundred and fifty-eight years old at the end of this year. He certainly gets around the stage well for such an old, dead guy.

□ **Summary:** I won't be at all surprised when it is announced that The Knights Of The Living Dead has signed to a major label and is being produced, once again, by Warren Zevon and Dave Jerden (both of whom produced their demo tapes). This band is definitely worth checking out if you enjoy movies like *Harold And Maude* or if you find pleasure in an occasional outing to the morgue or if you just want to experience something a bit more challenging, dark and unusual. —*Pat Lewis*

Marcos Ariel

Linda's
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Ariel, piano, composer; John Leftwich, bass; Ron Wagner, drums; Justo Almario, saxophone.

□ **Material:** Everything this Brazilian artist plays is from his own pen, and most of what he played this afternoon can be found on his Tropical Storm album, *Terra Do Indio*. This is Ariel's first U.S. release and is being distributed by WEA Latina. Ariel, therefore was in town recently to promote the music. Every title was

Brazilian, such as "Corredeira," "Choro Voador" and "Trem Das 7," which was in 7/4 (the title translates into "Seven O'Clock Train"). "Alice No Frevo" was written for his daughter.

□ **Musicianship:** I was very impressed with Ariel's keyboard ability, which has overtones of classical training as well as the very essence and core of the native Braziliana. He relates especially well to the drums and there were many moments of sparkling repartee between Ariel and Wagner, who is no stranger to this genre of music. Almario, of course, is an immigrant from south of the border and has no problem interpreting Ariel's charts. He is equally at home on the tenor and the sometimes more difficult soprano. He is a recording star in his own right, yet is able to sublimate his own personality into that of this leader while retaining all the fire and energy for which he is noted. Leftwich is also no stranger to this genre of music, being a member of Sergio Mendes' group. This formidable bass player is equally at home on the electric instrument as he is on the upright, for which he is possibly better known.

□ **Performance:** Ariel's music has many moods and tempos and holds the interest throughout a long set. I especially like the uptempo "Alice No Frevo," which sported a bass solo par excellence as well as a great solo workout by Wagner. Also notable was "Choro Voador," which is described as one of the typical Brazilian rhythms derived from Portuguese and African influences.

□ **Summary:** Unfortunately, Marcos Ariel still makes his home in Rio de Janeiro and was leaving shortly after I heard him to return there. If his album does as well as it deserves, maybe he'll be persuaded to spend more time in our midst, so that more of us can sample his very tasty wares. —*Frankie Nemko*

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CLUB REVIEWS

MARY MY HOPE

The Whisky
West Hollywood

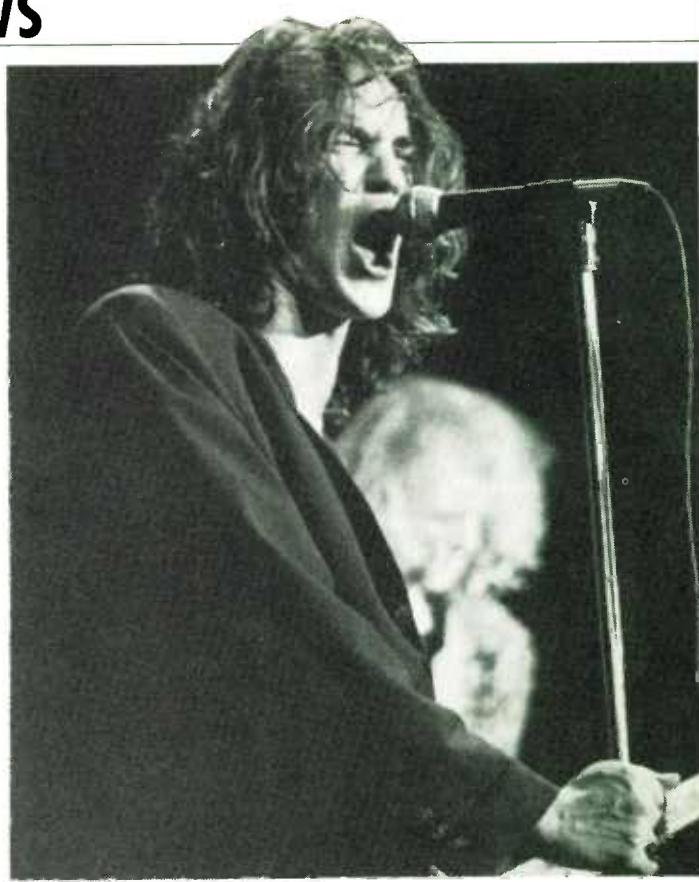
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** James Vincent Hall, vocals, guitar; Clinton Steele, guitar; Sven Pipien, bass; Steve Lindenbaum, drums.

□ **Material:** Mary My Hope has got some fine, down 'n' dirty lyrical tableaus and the musical arrangements to go with 'em, but you'd never know it seeing them live. Most of the drama to these songs was lost in the wall-of-sound distortion and echo-excess. Hall, who lets loose with all the power of a psychotic banshee on the band's RCA debut *Museum*, got lost in the flood of effects and volume. The trusty, driving thump of the band's slamming rhythms was all that remained of their appeal and technical difficulties that plagued Pipien's system undercut even this.

□ **Musicianship:** The layered screaming of Steele's guitar provided the overall noise backdrop easily enough and all the players exhibited a lot of power, but to the degree that they became indistinguishable from one another. This caused the straight-ahead drive of the music to come off as unfocused and monotonous. One would never know about Hall's vocal prowess since his overpowering effects turned his work into sonic babble.

□ **Performance:** Along with Pipien's technical problems, the show was delayed even after the band had walked onstage and announced their first tune by Steele's continued tuning. Hall's "I'm too malevolently cool to even be here" stance got old fast and the rest of the band was too distracted trying to get their equipment back in order to pay much



Mary My Hope: A disappointing gig.

attention to the crowd. The main thing the band brought with them, other than excellent and unintelligible songs, was more decibels than I've heard at The Whisky in a long time. Painfully loud music I can handle, even appreciate; painfully loud unintentional feedback is another story.

□ **Summary:** I couldn't imagine who was more disappointed: the folks

who heard the glorious *Museum* and then saw them trash the whole concept in less than an hour, or those who had only read the ravings the band has been getting from the press. All I know is I was in the former category and wasn't real happy about having only an earache to show for my night at The Whisky. Mary My Hope's songs are subtle enough. They don't need to overplay their hand with an overabundance of effects pedals, especially when they don't appear to have any other type of energy once electricity fails them.

—Kenneth B. Giles III



HARRY CONNICK, JR.

Catalina's
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **The Players:** Harry Connick, Jr., piano, vocals; Benjamin Wolf, bass.

□ **Material:** Connick has been the fortunate recipient of a tremendous amount of hype and publicity ever since signing with CBS. On the sixth and final night of his run at Catalina's, the club was filled to capacity two hours before the start of his 9:30 show, on a Sunday night! Although occasionally compared to Hoagy Carmichael due to his folksy nature, Connick is not a major composer and he mostly performed old standards, including "Blue Skies," "Goody Goody," "I Could Write A Book," "Caravan" and "The Sheik Of Araby," along with a few blues-based

William Coupon

Harry Connick, Jr.: Impulsive and adventurous.



CLUB REVIEWS



Fallen Angel: Down-to-earth.

originals and a stomping Zedeco piece.

Musicianship: Now one of the best-known jazz pianists to the general public, Connick is not yet one of the top players. An adventurous musician who can do eccentric imitations of Thelonious Monk, Erroll Garner, Fats Waller and Professor Longhair, Connick's main fault is his unsteady time. On impulse he changes tempos at unexpected moments, a device he overuses. However, his eclecticism, wit and swing largely overshadow this deficiency. Bassist Benjamin Wolf, who played on the second half of the set, contributed some colorful solos and kept up with Connick's surprising flights.

Performance: Connick was at ease with the crowd and alternated instrumentals with vocals, never shy to take chances in his solos as proven by a very dissonant "Blue Skies." He used vocal phrasing influenced by Louis Armstrong and held one's interest during a thoughtful "Do You Know What It Means To Miss New Orleans." For his encore, Connick coaxed Carmen McRae out of the crowd and they duetted on a loose but charming "Please Don't Talk About Me When I'm Gone."

Summary: At 21, the New Orleans-born Harry Connick, already a powerful player, shows great potential for the future. Now, if only he can keep the hype from going to his head and not take the adoring crowds (which can disappear very quickly) too seriously.

—Scott Yanow

Fallen Angel

Gaslight
Hollywood

① ② ③ ④ ⑤ ⑥ ⚪ ⑧ ⑨ ⑩

The Players: Madeline, vocals; Jill Guido, bass, vocals; Jon Dufresne, guitar; Eddie Ahern, drums.

Material: Based on Fallen Angel's male/female configuration, I suspect there's a lot of musical compromising going on in the band's street smart hard rock. Consequently, two distinct musical forces are tugging for attention. The band's raw edge—replete with jackhammer percussion and loud, X-rated guitar/bass riffs—contrasts judiciously with the other half of FA's musical equation: wispy vocal harmonies (courtesy of Madeline and Guido and reminiscent of early Jefferson Airplane) and highly melodic tempos. The resulting mesh solders together just fine and gives the band's steady numbers an overwhelmingly original appeal.

Musicianship: "Never underestimate the importance of a drummer," an old rock sage once told me. Case in point: Fallen Angel. I saw the band about a month previous to this encounter, at a gig where they were trying to work in a new drummer (drummer Ahern was out with two broken wrists). That eve the band never got out of first gear, the drumming effectively bogging down the rest of the band to a snail's pace.

With the now-mended wrists of Ahern quarterbacking things, the whole Fallen Angel musical motor purred along just fine. Guitarist Dufresne's stinging leads and noteworthy tone were impressive in that they weren't ensconced in complexity but rather in a straightforward manner. Also notable was Guido's four-string delivery—tight and in the pocket.

Performance: If Bette Midler has a twin sister contest, the mop-topped, toothy Madeline would be a shoo-in. And while not exactly Midler-esque in terms of explosive demeanor, Madeline left no doubt that seduction was the name of her game. Her sexy vocal phrasing covered the crowd with a honey-like consistency and her sultry, lithe stagewomanship was undoubtedly the focal point of the show. The only lingering question I had about Madeline was if that Budweiser bottle she held throughout the show was surgically attached to her right hand. Hey, maybe there was no place to put an empty bottle. Fallen Angel's upbeat, chugging encore captured the band at their finest moment—each member's long mane flinging in unison, each instrument squeezed for full effect.

Summary: Fallen Angel's downplaying of an ultra-trendy visual image in favor of a down-to-earth, down-to-street level personality was an Arctic breeze in a sweltering Hollywood summer. With a few more gigging dues under their belt, Fallen Angel should shimmy their way into the Hollywood pecking order in no time.

—Eric Niles

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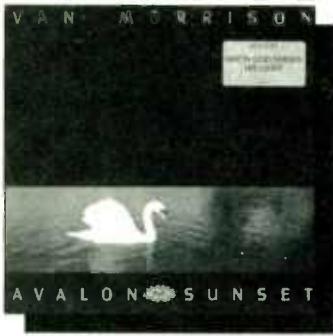
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RECORD REVIEWS



Van Morrison

Avalon Sunset
Polygram Records

① ② ③ ④ ⑤ ⚫ ⑦ ⑧ ⑨ ⑩

PRODUCER: Van Morrison

TOP CUTS: "I'd Love To Write Another Song," "Have I Told You Lately," "These Are The Days."

□ **Material:** Morrison's vocal prowess and arrangement artistry are usually enough to make the most obscure songs sound touching and moving. However, the weakest material here cannot be salvaged. Fortunately most of the songs contained here stand up on their own. "I'd Love To Write Another Song" is Morrison at his bluesy best, complete with his trademark horn inflections. Even with its overly romantic string arrangement, "Have I Told You Lately" is still Van's most powerful ballad since his immortal "Tupelo Honey."

□ **Performance:** The still phenomenal vocal stylings of Van the Man notwithstanding, the piano of Neil Drinkwater and the organ fills of Georgie Fame are the highpoints of this album. Like his contemporary, Bob Dylan, Morrison continues to write material that sometimes challenges their legendary past works. Fortunately, Morrison's voice is still rich and powerful, unlike Dylan's.

□ **Production:** Only Van Morrison can do Van Morrison and nobody does it better. No big surprises here, as Morrison continues to produce the same laid-back feel of his last

three albums. The intricate guitar and keyboard interplay complement the rich-sounding strings and occasional punchy horns as they swirl in and around Morrison's legendary phrasing.

□ **Summary:** The Eighties have been a very prolific period for Van the Man, although not an especially lucrative one. Only on 1986's *No Guru, No Method, No Teacher* and its mildly successful single "Ivory Tower" has Morrison connected with this decade's version of FM radio. Although *Avalon Sunset* is as accessible as *No Guru*, don't expect to see this album rocketing up the charts. But as all Morrison fans know, that's part of the fun. We're all privy to something unique and possibly magical whenever this musical genius puts together his classic sense of high art and soothing fireside soundtracks. —Steven P. Wheeler



Prince

Batman
Warner Brothers

① ② ③ ④ ⑤ ⑥ ⚫ ⑧ ⑨ ⑩

PRODUCER: Prince

TOP CUTS: "Batdance," "Partyman," "Electric Chair."

□ **Material:** To begin with, this is not the score for *Batman*. The score was written by Oingo Boingo's Danny Elfman. Rather, this is a Prince album inspired by the three leading characters in the film and containing four songs that were actually used in the movie. That confusion aside,

these nine tracks, though not the most stunning work to come from the pen of the seemingly infallible Purple One, are, for the most part, memorable dance/funk grooves. There is minimum attention paid to hooks and melody here. "Batdance" is the strongest cut on the album, as it takes the listener on a funk journey through various time signatures, sampled dialogue from the movie, the *Batman* TV theme song and excerpts from various other songs on the album including "Electric Chair" and "The Future." A master dance mix, indeed.

□ **Performance:** With his constantly changing alter-ego and the struggles that he seems to have with his dualistic subconscious, Prince's choice to become the *Batman* characters and sing each song as that character was a natural, as well as, creative decision. The duality between good and evil that is inherent in the *Batman* theme is also a perfect place for Prince to experiment and vacillate. Since he couldn't cover the female lead of Vicki Vale very well, he enlisted Sheena Easton's sensual lungs for those lines. Together the duo does a convincing job on the love ballad, "The Arms Of Orion." As *Batman*, Prince offers lessons in morality, while as *Bruce Wayne*, although still the "good guy," he becomes more interested in the flesh. Prince's transformation into the *Joker* is by far his best role and his vocals are frighteningly convincing.

□ **Production:** The tracks are driving and loaded with a variety of colors and textures. But the accent here is definitely on the rhythm section—which gets the ol' booty right onto the dance floor and keeps it there shakin' in all its pomp and glory.

□ **Summary:** As would be suggested by the material contained on *Batman*, Prince seems bent on never writing again in his more pop style of past gems like "Let's Go Crazy" or "Raspberry Beret," which will disappoint only those who misunderstand the fundamental rebellious nature of this "get the funk up" maverick. And after all, if the artist didn't allow himself the freedom to change and grow, wouldn't he then be critically crucified for becoming stale? —Pat Lewis



Michael Stearns

Encounter
Hearts of Space

① ② ③ ④ ⑤ ⑥ ⚫ ⑦ ⑨ ⑩

PRODUCER: Michael Stearns and Susan Harper.

TOP CUTS: "Dimensional Shift—Across The Threshold," "Alien Shore—Starlight Bay."

□ **Material:** *Encounter* is, as composer Michael Stearns puts it, "A Journey in the Key of Space." For those who don't know, space music is music designed to take you to a place mentally. What Stearns sets out to do—and accomplishes quite nicely—is to paint a landscape journey of space. The haunting, picturesque tones will send shivers up your spine. Ever imagine what deep space sounds like? This is it.

□ **Musicianship:** Stearns performs the entire album on different modes of synthesis. I find Stearns' work with synthesizers and his ability to create sonic landscapes to be nothing less than brilliant.

□ **Production:** Not much to say. Stearns and Harper manage to isolate sound and create a sense of ambiance that is quite complimentary to this disc.

□ **Summary:** What Stearns has done here is art. He has painted a journey into space with sound that is all things—beautiful, fascinating, even terrifying. At times, the album doesn't seem to quite take off, but overall, the journey is more than worthwhile. —Tom Farrell

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GIG GUIDE

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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 875454, L.A., CA 90087-0554
Pay: Negotiable

ATAMAN
6535 Sunset Blvd., Hollywood, CA 90028
Contact: Micha Shulinsky (213) 466-2555
Type of Music: All except hard rock/metal
Club Capacity: 400
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape to above address
Pay: Negotiable

BACKLOT
657 N. Robertson, W. Hollywood, CA 90069
Contact: Gary Sear (818) 957-5212
Type of Music: Cabaret, singers & comics
Club Capacity: 200
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape, call
Pay: Negotiable

CHEXX CLUB
13416 Imperial Hwy. Sante Fe Springs, CA 90670.
Contact: Ronald Nagby. (213) 281-7102.
Type of Music: Rock, speed metal, new wave, reggae, pop rock & all other types.
Club Capacity: 300
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to: On The Move productions.c/o Ronald Nagby, PO Box 1251, Arcadia, CA 91006.

COCONUT TEASER
8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs-R&R originals, R&B/Downstairs-Lucifer's (jazz & blues)
Club Capacity: 285
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: Upstairs no, downstairs yes
Audition: Call Len Fagan
Pay: Negotiable

COUNTRY CLUB
18415 Sherman Way, Reseda, CA 91335
Contact: Whoa Nelly Productions, Nelly (818) 708-3677(8)
Type of Music: All types R&R, originals only
Club Capacity: 910
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack to Country Club c/o Whoa Nelly, 18415 Sherman Way, Reseda, CA 91335
Pay: Negotiable

CRAYONS
10800 W. Pico, L.A., CA 90064
Contact: Cooper Brougher (213) 475-0970
Type of Music: All styles originals only
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Piano: No
Lighting: Yes

MUSICIANS

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4325 Crenshaw Blvd. L.A., CA 90008
Contact: Geneva Wilson (213) 294-9646
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Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for appointment at above number
Pay: negotiable

THE INDUSTRY
7230 Topanga Cyn. Blvd., Canoga Park, CA 91303
Contact: Michael Fell Prod. (818) 713-9440 or (818) 893-7799
Type of Music: All original rock
Club Capacity: 350
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send demo & bio to above address
Attn: Michael Fell or call.
Pay: Negotiable

JARE DOG'S
17044 Chatsworth, Granada Hills, CA. At the Stage West.
Contact: J.D. Productions (818) 898-4042.
Type of Music: Original, all styles.
Club Capacity: 250
Stage Capacity: 7
PA: Yes, band supplies mics & stands.
Lighting: Yes
Piano: No
Audition: Call for info.
Pay: Negotiable

LECTISTERNIUM
9300 Jefferson, Culver City, CA
Contact: Mike (213) 465-3911
Type of Music: Industrial/alternative, Sundays only
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, photo, & bio to 2129 N. Gower, Suite 8, Hollywood, CA 90068
Pay: Negotiable

LHASA CLUB
1110 N. Hudson, Hollywood, CA 90038
Contact: Jean Pierre (213) 461-7284
Type of Music: All types except hard rock/metal
Club Capacity: 150
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape
Pay: Negotiable

MADAME WONG'S WEST
2900 Wilshire Blvd., Santa Monica, CA 90403
Contact: Jonathan (213) 828-4444
Type of Music: R&R
Club Capacity: 600
Stage Capacity: 9
PA: Yes
Lighting: Yes
Audition: Send tape & photos to above-mentioned.
Pay: Percentage of door

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12220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Millie Wilson & Deborah Randall, (213) 820-8785.
Type of Music: All types
Club Capacity: 400
Stage Capacity: 15
PA: Yes, w/separate monitor mix.
Lighting: Yes
Piano: No
Audition: Send demo on cassette.
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

ROSE TATOOS
665 N. Robertson Blvd., W. Hollywood, CA 90069
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Stage Capacity: 4
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Lighting: Yes
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Lighting: Yes
Piano: No
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ORANGE COUNTY

THE GREEN DOOR
9191 Central, Montclair, CA
Contact: Jason (714) 350-9741
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Club Capacity: 400
Stage Capacity: 10
PA: Yes
Lighting: Yes
Audition: Call for info
Pay: Presale & negotiable

JEZEBEL'S
125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz (714) 522-8256
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Club Capacity: 368
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking
Pay: Negotiable

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7000 Garden Grove Blvd., Westminster, CA 92663
Contact: Toby (714) 891-1430
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Stage Capacity: 4-8
PA: Yes
Lighting: Yes
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Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L.A. from London 9 years ago. Toured Europe, USA and Asia. Co-production credits w/ Gary Wright, Peters & Guber. Released solo synthesizer album w/ nationwide airplay including KTWV, KKGO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for General Hospital. Scored music for the feature film, *If We Knew Then*. Affiliated w/ production/management co. w/ international record co. contacts.
Available for: Film scoring, commercials, producing, arranging, songwriting, casuals, have pro experienced band, career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists.

WILL RAY—COUNTRY GUITAR GOD & POTENT PRODUCER

Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: All styles country including blue grass, swing, range rock, cow thrash, farm jazz, prairie metal, heavy hillbilly, modern & traditional country.
Qualifications: Many yrs. country experience incl. TV & record dates on East & West coasts, plus tons of country sessions both as a musician & as a producer. Have 8-trk studio for great sounding demos. Can authentically simulate pedal steel for great country flavoring. Currently using 5 Fenders equipped w/string benders. Have access to the best country musicians in town for sessions & gigs.
Available for: Sessions, live work, demo & record production, songwriting, private guitar instruction, friendly, professional, affordable! Call me & let's discuss your project.

MIKE GREENE

Phone: (213) 653-9208
Instruments: Yamaha DX711, Roland D50, Super Jupiter, Prophet 5, Prophet 2002+ sampler, Korg DW8000, Poly 61M, E-mu SP-1200 sampling drum machine, TR 808, rap drum machine, Atan 1040ST computerw/Hybrid Arts SMPTE-track sequencer, Fostex 16-track and 3M 24 track studio, effects galore.
Read Music: Affirmative.
Styles: R&B, dance, rap, pop.
Technical Skills: Complete start to finish productions for demos or masters. Killer grooves a specialty.
Qualifications: Vanessa Williams, Siedah Garrett, Big Lady K, Tha Pink Fenca, Glenn Medeiros, Starlet, Michael Young, Ben Vereen, Robbie Neville, ABC-TV, Kids Are People Too, Hot Wheels, The Broadway, R.A.D.
Available for: Producing, playing, programming, writing. Equipment rentals.

BILL CONN

Phone: (714) 596-7526
Instruments: Akai S1000 16 bit stereo sampler, Korg M1, Fairlight series IIIX, Roland Super JX, DX7 II-FD, Korg D50 - 1 drum machine, Macintosh Plus w/ Performer 3.0 sequencer, 8 track pre-production studio.
Read Music: Yes
Vocal Range: Tenor
Styles: Versatile in all styles especially rock, pop, dance, R&B, country.
Technical Skills: Keyboardist, songwriter, arranger, producer, musical director. Equally at home as both a player & a programmer.
Qualifications: 10 yrs. extensive pro live/studio work including Bob James (Montrose), Mavrick, Billy Sheehan, Magnet (John Barruck Management), Musical Director for the show "The Best Of Bette Midler", wrote & arranged music for TV shows "Time Out For Trivia" and "Telshop". Strong rock/pop image. Classically trained, B.M. in arranging, Berklee School. "I'm very reliable & easy to work with."
Available for: Any professional situation including sessions, demos, songwriting, concert tours, showcases. Reasonable rates.

NICK SOUTH

Phone: (213) 455-3004
Instruments: Alembic long-scale fretted bass, Roland GR-77B bass guitar synth w/fretless & fretted neck, Rickenbacker fretless w/EMG pickups. Ampeg SVT amp w/8x10 cab.
Read Music: Yes
Styles: All
Vocal Range: Mid-tenor backing vocals
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach
Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U.K. Good image & stage presentation. Now living in L.A. Available for: Pro situations; also give private lessons.

BRIAN KILGORE
Phone: (818) 709-1740
Instruments: Percussion—an endless variety of unique instruments & sounds, Latin, Brazilian, & other ethnic instruments. State-of-the-art electronic rack. Prophet 2002+ digital sample w/ extensive library of sounds, Octapad, Hill Multi-mix mixer, SDE3000 digital delay, SPX-90. Timpani, vibes & other mallet percussion instruments.

Sight Read Music: Yes

Technical Skills: Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion. Proficient & quick in the use of electronic samples & sound effects.

Qualifications: Records: Teena Marie, Andre Cymone, Tease, Cock Robin, Pretty Poison, Shanise, La Le, Johnny Mathis, Krystal, Clare Fischer, Bill Watrous, Dave Becker Tribune. TV/Film: Solid Gold, Our House, Glory Years, Death Wish IV, The Last Resort, Lady in White, Code Name Zebra, Coors Lite. Clinician for Yamaha Pro Audio.

Available For: Records, TV, film, tours, demos, videos producing.

TERRY 'THE COUNT' MEDEIROS

Phone: (818) 441-5168
Instruments: Electric & acoustic guitars.

Read Music: Yes

Styles: All.

Technical Skills: After many years of playing the guitar, I've learned the importance of space in music. I like to play definable, simple parts, that enhance whatever musical project I'm working on.

Qualifications: Recording &/or live performance w/ Lee Oskar, Bo Diddley, Ronnie Spector, Eddie Money, Mary Wells, Little Anthony, Lucy J. Dalton, Chuck Berry, Huey Lewis, Bonnie Raitt, David Pomeranz. Tape & bio available upon request.

Available for: Any pro musical situation.

MAURY GAINEN

Phone: (213) 662-3642

Instruments: Saxophones, flutes, WX-7 MIDI wind controller, Kawai K1, Roland D-110 and Yamaha TX81-Z synths. Alesis drum machine, Atan 1040 ST w/ Steinberg Pro 24 sequencer. Outboard gear, multi-track recording studio with 24 input mixer.

Read music: Yes

Vocal Range: Tenor

Styles: All

Technical Skills: Woodwinds (acoustic and MIDI), keyboards, arranging, composing, songwriting. Complete demo and master production. (MIDI and/or written music for live musicians.)

Qualifications: Berklee College of Music, National Endowment for the Arts Scholarship, Discovery Records solo artist. Recording and/or live work with Al Wilson, Freida Payne, Linda Hopkins, etc.

Available for: Sessions, concerts, touring, writing, arranging, producing, demo production in my home studio. Any pro situation.

STEVE ADAMS

Phone: (818) 247-1698

Instruments: Valley Arts and Fender Strats, full effects rack powered by stereo Mesa/Boogie.

Read Music: Chord charts only.

Styles: All forms of commercial Rock, R&B, Blues, & Country.

Technical Skills: Creative guitar parts that will tastefully add to your songs. Back-up vocals, composing/arranging.

Qualifications: Great sound, easy to work with. 16 years exper. in San Francisco Bay area and L.A.. At home on stage and in the studio.

Available for: Recording, touring, demos, & showcases.

"THE FACELIFTERS" -RHYTHM SECTION

Phone: (818) 892-9745

Instruments: Jimmy Haun : Guitars, Synth Guitar, writer/arranger

Larry Antoniou: 4 5+6 string elec. bass, writer, arranger. Kim Edmundson: Acoustic/Electric drummer, keyboard programmer, Linn 9000 W/ SMPTE, great library of sound, rack.

Read Music: Yes

Vocals: Yes

Technical Skills: Give your band or session a "Facelift." We are fast, musical, reliable, and easy to work with. We can help you get the most of your situation by "Facelifting" or taking your explicit instructions. Also, MIDI keyboard and drum sequencing. Use one, two or all three of us. Flexible image.

Qualifications: Extensive recording and live experience writing, arranging and programming. Air Supply, Carl Anderson, Brian Ferry, Metallica, Ronnie Laws, Michael Ruff, T.V. & Film: Robocop, Ferris Bueller, Throb, Night Court. Demo and photos available.

Available for: sessions, Demos, Tours, T.V., Film, Programming, Videos, Jingles, Writing & arranging, Showcases, Clubs.

RAM MILES
Phone: (213) 861-7718
Instruments: Tobias 5-string fretted & fretless basses, S.W.R. Red Head amp, Fender P.J. bass, (Fretless), Gallien Krueger PB 400 Amp. E.V. 1-15" E.V. cabinet.

Read Music: yes

Styles: All

Technical Skills: Fretted & Fretless. Slap & Pop. Great time. Solid grooves. Good ear.

Vocals: Backing Vocals

Qualifications: Berklee College of Music. Live & studio experience.

Available For: Any professional situation. Private instruction.

COCO ROUSSEL

Phone: (213) 462-6565

Instruments: Sonor drums, Simmons, Linn drum, Octapad, Misc. percussion.

Read Music: Yes

Technical Skills: Sensitive player w/ great dynamic range; composer; programmer.

Vocal Range: Baritone.

Qualifications: Extensive recording & live experience in U.S. & Europe. Michael Manning (Windham Hill), Kit Watkins (ESD, Azimuth), Happy The Man (Azimuth), Clearlight Symphony Orchestra (Virgin), Heldon (Djuncta Paris), Various jingles, soundtracks.

Available For: Any professional situation.

LARRY SEYMOUR

Phone: (818) 985-2315

Instruments: Tobias 5 string fretted & fretless, Tobias 6 string, Yamaha 4 string Custom rack w/ all state of the art power, EQ, effects, wiring, etc.

Read Music: Yes

Vocal Range: Tenor-baritone.

Styles: All

Technical Skills: Creative harmonic & rhythmic approach w/ excellent sound & feel. Highly proficient at slap, improvisation, parts writing, sight reading, grooving.

Qualifications: U.S. tour/w/latin artist "Marisela", "Tom Jones", Jingles for Sunquist, Pepsi-Cola, etc. Live band for TV series "Taxi", sessions for MTV, various album & 12" recordings, demos, music clinics, clubs, casuals, endorsements, teaching, etc.

Available For: Any professional SESSIONS, including records, demos, jingles, TOURING, clubs, casuals, etc. Also PRIVATE INSTRUC-TION.

CARL HATEM

Phone: (213) 874-5823

Instruments: Drum set percussion - acoustic & electric. Simmons, Ludwig, Zildjian, Roland, LP.

Read Music: Yes

Styles: Pop, rock, funk, latin, swing.

Qualifications: Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around Tha World", "Entertainment Tonight", MTV, Artist Of The Year award winner on ABC Television series "Bravissimo".

Available For: Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, call (213) 874-5823.

MAJOR BLACK

Phone: (213) 838-6672

Instruments: All guitars, vocals, light keys, M.D.

Read Music: Yes

Styles: Specialist in jazz/R&B, funk/rock, pop/R&B.

Technical Skills: Precise "in the pocket" rhythms, sensible leads, versatile & plays with the group. I create arrangements & segways that work, produce, and I'll write your charts for you.

Qualifications: B.M.E. degree, 15 yrs live & studio experience. There's nothing "music" I haven't done, therefore I have a musical depth that's rare these days. Reliable, clean, no drugs or alcohol. I've got the look, the sound, the gear, the clothes and I spark on stage. Very easy to work with & concerned about your project. Guaranteed no regrets. Tape, pictures, bio upon request.

Available For: Pro tours, sessions, casuals, TV/video.

RICHARD FRIEDMAN

Phone: (213) 207-5838

Instruments: Korg M1, Yamaha DX7, Alesis MMT-8 sequencer, Fender Strat, Rockman, Midiverb, Aphex Exciter, Tascam 246 4 track (DBX).

Technical Skills: Pianist-synthesist, composer, producer, arranger, MIDI sequencing, guitarist & keyboard guitar simulation. I work quickly & efficiently to achieve tasteful results.

Styles: All

Read Music: Yes

Qualifications: Ph.D. in music, B.A. & M.A. in music theory; Studied composition & piano w/ Nadia Boulanger, session musician & jingle composer, Boston; Pianist w/ Boston Pops; Participant in ASCAP film composer's workshop. Tapes, resumes & references available.

Available For: Session work, production, film & song composition.

EXPERT TALENT FOR HIRE

NEXT DEADLINE: WED., SEPTEMBER 20, 12 NOON. (213) 462-5772

MERRY STEWART

Phone: (213) 474-0758

Instruments: Clavitar, Gleeman Pentaphonic, Roland D 50, S 50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arp Odesssey, 2 drum machines, Atari w/ Hybrid Arts Smpte Track, 1" 16 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hill mixer & power amp, TOA 380 E speakers, & 2 Marshall tube 100 watt hall stacks.

Vocal Range: 3 octaves.

Styles: All, esp. modern rock, alternative dance, psychedelic.

Technical Skills: Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.

Qualifications: 10 years classical piano w/ Royal Conservatory of Canada. International touring/recording w/ Nina Hagen, Etta James, & Zephyr. Soundtrack credits include Cheech & Chong's "Still Smokin'" & Warren Miller's "White Winter Heat". Currently fronts modern rock power trio, "SFR".

Available For: PAID recording & concert work, song production, soundtracks, & videos.

BILL QUINN

Phone: (213) 658-6549

Instruments: Akai/Linn MPC-60 drum machine, keyboard sequencer & sampler. E-MU Proteus Keyboard Module, Kawai K-1 keyboard, Alesis Quadraverb, Simmons SDS-V, Rane mixer, Drumkit, Roland Midi pad drum set. Large library of custom samples triggered from Sonor acoustic drums & wide variety of percussion instruments.

Read Music: Yes.

Vocals: Yes.

Styles: All.

Technical Skills: Drummer, percussionist, and drum & keyboard programmer. Writer & arranger.

Qualifications: Bachelor of Music degree from the New England Conservatory of Music. Extensive recording & performing experience. Jingles for Col 45, Dominos, Clorox, MCI, Long John Silvers, & Circuit City. Most recent session work for Clifton Davis, and Shaniene Wilson.

Available For: Any professional situation.

WILL DONATO / UNITY HORNS

Phone: (714) 875-8483

Instruments: Saxophones, Akai wind synth & sampling, flutes, keyboards. Custom wireless & rack system.

Styles: Open to all forward music.

Qualifications: Recent tours with I.R.S. recording artist, Pat Banton, & Enigma artists, The Untouchables. MTV video appearances. Current TV-film sessions include New World Pictures, "Under The Boardwalk", "No Mans Land", "Dance Party USA".

Available For: Pro tours, sessions, casuals, TV/video.

BRAD STANFIELD

Phone: (818) 345-3814

Instruments: Electric & acoustic 6-string & 12-string guitars, lead & back-up vocals, BMG songwriter.

Read Music: Yes

Styles: All

Vocal Range: 3 1/2 octaves. Strong & high. Can sight-sing; instantly harmonize & sing clear or with edge on command with dynamics.

Technical Skills: Excellent trained ear, instant improvisation, hook-conscience.

Qualifications: Summer of '88 tour with Dave Mason, Guitar and/or vocal sessions w/ MCA, Almo Irving, Chappell, Peter Southern. 11 yrs. club & casual work. Long hair/rock/pop image, rock wardrobe, suits, tuxedo, P.A., etc.

Available For: SESSIONS, TOURS, VIDEOS, CASUALS, & LABEL ACTS.

JOEY NEVOLO

Phone: CA: (818) 508-7389; Management: (201) 423-1538

Instruments: Drum set, acoustic & electric timpani, Latin & related percussion.

Read Music: Excellent sight reader & transcriber.

Styles: Unlimited ability.

Qualifications: Recently completed recording w/ Greg Howe on Howe II album. Formerly of Mahogany Rush, Benny Mardones, Good Rats, Gary Tallent, members of Bon Jovi. Extensive live & recording experience, 15 yrs. of teaching. Former member of Drummers Collective NYC teaching staff. Complete press kit available on request.

Available For: Any professional situation, studio or live.

NED SELFE

Phone: (415) 641-6207

Instruments: ZB Custom double 10 string pedal steel, IVL Steelrider MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).

Read Music: Charts.

Styles: All-rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel" - it's not just for



FREE CLASSIFIEDS

country anymore."

Vocals: Lead & back-up.

Technical Skills: Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.

Qualifications: BAMMIE award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & The Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request. Available For: Studio & stage.

GEORGE EDWARD

Phone: (213) 383-4551

Instruments: Drums, mallets, timpani.

Read Music: Yes

Styles: All

Technical Skills: Sightread anything! Great feel & time! Amazing but tasty chops! Versatile: from brushes, ballads, to double bass. Teaches Jazz history & drums. Member: National Association of Rudimental Drummers & percussive arts society.

Qualifications: BA Applied Music. Studied w/ Carmine, Bazzio, Bissonnette, Jake Hanna, Freddy Gruber. Played in symphony orchestras, big bands, shows, original pop, rock, jazz & metal; radio jingles, free lance studio (L.A., Chicago). Jammed w/ Brother Jack Klemmer, George Benson band, David Lee Roth Band, & Ozzy, 12 yrs. w/ '50's rocker Eddie Fontaine. Available For: Any professional situation or teaching.

STEVE CURRY

Phone: (818) 763-7852

Instruments: Electric & acoustic guitars, EPS sampler TX812, SQ80, rack.

Read Music: Yes

Styles: Jazz, pop, R&B, country, reggae, ska, soca.

Technical Skills: Guitarist, also plays keyboards, songwriter, composer, programmer. Have 64 track midi to 8 track tape studio.

Qualifications: Studio guitarist at Future Audio in Dallas, TX for Wills Audio/Visual Productions. Numerous jingle, demo, album & touring credits: Free Fare, Harrison Kumi (African artist), Watusi (reggae-fusion), Fabian, Jerry Reed, members of Bloodstone.

Available For: Sessions, casuals, touring, any pro situation.

VOCALISTS

L.A. VOCAL REGISTRY

Phone: (213) 465-9626

Vocal Range: All

Styles: All

Qualifications: We have singers of various & levels of experience. LAVR is the only service organization that connects singers with producers, publishers, songwriters, musicians, agents & others in the industry that are looking for singers. There is no cost to use the referral service. Tapes, pictures & bios available on request.

We are not an agency or a union. Our members can do all types of sessions, casuals, showcases, jingles, soundalikes, voice-overs, demo/record projects, roadwork. Anything. Founded 1984.

COSMOTION

Ramona Wright & Gael MacGregor

Phone: Gael (213) 659-3877 / Ramona (818) 767-0653.

Sight Read: Yes

Vocal Range: 3 octaves

Styles: All

Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clar-free.. Together 6 yrs.

Instruments: Synths, percussion

Qualifications: Shared studio/or stage with: Aretha Franklin, Michael Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Dooble Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.

Available for: Sessions, demos, jingles, club/concert dates, etc.

ARLENE MORHAUSER

Phone: (213) 557-8050, 473-7353

Instruments: VOICE, piano

Technical Skill: Vocalist, instrumentalist, write charts, songwriter

Read Music: Yes

Styles: Pop, ballads, country, blues, R&B, classical

Vocal Range: 3 octaves (soprano)

Qualifications: Good sight reader, 12 yrs. performing lead & harmony vocals, from Top 40 bands to duos at clubs, casuals & weddings. Have arranged, produced & sung on several

demos. Univ. of Conn. graduate with B.S. in music. Have taught music and conducted. Great attitude, easy to work with, dependable. Tape, resume, & photo available.

Available for: Jingles, session work, demos, casuals, weddings.

CARRIE JACOBSON

Phone: (213) 450-7084

Vocal Range: 3 octaves

Instruments: Yamaha p70, DX100.

Styles: Blues, HR, ballads, dark psychedelic.. Technical Skills: Lead and background vocals; quick ear; instant harmony; songwriter; lyricist; vocal arrangements.

Qualifications: Extensive stage experience, studio as well. Strong, powerful, distinctive voice—cross between Joplin/Slick. Can also be soft and seductive. Reliable, easy to work with. Excellent ear. Demo/photo.

Available for: All types of sessions, demos, jingles, recording projects, pro situations.

MINDY MACHAT

Phone: (213) 938-7006

Styles: Pop, new age, soft rock, country, folk.

Vocal Range: 3 octaves

Technical Skills: Warm, rich voice. Sing lyrics with clarity of word & emotional feeling. Quick ear for harmonies & innovative vocal riffs. Published songwriter, experienced producer & keyboard player.

Qualifications: 10 yrs. experience in nightclubs & recording projects.

Available For: Professional only- recording sessions, demos, records, & club dates. Demo available upon request.

TECHNICAL

JOSQUIN DES PRES -Producer/Songwriter

Phone: (213) 859-5581

Styles: All styles of rock & heavy metal.

Technical Skills: Complete production of masters & demos. Drum programming.

Read Music: Yes

Qualifications: Over 10 albums for RCA Records, United Artists Records, SBRK Europe, Epic UK, Music For Nations UK, Etc. Involving musicians such as Billy Sheehan, Jeff Porcaro, Steve Lukather & many more.

Available For: Producing, drum programming.

2. PA'S AND AMPS

ADA MT-1 MIDI tube preamp. Used twice in studio. Still under warranty. 1 free update. \$650 obo. 818-897-8437

-Crate 2-12 Celestion bottom. Must sell. Brand new. \$200.

714-572-9751

Fender 75 amp. Great tube amp in perf cond. \$500. Mike 213-395-5911

Fender bassman head, blackface from 60s, sounds great, very gd cond. \$170 firm. 818-788-0610

Gallen Krueger 250RL 100w stereo head w/ 2x12 80s Celestion speakers. \$700. 818-765-0929

JBL power amp, model 6230. 300w. 150 per side. \$525 obo. Mark. 818-897-8437

Lainey 50w pro tube lead head. Chnl switching, fx loop. Bass, mid, treble boost. Gd cond. Like new. \$395. Friz. 818-567-1085

Marshall RG-80 112SC 80w rms, 1 12" Celestion, IX cond. \$100 firm. It switch, cover. Brand new model. Perf cond. \$400 firm. 818-788-0610

Sunn spkr cab. 6 10" speaker. Great for guitar or bass! \$180 obo or trade for empty spkr cabs. Kelly. 213-674-4299

-2 Carvin monitors. 2-way 15" woofer, 200w capacity. Never used outside home. Xlt shape w/ 50' heavy duty cords. \$275 ea. Ent. 213-451-4159

18" spc b/w 10" speaker. Compact, great sound, great cond. \$300 obo. Frank. 213-934-9411

-88 MP-1 preamp. Great sound. Add'l fx loop & completely tube now. Mod'd by Todd Langer. 818-989-8426

A.I.D.A. Management/Production Services

We're looking to manage a few good artists.

R&B, Rock and New Wave Artists. We'll produce suitable material. Call (818) 780-7093

Or send demo to:

A.I.D.A. Management/Production Services
13609 Victory Blvd. #204
Van Nuys, CA 91401

MONTHLY REHEARSAL STUDIOS

- Own personal studio
- 24-hr access
- Parking
- Secure
- Free utilities

(213)
589-7028

TO PLACE FREE ADS

QUALIFICATIONS: If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher, or record company, you do not qualify for free classifieds. Any such ad placed on the hotline will not be printed.

Instructions: Call (213) 462-3749, 24 hours a day, 7 days a week, before the printed deadline. All dead-lines are final, no exceptions.

Limit: 3 ads per person. When you hear the beep, state the category number including wanted or available.

Limit each ad to 25 words or less. End with your name, area code, and phone number (in that order!).

Call once for each ad to be placed. All for sale ads must list a price. All ads are final; they cannot be changed or cancelled.

Renewals: To renew an ad after its been printed, call the hotline and place the ad again, following the above procedure.

Note: If your ad does not comply with the above rules, call (213) 462-5772 and ask for advertising.

For **Miscellany ads**, call (213) 462-5772. MC is not responsible for unsolicited or annoying calls.

mod. Sounds great. Great cond. Rarely used. \$520 obo. Tim. 818-897-8439

-Marshall Jubilee 1-12, 25/50w combo. Chnl switching, fx loop, perf cond. \$695 obo. Rob. 818-845-6731

-Peavey Deuce amp, 120w, 2x12" spkrs. Great cond. W/ reverb. \$300. Jimmy. 818-846-2599

-Peavey Mark IV bass system. 2-chnl, 6-band EQ. 300w head w/ 2 15" cabs w/ casters. Must sell. \$450 obo. Mark. 818-709-4091

-Peavey Progromix 10 guitar amp. MIDI contrl. Great cond., Great sound. \$525 obo. 213-946-8507

-Randall RG-80 112SC 80w rms, 1 12" Celestion, IX cond. \$100 firm. It switch, cover. Brand new model. Perf cond. \$400 firm. 818-788-0610

-Sunn spkr cab. 6 10" speaker. Great for guitar or bass! \$180 obo or trade for empty spkr cabs. Kelly. 213-674-4299

-2 Carvin monitors. 2-way 15" woofer, 200w capacity. Never used outside home. Xlt shape w/ 50' heavy duty cords. \$275 ea. Ent. 213-451-4159

18" spc b/w 10" speaker. Compact, great sound, great cond. \$300 obo. Frank. 213-934-9411

-88 MP-1 preamp. Great sound. Add'l fx loop & completely tube now. Mod'd by Todd Langer. 818-989-8426

24-HOUR HOTLINE: (213) 462-3749

NEXT DEADLINE: WED., SEPTEMBER 20, 12 NOON

-Carvin 4X-12 spkr enclosure. Perf cond. Brand new. Must sell. \$300 obo. Michael. 818-966-4697

-Carvin PA powered amp, mixer, 9-band EQ, 6-chnl. Special fx. Low/high Impedance. Mono. 200w. CX-601. Brand new. \$450. 213-214-2246

-Crown X-1000 100w head, chnl switching. EL-34 groove tubes. Perf cond. Must sell. \$450 obo. Michael. 818-966-4697

-Crane 4x12 cab w/ micing. 4 12 cab. \$550 firm. Great buy. 818-765-4580

-Gallen Krueger 200-RH amp, for either keybd or bass. W/ lmt/compr, echo delay. Xlt. \$300. Robert. 213-852-4762

-Gallen Krueger 250-RH stereo head w/ fx & 2x12

Gallen Krueger Celestion cabs. \$700. Jeff. 818-765-0929

-Gallen Krueger 400B bass amp. xlt cond. \$400 obo. 818-765-7725

-JBL 15" Cabaret Pro Series. Great for keys, bass, or PA. \$250 obo. Mark. 213-450-6027

-JBL bass cab. Sgl. 18, 155. \$300 obo. Tony. 818-763-5974

-Lab Series L-11, 200w rms head. Guit amp. 2 chnl, parametric EQ, reverb, fx loop, compressor. Clean. \$400 obo. 818-718-2309

-Marshall 100w head. Chnl switching, reverb, xlt cond. Sounds great. \$550. Rob. 213-399-8379

-Marshall 100w head, xlt cond. \$550. 818-343-9625

-Marshall 100w stack. 1950s. Great portable sound. \$2000 firm. Marshall 50w tube combo. 2x12" 25w spkrs. \$500. Fisher super reverb. \$180. 818-761-3735

-Marshall bass cab. JCM series Model 1553, xlt cond. \$450 obo. 760-7024

-Marshall JCM-800 50w white anniversary series amp w/ Lee Jackson mod fx loop. Mint cond. \$550. 213-323-3687

-PA System Tapco 6-chnl brnd. Crown 150w power amp. Peavey cabs. \$600 firm w/ all access. 818-765-4580

-Peavey 130w mixer amp. 5-chnl. EQ, reverb, w/ 2 Acoustic slant cabs, 12" & horn. Use as portbl PA or keybrd amp. \$650. Brian. 213-850-1927

-Roland JC-120 chorus amp. 2x12" spkrs. Great cond. \$300 obo. David. 213-399-5351

-Wtd G-800R bass amp. Will trade for pro 16-trk recording studio time & or/cash. 818-509-7725

-Yamaha EM-150 self-powered mixer. one owner. in-home use. \$500. 818-441-6608

-Yamaha P-2201 power amp. 200w perchnl. \$475. Bruce. 649-3250

3. TAPE RECORDERS

-Fostex 8-trk Tascam 208 mixer. Mark of the Unicorn Performer/composer programs. Worth \$3800. Sacrifice \$2200 firm. Will not sell. John. 213-667-0950

-Roland TR-505 drum machine. \$150. Emulator drum machine by MU Systems. \$150. Curt. after 6pm. 213-856-9826

-Scully 1" 8-trk, very gd cond. \$3900. Gary. 213-668-2988

-Studio Master 16 into 8 mixing console. \$1800. Alex. 714-963-1206

-Tascam Porta-2 4-trk studio. Great cond w/ cleaning kit, RCA plug & punch in ft switch. \$500 obo. Tim. 818-762-8639

-Teac 3440-S 4-trk RTR, recently tweaked. Hardly used. \$450 obo. Ben. 213-278-6178

-Teac A-3340S 4-trk ip rcrdr. Recently serviced. Very gd cond. \$375 obo. Ben. 213-278-5178

-Pioneer RT-1020L 2-spd 4-trk w/ 4-trk playback capabilty. Only home use. \$400. Lots of tape included. Bill. 415-726-4768

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• Charvel white w/ black Floyd rosewood neck. 1 PU, gd cond. Like new. \$295. Fritz. 818-567-1085
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Guit, 27, sks wrkg T40 country or csls band. Vox, equip. Also avail for demos. 213-857-0279
Country picker w/ unusual style sks unusual proj. Also write, produce song. Will. 818-848-2576
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*Rock sngwrkr from Sweden. Ikg for estab band, or musicians. Many yrs exp w/ mjr artists. Infl mel rock, prog, prg, Foregger, Mister, Zep, Boston, EdmundPlawsuk. 218-548-4692 or 818-242-0970

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*Ex-singer of estab NYC band sks 2 guitars to form band. Infl Pistols, Stones, Pussycat, Circus, Tatoo, Aero. Must be young, hungry, willing to work. 213-399-6098

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Progrr rock ensemble indl. Kansas. Yes. ELP. sks 2nd gut. Must read. 26-36. Michael. 213-526-5233

Reknown singer/drmr/gut for gutt into blues-based music. I.e., Yardbirds, Bar Co. No drugs, agos wd. Srs. Pete. 818-986-4669

Rhythm gut/bckg vox to complete 4-pc gut band. Ready to play out. Int'l Stones, AC/DC, Who, British Invasion. Malcolm Young style. 818-985-4718

Singer/bst forming HM/R prj. Sks L/R gut. Must have tmpl, pro att, equip, image, desire to succeed. Vox a plus. 213-326-7449

TANTARA kgf for FM rock gut w/ playing ability & lks. We are ready to go. Shaun. 818-763-6912

THE TOMBOYS sks expd fern gut. R/L Bckg vox. Orig P/R. Must be attrv & fun. Sally. 818-376-0276

9w-Pro gut wd to form P/R band. Must be srs & mature w/ extns bckgrnd & businesslike manner. George. 213-654-1137

BASSISTS WANTED

- *S, fretless, jazz/pop fusion, lkg for pro st. George. 818-791-2703
- *Bst/voc skg wrkg band only. Pro image a must. Randy. 602-249-4273
- *Creative, fluid bst avail for recording, showcasing. Many yrs expkbl/studio work. Xtgear, Tmplyr, wrtr, many mlns interests. John. 213-374-9762
- *Pro bst, 39, vast exp. Lkg for wrkg club/csls band. Into classic rock, blues, country, folk rock. Vox. George. 818-764-6063
- *Pro metal bst kgf for band w/ fndl bckg, mgmr. All styles, Killer equip. No flakes. Wayne. 818-780-4320
- *Very funky bst, fretless/fretless avail for quality grps. No rock bands. Alan. 818-501-0642

10. BASSISTS AVAILABLE

Bst avail for recording/org showcasing. Pop, funk, wave. No HR. Mdn. image, sound. Steinberger, Stick, key bass, vox. Pros only. Joel Pelleter. 213-578-6438

Bst wd w/ groove in his fingers & fun/ambition in his heart. Int'l Peppers, Jane's, Colour. 19-24. Gigs upcoming. Rod. 213-931-9095

Bst/wngwrtr lkg to form snotty, obnoxious glam punk & roll band. Image, mysterious, zany. Extremely outrageous. No pretty boys. Weirdos pls inc. 213-837-6755

Funk rock bskt band. Int'l Dream Academy, DOA, DMP to Jane's, Colour. Hanol. 818-848-8715

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Innovative funk HR bst, prior signed artist hair, vox, gear, finger pick. Must be pro st. 818-769-7967

Pro gear, pro att, exp. Sks HR complete band. Prel. mgmt. Srs. Mark. 818-709-4091

Rhythm section. Bstdrmer. sks R&B T40 wrkg stl. Cover or orig. Chris or Elliott. 213-830-6816 or 213-461-0860

Bst avail for orgn gigging band. Great lks, pro pp, orgnity. Keys, gut, strong MIDI bckgrnd. Pro stl. Only. P/R or HR. Chris. 656-4863

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•Bst wd for all instrumental prgvs band w/ special fx. Pete. 818-339-7128

•Bst wd for band. Must play funk to metal to fusion. Band int'l. Cur. Shanks, Oingo, Police, REM, Peppers, Jason. 818-287-6383

•Bst wd for blues based HR proj. No drugs, alcohol problems. Must be dedicated. expd. No posers. Veteran musicians, big time connex. Pete. 818-986-4669

•Bst wd for cover & org high energy rock band. Immed gigs, recording. Infls Queen, Gabriel, Kansas, Winger. Scott. 805-287-8960

•Bst wd for diverse rock band. Dbl on drums/perc a plus. Well seasoned. Read charts, Dependable. 818-765-7887 or 784-4112

•Bst wd for estab band w/ mgmt. Image a must. Must have the groove. Must be reliable. Pros only. 818-980-2805

•Bst wd for mel/contemp rock proj w/ jazz infls. Full band, xlt musicianship. Heavy mjt lbd int'l. Malibu rehbrs. 213-456-8300

•Bst wd for org rock band. Vox a plus. We have gigs, context, dedication. You have exp, att. Image. 714-962-7772

•Bst wd for P/R band. Fem singer & great band. 818-831-0103

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Bst wtd to complete orig HR groove band. Have estab producer, currently recording 24-trk masters. Musicianship a must. Lks a plus. Greg, 818-760-2509
Bst wtd to play orig cmrci P/R. Musicianship a must. Image, vox a plus. Currently skg deal w/ album. Live shows. Industry showcases. 714-894-8119
Bst wtd, 17-20. Equip a full old KISS. Tesla, AC/DC. No glam. Ryan, 818-901-8909
Bst wtd. If you have gd ears, sense of groove, this estab rock proj may nd you. Mike, 818-874-744
Bst wtd. Must have great atl. Infls John Paul Jones, Geezer Butler, Getty Lee, Roger Waters. Amit, 818-343-5135
Bst wtd: OC area. Image, att a must. Dan, 714-850-0632
Bst lead vox ndd by gulf & dmrc. Lyric ability ndd. Have music, rd words. Infl Police, Cure, U2, Fixx. Dave, 818-708-9171
Country bst/voc lkng for wtkng stl only. Knows hundreds of songs. Gary Horn, 818-886-6486
Estab band, AO w/ mgmt, sks gd lkng energetic bst w/ bckups. 18-26. East Coast/West Coast. Madelyn Scarpola/George Gramadus. 301-539-4248/818-336-6114
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HR band, int'l material, lbi int. Mgmt, studio lockout. Sks, bst w/ image, att, vox a plus. Ready to go. Infl Scorpis, Lion, Winger, Alex, 1-6, 213-838-3108

Latin style bst wtd. Must have exp, no fakers pls. Leader has many Spanish connex. Tony, 213-410-9207

Montana bst sks bst to join his disco funk band. Dave, 213-464-5431

Rock band, Infl Squeeze, Beatles, XTC, w/ pro mgmt sks creative bst w/ pdg bckgrnd & businesslike manner. George, 213-634-5137

Prog equip, demo, style, discipline for orig rock fusion. No egos. Infl Jimi Hendrix, Santana, Trower, North OC, 213-697-8952

Prog/guit/dmr auditions male bst. Image import, lnt a must. All org, mel, bally rock. Tony, 213-949-5510

Srs roots rock band w/ bally country infls bst. Rehrls Sun & Steel. Steve, 213-837-6508

WHITE HEAT sks bst. Equip, Imp a must. Trm phys only. Dennis/Kevin, 818-969-9649/818-331-5497

Wid: Fem bst. Lkg for creative int'l vox w/ clean sound for updrnd band. No R&B mentality. 213-851-9439

Young aggress bst for glam band. 17-22. Lks Tuff mts cd. Cris, 818-985-1749

Young man bst band. Must have equip, trmsp, brains, No metal. Infl Sifters, Stones, Peppers, Red Cross, Bad Brains. Justin, 213-661-0222

Fem keybdst, jazz, R&B, T40, pop, Seasoned player. Sks csf band or studio. Well expd. Pros only. Brenda, 818-784-2740

Hey! Ambient washes. Piano, Tibetan bells, experimental, Gregorian chants, dissonant stabs, Spare instrumentation. Lks for emotional music. Harold Budd, Cocteau, Cure, Ken, 818-342-4955

Keybdst avail for any and all work. Kevin, 714-969-4253

Keybdst sks wtk weekend stl. John, 818-308-1720

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Keybdst wtd to join band, not play by the hour for money. We have equip, maturity, great songs, business sense. Clint, 213-408-1217

Keybdst/sngwrtr, 18-25, wtd to collab & form band w/ bts/sngwrtr. Infl Cure, Smiths, TT Darvey, Giants. Matt, 213-208-0456

Keybs ndd w/ Bruce Hornsby type piano style. Ben Montpencie organicks, for R/Band w/ upcoming album, mgmt, lbi int. 466-8633

Keybdst sks for funk band w/ A&M & other lbi int. Infl Howard Jones. Level 42. Parcys rhythmic chips, solid musicianship skills. Rehns Valley area. Matt, 818-981-4816

Polyrhythmic keybdst/synth wtd to explore the outer reaches of rock rhythm. Allan, 213-659-9595

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Srs R/Band w/ mgmt & legal repwts/plyr/w/chps & taste. The song is the thing. Mike, 213-391-7276

Keybdst wtd for Lennon/Satriani mtl Winger in the 90s. Great technician. Jamie, 213-393-7913

Keybdst wtd for orig grp. Paying gigs. Must have sequencer, drum machine, MIDI capabilities. Prev vox, but not reqd. Gabriel Black, 213-828-4058

Keybdst/guit ndd by intense emotional powerful band. Mission, Cure, Chameleons, Human Drama. Image, great all essential. No geeks. 818-907-8323

Keybdst/voc wtd by dmr 18-forming R/Band. Sngwrting a plus. Infl Winger, Great White, Lion. Adrian, 818-248-5733

Keybdst ndd for gigging mel rock band w/ top mgmt, lbi int. Great songs. Must have equip, image, ability & imagination. 213-937-3654

Keybdst wtd by reggae/soca band. 213-397-8723

Keybdst wtd for orig creative groove rock projsk success. Warren/David, 818-799-2515/818-881-6319

Orig power pop, hard edge rock band. Ala John, Vicki, Sherry, 213-56-1920

One regq keybdst to form dark, intriguing yet contemplative sound. Infl Idol, Cure, TFF. Johnny, 818-773-9024

Hot proj sks hot im pry. funky in the pocket. Bckg vox

11. KEYBOARDISTS WANTED

Arranger/composer sks creative MIDI computer keybdst for collab on proj. Must read. Instrd in film, TV, jingle & other cmrci music mediums. Miles, 213-652-3441

Band to be signed by my company nds beautiful, thrd, pro, young lnt keybdst w/ slammimg funk chops. 818-342-5683

Blues pianist sought for recrdng proj for art's sake. Must be gd at fast blues & tinkling the ivories. Vince, late eve, 818-981-1036

Collab/Keybdst sought for R&B and new age/jazz music. I am composer/melody maker w/ 4-trk mini studio. SFV, John, 818-343-5512

Fem keybdst who sings wtd by guit/sngwrtr. Into R/B, funk, rock, blues, etc. John, 213-962-2496

Keybdst/bbs guitar wtd to play orig cmrci P/R. Musicianship a must. Image, vox a plus. Currently skg deal w/ album. Live shows. Industry showcases. 714-894-8119

Keybdst wtd ala Prince, Power Station. No Keith Emersons. Age/color doesn't matter. Album in works. Pros only. 818-990-1682

Keybdst wtd by pro minded AO band w/ pro mgmt & STB released. John, 213-312-4514

Collab/rt organist w/ Hammond chops ndd for orig funky blues rock band w/ classic rock infl. 2nd on guitar to a big plus. Luis, 213-851-1898

Estab fem rock band w/ pro mgmt production sks bass. Sherry, 213-56-1920

One regq keybdst to form dark, intriguing yet contemplative sound. Infl Idol, Cure, TFF. Johnny, 818-773-9024

Hot proj sks hot im pry. funky in the pocket. Bckg vox

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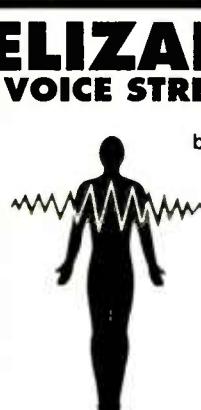
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12. VOCALISTS AVAILABLE

•Are you lkg for a strong srs attrctv blues country voc w/ strong stg prscn? KC McCarthy. 818-993-5769
•Beautiful vivacious fem singer, class act. Costumes, equip. Avail for top lounge, T40 dance band. Perf/F/T pro wrkg only. Gayle Louise. 619-876-7198
•Dynamic strutting lead singer/multi-instrumentalist sks exp focused musicians. My showcases, cmrcr radio HR man, sngwr, Int'l Jagger, Daltry, Tyler, Plant. Tommy. 213-962-8670
•Fem singer lkgr for wrkg T40 band. Into Madonna,Expose, Abdul Eve. 213-718-6960
•Fem voc avail for sessions. Leads/bckgrnds. Perf pitch, Expd. pro. Tape avail on req. Jennifer. 818-769-7198
•Fem singer/lkgr for funk rock band of the 90s. No drugs. No egos. 818-700-6937
•Fem voc/lyricist w/ powerful voice & great image sks mel dynamic band or plrys w/ cmrcr tunes. Expd only. Tracey. 818-343-2498
•Hot P/R voc avail for pro sit. Have mjr touring/recording exp. Srs. 213-969-4808
•P/R w/ country folk int'l & cmrcr style voc sks band. Billy Joe, Bowie, Elton John incls. Also skg something different. 213-876-2296
•Singer & guit sk drms & bst of our dreams. Mystery, power, persona. Dedicated fresh minds only. Cure, U2, L&R. 818-994-0328
•Singer/songwr, pro, cool voice, solid image. Skg band w/ int'l sngwr. Int'l Bowie, Church, L&R. Pros only. Have demo. Jim. 818-913-3019
•Singer/sngwr, music comes first. Everything else second. Int'l early Cure, G&R. Tony. 818-761-3949
•Singer/sngwr/rtmtnan lkgr for rock/HR band. Dennis. 213-838-2876
•Skg true musical artisto into other creative pros. Patience & belief w/ gloom & punk att. Adrian. 213-257-4015
•Truly creative male voc lkgr to be rescued by int'l attriv band/musicians. Pls have complete dedication, determination, purpose. Bunnymen, Pixies, U2, Greenpeace, Jeff. 213-306-4909
•Voc sks org mel rock band. Int'l Foreigner, Journey, new VH, Joni. Lots of org club exp. Gd image. Doug. 818-883-1169
•Xt country singer avail for sessions/gigs. Know many tunes & styles. I also write, play rhythm guitar & have PA. Laurel. 213-306-2478
•Cmrcr oriented P/R dance soulclst sds lost guitar or estab band to share the noise. Steven. 818-998-6318
•Comedian voc w/ org material/sks daring flexible collaborv to perform parodies of styles. i.e. Rap, blues, pop, R&B. Judy Brown, Tracy Ultman, Rosemary. 213-850-6341

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•Dedicated young singer lkgr to form srs band. Infl U2, INXS, Cure, REM, Smiths. No clones pls. Tony. 213-668-0159
•Dynamic R&B pop lead voc w/ great lk & radio sound sks srs pro wrkg T40 dance band. Stevie. 818-344-3816
•East Coast voc avail. Have mjr NY club exp. Infl Circus, Aero. Srs musicians only. Great lk, & att. Also guitar. Darrel. 213-962-5947
•Lead voc w/ James Brown, Colour, sks wrkg or STB wrkg band. Keith. 213-924-7085
•Fem bckg voc avail for studio demos, live performances. Style rock, soul, pop. Some keys. Gula. N#818-907-2742 or D#213-669-9308
•Fem lead country, R&B singer avail. Wanda Jackson similar voice w/ R&R image. Gd stg prscn. Janice. 213-655-6276
•Fem singer/wrt w/ help form org band. Infl REM, Smithereens, Petty, Maniacs. Srs pros only. Carol. 714-648-5472
•Fem voc avail for demo & live work. Sounds like Estalain, Ronstadt, Stixx, Joplin, HR or contemp style. Gd lkq. Sylvia. 818-763-9316
•Fem voc skg T40 gigs in San Diego area. Streisand, Houston infl. No drugs. Charts avail. Geraldyn. 619-268-3470
•Fem voc/lyricist sks pro org band or proj w/ great songs on West Side infl Lennox, Benatar, Heart. Nicki. DJ. 213-823-3218
•Hot fem voc w/ xl range, image sks attrctv complete HR act. Must have ing hr. Al Heart, Vixon, Bunny. 818-988-6246
•Intense male voc w/ xl vibrato & ultimate range, previous opera exp. HM infls Tate, TNT, White Snake. Metal sound. Srs only. Jeff. 213-479-1509 or 601-349-3176
•Janet Jackson, D'Urso, frontperson, straight/solid. Rhythmic rock. Vocalist/dancer. Goal: get signed. 213-856-9023 or 213-652-3060
•Jason D. Fox, voc/rtmtnan from East Coast, lkgr for band w/ mgmt, deal. Alia Lion, Tesla. 609-783-9373
•Lead voc sks quality HR band w/ great songs & lks. 818-855-8884
•Male voc lkgr for soft rock band that plays the new world music, folk to rock to dance. Infl Bowie, Heads, Chapman. Mike. 213-969-1836
•Male voc sks instrumental/keybd obscurity to do eclectic alt/mv proj. Wide range of intns. Open minded only. Greg. 213-698-4734
•Male voc, 28, expd, gd image. Infl Beatles, Gabriel, Sting. Skg like minded, mdm rock proj. Srs pros only. Jim. 213-668-0913
•Male voc, trained, exprs. Smooth, deep voice. Cmcrl

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rock sound, like Bowie/Morrison or softer like Billy Joel. Sks studio sessions. Long or short term. Scott. 213-978-8977

•Forming pro band. Sing like Bowie, Tyler, Idol, Axel, Prince. Hair a plus. Want for success. Erik. 818-760-8047
•Funky reggae crossover voc/lyricist innd. Gary. 213-871-2029
•High energy HR band sks pro quality vox w/ gd range & image for the next big thing. Andy. 818-508-4704
•Hd proj sngwr, high energy bckg voc. Tim plyr. Great intonation, range reqd. We have 24-trk master, mgmt int, hit song 213-935-6214
•Killer cmrcr metal voc wid by highly regarded LA band. Image and ability reqd. Infl Ryche, Scorpions. Michael. 818-905-0331 or 818-348-6522
•Killer frontman/voc wid by totally orgl & met HR band. Pros only. Brian. 818-881-0047
•Lead voc wid for band w/ mjr lbd & mgmt int. 3-4 octv ability. Tete, Soto, Harnell. Lng hr image a must. Neil. 818-894-2404
•Lead voc/rtmtnan wid immed for pro sit. High energy. R&B band w/ direction & xt orig material. Infl Pistols, Iggy, Sham. 69. 818-845-0175
•Lkg for fem singer. Must have xl voice & sing w/ feeling. Gd Opprt. Betty Dugan. 213-560-3741
•Male lead voc ndd desirably for pro met HR act. Infl Whitesnake, MSG. Kenim. 213-874-3379
•Male lead voc wid. HR demo proj w/ mgmt. Must have

24-HOUR HOTLINE: (213) 462-3749

NEXT DEADLINE: WED., SEPTEMBER 20, 12 NOON

12. VOCALISTS WANTED

•AAA, gd lkq, slim lead singer wid by 20-yr-old girl for that cruch HR band. 818-880-0874
•Charismatic lead voc wid by pro calibre HR band w/ killer groove. Paul. 818-652-4524
•White bckg voc by band that has hooks that cook, grooves that move. Infl Bullet Boys, old VH, Aero, Crue. 23-27. Must be able to audition. Jimmy. 818-846-2599
•Ex-members of Fire in the Sky auditions singers. 20-28, w/ lots of feel. Cool, atmospheric, quality rock. 213-874-3652 or 818-SUN-HATS
•Prophet 600, xli cond. Must sell. \$500 obo. Doug. 213-655-2516
•Explosive frontman wid for intense soulful dynam band w/ total commitment. Live, recording studio. Orig style. Dahl, Plant, Tyler, Jagger, etc. 818-843-7405
•Fem bckg voc for P/R band w/ upcoming album & showcases. Have mgmt. Henley, Beatles, U2, Neil Young. 466-8636
•Fem voc for wrkg girl grp/oldies band. Tvl. Xlt harmony, powerful lead voice. Lower range. Africv, slm, blonde pref. Under 30. Laura. 213-655-6096

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*Strong major label interest
*Must have great look and stage presence

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REFERRED BY THE BEST

★ Anita Baker ★ ★ Bullet Boys ★
★ Bangles ★ ★ Whitesnake ★
★ REO ★ ★ Sam Harris ★
★ Exposé ★ ★ Nia Peeples ★
★ Culture Club ★ ★ Commodores ★
★ Berlin ★ ★ Shalamar ★

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exp. image, versatility, pro att. 213-479-7208

Male vox ndd for HM recording proj & possible band sit. Infl. Tate, Sykes, but own style. No afts, drugs, flakes pls. Mark. 213-851-7142

Male vox wtd. Soulful, bluesy stylist w/ great timbre. Redding, Pickett, Beck, Stewart, Lovi Stobes. Pros only. Ben. 213-6718

Platinum pipe singer, a real orig. If play sax, a real plus. Eva. 714-963-1205

RAKHA, a very orgn prgssv HR act auditioning male vox. Pros only. Must have demo tape. 818-341-7387

Soulful singer/lyricist into funk, Valley area. Wtd by guitar/keyboard w/ compsn degree from UCLA & A&M int. Matt. 818-981-4816

Uniquer w/ power & feel wtd by lbd quality act w/ innovative atmospheric sound. Call to hear recorded music samples. 818-379-2660

Voc ndd for one HR band. Must have singing ability & open mind. Dave, after 6:30. 818-790-3778

Voc to collab w/ guitar, keyboard for performance of orig music, e.g. rock, jazz, new age, pop, funk. Postv att. Musicianship a must. Barry. 818-772-0889

Voc wtd for mel HR band, ESSENCE. Strong clean vox a must. Infl. Whitesnake, Rush, Winger. Rock image. Srs only. Clinton. 818-345-6314

Voc wtd for my versatil HM band w/ mgmt, bckg, recording w/ name producer. Lng hr image reqd. Expd pros only. No Jovis, or Coverdles. 818-783-9666

Voc wtd for org funk rock band. Infl Peppers, Fishbone, Colour, Dave. 213-469-6405

Voc/rhythm guif, infls Styx, Queen, Trick. John. 714-689-2786

Young, gd lg male latin vox for srs pop/rock recording proj. Want to make you a star. Lee. 213-935-1874

2 young fem bckg vox. Sexy, stylish. 16-28. Jamie. 213-393-7913

All male lead voc for lnd hr rock band. Must sing, not scream. GD sense of humor a must. Must be lnd pmr. Bryan. 818-882-1857

Attrctv Oriental fem singer for new prgssv American funk band fem. Srs only. 213-281-1894

BLACK CAT BONES auditioning male voc. Ballsy att. sex appeal, gd lks, expd only. No clean cut geeks. 4/4 groove beat. Paul/Bobby. 818-787-3007/213-874-8617

Black fem voc wtd by white guif/sngwrt. John. 213-962-2496

BRATS skg young aggrs voc/guit. Mysterious dark image. Style, att. 100% everything. Don't waste our time. Infl Trick, Beatles, Ramones. 818-980-7051

Expd fem voc sought for artisic sensual song music for art's sake along. Gentle voice. Vince, late eve. 818-891-

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clones, posers, pls. Voice, att. lk a must. 818-780-8596

Voc wtd for org emtcl rock band Lkg for implying w/ pro att. Clayton/Bobby. 818-988-1571/818-901-7128

Voc wtd to complete org heavy sounding metal band. Have mgmt int. No drugs, alcoholics. Srs only. 818-843-

3316 or 818-842-6064 or 213-277-5960

Voc wtd. Grooving rock band w/ lbd int. Must have great voice, apprc, att. Tape, bio to DNR, Box 13, Reseda, CA 91337

Voc wtd for showcase rock band. Must look like River Phoenix, dance like Michael Jackson & sing like tomorrow. 18-23. Tommy. 619-276-9879

Voc/frontman wtd for versatile HM band w/ mgmt/bckg/ recording w/ name producer. Lng hr reqd. Expd pros only. No Jovis. Coverdles. 818-783-9666

Voc/frontperson w/ postv at wtd for good energy. blues band. 213-427-6355

Wid: Fem bckg vox for funk rock band. AO. Dance ability a must. Dan. 818-703-6396

Wid: Lead voc, tenor range w/ similar styles of Mick Thomas, Lou Gramm, Mike Reno. On proj. noon-9pm. 213-474-1286

Wid: Voc overflowing w/ emotional lyrics. Into swooping sounds of colorful sound. Tibetan bells, Gregorian chants, dissonant stabs. Experiment. Eno, Cocteaus, Monsoon. Ken. 818-342-4955

13. DRUMMERS AVAILABLE

Bombastic drmr that is highly visual skg cmrc hr showcasing band w/ bckg & mgmt preld. Very great equip, image, ambition. JD. 818-885-7842

Dedicated drmr, 12 yrs stage/studio exp. Acoustic/elec.

Hard hitting. Versatile, great meler, posiv att. Skg srs rock band. Kevin. 714-777-1545

Drmr avail. 15 yrs stage/studio exp. Great att. great equip. Lkg for jazz, fusion or whatever w/ gd phys. Bob. 213-935-8994

Drmr proj for gothic R&B band into Cult, Spain, Tango, JetBoy, Pistons. Goal oriented, pro phys w/ strong image. Joe. 213-960-5664

Drmr avail. 12 yrs exp. Creative, hard hitting drmr. Image vox. Infl. Smiths, Cure, Parsons. 714-673-8738

Drmr avail. Dblkck, Ingr, pro. Lkg for worldclass, chops oriented, HR band w/ k/a material. Mgmt, bcks preld. Kevin. 818-842-6297

Drmr avail. Have been playing one yr. Really into rap music w/ heavy overdubs. Simon. 213-467-9002

Drmr for gothic R&B band into Cult, Spain, Tango. JetBoy, Pistons. Goal oriented, pro phys w/ strong image. Joe. 213-960-5664

Drmr of 11 yrs srs srs rock band. No HR. Infl Keaggy, Chameleons, U2, Bailew. 714-779-6450

Drmr srs srs HR band w/ org sound. Have equip, image, desire. No drugs, ergs. Jovi, Skid, Aero. Andy. 818-574-7295

Drmr w/ shrs studio srs musicians/sngwrts to form orig R&R band. Infl. Winger, Great White, Lion, Adrian. 818-248-5733

Drmr, hrs, srs pro bonh, Moon composite. Pref. 27. Xl meter, solid right foot. Must have own rehrls spc. Jim. 213-960-4940

Drmr, pro, 25 yrs exp. Studied w/ Carmine, Bozzio, Bissonette, Freddy Gruber. BA Music. Versatile. Pop, jazz, metal. Sks any pro sit. George Edward. 213-383-4551

A-1 pro drmr, studied phys, reads music. All styles. Chops, groove. Studio/stage exp. Lead Vox. Kevin Crabb. 818-907-0298

Acous MIDI drmr/programmer available for studio work. Has SOTA equip. John. 714-774-5357

Advanced solid drmr and sessions, R&R, T40 gigs. Have great accs & sampled elec drum rack. Sequenced material, no problem. Michael. 714-949-9607

Creative, dedicated drmr avail. Infl Echo, English Beat,

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Police. U940, INXS, Smiths, Fixx, U2, Oingo. No metal pls. Wes. 818-889-4163

Dedicated drmr w/ gd meter & lks srs HR/HM band to make it blg. Infl Testa, Zep, VH, AC/DC, Rainbow, Purple, Tony. 805-492-8337

Drmr for R&R band into Cult, Bang Tango, JetBoys style. Big kit. Goal oriented, pros phys w/ strong image. Joe. 213-921-1000

HR/HM band intense long long hair rock band. Complete, ready to go. Xlt equip, image, meter, exp. Tony. 818-849-9155

Drmr srs very dedicated rockers. Have att, gear, lk, trmp, drive, desire. 818-881-0079

Drum god avail. Arena/touring exp. Don't settle for less. Bonham. 408-241-0563

Extreme pocket, T40, R&B, crmlc rock. No HM, Copies, org. Acous/elec drums. I read. Pros only. Richard. 213-207-4959

Funky drmr w/ fusion chops avail. Infl. Garibaldi, Chambers, Weckl. Skrs funky srt. Pros only. Jason. 213-856-9944

Groove-oriented drmr. Versatile. Touring/Studio exp. Read music. Avail for any pro wrkg srt. Pic, bio, tape. 818-995-6926

HR dbl kvt, Motley Trick. 818-785-4856

HR drmr avail w/ chops, lks, pro equip. Infl. Tommy Lee, Frankie Knuckles. Lkg for cool k/v. K/v band. Richard. 213-851-7881

HR/HF drmr w/ Tony Thompson on top & Bonham on bottom. Skrs prg high power groove srt. The Natural. 818-508-9103

HR/HF drmr w/ Coast drmr w/ my recording/touring exp srs cmrc band w/ mgmt. Alia Stryper, TNT, Tesla, Charlie. 818-247-9117

Pro rock drmr avail. Solid, groove oriented w/ xlt meter. Bob. 213-467-9050

Rhythm section, Bst/drd, skrs R&B T40 wrkg srt. Cover or org. Chris or Elliott. 213-830-6816 or 213-461-0860

Sgt kick drmr w/ gd lks for band w/ straight forward catchy tunes. Infl. Cult, INXS, Zep. Mornings before noon. 213-258-9429

Strong drmr, great feeling grooves w/ rock solid time. Extensive recording, performing, exp. Clicktrck, no problem. Great equip, image. 818-996-6279

Dynamic powerful groove oriented drmr w/ great equip, att, trmp, sks band w/ songs, mgmt, rehrls spc. Rock Infls. Lbl int. Helpd. Randy. 818-342-4238

Exp'd drmr/perc/voc avail for pro wrkg srt. Touring, recording, videos, drum prgrm. Acous, elec, MIDI equipped. All styles. Larry. 818-980-0388 or 213-960-7834

Hard hitting, solid, visual aggrs expd innovatng haird srs drmr for the same in band. Michael. 213-464-0930

Mdn drmr w/ big sound, solid groove, sig prmc sks band into INXS, Firs, Flots. Tom. 818-879-6435

Pro drmr avail. High energy, hard hitting, melt xlt timing, showmanship, image. Avail for pro proj. 213-276-7880

13. DRUMMERS WANTED

Attin: Christian drmr wtd to complete minded metal act. Pls have image, equip, bckg vox. Donnie. 213-515-9452

Altin: Hard hitting drmr wtd by HR band. NATASHA

Image, chops, pros only. 213-399-8379

CROSSOVER srs drmr w/ great chops, meter for AO

rock band. Image, gd at a must. Bobby. 818-769-6850

Drmr hold for lbd holding PR act. Touring, recording, paid hrs. Pros only. Endorsements also. 818-346-9130 or 818-907-9951

Drmr for prgvs metal outfit w/ srs potential & that doesn't mean Dokken. Bob. 818-508-4704

Drmr for metal rock band ala Kansas, Yes, ELP. Must read, be able to play to click. Have gigs, int. Michael Hendrie. 213-258-5233

Drmr hold to complete heavy raw psychic band. Infl. Sabbath, MC5, Funksadelic, Dictators. Power, dedication valued over exp. Lauren. 213-871-2323

Drmr for metal rock band w/ great material. Infl. Ceasefire, Fixx. Must be competent. 213-376-1865

Drmr wtd for org psycholc band. Infls Jane's, Youth, X, Stones, Doug. 818-360-2861

Drmr wtd for pro keybrd-oriented prgssv HR band. Dbl bass, elec capabilty, previous demo a must. Infl Rush, ELP, Kansas, Ryche. 818-843-5917

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Drmr wld for up & coming cmrci orig mel rock band. Pro att only. KID BROTHER. 818-998-1098

Drmr wld w/ the obscure raw power of Jane's, Cure, Tin Machine. Undergnd feel of L&R, Mission, Sisters of Mercy. 818-995-7402

Drmr wld. 19-20. Must play dbl kick w/ feel. Infl old KISS, Tesla, AC/DC. No glam. Ryan. 818-901-8909

Estab LA band sks powerful hard hitting drmr w/ image. Small set, big drums, gd meter a must. Infls Lords, Bowie, Mission. 818-994-9325

Expd drmr wld for estab cmrci rock band, CRAGER WHITE, w/ album. Must have image, gd equip, trnspl. Crager. 213-644-1557

Fem skin basher wld who's not afraid to play HM. Must be reliable. Gd equip, wheels. Long Beach/O.C. area pref. Shannon. 439-7985

HIGH ROLLERS sks HR drmr. Solid, dbl kick, southern infl. Hatchet, Scorpis, Priest. John. 818-997-7476

HR drmr w/ solid beat & creative ideas. nnd for Y&T, Scorpis, type band. No flakes. Sean or Mark. 818-609-7925

LA really the lands of the flakes, or what? Medieval groove. H.R. gnd band sks kickin' heavy drmr. No bull. Erik. 818-762-1009

Orig, power pop, hard edge rock band. Ala Jovi, Trick.

Nds solid drmr for future dates. Mike. 800-1269

Perc, M.F. Trash. 714-594-3215

AARDVARK nds solid drmr. 213-277-5517

Drmr nnd by P/R band w/ upcoming album. Have mgmt, lbl int. Lynch, Aranof, Copeland/hybrid for House, Beatles, Byrds, Who. sound. 466-8636

Drmr nnd. Cmrci HR band nnd gd drmr w/ gd timing.

Creativity, lks, trnspl. Mark. 213-864-6857

Drmr sought by HR groove oriented band w/ folky 60s infl. No HM. Have connex & material. Randy. 213-931-3778

Drmr wld for jazz & fusion band. Must be able to read.

Play odd time. Dbl bass would help. Roger. 818-361-2224

Drmr wld for progrssv HR band. Dbl bass, elec capability,

perf demo, a must. We have studio, bckg, promo. Infl. Rush, Kasabian. 818-643-5917

Drmr wld. 17-22. Power alternaty. Bauhaus, early Cult, U2, The Machine. Bass. Image a must. 994-2786

Drmr wld. Dbl bass. HR demo proj w/ mgmt. Must have exp. image, versatility, pro att. 213-479-7208

Drmr. 19-25, w/ TT Darvey, Steve Gad groove. Wld to collab in Crt, Smiths vein. Matt. 213-205-0456

Drmr/perc wld. Hard hitter, steady meter. Odd time signatures. Creative. High speed & energy. 3-pc rock band. Orig music. 6-8pm. 702-452-9930

Explosive creative drmr wld for HR jams/possible band.

Gd time at high tempos. George. days. 213-560-4462

Explosive, creative drmr ala Aldridge, Bonham, Dunbar

wld by classy euro style HR act w/ great songs, image, vox.

M-TV quality video. 818-842-6099

FATAL ATTRACTION sks drmr. Infl Tommy Lee. 818-594-2191 or 818-594-2190

Forming pop, bands. Styles of Moon, Ringo, Bozzio, Watts, Ricky Rocket. Perf meter, willingness to work. Erik. 818-846-8047

FORTRESS sks HR metal dbl bass drmr for estab band. Ted. 213-868-0269

HR band w/ funk edge & fem voc sks drmr for gigs, showcases, video. Some pay involved. 213-859-2231

Killer cmrci metal drmr wld by highly regarded LA band. Image and ability reqd. Infl Ryche, Scorpis. Michael. 818-905-0331 or 818-346-6522

Old school back beat groover nnd for orig funky blues rock band w/ classic rock infl. Creative & srs. Lbl int. Joel. 213-851-1898

Orig music, fem voc. HR, Playing T40 2 weekends per mo. 372-3119

Perf drmr to collab w/ guit, keyboard for perfmcn of orig music. e.g. rock, jazz, new age, pop, funk. Postv att. Musicians, bands, must. Barry. 818-72-0886

Polyrhythmic drmr wld to explore the outer reaches of rock rhythm. Alain. 213-859-9595

Pounding metal drmr wld by lead guitar & bst. Infl Armed

Saints, World War III. No drugs. Srs only. 818-843-3316 or 818-842-6064

Pro hard hitting dance hiphop drmr w/ Image for band ala Robert Palmer, INXS, Bobby Brown, MC Hammer. Mike. 818-963-0655

Raw steady drmr nnd to complete drug oriented band.

Into volume, distortion, energy, att. Infl Lords, Hanol.

DRUMMER

Wanted by 5-piece Metal/Hard Rock Band.

We have attorney, completed 8-song master, backing, management. Drumming style ala Powell, Aldridge, Castillo. Must have good long hair image, experience, transportation and star quality. Serious, professional team player only. No hang-ups, no excuses. Send tape, bio & photo to:

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Tall, Ing hr drmr w/ vox nnd for mel sleaze rock band. Infl Beatles, Scorpis, Crue. Rick. 818-762-3042

Time conscious groove oriented jazz drmr who sings lead nnd for steady 5-nr in town. Stds, funk, R&B, variety. Gd Stg Apprc, dependability a must. 213-874-8160

Wtd: Drmr for Dean Chamberlain's new 3-pc. Infl Jimi, Jeff Beck's Truth, Neil Young. Xlt Groove, Expd only. Lkg for the best. 213-462-3407

Pro dbl bass drmr nnd Immed for pro cmrci HM band w/ killer lk, songs, alt. Plz be the same w/ killer image & pro equip. Rick. 818-786-5645

Pro drmr wld to form HR band. Must be srs & mature w/ extns bckgrnd & businesslike manner. George. 213-654-1119

Pro gtr w/ album skg drmr to form HR/HM Dokken type peke. Trnspl, pro equip, Ing hr a must. Totally srs. 818-785-3539

Singlebst forming HM/HM proj. Sks drmr. Must have tmspl, pro att, equip, image, desire to succeed. Vox a plus. 213-326-7449

Tall, Ing hr drmr nnd for mel sleaze rock band. Infl Crue, Beatles, Black Dahlia. Rick. 818-762-1426

THE CARTOONS nd creepy crawly bubblegum punk glitter drmr. Ramones, Dead Boys, T Rexx, Dolls. Brian Bizzare/Johny. 818-598-5942/213-856-8076

Wtd: Outrageous stick twirling dbl bass drmr w/ xlt meter. lks. Bonham, Lee, Bozzio infls. Org proj. 213-474-1286

14. HORNS AVAILABLE

Sax play avail for studio work, demos, all styles. Also expd in writing horn arrangements. Rick. 818-845-9318

To nr sax, flute, keys, vox. Rick. 818-893-8343

Trumper plvr, dbls on valve trombone & keys. Mjrcredits, gd image. Sks srs pros only & estab bands. 213-386-2946

14. HORNS WANTED

Sax play avail for studio work, demos, all styles. Also expd in writing horn arrangements. Rick. 818-845-9318

To nr sax, flute, keys, vox. Rick. 818-893-8343

Trumper plvr, dbls on valve trombone & keys. Mjrcredits, gd image. Sks srs pros only & estab bands. 213-386-2946

15. SPECIALTIES

Bass tech nnd by well known Hwywd band. Perm paid position. F/T. Can't nec. 213-281-7169

FIREHEART nds roadies. Guit, bass, keys, drums. Indiv techs for each pred. Larry, after 5. 213-866-6726

FIVE GUNS WEST sks gtr & bass techs. Also drum recrd for local & out of town shows. Kelly or Mark. 213-865-6404

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those w/ knowledge of political aspects of promoting rap. 213-254-9408

No hot vox avail for pro sit. Have touring, recording exp.

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DEAD SHREDDERS. LA band, nds all around tech.

Drums, guitars. Will pay. 818-584-1542

Guit tech wtd for THE WOODPECKERS. Great band, fun gigs. Some pay always. Must know equip, be reliable.

Ben. 213-278-6178

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