

# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

# JULIAN LENNON'S Chart Aches

# PAUL

BY MICHAEL AMICONE

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# MUSIC CONNECTION

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**PUBLISHERS**  
J. Michael Dolan  
E. Eric Bettelli

**GENERAL MGR./ADVERTISING DIR.**  
E. Eric Bettelli

**EXECUTIVE EDITOR**  
J. Michael Dolan

**SENIOR EDITOR**  
Kenny Kerner

**ASSOCIATE EDITOR/NEWS**  
Michael Amicone

**ART DIRECTOR**  
Dave Snow

**ADVERTISING/PROMOTION MANAGER**  
Billy Coane

**ADVERTISING/PROMOTION**  
John Hill  
Dan Dodd

**CIRCULATION MANAGER**  
Trish Connery

**PRODUCTION**  
Rich Wilder

**ADMINISTRATIVE ASSISTANT**  
Mark Everett

**EDITORIAL ASSISTANT**  
Sandi Messana

**SHOW BIZ**  
Tom Kidd

**SONGWORKS**  
Pot Lewis  
David "Cot" Cohen

**NIGHT LIFE**  
Rock: Eric Niles Country: Billy Block  
Jazz: Scott Yanow Black Music: Lisa Posey

**TECH EDITOR**  
Borry Rudolph

**CONTRIBUTING WRITERS**  
Guy Aoki, John Bitzer, Bliss, Billy Block, Jennifer Clay, Tom Farrell, Sabrina Frees-Perrin, Kenneth Giles, James T. Good, Maxine Hillary J., Lyn Jensen, Harriet Kaplan, Tom Kidd, F. Scott Kirby, Pat Lewis, John Matsumoto, Eric Niles, Ace Passion, Lisa Paly, Lisa Posey, Rick Terkel, Lori A. Uzza, Steven P. Wheeler, Scott Yanow

**PHOTOGRAPHERS**  
Leslie Campbell, Kristen Dahline, Tom Farrell, Sabrina Frees-Perrin, Heather Harris, Anna "Flash" Luken, Robert Matheu, Michele Motz, Donna Santisi

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6640 Sunset Boulevard, Hollywood, CA 90028 (213) 462-5772  
FAX: (213) 462-3123

24 Hour Free Classified Hotline: (213) 462-3749

Member:



## FEATURES

Jill Jarrett



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### PAUL McCARTNEY

It's been thirteen years since the ex-Beatle toured and nearly half that long since he's had a big hit record. Yet, McCartney is still arguably the biggest rock star in the world. Will Paul's current world tour help him get his career back on track?

By Michael Amicone



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### JULIAN LENNON

Julian Lennon went from being a "son of" to a rock star with his debut LP, *Valotte*. But his last two albums have been released to diminishing commercial returns. How does Julian carry the weight of his Beatle heritage, and how is he facing his uncertain future?

By Michael Amicone

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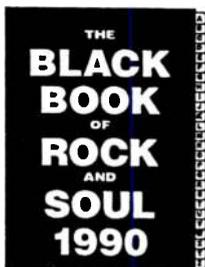
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**FEEDBACK**

**Splitting The ROQ**

Dear MC:

I have been an avid KROQ listener since 1981 and I was extremely elated to learn that Dusty Street has been fired. I hope that she is to be the first of many reorganizational beheadings. Working closely with college radio for the past three years, it became obvious to me that KROQ was not "The New Music Leader" that it so boldly claimed to be. Many college stations have stayed well ahead of KROQ in exposing new music that carries with it much more artistic quality and integrity. It also became apparent to me that the "Local Music Showcase" at the Palomino on Wednesday nights was little more than a smoke screen to create the illusion of supporting local music. I can name at least six local bands that could not get exposure through the local music showcase or the airplay support from any KROQ jocks due to selective politics. I will not name bands, but I will note that those same bands were getting consistent airplay on the college stations throughout Los Angeles.

The most recent incarnation of the ROQ can only desperately dream about attaining the status and quality programming that Rick Carroll achieved. For the exception of a few notable jocks, most of the on-air personalities are banal, narcissistic bores. I can only hope that KROQ will attempt to rebuild its positioning of "The New Music Leader" and live up to the claim "ROQ Of The 90's."

I'm sure that by cleaning up the studio, all concerned will learn that there is life after Jed The Fish, Poorman, Dusty Street and Richard Blade. It almost sounds like a pathetic recasting of the Wizard of Oz, and maybe Depeche Mode can do the soundtrack, too. Yeah, maybe, if they only had a brain.

R. Reginald Basile  
Anaheim, CA

**I Object!**

Dear MC:

After reading the *A&R Report* (Aug. 21-Sep. 3), I felt I must respond. I am a musician who plays locally on a regular basis. I am one of the many victims of the pay-to-play ordeal. Although I respect her position, I feel that Heather Fremling (A&R, Mika Records) was a little off base on her views. From what I read, she believes that the only thing pay-to-play clubs offer

are bands that can afford to play that club. I think that shows bands will do whatever it takes, even paying to play, to get noticed. I felt that was an unfair view of the situation, because most bands can't afford to pay, but they will just to keep playing. I was also disturbed when she mentioned the Teazer as a great non pay-to-play club. That is a great place for certain kinds of music, but not for *all* kinds. Some bands aren't blues-oriented enough, so if you're heavy metal, you *must* pay to play or you won't play. Not *every* band in L.A. wants to be Guns N' Roses; some want to be themselves. We really need the support from these A&R people—not discouragement.

J.M. James  
Burbank, CA

**Another Gunn?**

Dear MC:

This letter is directed to Tracii Guns of L.A. Guns. I want the general public to know what an absolute rip-off you guys really are. In Aug. 1988, my band had a logo designed by a well-known professional artist. Her name is Pamilina. She's done airbrush work for Poison, Ratt, The Crüe, Tull and the list goes on. We paid a lot of money for our original design. It consists of a very seductive woman riding high on a handgun with her bikini straps and hair blowing freely in the wind. Hmm, sound familiar guys? We've used this logo extensively for all our advertisements. It's become very well known on a local scale, and now over one year later, your new logo shows up almost exactly like ours. I think you guys need to explain yourselves! If you guys have to stoop that low and rip off local bands to make your image look better, then you've got a lot to learn. We're not the only ones claiming a rip-off. What about Paul Black? The list goes on. People have been calling us the rip-off, but now they know who ripped who. Fellow Gunners, get a life. Change your logo. We had ours first.

Drew Hannah  
Young Gunns

**CDs Are Best!**

Dear MC:

How arrogant of Guy Aoki to assume that his ears work better than everyone else's. In spite of his excited, albeit anachronistic, pro-selytizing, CDs do sound inherently better than vinyl. They have a lower noise floor and greater dynamic

## FEEDBACK

range, to name just two important differences. That is factual information. All this subjective talk of thick vs. thin, punchy vs. ethereal and sustantive vs. artificial is just that—subjective. I have worked as a recording engineer since 1985. I have worked with very successful engineers. We all recognize the superior sound obtainable in the digital format. I would tend to trust the ears of those who depend on them for a living rather than those appended to the head of Dick Clark's scriptwriter.

To address some of his other claims: CDs, if given the same amount of care normally given to a vinyl LP, will last much longer than the LP and give the listener pop-free, skip-free entertainment as often as he cares to hear it.

Anyone who could snap a CD in half "because of its mickey mouse packaging" needs to relax. I have personally snapped both 45s and CDs in half (on purpose); vinyl snaps much more readily.

Aoki also relates the story of how listeners preferred CDs at a C.E.S. show in 1987, even though they were inadvertently being played in mono. He interprets this as some sort of indictment against CDs. I guess I don't see it. Couldn't it be that the CDs sounded better in mono than vinyl does in stereo? Yes, it could. Though the stereo imaging superiority of the CD would not have been evident, all of the CD format's other advantages would have come through—even in mono.

And while some pop recordings may still be cut on analog machines because it "sounds better," I suspect that just as many are cut on analog because it is cheaper.

To sum up, I sense that Mr. Aoki's frenzied diatribe is based more on a nostalgic yearning for the clicks, pops and general fuzziness of his analog adolescence than on a skilled, impartial comparison of two recording media.

Mark Garvey  
Cincinnati, OH

### Last Word On Vinyl

Dear MC:

Everyone seems to be taking as a fait accompli the demise of the vinyl LP.

No one is questioning the numbers the industry is dispensing. Once again, we have a case where numbers are manipulated to achieve the desired result, with the media as seemingly willing accomplices.

Dollar volume is useless when

evaluating the appeal of vinyl, because a standard \$9.98 list LP is only 62% of the standard \$15.98 list CD. Of course, the dollar revenues from CDs will dwarf those of LPs. They would if unit sales were exactly equal.

In 1984, cassettes accounted for 55% of gross sales and LPs, 45%. Since then, CDs have cut into the LP percentage, leaving cassettes virtually unaffected. CDs now account for roughly 30% of gross sales industry-wide, with LPs at about 15% and cassettes holding at 55%. However, if unit sales are roughly extrapolated from these gross dollar volumes, cassettes account for 62% of the total units sold, CDs, 21% and LPs, 17%. That is only a 4% spread between LPs and CDs, and quite a different picture. Clearly, people are still buying LPs. Not everyone is hot to discard their entire record collection and equipment for a technology that has proven to be unstable enough to warrant some CD pressing plants to hedge their bets and begin pressing LPs. There are even laser turntables available which don't wear out vinyl and can play your scatchy old LPs without any pops or hiss. They are about \$400-500, but who would buy them or put them into full-scale production when vinyl is dead?

What we're really looking at is an insidious and greedy plan to maximize profits. In your August 6, 1989 issue, an ad for Creative Sound put the cost of manufacturing CDs at \$2.60 each, LPs at \$1.80 each and cassettes at \$1.00 each (is it just coincidence that the ad didn't appear in the "Vinyl Final Days" issue?). This is only a base price and the actual manufacturing cost varies. The point being, a \$9.98 list LP or tape is sold to retailers and one-stops for \$5.78 and a \$15.90 CD is sold for \$10.09. So, at the rates advertised in MC, the return on an LP is \$3.98, \$4.78 for a tape and a whopping \$7.49 on CDs.

As major manufacturers dwindle, they're squeezing retailers by penalizing them for LP returns, and they've cut the discounts for one-stops and volume retailers.

Everyone seems to be taking this like lambs to the slaughter, when it appears to be something the Justice Department should be pursuing. In the long run, this unfair and misleading business practice may affect a lot more people directly than does insider trading.

Pietro Giacomo  
San Francisco, CA

24 TRACK

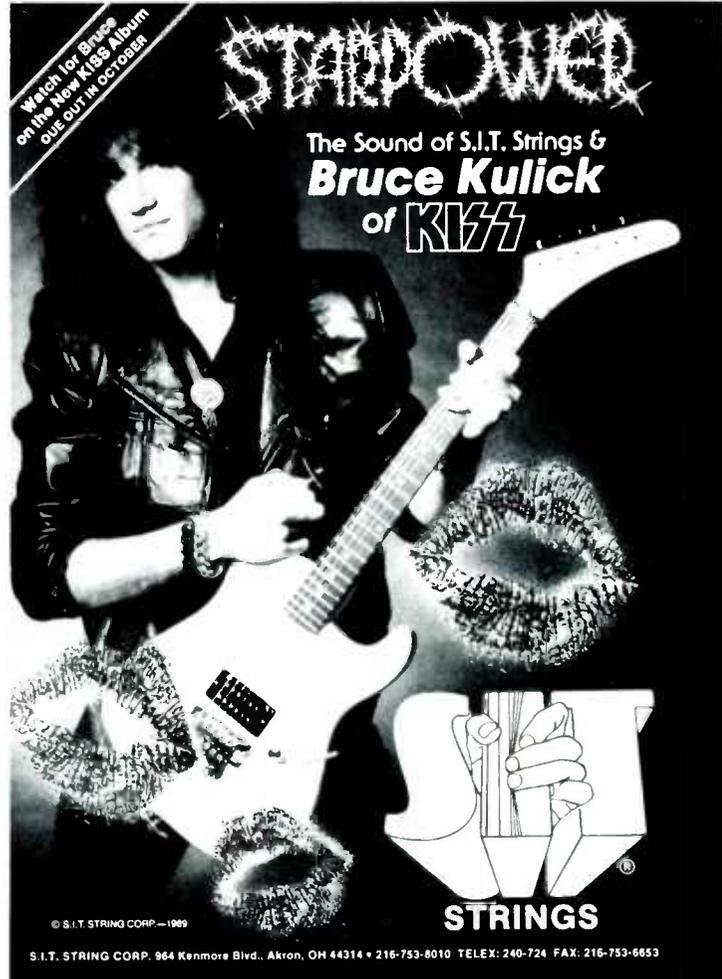


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By Trish Connery

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.

□ The National Academy of Songwriters (NAS) and ASCAP will present An Evening With Desmond Child on December 11th, 7:00 p.m. at Santa Monica's At My Place, 1026 Wilshire Blvd. Desmond Child has penned such hits as Bon Jovi's "Livin' on a Prayer," "You Give Love a Bad Name" and "Bad Medicine," as well as Aerosmith's "Dude Looks Like a Lady" and Cher's current hit single, "Just Like Jesse James." Mr. Child will discuss his life, career and experiences in the music business. In addition, he will present original demos of his hits and participate in a question-and-answer session with the audience. Moderating the panel will be pop music journalist, *Billboard* columnist and frequent contributor to the *Los Angeles Times*, Paul Grein. General admission will be \$4.00 for both NAS members and students with I.D.; \$8.00 for non-members. For additional information, call (213) 463-7178.

□ Theater producer Ben D. Bollinger teams up once again with the Candlelight Pavilion Dinner Theater for two productions over the holiday season. *Home for the Holidays* is an original Christmas musical running from November 24th through December 30th. A special dinner menu is planned for the Christmas season, with dinner shows Tuesday through Saturday. Next on the schedule is the much loved *Fiddler on the Roof* from January 5th to April 1st. Productions will be held seven times per week, with Champagne brunches on the weekends and dinner shows Wednesday through Saturday. The Candlelight Pavilion is located at 555 W. Foothill Blvd., Claremont. For information and reservations, call (714) 626-1254.

□ "Writing Music for Hit Songs 1" is the new course offered by UCLA Extension scheduled to begin January, 1990. This series is for students who already possess the basic knowledge of how to read music and play chords on guitar or keyboards, and is designed to help them learn the principles of chord progression, melody and rhythmic groove used to create today's songs. The classes are taught by songwriter/producer Jai Josefs who has written for José Feliciano, Bonnie Bramlett and many others. Classes are held at the UCLA Campus, 1439 Schoenberg Hall on Tuesdays, Jan. 9th-March 27th, 7:00-10:00 p.m. This course is part of the UCLA Extension Certificate Program in Songwriting in cooperation with the Society of Composers and Lyricists (SCL) and the National Academy of Songwriters (NAS). The program encourages talented students by offering the annual Lionel Ritchie Songwriting Scholarship which covers the candidacy fee and full tuition to all courses. The enrollment fee is \$ 295.00 for NAS and SCL members; \$325.00 for non-members. For additional information on the course or the Certificate Program, call (213) 825-9064. **MC**

# Beatles & Capitol-EMI Reach Agreement

By Steven P. Wheeler

Los Angeles—After ten years of legal suits and counter suits between the Beatles and their label, Capitol-EMI, an agreement has been reached that settles all outstanding issues between the two parties.

This out-of-court settlement includes a provision barring both sides from discussing publicly any of the terms of the agreement. In a prepared statement Bhaskar Menon, Chairman of Capitol-EMI said: "The Beatles' recordings are a

unique legacy in the history of popular music which EMI has been privileged to represent since 1962. We are most delighted to have resolved all the differences which arose between us in recent years, and look forward to the continuation of our long standing and close relationship with the artists and Apple."

Use of the term "continuation" with regard to the relationship between the Beatles and Capitol-EMI

is a key word, as this agreement could open the gates for a flood of unreleased Beatles' material, including recordings and videotapes. Earlier this year, ex-Beatles Paul McCartney and Ringo Starr both went on record saying, if an agreement were reached with EMI, various unreleased tracks would see the light of day.

While no terms of the agreement are known, the Beatles, in their numerous lawsuits, have been asking for millions in alleged unpaid royalties. Sue Satriano, Vice-President of Public Relations for Capitol-EMI, would neither confirm nor deny the settlement figures, saying, "The terms of this agreement are and will remain confidential." **MC**

## Third Annual MacMusicFest Due Dec. 2 & 3

By Barry Rudolph

Los Angeles—On December 2 and 3, the Third Annual MacMusicFest will take place on the Paramount Pictures lot at 5555 Melrose Ave. from 10 a.m. to 6 p.m. This year's affair promises to be bigger than ever with greatly expanded product exhibits and comprehensive lectures and workshops by notable entertainment pros and computer experts.

MacMusicFest 3.0 is a joint production between Chris Stone, founder and president of MacIntosh Entertainment Guild of America (MEGA), and Apple Computers Inc. The festival will follow the course set by the two previous, highly successful MacMusicFests—defining and updating current interactivities between the Apple computer and modern music productions for records, film and television. Within the short time that the Mac has become a music industry mainstay, the technology and available software has changed and grown so that a valuable way to stay current is to attend a gathering like MacMusicFest. The festival, which is designed to link the end-user with the manufacturer/system designer/software writer directly, will offer information about the Apple computer as used in music—information ranging from entry-level-beginner all the way to the most advanced and sophisticated applications.

Some of the manufacturers that

will be exhibiting the very latest in computer systems, software and software applications, musical instruments, MIDI and peripherals include Apple Computers, ARS Software, Digidesign, Filmsonix, Fostex, Getin Systems, Heart Data, Imagine Marketing, Intelligent Music, InVision Interactive, Kurzweil, Marquis Music, New England Digital, Opcode, Optical Media, Passport Design, Personal Support Computers, Roland, Studer/Revox, West L.A. Music and Yamaha.

Lectures and workshops include "MIDI Studio I" with Steven Deutsch (owner of microPlant recording studio) and Oscar Castro-Neves (renowned guitarist and composer), "MIDI Studio II" with Steven Deutsch and Oscar Castro-Neves, "Sampling: The New Digital Multitrack Environment" with

Bo Tomlyn (studio synthesist/sound designer and developer), "MacMusicFest Concert" featuring Oscar Castro-Neves and various synth wizards demonstrating the latest in computerized music combined with live performance, "Play It and Print It" with Marc Mann (composer), "MIDI Manager/HyperMIDI" with Christopher Yavelow (composer) and "A Mac in the Life of a Synthesizer" with David M. Schwartz (editor of *Mix* magazine).

Each day of the festival there will be a free drawing for a MacIntosh SE computer. If you are interested in attending, call MacMusicFest/MEGA at (213) 468-5496. For information on displaying products and services, call Live Time Inc. at (213) 668-1811. Tickets for the festival cost \$25 for both days if you order them in advance, and \$30 if you buy them at the door. **MC**

## INDIGO GIRLS GO GOLD



Epic Recording artists, Indigo Girls, recently received gold record awards for their self-titled debut album. Pictured (L-R): Tommy Mottola, President, CBS Records Division; Indigo Girls Amy Ray and Emily Saliers; and Dave Glew, President, Epic Records.

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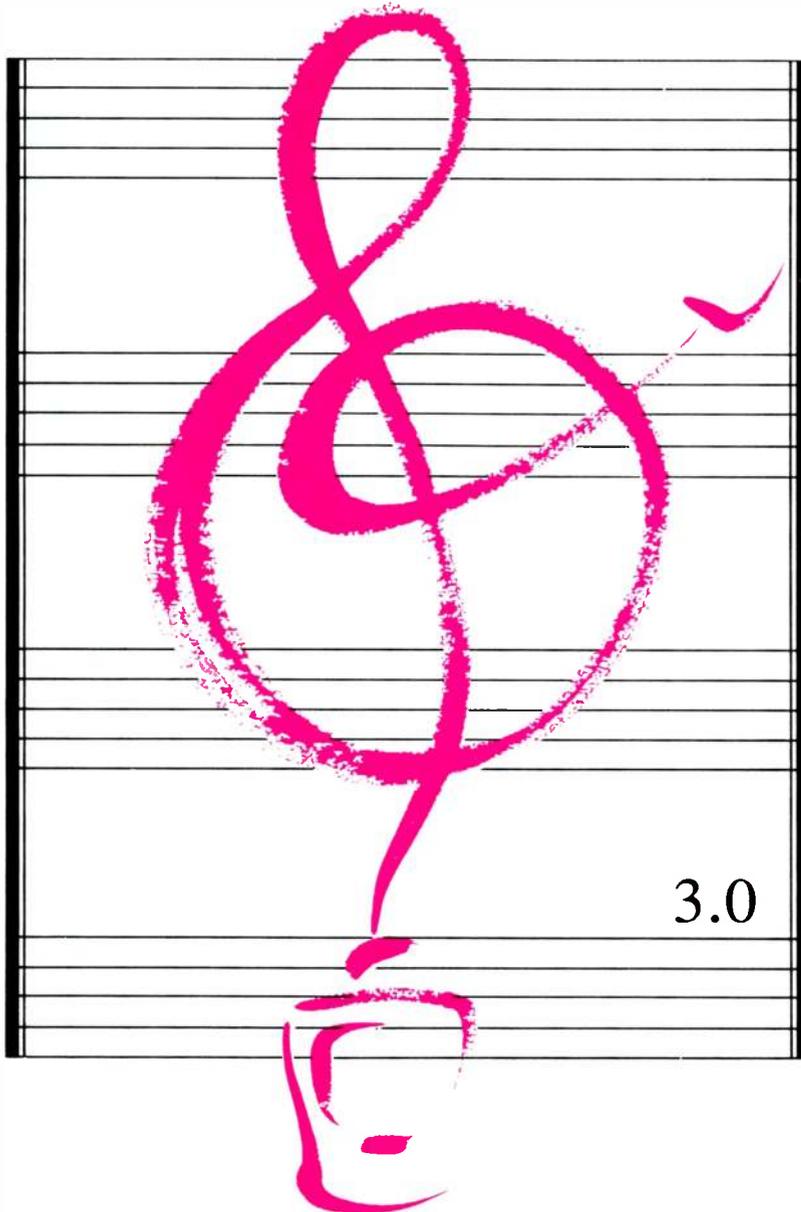
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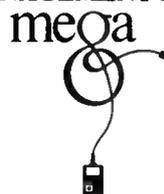
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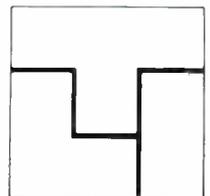
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# CLOSE-UP

## Multi-Media Industry Analysts

By Tom Kidd



The crew at Multi-Media (L-R): Donald K. Wilson, Anthony Curtis and Laura Mamakos.

Multi-media is a cause and purpose," says W. Anthony Curtis, Chairman of the Board of Multi-Media Industry Analysts, Inc. "We are creating an environment that protects, manages, educates and builds character for our acts, to bring forth the highest understanding of an artist's responsibility to the public."

Strong words from a man with a strong vision for the industry. Along with associates such as Don Wilson and Laura Mamakos, Curtis has formed a company of affiliates which looks to be a full-service development arm providing producers, writers and artists for the betterment of the entertainment industry. More importantly, they are striving for the positive, not only career-wise, but philosophically as well.

"What we want to determine upfront at Multi-Media is whether someone's work is going to be in a positive or negative direction," says Curtis. "We're strictly for the positive. We're not interested in joining what we consider corruption of the business—which we view as the junk that is not really helping kids or helping our industry to gear itself into good solid product that is going to edify our people and give them hope. We want to make sure we have talent with character as opposed to just talent."

Multi-Media's experience has been with some of the top talent in the country. Partner Don Wilson, for instance, worked with both Quincy Jones and Michael Jackson previously. There have been affiliations with Vanessa Williams, Maurice White (Earth, Wind & Fire), Susan Anton and James Ingram. "Just recently we have cut our roster and started all over again," says Curtis. "Now we're gearing up to deal with a lot of youth-oriented acts."

If that seems an odd way to go about business, it's because Multi-Media is as influenced by karma as they are by cash. Interested as they are in the improvement of society, priorities had to be set. "In order for us to give the attention we would have had to give an established art-

ist, it simply would dilute what we wanted to do," says Curtis. "When you've only got two or three people, you're spending so much time making James Ingram a star that you've got no time for these new artists who need a lot of development time."

What kind of talent are they looking for specifically? Anthony Curtis answers, "We're trying to make sure that every artist we bring on board is of the same mind as we are. We're not just interested in making money. Our relationship with money is to be able to afford to have the kind of artist that will look at this company with a very positive attitude." According to Curtis, the acts need to look at the business as a long-term relationship rather than an opportunity for a fast buck.

Multi-Media is built on a real estate base because Curtis did not want to be susceptible to the financial whims of the entertainment industry. "We did it this way so we'd have a lot of room for research, development and giving artists more than one chance," says Curtis. "We are also able to call our own shots and keep our independence."

The crew at Multi-Media have set up a business backbone for their clients, giving them the advantage that the organization's founder never had. They view themselves as a management parent of companies. While, right now, they are fulfilling themselves as personal managers, Multi-Media is in the process of a lot of other things.

"We are trying to stay true to our name," says Curtis. "Our name to us signifies many channels of communications. The industry, to us, just means manufacturing or producing enterprises and projects that are carefully analyzed for their content and contribution to our society's welfare. We find through acquisition or affiliation that we can continue to make this thing happen. When talent walks through that door, they truly become educated, protected and are in a setting where they know exactly what it is they should be trying to contribute."

# SIGNINGS & ASSIGNMENTS

By Michael Amicone



Lester Cohen

Art Jaeger

Capitol Records has appointed Art Jaeger to the post of Executive Vice President. In this newly created position, Jaeger, who comes to Capitol from his stint as Senior Vice President of the MCA Music Entertainment Group, will be responsible for overseeing business affairs, legal and financial functions for the label.

Bhaskar Menon, Chairman of EMI Music Worldwide and its subsidiaries, Capitol-EMI Music, Inc. and EMI Music Limited, has been appointed President of the International Federation of the Phonographic Industry. Menon succeeds the late Nesuhi Ertegun.

Columbia Records has appointed Wanda M. Ramos to the post of Director, National Promotion, Black Music. Ramos will be working out of the company's New York headquarters.

A&M Records has appointed Diana Baron to the post of Executive Director Publicity. Previous to her appointment, Baron was the label's National Director of Publicity. In additional A&M news, Lauren Zelsko has been promoted to the position of East Coast Publicist.



Zach Horowitz

In more MCA executive shuffling, Zach Horowitz has been named Executive Vice President for the MCA Music Entertainment Group. Horowitz will shepherd the Finance, Business and Legal Affairs, Administration and Special Markets and Product departments. MCA has also announced the appointments of Ben Sheats to Regional Branch Manager for the Midwest, and Larry Kenswil to Vice President of Business and Legal Affairs.

RCA Records has named Judy Vertucci as its local promotion representative. Vertucci will represent AOR/CHR/AC products to radio formats in the Chicago area, including stations in Illinois, Wisconsin and Indiana.



Maria Kleinman

MCA Records has announced the promotion of Maria Kleinman to the position of Director of Publicity/West Coast. In her new post, Kleinman will develop and implement publicity campaigns for the label's roster of acts, with the emphasis on print and television media.

MTV: Music Television has announced the appointment of John Cannelli to Vice President, Music and Talent Relations, and the appointment of Joel Gallen to Vice President, Production.

Arista Records has announced several new appointments: Mike Dungan has been named to the post of Midwest Regional Marketing Director; Jacqueline Rhinehart has been appointed Director, R&B Publicity; Mary Moore becomes the label's National Director, R&B Artist Development and Nicki Brown has accepted the post of Regional Marketing Director, Southwest (Dallas, Houston, Denver, New Orleans, Kansas City, St. Louis and Kentucky).



Marcia Edelstein

Elektra Records has announced several new appointments: Marcia Edelstein has been promoted to Vice President of Creative Services, Peter Clancy has been named Vice President of Marketing & Creative Services, David L. Bither has been appointed Vice President of Marketing and Doug Daniel has joined the label as Vice President Urban Marketing.





Gered Mankowitz

**Bad News:** If you liked the Rutles and Spinal Tap, you're certain to flip for *Bad News*. Produced by Queen's Brian May, these zany Young Ones even come up with a rollicking cover of "Bohemian Rhapsody." The album is filled with humorous, tongue-in-cheek metal. In conjunction with their new video, *Bad News Tour*, it makes for some great stocking stuffers. *Bad News* is brought to you by the nice folks at Rhino, so you know this one's worth listening to.

**Dialogue**

**Bob Pfeifer:** Director, West Coast A&R/Epic Records

**Responsibilities:** "Basically, I sign acts and make records. The two acts I've signed so far are Ornette Coleman and Alice Cooper as well as Ice-T's new rap label called Rhyme Syndicate."

**The Scene:** "I think that the biggest problem with the current L.A. club scene is that most of the groups are getting signed too early. In fact, it might be a problem for the record companies rather than the bands themselves. Realistically, if someone walks up to a band after their second gig and offers them a record deal, why not do it?"

**Alice Cooper:** "The Alice Cooper album, *Trash*, was about a year to a year and a half in the making to get it right. What we did was spend six months making demos of the songs on an eight track, and then went in to record the album. We went through over twenty songs. When we first discussed producers, we threw some names around and the name of Desmond Child was foremost in my mind. It was a long process that began in about August of last year. We all just kept going until we had ten songs for the album. But all along, the plan was to first make the album

on eight-track before going into the studio to do it for real. We came across lots of material that sounded like hits, but they weren't right for Alice is a genius, and one of the nicest people I've ever worked with. He's very cooperative, and I just felt he needed to make the right record. He's still selling concert tickets and his Warner Bros. Records catalog is moving, so all he had to do was make a new record for his audience."

**Development:** "My feeling more and more is that you may as well just go ahead and sign the band. You can always develop them while you're in the deal. My rules for signing are simple: Does the act get me off, and how would they work at CBS? So if I want the act, I just sign them if those two things are positive."

**Signings:** "By looking at the three acts I've signed, it's obvious that my tastes are pretty diverse. An act has to have originality, of course. I think that each of the three acts I've signed is a genius in his own realm."

**Unsolicited Tapes:** "As a policy, for various legal reasons, we cannot accept any unsolicited tapes. But if somebody gets through to me and I find that they're reasonable people, then I'll listen."

**Pay To Play:** "I guess the pay-to-

play situation at the clubs is a little bothersome to me. I was a musician and made records and played gigs and made a living at it. I think that musicians, if they draw, should make money when they play."

**Artists:** "When I sign a new artist, I don't necessarily consider what radio is playing. I just build bridges, that's all. The artist has a vision, and I just help him get there. I think great records always rear their heads. If you geared records to what radio was playing, you wouldn't have had a Guns N' Roses or an Indigo Girls or even an Alice Cooper for that matter. I listen to what the kids and the people out there want to hear."

**Advice:** "The best advice I can give is for new bands to just work hard. The main thing to do is to forget all the bullshit about what you're wearing tonight and spend hours and hours writing songs and finding out who you are. And once you find that out, hopefully you'll be unique enough to sign. The point about getting signed is to make a career out of it and not become a one-shot wonder. It's also crucial for a new act to get out and build a fan base beyond Sunset Strip. So get out there and play."

**Grapevine**

Josh Fields replaces David Walsh as the lead guitarist in L.A.'s **Black Cherry**.

Keep your eyes and ears on a local rock band called **Lage**. The quartet has been working very hard lately and things are just now falling into place.

**Byte The Bullet** seems to be getting closer and closer to that elusive recording deal.

**Art Collins**, former VP with Rolling Stone Records and President of Collins/Taylor Management, is currently seeking an artist development or product development position with a major label. Collins can be

reached at (212) 304-9012.

In last issue's **A&R Guide**, there were several listings that were incorrect. Here are the changes: under **RCA Records**, **Bennett Kaufman** is the label's Director of West Coast A&R, **Tony Rome** is headquartered out of the label's New York offices, **Skip Miller** is VP/A&R Black Music for the label and **Pam Small** is A&R coordinator. Over at **Virgin Records**, the corrections are: **Nancy Jeffries**, VP/A&R and **Kevin Curry**, A&R/Rap were omitted. Also, **Danny Goodwin** is part of Virgin Publishing not Virgin Records as listed.

**Chart Activity**

Hottest movers on the singles chart are (as predicted here), **New Kids On The Block** with "This One's For The Children," **Billy Joel's** "We Didn't Start The Fire," which is already Top Ten after only six weeks, and **Skid Row's** super ballad, "Remember You," which will inevitably become their second Top Ten hit single off their debut album.

**On The Move**

With **Paul Atkinson** making the move over to **MCA**, it's likely that **Bennett Kaufman** will be picking up most of the A&R slack at **RCA**.

**Irving Azoff** is now beginning to staff his Warner Bros.-affiliated (as yet unnamed) label.

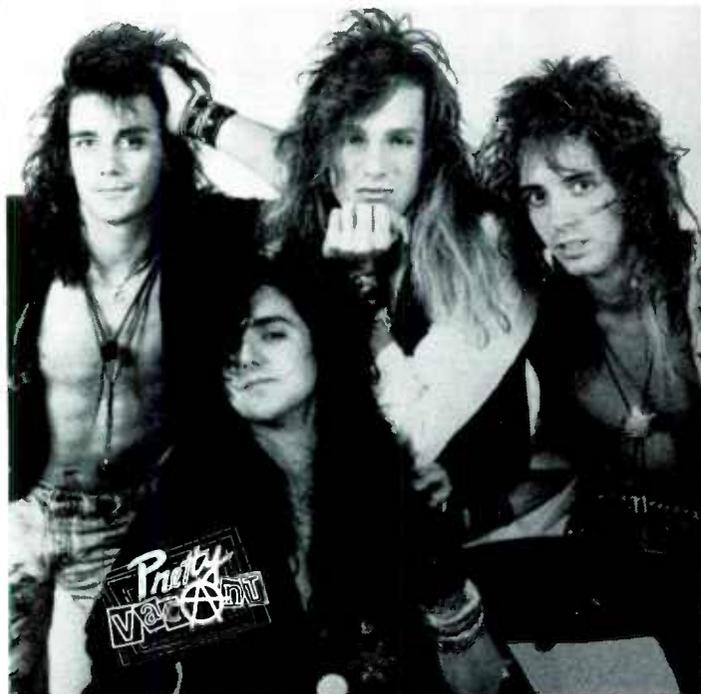
**Phil Quartararo** is also staffing-up as it were with his new record company, **Charisma Records**. Mr. Q is looking for promo and marketing people in addition to A&R staffers.

Also, the newly reactivated **Asylum Records** is currently looking for staff members, as is another new kid on the block, the new label coming from Disney, which we hear might be called **Touchstone Records**.

**Tom Laskey** has been appointed to the position of A&R Producer of Special Projects for **PolyGram Records** in New York.



**Always original, Chrysalis President Mike Bone** found yet another way to advertise his latest signing discovery: right over the airwaves on station **WIYY-98 Rock** in Baltimore, Maryland. Shown above with Bone are the members of **Child's Play**—**John Allen, Idzi, Nicky Kaye and Brian Jack**, who will release their initial album early next year.



**Pretty Vacant:** There's nothing much to do if you're a rock band stuck in the middle of Cleveland, Ohio—except to motor west in search of that elusive record deal. And that's exactly what the members of Pretty Vacant did. Which, as a matter of fact, would make them pretty smart! Their debut on New Renaissance Records is filled with well-crafted rock material that is set for national release come January.

## Commentary

Something's got to be done about the way bands are being signed here in L.A. To help turn the tide of local L.A. bands debuting with records that bomb, I'd like to suggest that labels spend a little more time developing acts and a lot less ink signing them.

I know what you're thinking: Most local bands would pass on a label development deal and hold out for a signing. But if all major labels decided to work with their new talent before offering them the keys to the vault, the new bands would have no choice but to hone their craft and then hope for a cushy deal.

The problem here stems from the fact that very few managers and even fewer labels want to be bogged down with the day-to-day chores of working with new acts. They don't have the time or the inclination to spend hours at rehearsals rearranging songs and choreographing stage moves. They feel they're above pointing out the difference between a bridge and a transition.

Regardless of the incredible amount of talent we have floating around the streets of our great city, very few bands that sign on with the big boys have radio-ready songs to put down on wax. Someone has to be charged with the responsibility of making sure their album is filled with solid material and not filler shit.

And what ever happened to making sure that an artist's album has hit singles on it before it's released? When Paul McCartney turned his *Flowers in the Dirt* album in to Capi-

tol, why didn't someone say "Paul, we love the record but there's no hit on it. Bring it back to us when you've got a hit single, and we'll guarantee you a platinum record." Is McCartney too big a star to be spoken to honestly?

If some of our most respected artists are having difficulties with their records, doesn't it make sense that our new bands need all the more work in order to get their acts together?

I don't think a new act should be signed to a recording contract until they have submitted to the label a minimum of two solid Top Forty-type singles and at least two incredibly strong AOR tracks that radio and MTV can jump on. Only under these controlled conditions can you increase the odds of releasing a successful debut album.

With tracks like "Youth Gone Wild", "18 And Life" and the newly released ballad "I Remember You," Skid Row has virtually guaranteed themselves a triple platinum debut album. Too bad we can't say the same about our very own Faster Pussycat, Jetboy, Junkyard, Darling Cruel and Mr. Big.

And what can we really look forward to next year when Love/Hate, Lost Boys, Shark Island, Tomorrow's Child, Salty Dog, Ferrari, the Zeros and a host of other L.A. bands gear up for the release or promotion of their debuts? Did anyone take the time to work out their songs? Did any label rep send them back to the drawing boards until they wrote a hit single? Though deep down inside we pretty much know the answers now, only time will tell for sure. **MC**



## Remarks

**Contact:** Kevin Fisher  
(818) 708-3499

**Purpose of Submission:** Seeking label deal.

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

Sometimes sequencing a demo so that the peppiest, hookiest song is first isn't the right idea. A better rule of thumb is to simply put the overall best track first, be it fast, slow or whatever. "Susan," the first song on Remark's four-song demo is a little too awkward vocally and lyrically, despite its foot-tapping tempo. I was ready to write them off, but the remaining tracks showed that Remarks has a lot going for them. Elements of the Police, Oingo Boingo and Sixties psychedelia are all part of this trio's sound. The songwriting is fairly solid, and with a little direction, the potential is great. The lead vocals could use more of a unique quality, as they come across as being rather generic at times, and that big, bouncy opener needs to be re-written. But in time, Remarks could indeed be quite—remarkable.



## The Berke Sisters

**Contact:** Stephen Chambers  
(619) 568-1205

**Purpose of Submission:** Seeking label deal.

① ② ③ ☆ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

The cover letter included with this package confirms it. Yes, they really are sisters, and they were once signed to a major label (under a different name in the 1970's). Unfortunately, the two songs on this tape sound like they belong in the Seventies. The first song even has a pseudo-Fifties doo-wop arrangement. Sort of a poor man's Manhattan Transfer. It's too bad, because the rich harmonies of the sister's angelic voices sound great, and the songs aren't without merit. They could work, but not with these arrangements or production. Perhaps collaboration will be the key to success in all areas for the Berke Sisters. Collaborations with the right songwriters, producers and musicians could all point the way to success for this act.



## Carrie Armitage

**Contact:** Carrie Armitage  
(213) 876-4160

**Purpose of Submission:** Seeking label deal.

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

What a surprise. Armitage's package, complete with photo, bio and cute slogan, smacked of "Star Search Showgirl," but her four-song tape sounds more like Kate Bush than a "Star Search" hopeful. Certainly, Armitage isn't ready to step into the huge shoes of Kate Bush, but these songs, written, programmed and sung by herself, show that Armitage could be a high-caliber recording artist. It's especially nice, and very rare, to hear an all-programmed tape sound innovative and steer away from the all-confining sterility of most sequenced performances. An equally innovative producer could help bring Armitage's voice and songs to a higher level. This tape is a good sampling from an artist that has a great chance at a promising career.

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



Entertainment for ASCAP's awards dinner in London honoring members of the PRS was provided by the legendary American songwriting team of Jerry Leiber and Mike Stoller ("Hound Dog," "Jailhouse Rock," "Yakety Yak"). Joining in on a rendition of "Stand By Me" (penned by Mike Stoller and Ben E. King) were (L-R) Leiber, Phil Collins, Billy Ocean, Justin Hayward of the Moody Blues and Simon Climie of Climie Fisher.

## Activities

Island Music has informed *Songworks* that they are currently not accepting unsolicited material. We are sorry for any inconvenience.

ASCAP held its ninth annual awards dinner honoring members of PRS (British Performing Rights Society). The awards honor the PRS writers and music publishers licensing their work through ASCAP in the U.S.A. whose songs were among the most performed in the United States over the past year. The recipient of this year's Songwriter of the Year Award was Billy Ocean, with the greatest number of performances for his award-winning songs "Colour Of Love" and "Get Out Of My Dreams, Get Into My Car." ASCAP's 1986, 1987 and 1988 PRS Writer of the Year, Phil Collins, helped present the award to Ocean. ASCAP's PRS Publisher of the Year was Virgin Music Publishers Ltd. with four award-winning songs—"Hands To Heaven," "How Can I Fall?" "What Have I Done To Deserve This?" and "Wild, Wild West."

BMI and A&M Records hosted a party at L.A.'s Spago restaurant to honor Barry White on his latest release, *The Man Is Back*, and the album's first single, "Super Lover," currently climbing the Black charts. Barry, who recently completed a

European tour, is also contributing to current projects of Quincy Jones and Chuckil Booker.

Bug Music's Don Dixon has a song in the stage play *One Hot Minute* at New York's Bottom Line theater. The tune is entitled "I Can Hear The River."

Peer Music's producer/artist/songwriter Marvin Etzioni produced the *Fast Folk L.A.* album. Included on the acoustic music LP is Etzioni's song, "Arms Raise," which he wrote and performed. Other artists that contributed to the album are Peter Case, Victoria Williams and Show Of Hands.

Songwriter/producer/artist John Welch, vocalist with The Committee U.K. (featuring the talents of former Pretenders drummer Martin Chambers), is currently being considered for a staff writing position with a major publisher. Welch tells *Songworks* that he has left the band to pursue his solo career and focus on songwriting. Contact him through Mogul Entertainment Group/George Ghiz (213) 278-8877.

Bug Music songwriter/artist James McMurtry's debut CBS LP, *Too Long In The Wasteland*, was produced by John Mellencamp.

Speaking of John Mellencamp, the artist/songwriter/producer has temporarily retired his writing hat and has refused to do a tour to

support his recently released *Big Daddy* LP in favor of pursuing a career as an artist. His first public showing, which consisted of twenty oil paintings, was held at the Triangle Gallery in Beverly Hills. Mellencamp's paintings ranged in price from \$12,000 to \$20,000—hefty price tags considering that he has been painting for less than two years. Songwriter/artist/Jazz legend Miles Davis, who has long been established as a major force within the contemporary art world, also displayed his artwork, which was the first time it had been publically shown in the United States. Two sold-out opening events were held with proceeds benefiting the Harbor Interfaith Shelter and the Greater Los Angeles Partnership For The Homeless.

Rounder Records has released a new Barence Whitfield & The Savages LP entitled *Live Emulsified*. Barence's "The Girl From Outer Space" is in the new Parragon Arts film, *Deliver Us From Evil aka Night Angel*. Whitfield is an artist/songwriter signed with Bug Music.

Nominated for this year's Country Music Awards are Bug Music's Desert Rose Band (Vocal Group and Horizon Award), Rossanne Cash (Female Vocalist), Nitty Gritty Dirt Band (Music Video and LP of the year for *Will The Circle Be Unbroken*), and Rosanne Cash, Johnny Cash and the Everly Brothers (Vocal Event of the Year).

## New Signings

Peer Music has signed Donovan to an exclusive worldwide publishing agreement. Watch for the mellow yellow man's new LP, which should be released in Feb. 1990 on PolyGram.

Michael Winslow has signed with BMI for royalties administration.

RCA Artist Tyler Collins has signed a publishing agreement with the newly-formed Emerald Forest Entertainment Co. Collins' single "Whatcha Gonna Do," which was co-written with Phillip Gordy, is bulleting up national black singles charts. Her debut album is entitled *Girls Night Out*.



Barbara Cane

## The Business Side

BMG Music has acquired Lodge Hall Music (ASCAP) and Milsap Music (BMI), the publishing companies of RCA recording artist/producer Ronnie Milsap. The catalogues contain numerous Milsap hits including the Grammy-winning "Stranger In My House" and "Lost In The Fifties Tonight," and such Number One singles as "It's Only Over You" and "In Love." Lodge Hall and Milsap Music contain over 100 songs by C&W writer Mike Reid, plus songs of PolyGram artist Daniele Alexander and writer Tony Haselden.

Jaymes Foster-Levy has joined Geffen Music as a Creative Consultant. Foster-Levy will be responsible for promoting the current Geffen Music catalogue, as well as the staff songwriters, a list that includes Brenda Russell, Marc Jordan, Dennis Matkosky and Jesse Harms, among others.

Virgin Music has signed a worldwide administration deal with Avatar Publishing Group, the prominent Black Music publishing firm. Avatar's exclusive writers include Rex Salas (Vanessa Williams' "The Right Stuff"), Larry Robinson, Kipper Jones, Kenny Harris (Vanessa Williams' "Darlin' I") and Grammy winner Gary Bias (Anita Baker's "Sweet Love").



Warner/Chappell Music has signed Mick Fleetwood, co-founding member of Fleetwood Mac, to an exclusive publishing and songwriting agreement. Commemorating the signing are (standing from left) Les Bider, WC President/CEO; Mickey Shapiro, Fleetwood's attorney; Jay Morgenstern, WC VP/General Manager; and Dennis Dunstan, Fleetwood's personal manager; (seated) Fleetwood.



BMI and A&M Records honor Barry White for his latest release, *The Man Is Back*. Pictured (from left) are Ron DeBlasio and Ned Shankman, Barry's managers; Quincy Jones; Barry White; Gil Friesen, A&M President; Dawn Lewis, singer and star of NBC's *A Different World*; and Rick Riccobono, BMI VP.

# SONGWRITER PROFILE

Greg Allen



## David Lowery of Camper Van Beethoven

By Pat Lewis

Camper Van Beethoven's vocalist and primary songwriter is David Lowery (pictured above, top right), who has a knack for writing clever, off-the-cuff and often times extremely sarcastic songs. The tunes seem to move through a variety of styles and moods from rock to folk to punk to Far Eastern-influenced melodies, many times even switching musical gears within the same song. This disregard for the "rules of songwriting" has confused some audiences while delighting others and has resulted in Camper being labeled everything from "eclectic" to "a bunch of laid-back intellectuals from Northern California" to "a parity band" to "the most innovative band since the Beatles." And although it can be argued that labels are necessary to help identify or categorize a band's style and thus help, for example, in marketing strategies, Camper Van Beethoven defies categorization, and therein lies the rub.

After several years of recording and releasing their records on Pitch-A-Tent, their own label distributed by Rough Trade Records, Camper took the commercial plunge last year and signed with Virgin Records. But life really hasn't changed all that much for the band since their signing. "I think the difference was that before we signed with Virgin, we could pay our rent, and now we can pay our rent and go to the dentist," jests Lowery. "It's really pretty much the same. We're still touring around the country in our vans and doing gigs just like we used to do, but we do have a couple more people working for us. We like to travel pretty light, and we're pretty humble as far as the rock star trappings go. The only real place that I see any sort of change is in the consistency of our shows, and also the fact that we have been able to get a lot more people out to see us—well, a lot by our standards anyway."

Last month, Virgin released Camper's second effort for the label entitled *Key Lime Pie*. (Their debut LP, *Our Beloved Revolutionary Sweetheart*, received notable critical attention last year.) "Actually, I'm kind of surprised that we got away with this new record," confesses Lowery. "To be honest, it's further out in left field than the last few records that we did. It's a pretty weird record. It's slow. It's dark. It's funky. It's sort of mellow. On this record, instead of playing rock styles, we're playing a lot more old folk ballad forms—the kind of songs that don't have any choruses. They just have a bunch of lyrics that keep going on and on and tell a story."

The stories that Lowery tells in his songs are often so interestingly abstract that they seem to suggest that the songwriter is not overly concerned with conveying concrete messages or images. "I'm more concerned that the words just sound good together," explains Lowery. "Sometimes I don't even know what the lyrics mean. They just seem to have a logic all their own. For instance, I don't know what 'Life In A Keg' means, but all the words sound beautiful together. Then, songs like 'Lottery' or '(I Was Born In) A Laundromat,' I was just playing a character, and I just started saying what I thought the character would say. In essence, you put yourself into the character's mind and figure out who he is. Sometimes I'll write as much as fifteen pages of lyrics that represent what the character would say and then narrow it down into a story. I'm much more concerned with how it sounds when I sing it and how the words sound together rather than what it means."

When somebody labels Camper as a such-and-such style band, Lowery feels that it doesn't really affect him. "But I would imagine," he says, "it might affect how some people consume the music. People come and see us, and they see that we're just this rock band. That's how I like to think of us. I don't care if people label us, if that's their way to get a handle on it and explain it to their friends."

If there's one label that Camper Van Beethoven does deserve, it is "fresh." "I think one thing that keeps us fresh is that we try to reinvent ourselves each time we make a record," says Lowery. "We've also spent a long time struggling against the 'parity band' label. And the way to struggle against that is to try and surprise people—to just delve deeper into what you're trying to say personally with your music and with your lyrics. I feel that has kept us fresh."

MC

# ANATOMY OF A HIT

By David "Cat" Cohen

## "Poison"

WRITER: A. Cooper, D. Child, J. McCurry  
PUBLISHER: Ezra Music, SBK April Music,  
Kat and Mouse Music [BMI] and Desmobile Music [ASCAP]

## Alice Cooper

Epic

It had to happen someday. Heavy Metal music had to grow up. Not that this week's artist, Alice Cooper, is my idea of a role model for the youth of America. Yet, with the help of producer Desmond Child, he has put the art and craft of songwriting back into a pop genre where it has been sorely lacking. Not only does the single "Poison" (and the rest of the album for that matter) integrate intelligent song form, melodic and harmonic development, it stays true to the high energy and twisted attitudes that heavy metal fans desire.

□ **Lyric:** Words like this are enough to press the buttons of PTA and anti-rock lyric groups. Yet, like the evocative music, the verbal description of compulsive erotic desire is vivid and full of intelligent images. Whether one is into the statement, the artistry can't be denied.

*Your mouth, so hot  
Your web, I'm caught  
Your skin, so wet  
Black lace and sweat  
I hear you calling and it's needles and pins  
I want to hurt you just to hear you screaming my name  
Don't want to touch you but you're under my skin  
I want to kiss you but your lips are venomous poison*

□ **Groove:** The recording starts without any definite groove until the pre-hook. Then it moves into a simple, straight 8th note groove with driving 8th guitar overlays. The second verse lays back like the first and revamps into the groove for the rest of the song.

□ **Scale:** Minor scale throughout gives this song a dark, sinister sound. What is unusual is the shifting of minor scales to follow the jumping chord changes, something rare in the rock style.

□ **Melody:** Very melodic for a rock song. Unusual combination of repeated notes and leaps make for a dramatic melodic line that rises from the verse throughout the pre-hook and resolves effectively in the chorus. Its theatricality matches Alice's persona.

□ **Harmony:** Harmonically, only simple triads are used, but they jump all over the place, unexpectedly out of the key and back again. The chord progressions in this song are perhaps one of its most sophisticated elements, a far cry from the three-chord harmonic fare usually associated with metal. This is perfectly matched with the melody echoing its dramatic build and high contrast.

□ **Form:** Format is very commercial, and the sections are easily recognized in contrast with the usual long unfocused jams that this genre is famous for. Signature Verse Pre-hook Chorus Signature Verse Pre-hook Chorus Guitar Solo 1/2 Verse Pre-hook Chorus Pre-hook Chorus.

□ **Performance:** Alice gives a consistently sleazy vocal performance with gravel intact and attitudes poised.

□ **Production:** What makes the single stand out is Child's excellent production. No wonder he's becoming a cause celebre in recording circles. He instinctively knows how to structure, balance and polish his songs, including the appropriate amount of rough edge.

□ **Influences:** Sixties rock-based with some David Bowie influence. The song, in particular, borrows some of its musical ambience from the Police.

□ **Summary:** This song is a strong hit, but like *The Rocky Horror Show*, for which it could have been performed, it appeals to a cult following only. Don't look for too many covers, but the original may be around with us for a while.

MC

**CBS MUSIC VIDEO ENTERPRISES:** CBS Music Video Enterprises has announced the release of *Retrospective*, a video collection profiling country star Rosanne Cash. Seven Number One singles are featured on *Retrospective*, including "Seven Year Ache," "I Don't Know Why You Don't Want Me," "The Way We Make A Broken Heart" and "Runaway Train." The videos are linked by conceptual interludes created especially for this home video collection.

**LARRABEE SOUND STUDIOS:** Mix meister Tom Lord-Alge and assistant Andy Batwinas are busy mixing the song "Living Air" by Chrysalis recording act Living In A Box....The Australian band Lime Spiders is currently recording a new album with producer Kevin Shirley, mixer Michael Brauer and assistant Sylvia Massy....Capitol Record's Mother's Finest recently completed a 12" remix of the song "Your Wish Is My Command," with producer Glen Murdock overseeing the mix, ace mixer Keith Cohen turning the knobs and Andy Batwinas assisting.

**MCA MUSIC VIDEO:** MCA Records has announced the launching of MCA Music Video. The division's inaugural release schedule includes *His Prerogative*/Bobby Brown; *Past And Present*/New Edition; *Jody Watley-Vide Classics, Volume 1*; *Reba*/Reba McEntire; *Video Messages From The Boys*/The Boys; *Airplay*/the Jets; and *A GRP Christmas Collection*/Various Artists. Each video includes the hits, exclusive interviews, rare footage and, in some cases, live performances.

**MICROPLANT STUDIOS:** Husband and wife team Burt Bacharach and Carole Bayer Sager were recently cutting tracks for the Dionne Warwick/Jeffrey Osborne duet, "Take Good Care Of You And Me," on Arista Records, with engineer Steve Deutsch....Hotter than hot Desmond Child recently recorded keyboard overdubs for the just-released *Shocker* soundtrack, with engineer Arthur Payson supplying the sonic magic....Musical eccentric Van Dyke Parks was in pre-programming tracks with keyboardist Mike Watts for the



**HARD 'N' HEAVY 'N' SUCCESSFUL**

**Hard 'N' Heavy, the world's first hard rock/heavy metal video magazine, is making chart waves. Volume Three—a new edition is unleashed every two months—is currently on Billboard's Top Videocassettes Sales Chart. The video magazine presents, in living color and ear-shattering stereo, in-depth profiles of hard rock/heavy metal's finest.**

Paramount Pictures/Jack Nicholson-directed movie *The Two Jakes*, the much-anticipated sequel to *Chinatown*.

**CLEAR LAKE AUDIO:** Enigma Recording artists Hurricane are in working on their second album with producer Michael James Jackson and engineer Brian Levi.

**HIT CITY WEST:** Bobby Vale recently completed a ten-song album project to aid the homeless children of the Philippines. Helping capture the worthy project on tape were producer Gloria Jones, engineer Kevin "Kvoc" O'Conner and assistant engineer Karen Shellenberger. Various musicians donated their time to the project.

**SUNSET SOUND FACTORY:** Rod

Stewart recently oversaw the mixing of live shows for broadcast on the Westwood One Radio Network, with Biff Dawes engineering and Tom Nellen assisting....Enigma act T.S.O.L. was in putting the finishing touches on their latest opus with producer John Jansen, engineer Ryan Dorn and assistant Neal Avron....Guitarists Joe Walsh and Nils Lofgren are busy overseeing live mixes of the Ringo Starr tour; Walsh and Jim Nipar co-producing, engineer Jim Nipar manning the console and Neal Avron assisting....Chrissie Hynde of the Pretenders is in finishing her current project with producer Mitchell Froom, engineer Tchad Blake and assistant Tom Nellen.

**CAZADOR STUDIOS:** Hit songwriter Jack Conrad and Steve Plunkett (Autograph) are in doing pre-production work with EMI recording artists Vixen; Jimmy Hunter behind the board, programming and mixing.

**ARIES CONSOLES:** Newly formed C-Level Distribution Group has been awarded exclusive distribution rights for Aries consoles. The current Aries line consists of the Mix Rack, a multi-purpose modular console suitable for eight-track recording and live PA work; the Aries series 16, suitable for larger recording; the Apollo console, a full-feature professional recording console; and the Astrid console, a professional sound reinforcement console. **MC**

**FIGHT FOR YOUR RIGHT TO MAKE VIDEOS**



**The Beastie Boys recently performed live at the Country Club in Reseda to shoot performance footage for the group's "Shadrach" video, the new single from their Paul's Boutique LP.**

**BLUES POWER**



**Legendary blues figure, John Lee Hooker, recently teamed up with Carlos Santana (right) to shoot a video for "The Healer," the title track from Hooker's new Chameleon album. The duo is pictured in the warehouse of Chameleon's Hawthorne offices.**

# PRODUCER CROSSTALK



## MICHAEL JAMES JACKSON

By Maria Armoudian

It's back to the basics for Michael J. Jackson, producer of Kiss, Red Rider, Pablo Cruise, Armored Saint and Hurricane. Record production to Jackson is both instinctive and passionate, with the emphasis on songs and performance. "We have to remember that one of the main things that drew all of us into this business is the love of music and sense of excitement for it. That's where I've always felt the focal point should be, in the creation and translation of feelings through music," comments Jackson. "It's unfortunate that a great deal of the industry has become much more oriented towards promotion and accounting."

Jackson is a big advocate of traditional analog recording using the finest vintage equipment. That's not to say that Jackson doesn't utilize modern technologies. "I use everything I need, whatever that may be. But I'm more concerned about creating an identity and signature for a given artist than copying a snare sound from Bon Jovi or Def Leppard," says Jackson. Still, he may use digital sampling or other modern procedures, but only to enhance the character of already existing sound.

Jackson emphasizes songs and performance. "Once the songs are chosen and fully arranged, what I try to do is create an atmosphere where people are having a good time playing. If you can get a group of people to really take pleasure in playing their instruments, it reflects on the tape," explains Jackson. He sees his role similar to that of a football coach who is periodically called in to play center. "Additionally, a producer has to have an objective mind, much like that of a psychiatrist, as well as the passion

of an evangelist. In the first case, it's to understand what the artist is trying to get across; in the latter case, because everyone has to believe that there is a mutual goal we are reaching for," says Jackson.

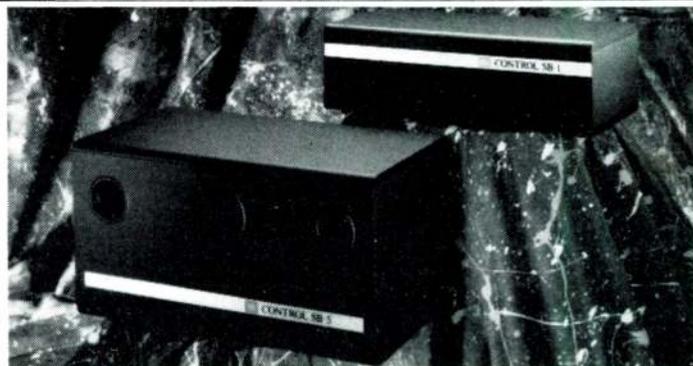
Much of that gift of instinct also helps in the inevitable times of conflict. "A good producer needs to know at which point he is compromising his own taste and choice and when he is compromising the record itself. To me, the record is more the priority than anyone's ego, including mine."

Jackson is an established producer who is open to working with unsigned acts. Although he is not one to "cruise the Sunset Strip" looking for unsigned talent, he views nurturing new talent as a missing building block in music today. "I think continuing the development of talent, new or otherwise, is a very important part of the music business. Sure, I would work with a new unsigned act if I felt there was potential—but I would have to really believe in the act. If I don't get excited, or if I feel they lack something somewhere, then I'm the wrong person for the project, because I wouldn't feel I could really contribute to it. Like most people, I'm sure I'm the most effective when I absorb myself in a project totally and feel that it has some personal meaning to me as well," says Jackson.

This genuine excitement for the music is the determinant for all of Jackson's production choices. For example, when introduced to Kiss, Jackson realized that the band's career had momentarily stalled. He was also excited about the music. "I was brought in on the basis that I'm a song-oriented producer. I felt that I could make a contribution in helping them regenerate their success," explains Jackson. The result: two platinum records, one gold record. "There was a very genuine creative energy between us. But that is a part of the 'luck' you need to produce a good record, and it's always something that no one has any control over," says Jackson.

Jackson has come a long way, considering that he never planned on producing records. He started as a music journalist, writing articles, biographies and liner notes, which eventually led him into the A&R department of A&M Records. While there, he discovered Pablo Cruise as well as a hidden passion for record production. "Once I experienced the studio, I knew that if I chose to stay in the business, the studio would be where my heart would be," says Jackson. "For a record producer, true excitement comes from being in the recording studio; it's the only place where everyone has everything on the line. What's important in this business is not having lunch with your record executive friends. The reward comes when you can follow your instincts and have the opportunity to see it pay off in the form of a hit song and know that you were able to substantially contribute to an artist's career." **MC**

## NEW TOYS—BARRY RUDOLPH



New Sub-Woofers from JBL

The SB-1 and SB-5 are the new sub-bass counterpart speakers to the successful JBL Control 1 and Control 5 loudspeakers. Sub-bass speakers are a good way to extend the low frequency response of any speaker system and since frequencies below 100Hz generally have no directional information, the subs can be located anywhere in the listening room, the very best place for them is in between the left and right front speakers.

The new SB's use a three-chamber enclosure with four, woofer drivers. Each pair of woofers is connected in opposing phase (out-of-phase) so that while one speaker is pushing outward the other is pulling inward in response to the low frequency wave. This normally taboo situation is used to mechanical advantage in a "push-pull" fashion to nearly double the motor strength of an equivalent single transducer. Sound waves then emerge from the three vents in each of the three chambers.

The bottom line to all of this chicanery is that the SB-1 and SB-5 deliver superior transient response, increased bandwidth with reduced distortion and increased efficiency. Also very important is the decreased size of the enclosure itself which is one of the main reasons for the renewed interest in sub-woofer design these days. Historically, reproducing low frequencies meant using very large speaker cabinets that are a bit imposing on your living space. Anyway, the SB's will deliver clean, deep bass better than speakers several times their small size.

A single SB-1 is designed to augment a pair of Control 1's while a single SB-5 handles the Control 5 system or two pairs of the smaller Control 1. The SB enclosures come in black matte vinyl coverings and are ready to accept properly filtered signals from your sub-woofer amp.

The SB-1 sells for \$225. While the SB-5 goes for \$325. For more information call JBL Professional at (818) 893-8411 or write to 8500 Balboa Blvd., Northridge, CA 91329.



Spike Drum Triggers from LP Music Group

The Spike Trigger is an interesting solution to the electronic drum pad quandary: How do you integrate drum pads into your acoustic set without upsetting the normal way you have your kit set up and still have the pads in a playable position? It seems that either you have to move your rack toms over or put the pads left of the hi-hat or way right of the last floor tom or hang them from the ceiling. Anyway, the Spikes are much smaller, but offer a wider playing surface than the small round trigger pads I've seen lately. Plus, the Spikes can be mounted just about anywhere with standard drum clamps.

The tubular shape of the Spike makes them easy to hit from any angle and with any part of the drum stick. A drummer can mount up to four Spikes off one stand using the

optional LP114 T-bar and drummers that play all pad sets can mount the Spike using the CP274 Multi-Clamp.

The rubber coated polycarbonate surface provides a comfortable feel for playing anything anyhow. The Spike provides a clean, string signal which will respond to all dynamics and interface with any drum brain or trigger-to-MIDI converter. There is a built-in isolation system to minimize false trigger and crosstalk between Spikes as well as your acoustic drums.

The Spike Drum Trigger sells for \$89.95 each and the T-Bar Mount for up to four Spikes sells for \$21.95. For more about these triggers call LP Music Group at (201) 478-6903 or write to them at 160 Belmont Ave., Garfield, New Jersey, 07026. **MC**



# SHOW BIZ—Tom Kidd

## RADIO PIX

MONDAY, NOVEMBER 27

11:00 p.m. KNTF FM 93.5—**Sold Gold Country:** Join in a birthday salute to **Eddie Rabbitt**.

WEDNESDAY, NOVEMBER 29

11:00 p.m. KLSX FM 97.1—**The Lost Lennon Tapes:** Host **Elliot Mintz** joins **The Beatles Live in Paris** from June 1965.

SATURDAY, DECEMBER 2

8:00 a.m. KLON FM 88.1—**Jazz With Ken Poston:** Ken explores Jazz in the Eighties: The Great Re-issue Programs of Fantasy, Blue Note, RCA Bluebird and other record labels.

7:00 p.m. KQLZ FM 100.3—**Pirate Radio USA:** **Shadow Steele** hosts this new five-hour party featuring fast-paced, hard-driving rock.

SUNDAY, DECEMBER 3

9:00 a.m. KLON FM 88.1—**Rock 'n' Roll & Rhythm 'n' Blues:** Host **Steve Propes** celebrates West Coast Rhythm and Blues Day.

12 Noon KNAC FM 105.5—**High Voltage:** **Tawn Mastrey** unleashes two hours of Maximum Voltage from **Alice Cooper**.

12 Noon KLON FM 88.1—**Big Band Jazz and Swing:** **Jay Roebuck** features the work of jazz trumpeter, **Miles Davis**.

8:00 p.m. KLSX FM 97.1—**Dr. Demento:** You are cordially invited to the Doctor's annual ski party.

WEDNESDAY, DECEMBER 6

11:00 p.m. KLSX FM 97.1—**The Lost Lennon Tapes:** **John Lennon** takes us along the road of spiritual development.

SATURDAY, DECEMBER 9



**Stevie Nicks**

5:00 p.m. KCME FM 99.3—**Superstar Concert Series:** Spend 90 minutes in concert with **Stevie Nicks**

This information is supplied courtesy of Lori A. Uzzo/*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.



**Malcolm McLaren**

That colorful British eccentric **Malcolm McLaren** tells *Show Biz* that his new Epic album, *Waltz Darling*, might never have been made had it not been for **Steven Spielberg**. McLaren needed a demo of the music for a film project that the two are negotiating. According to McLaren, the plot will have **Oscar Wilde** discovering rock & roll music whilst on a lecture tour of America in 1880. "He discovers it in a small, silver mining, shit-kicking boo town in the form of a young girl who is none other than **Neneh Cherry**," McLaren explains. "And Neneh Cherry, being part Swedish, part black and part Irish, is the perfect vehicle for a modern girl of the New World—your melting pot. He then takes this girl and places her at the foot of the **Prince of Wales**. Voila! Rock & roll is born." Taking **Johann Strauss** as the pop meister of the day, the problem soon arose as to how to marry a Strauss waltz to that silver mining boo town. Obviously, the answer was to drag in James Brown's grandfather who is discovered knocked out in the back of a local saloon. "So I said to Steven, 'Think of this marriage of James



**E.G. Daily**

Brown's "Sex Machine" with Johann Strauss' "Blue Danube," and perhaps that has something to do with how the music's going to sound," says the artist. McLaren presented his "demo tape for Steven Spielberg" to CBS Records, and three years later blessed the world with another episode in his increasingly convoluted musical styling. A great, if slightly bizarre, new work.

A film you will not be seeing is the previously planned movie adaptation of **Kenny Rogers**' 1989 release, *Planet Texas*. "The record didn't do as well as any of us hoped," Rogers is quoted as saying. "I guess it was too hip for country and too country for hip radio." Instead, Rogers is starting work on a book of photography featuring country stars and an album to be called *Christmas In America: A Love Story* which will coincide with his upcoming NBC special of the same name.

Michael Halsband

The TV movie stars Rogers as a 50-year old photographer who puts his career before his family. Co-starring with him is his 26-year old namesake, **Kenny Rogers, Jr.** The singer/actor recently ended the eight-year estrangement from his son and 31-year old daughter **Carole Lynne** which resulted from Rogers' 1973 divorce.

We are told that the shooting script has just been completed for the **Mamas and Papas** biopic called *California Dreamin'*. **Chynna Phillips**, whose parents are group founders **John and Michelle Phillips**, is still set as lead although **Marny Wilson** has apparently dropped out. The director and the rest of the cast have yet to be set. The picture is expected to go before the cameras by late January or early February of next year.

Look for **E.G. Daily** to return to film work in 1990. The diminutive actress/singer, whose screen credits include *Streets of Fire*, *The Escape Artist*, *Loverboy*, *Bad Dreams*, *Valley Girl*, *Fandango*, *Grandville USA* and *Pee Wee's Big Adventure*, had taken time off to concentrate on her music. As the result, she has a new album called *Lace Around The Wound* on A&M Records and a new band called *Slave* that has been playing quite regularly at Hollywood's Coconut Teaser (two members of *Slave* played with the late **Bobbi Brat**). "I want to move into a different mode of movies," Daily tells us. "I want to do films that really move people and to get away a little bit from the teen themes I've done in the past." Previously, Daily scored a #1 dance club hit with a song called "Say It, Say It" from

her 1986 *Wild Child* album while placing songs on the soundtracks to *Summer School*, *Street Music*, *The Breakfast Club* and *Thief of Hearts*.

Do you need a gift for the yuppie on your list? Then *Show Biz* suggests you pick up a copy of *The Wonder Years—Music From The Emmy Award Winning Show and Its Era*. That's the new compilation from Atlantic Records that features classic cuts intercut by new versions of songs from the era. Favorites from the former category include **Joe Cocker**'s version of the **Beatles** classic "With A Little Help From My Friends," **Buffalo Springfield**'s "For What It's Worth," and **Crosby, Stills, Nash and Young**'s "Teach Your Children." In the latter category we have "Baby I Need Your Loving" from **Was (Not Was)**, "Get Together" by **Indigo Girls** and an ironic version of the **Stones**' "Ruby Tuesday" by **Julian Lennon**. CD and cassette buyers get a bonus trac: "Peace Train" as performed by **Richie Havens**. The first single from the album is the **Escape Club**'s remake of the **Doors** classic, "Twentieth Century Fox," produced by Doors-man himself **Ray Manzarek**. This offer-



**Charity James**

ing is cheaper than a Beemer and probably just as impressive.

Another actress/singer in our midst is the lovely and talented **Charity James**. Club mavens may remember her as the high-powered voice in such bands as **Bad Actor**, **Resistance** and **Only Child**. Now she is the "Voice of Maybelline" in a series of national radio spots for Maybelline Shine Free cosmetics. She is also currently featured in spots for *Epidady*, *Club 8000 Insurance* and *International House Of Pancakes*. Upcoming projects find her as one of the voices in an animated series called *The Swiss Family Robinson*. As an actress, look for her in an upcoming *Movie of the Week* called *Home By Midnight* which stars **Clifton Davis** and **Tempest Bledsoe**. Her past movie credits include *Get Crazy*, *Lipstick Lies* and *Death Defying*. On television, she has been seen in *General Hospital*, *Santa Barbara*, *Ryan's Hope* and *CHiPs*.

Victoria Pearson

# SHOW BIZ

Local chanteuse **Mona Caywood** has just completed the vocal track for a new **Hanna Barbera** sing-along tape that is headed for retail stores in time for the holidays. As she and **Carl Anderson** duet on "Oh Holy Night," generic animated Biblical figures tell the story of the first Christmas. The singer used to make a less pastoral living. She once portrayed **Janis Joplin** in a Las Vegas-type review which garnered her the dubious distinction of becoming a question in the Trivial Pursuit board game. (Helpful hint: Her name then was **Mona Moore**.) Caywood can be seen live these days at the Birds of Paradise restaurant in Long Beach where she performs Fifties' standards on Wednesdays and torch songs on Saturdays. She also sings at Ed Debevic's Torrance location (where she has her own commemorative T-shirt) on Friday nights.

**Busboys** leader **Brian O'Neal** is working as writer and musical director on an animated project about a pop star called "**Dr Boogie**." He had the same behind-the-scenes role recently on ABC TV's *Ghostbuster's Halloween Special*. For that outing, O'Neal co-wrote two songs ("Touch-



**Mona Cayford**

ing Old Magic" and "Boogaloo is Back in Town") with screenwriter **Joe Straczynski**. The producers liked his demo of "Boogaloo" so much that they asked O'Neal to provide the voice of the character as well. "They even based the final drawing of Boogaloo on the voice I created for him," says the singer. The Busboys are currently writing songs for their fourth album with plans for a Spring 1990 release.

Eleven-year-old **Danielle Findley** of Lee's Summit, Missouri has been chosen over nearly 400 other girls to take the lead in **Annie 2**. The seven-million-dollar musical concerning the continuing adventures of the classic comic strip character will open on Broadway in March.

Reggae musician **Jimmy Cliff** will be producing, starring in and co-writing the sequel to the 1973 feature *The Harder They Come* for his new Cliff Sound and Films production company. The firm also produced

the Jamaican vocalist's new *Image* LP. Cliff starred in the original flick, which is credited with popularizing reggae music in the United States. The follow-up to that cult favorite is expected to go before the cameras next spring.

Congratulations to *Show Biz* regular **Paula Abdul**. The dancer/choreographer/singer just walked away with her first Emmy Award for Outstanding Achievement in Choreography. This recognition is for her work on Fox Television's *Tracey Ullman Show*. As you'll recall, Abdul received four honors at the MTV Video Awards. Her first album, *Forever Your Girl*, has just gone triple platinum and she is now writing material for her eagerly anticipated sophomore effort.

Local fave **Cathy Car** just performed her songs from the movie *Teen Witch* ("Get Up And Move," "Dream Lover" and "Come Feel The Rhythm") at the Sherman Oaks Galleria. The occasion was a model search sponsored by the John Robert Powers agency.

The first ever National Academy of Recording Arts & Sciences Grammy Living Awards is set to be telecast Friday, November 24 as a two-hour prime time CBS television special. The first honorees will be **Andrew Lloyd Webber**, **Liza Minnelli**, **Willie Nelson**, **Smokey Robinson** and **Rod Stewart**. All are still-active artists whose past contributions to the arts have had a lasting influence. NARAS President **Michael Greene** explains, "The decision was made to recognize these artists for their current creativity rather than waiting to pay tribute towards the end of their careers." The special is to include celebrity presenters and performance tributes from many of today's hottest young performers. Pierre Cossette Productions produced the telecast in cooperation with NARAS. **Jack Elliot** was the musical director for the show which taped November 21 at the Pantages Theatre in Hollywood.

New York native **Dennis Amodeo** of Huntington Station, Long Island, New York flew to Los Angeles recently, but he probably drove home. That's because on October 16, Amodeo became the winner of VH-1's Corvette Collection Sweepstakes. Just one two-dollar phone call won him the 36 Chevrolet Corvettes which represented



**Paula Abdul**

every year the car has been in production since 1953. He also received a gold record commemorating the success of the **Beach Boys'** latest album, *Still Cruisin'*. The single of the same name was written for the promotion and was supported by a music video featuring many of the Corvettes that were given away. "I don't even have a garage, and I already have two cars blocking the driveway," exclaimed the excited winner. "I've always dreamed of owning a Corvette, but who would ever think about owning 36 of them?" The collection's estimated worth was \$1 million. The sweepstakes generated in excess of 2.2 million entries, 1.4 million of which came through a revenue-generating 900 number.

Just because she's not doing *Evita* doesn't mean you won't get to hear **Meryl Streep** sing. She just finished a country western musical number for the upcoming theatrical release *Postcards From The Edge*. The original full-day shoot had Streep singing in a western saloon against a glittering backdrop. When they reviewed the dailies, she and director **Mike Nichols** decided they didn't like the look, so they did it again. In the version movie-goers will see, Streep sings against a plain black background. MC



**Dennis Amodeo (right)** receives a gold record from **Beach Boy Mike Love** as *Capitol* staffers look on.

## TELEVISION PIX

MONDAY, NOVEMBER 27

5:00 p.m. **BRAVO**—*The South Bank Show*: This installment presents a history of boogie-woogie.

5:30 p.m. **HBO**—*The Ghost Of Faffner Hall: The Power of Music* with guests **Los Lobos**, **The Gamelan** and the **Como String Quartet**.

WEDNESDAY, NOVEMBER 29

2:00 p.m. **CINEMAX**—*Cinemax Sessions: Les Paul: He Changed The Music* pays tribute to the pioneering guitarist with guest performances by **Jessi Colter**, **Rita Coolidge**, **David Gilmour**, **Jan Hammer**, **Waylon Jennings**, **Stanley Jordan**, **B.B. King**, **Steve Miller**, **Carly Simon**, the **Stray Cats** and **Eddie Van Halen**.



**Ricky Van Shelton**

5:00 p.m. **THE NASHVILLE NETWORK**—*Ricky Van Shelton: From Grit To Gold*: This 60-minute special follows the career of the Country Music Association's 1988 Male Vocalist of the Year. Includes cuts from his albums *Wild-Eyed Dream* and *Loving Proof*.

9:00 p.m. **MTV**—*Video Rewind: The best videos of 1988*.

THURSDAY, NOVEMBER 30

12:40 p.m. **BRAVO**—*Swan Lake*: The dance classic.

SATURDAY, DECEMBER 2

12:30 a.m. **KHJ**—*Hee Haw (synd.)*: Guest hosts **Regis Philbin** and **Kathy Lee Gifford** welcome musical guests **The Judds** and **Shenandoah**.

6:30 p.m. **MTV**—*Janet Jackson's Rhythm Nation*: A repeat performance of Jackson's new full-length video featuring songs from her current album.

8:00 p.m. **MTV**—*Video Rewind: The best videos of 1989*.

MONDAY, DECEMBER 4

11:30 p.m. **FOX**—*After Hours*: A cadre of hosts take viewers backstage and into the personal lives of some of today's major performers.

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

# Local Notes

By Michael Amicone

Contributors include Steven P. Wheeler, Pat Lewis, Ace Passion, Randal A. Case and Tom Farrell.

**SYMPATHY FOR THE QUAKE:** In the wake of the recent San Francisco earthquake, five unlikely benefactors—the Rolling Stones—have donated \$500,000 to aid Bay Area earthquake victims and Hurricane Hugo survivors. Two hours prior to the band's November 4th show at the Oakland Coliseum, Rolling Stones leader Mick Jagger and promoter Bill Graham flew to the agricultural town of Watsonville to offer support to the ravaged community of 30,000. —SW



**TEEN WET DREAM:** That's right, every pubescent boy's wet dream come true—Debbie Gibson and Tiffany (left)—in the same room. There to greet the Debster following her sold-out Madison Square Garden show were members of New Kids On The Block and several other well-wishers. —AP

**SH-BOOM:** American's fascination with the innocence of the Eisenhower era and the hope of the Kennedy years is reflected not only on television and radio but now in print with Larry Flynt's new publication, *Sh-Boom* magazine. Regular departments include "What Happened To?" "Rock 'N' Roll Calendar" (a history of the hits) as well as record and book reviews. The first issue features interesting interviews with a diverse blend of Fifties and Sixties icons, from Dick Clark

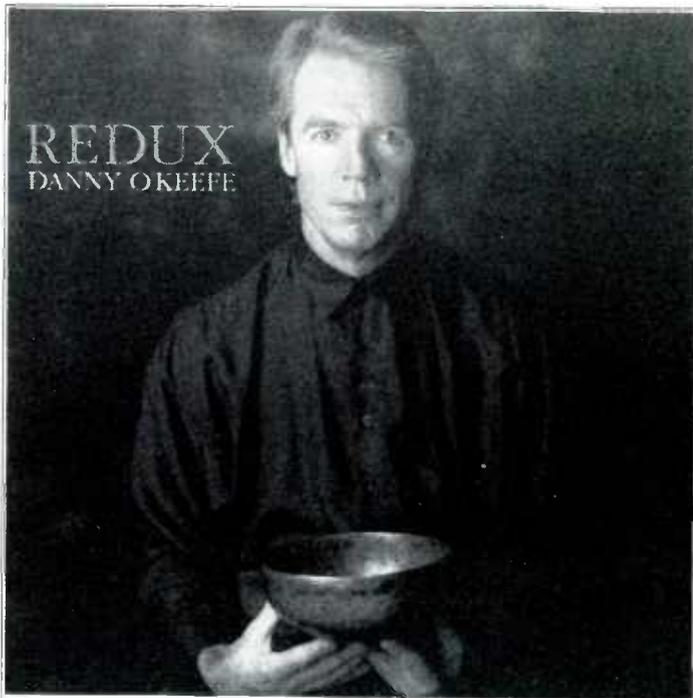
and Annette Funicello to Groucho's sidekick George Fenneman and songwriter Ben Weisman (who wrote over 50 songs for Elvis). The one article that reflects Flynt's flamboyant behavior is a ridiculous "investigative" piece that attempts to convince the reader that Buddy Holly's 1959 plane crash was actually a murder and that there has been a 30-year cover up. —SW



Carlier Bush  
Luo



**HARD ROCK:** Enigma Records launched rock group XYZ's new album with a salacious party thrown at the Body Shop on Sunset Strip. Several beautiful strippers strutted about the stage in various stages of undress much to the delight of the coed industry crowd. In another promotional vein, a boulder emblazoned with the XYZ logo was recently unveiled at the Enigma headquarters in Culver City.



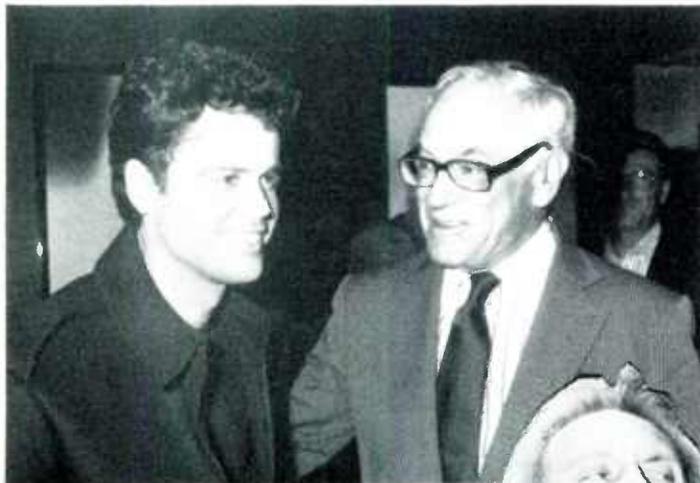
**DISCOVERING O'KEEFE:** Singer-songwriter Danny O'Keefe has been toiling away in relative obscurity for almost two decades—his only hit being 1972's "Good Time Charlie's Got The Blues." Much like fellow singer-songwriter John Hiatt, O'Keefe is a fine American songwriter, respected by his peers, who has not received his just due commercially (Jackson Browne recorded O'Keefe's fine composition, "The Road," on *Running On Empty*). Recently, the Hawthorne-based Chameleon Records has resurrected a 1984 album that Danny recorded entitled *The Day To Day*, fleshed it out with a few more tracks and re-released it as *Redux*. Though it is far from the best representation of this songwriter's talents, it contains enough good tracks—"Along For The Ride," "Someday," "The Sidewalk Symphony" and the catchy ditty "More Than Eva Braun"—to make it a worthwhile purchase. Somebody, maybe Chameleon, would be wise to put together a definitive O'Keefe collection from the fine tracks that Atlantic and Warner Bros. are letting gather dust in their vaults.

**A SENSUAL BUSH:** After a four-year layoff, the sultry Kate Bush has finally released *The Sensual World*, her first album for Columbia Records. Since her debut in 1977, the semi-reclusive Bush has been making great records, blending sinuous rhythms, classical music, rock theatre and British pop into a powerful musical mixture that has made her a star in England. But, except for her 1985 album, *Hounds Of Love*, and its Top Forty single, "Running Up That Hill" (EMI executives balked at the original title, "Deal With God"), Bush's music has not connected with a sizable American audience. According to I.R.S. label honcho, Miles Copeland, Bush, who balks at interviews and touring (she hasn't toured since 1979), is a little interview shy because of journalist's tendencies to flirt with her.



Anna Flash

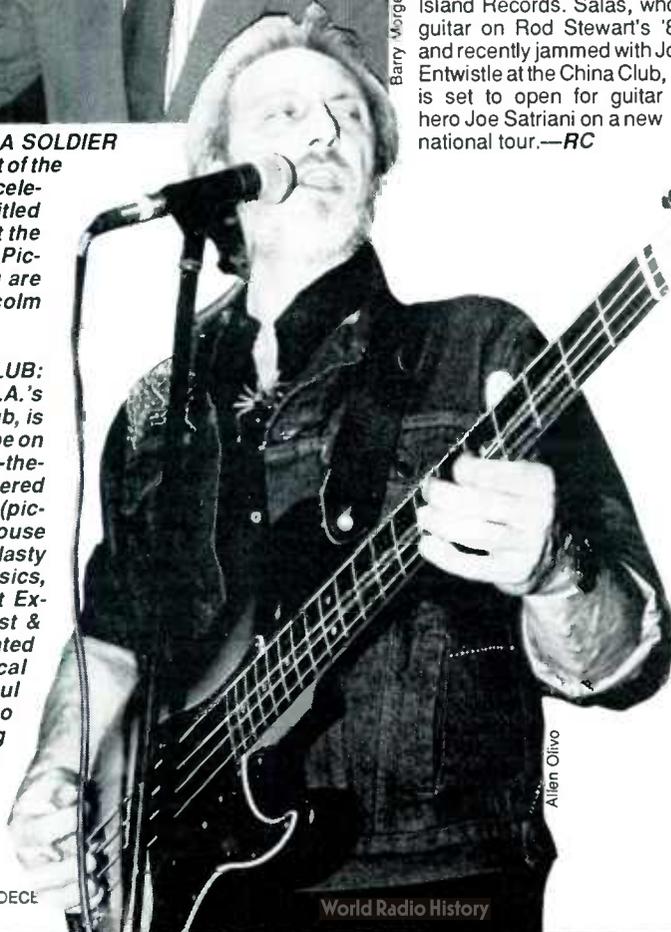
**MUSIC FOR OUR EARS:** Capitol Records recently threw a lavish record release party for debut artist Hugh Harris at the Cinegrill Club located on the premises of that famous Hollywood landmark, the Roosevelt Hotel. The club was swarming with industry folk, friends and family alike, who enjoyed complimentary drinks and exquisite hors d'oeuvres. The main course, of course, was a delicious and well-received half-hour acoustic set performed by Harris, accompanied by Ralph Hernandez on guitar and pianist Eddie Kulack. The trio debuted material from Harris' dynamite debut, *Words For Our Years*. Harris is presently in Canada on a small acoustic tour. He plans to do a full-blown tour of the U.K. beginning in several weeks and finally make his way back to the United States early next year for a round of concert dates here. —PL



Barry Morgenstein

**A SOLDIER OF LOVE MEETS A SOLDIER OF FORTUNE:** Comeback artist of the year, Donny Osmond, recently celebrated the success of his self-titled Capitol release at a fete held at the Red Zone in New York City. Pictured at the Osmond shebang are Donny and zillionaire Malcolm Forbes.

**JAMMING AT THE CHINA CLUB:** Monday night's ProJam at L.A.'s newest hot spot, the China Club, is rapidly becoming the place to be on Monday nights for those in-the-know. Recently, nimble-fingered Who bassist John Entwistle (pictured right) joined resident house band Jim Ehinger and the Nasty Survivors for a set of Who classics, "My Generation" and "I Can't Explain," and a version of "Twist & Shout" with the golden throated Entwistle tackling the vocal chores himself. White soul shouter Michael Bolton also joined in on the jam, performing "(Sittin' On) The Dock Of The Bay" and "Georgia On My Mind" for the sardined crowd of L.A.'s finest.



Allen Olivo

**DEAD IN A DECK:** A special limited edition of the Grateful Dead's new album, *Built To Last*, has been released by Arista Records. In keeping with the playing card theme of the whole project, *Dead In A Deck* is packaged in an oversized deck of cards box and contains a specially designed deck of playing cards, a "digi pack" foldout booklet and, for CD purchasers, a CD picture disc. Sure to be a collector's item, the box is available in cassette and compact disc formats.



**STILL SOARING AFTER ALL THESE YEARS:** British music institution Hawkwind brought their twenty-year anniversary show to the stage of the Palace with spatial sound and hallucinogenic light drops that could have bored Prometheus on the rock. Their twenty-year mission sees only one original member, guitarist/vocalist Dave Brock, still on board. —TF

**A BUSY SALAS:** San Diego to L.A. transplant Stevie Salas has been involved in a whirlwind of activity since coming to town four years ago. He's produced the Pandoras, *Warrant, Was (Not Was)*, played on Bootsy Collins' last LP and scored the rock sections of *Bill & Ted's Excellent Adventure*. Come this January, Salas' own gut-crunching Bill Laswell-produced album, *Stevie Salas Colorcode*, will be released on Island Records. Salas, who played guitar on Rod Stewart's '88 tour and recently jammed with John Entwistle at the China Club, is set to open for guitar hero Joe Satriani on a new national tour. —RC

**BABY RHINO:** Rhino Records Publicity Director, Tracy Hill, and her husband, Michael Charles Hill, recently celebrated the birth of their second child, christened Chloe Manchester Hill. Congratulations to Tracy and Michael, and long live Rhino, home of the classic reissues.

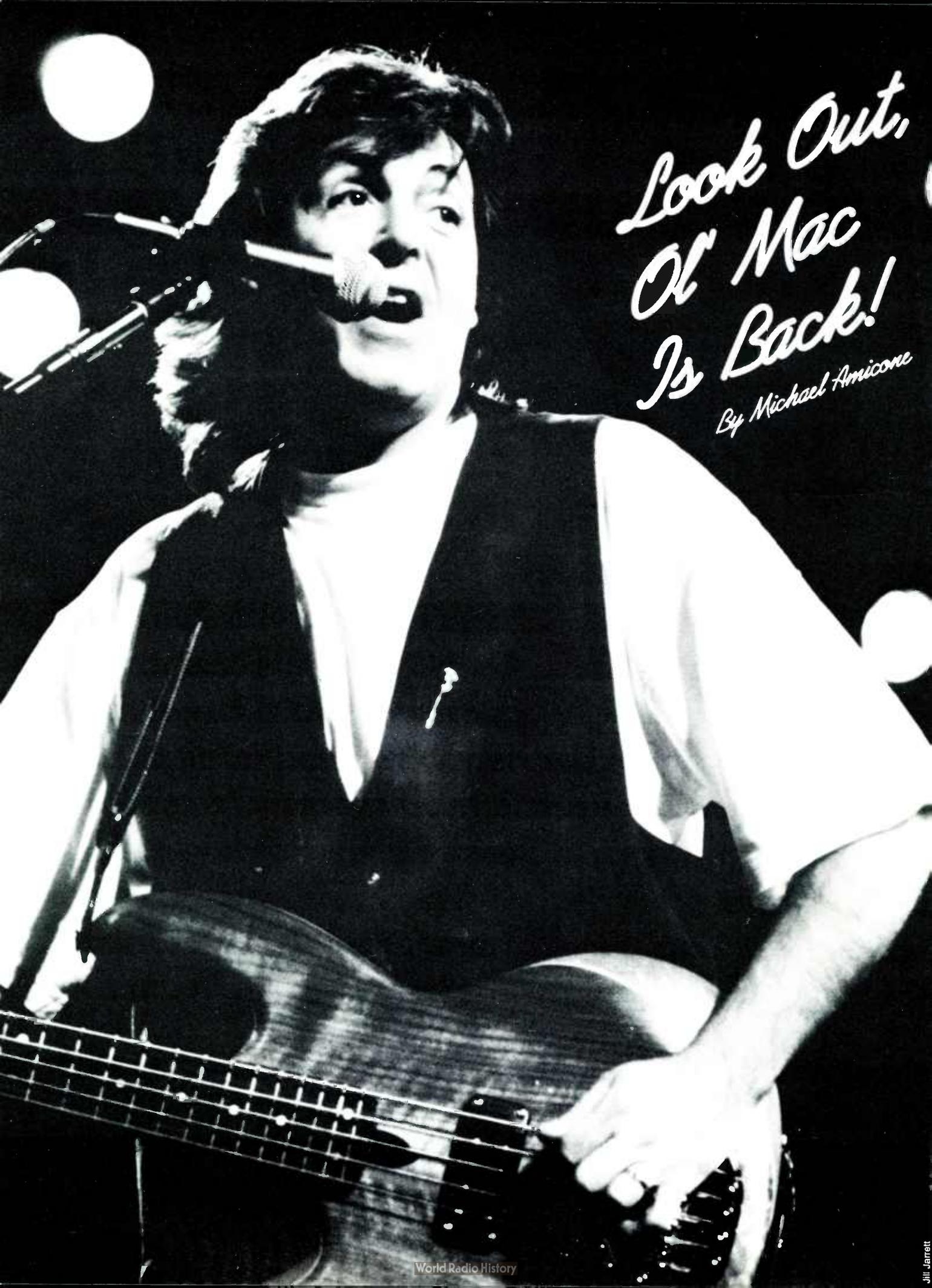
## MUSIC CONNECTION Ten Years Ago...

### Tidbits from our tattered past

**BLONDIE RUMORS:** You've been hearing rumors about Blondie leaving producer Mike Chapman for Giorgio? Mike Chapman has, too. And they're mystifying, so says the Pope of Pop. "Giorgio told me he was using Blondie on one song for a movie soundtrack he's doing—a song Debbie Harry wrote—but that's about it. We're already planning the next Blondie album, and we start in January." Also, Mike Chapman goes into the studio next week with the Knack, to start rehearsals for their second album.

**SONG SUNG BLUE:** The American Song Festival is feeling the economic pinch. The Fall Lyric Festival has been cancelled, and several staff members have left the ranks in the cutbacks. This doesn't mean you should give up on that great lyric you have just wrote; there's always the ASF's Spring Lyric Festival to look forward to.

**MARTIN PRODUCES AMERICA:** The group America, who recently signed with Capitol, have a new album out called *Silent Letter*, produced by former Beatles producer George Martin. The band is currently on tour, co-headlining with McGuinn, Clark and Hillman.



*Look Out,  
Ol' Mac  
Is Back!*  
*By Michael Amicone*

When the Beatles finally decided to call it quits in early 1970—by mutual consent or mutual dissent—each member was faced with the impossible task of having to follow the biggest musical act in the world. John Lennon, on a creative roll, stripped himself emotionally naked on his harrowing masterpiece, *Plastic Ono Band*, then added some production window dressing and created his definitive solo musical statement, *Imagine*. The Beatles' dark horse, George Harrison, who had amassed a wealth of material orphaned from the Beatles years, bolted out of the starting gate with the hugely successful *All Things Must Pass*. Ringo Starr, the one with the most mainstream show biz aspirations, recorded an album of standards, an album of country music and then, with a lot of help from his friends, created *Ringo*, an album representing the pinnacle of his solo career.

Surprisingly enough, it was McCartney, the most commercially minded of the Beatles, the one that everyone predicted would have the brightest future, who had the hardest time finding the right musical track. He had his hits—"Another Day," "Uncle Albert/Admiral Halsey," "Hi, Hi, Hi"—but his albums were a mere artistic shadow of his former output. 1970's *McCartney* was a piecemeal affair that, except for "Every Night" and the masterpiece "Maybe I'm Amazed," lacked complete thoughts. *Ram* included a Number One Hit, "Uncle Albert/Admiral Halsey," but the album exuded a forced professionalism that squeezed the life out of most of the material. His third solo effort, *Wild Life*, was a complete artistic stumble and represents the nadir of McCartney's solo output.

It was 1973's *Red Rose Speedway* and its Number One single, "My Love," that signalled the Return of McCartney. Though the material was still sub-Paul, it showed the ex-Beatle gaining in musical confidence—a confidence that would reach its fruition on *Band On The Run*, an album that still ranks today as the finest post-Fab Four endeavor. And McCartney never looked back. During the rest of the Seventies, he scored success after success and never again forgot how to make great commercial music.

That is, until the Eighties. The decade got off to a promising start with the Number One hit "Coming Up" (though Capitol Records had to trick McCartney into releasing the superior live version) and 1982's *Tug Of War*. But it's been seven years since he's had a hit album and five years since he's enjoyed a solid hit single. His current album, *Flowers In The Dirt* (his most musically confident collection in years) and its first two singles, "My Brave Face" and "This One," failed to catch chart fire. In fact, his last three albums and last five singles have all failed to crack the Top Twenty. Except for the two Number Ones he scored on the coattails of Michael Jackson and Stevie Wonder ("Say Say Say" and "Ebony And Ivory," respectively), Paul has been on shaky commercial turf this decade. For the

first time in his long and winding career, McCartney can no longer count on his records to soar effortlessly to the top of the charts the way the Beatles once did, or with the consistency that he once scored hit after hit in the Seventies with Wings.

It's clear that Paul's once-unerring musical intuition is no longer in perfect sync with the record-buying public. "I went through a period of writing for listeners, but I think that's a bad mistake," states McCartney, "because you don't really know who's listening anyway. And you tend to sort of write for critics, or what you think they're gonna want. I think it's a bad idea. I think you've got to write for yourself. So that's the way I'm definitely writing now. I figure if I like it, there's a chance that they might. If I start to write something I think they'll like and I don't like it, then that's fatal. So I make a point these days of satisfying myself first."



In addition to contending with a stubborn stateside market, Paul has been the target of a backlash. Rock revisionists attempt to prove that Lennon was the genius, the heart and soul of the Beatles, while Paul was just a pretty face with a flair for melody; that a wimpy-out McCartney, arguably the biggest rock star in the world, has completely squandered his career in the Eighties; and that his solo output is unworthy of the great Beatles years that preceded it. While there is some truth scattered in the above statements, if you take them point by point, it's clear that McCartney, who is considered a master at handling the media, could use a little of his own public relations magic right now.

Anyone who doesn't believe that McCartney was every bit Lennon's musical equal should pull out his or her Beatles albums right now, one by one, and comparison test: Len-

non's "No Reply" versus McCartney's "For No One," John's "I Am The Walrus" versus Paul's "The Fool On The Hill"—a musical standoff.

As for Paul's Eighties output, he's had his fair share of failures (the less said about *Give My Regards To Broadstreet* the better), but he's also had his hits, including "Coming Up," "No More Lonely Nights," "Take It Away" and "Ebony And Ivory." Even the pedestrian "Spies Like Us," McCartney's title song to the 1985 Chevy Chase/Dan Aykroyd movie of the same name, reached Number Seven! Not bad for one of his worst songs. And "Press," a lightweight song from his 1986 album, *Press To Play*, reached Number 21—not an embarrassment by anyone's yardstick.

When assessing Paul's Wings and solo output, there are enough gems scattered throughout—"With A Little Luck," "Coming Up," "Junior's Farm," "No More Lonely Nights," "Jet," "Motor Of Love"—to keep his reputation in tact as one of our finest tunesmiths. Even his much-maligned lyrical tendencies have been distorted by critics who pounce on the clinkers—and, granted, they do exist—and who conveniently overlook the serviceable lyrics McCartney can still crank out.

Paul recalls a past conversation he had with Beatles producer George Martin. "I remember looking at George Martin once and saying, 'Are we really going to have to keep on justifying ourselves?' And he said, 'Yes, forever. You can never rest on your laurels.' And it's just as well, really, because I don't want to rest on them. That's probably why I'm touring and making new albums."

Though the ex-Beatle has never rested on his laurels, what he has neglected to do during the last half of the Eighties—and this is where McCartney detractors get their ammunition—is write a big hit single, one that firmly lodges itself in the Top Ten. *Flowers In The Dirt*, for all its artistry and consummate craft, is loaded with a wealth of great album tracks but no strong radio-ready singles. Nothing grabs you like "Silly Love Songs" or "Junior's Farm." The album's flagship release, "My Brave Face," a product of the much-ballyhooed McCartney/Elvis Costello collaboration, was a good album track but not a hit single. And nothing else comes any closer in the singles department. What Paul needed to do this time out was write one or two killer singles and lay to rest the persistent claims that he has lost the touch.

McCartney-bashing has also become quite a sport in several books written about the Beatles, especially *Shout!* by Philip Norman and *The Love You Make* by Peter Brown and Steven Gaines, the latter painting McCartney as a conniving, career-hungry egomaniac. Has he ever considered writing a book and setting the record straight? "A couple of years ago I would have said, 'Definitely no plans,' because I always thought you had to be at least 64 to write an autobiography. What kicked it off was, I was at Ringo's wedding,

and Neil Aspinall [longtime Beatles cohort] and I were talking about something that we both had this memory of, and the only thing that had changed was the backdrop. He remembered the whole incident happening in Piccadilly in London, and I remembered the whole incident happening in Savile Row. It was very strange. We remembered the exact same thing but the backdrop had changed completely.

"So it did make me think. It's been thirty years ago, many of these memories. So I have actually started to think of maybe writing stuff down, but just to kind of remind myself. I have written a few bits and pieces. I wrote like 20,000 words on the Japanese incident, just really to remind myself of what I went through, cause I knew I'd forget. You forget those things. I mean, I couldn't tell you anything about it now. I'd have to read the book myself. So, for that kind of reason, just to get the authentic story down as I see it, I am starting to consider that. And there are also a few dodgy books out, like the Goldman book and a few others, that are not based on fact at all."

Hopefully, McCartney's current world tour, which makes its first U.S. stop with a five-day stint (Nov. 23, 24, 27, 28 and 29) at the Great Western Forum in Los Angeles, will be the catalyst for rock fans everywhere to rediscover his musical genius. The list of songs that Paul is performing constitutes a state-of-the-

rock recital—Beatles classics ("Eleanor Rigby," "Hey Jude,"), Wings classics ("Band On The Run," "Jet") and solo classics ("Maybe I'm Amazed," "Coming Up").

"What I did was, I sat down and asked myself, 'What would I like to see *him* play?' as if I was just somebody coming to the show," stated McCartney at the New York press con-

ference announcing the North American leg of his world tour. "And I wrote out about 35 songs—what I consider to be some of my best songs—and we just chose from that. Basically, we chose them from a pre-Beatles rock & roll period, then the Beatles period, Wings period and then the new album.

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"The interesting thing about some of the Beatles stuff is that I've never actually performed something like 'Sgt. Pepper.' We only recorded that, and we never got to do it with the Beatles because we'd stopped touring by that time. I didn't realize that when I chose them. So that's nice, cause they're fresh for me, even though they're older songs."

Unlike his early solo years, during which Paul grappled with the legacy of his former group, he now seems content with the band's legend. Whereas he only played a handful of Beatles tunes during his world tour in 1976, this time Paul's doing quite a few Fab Four chestnuts.

"When the Beatles broke up," explains McCartney, "it was like a divorce. We all wanted to turn our backs on the marriage. But I love those songs, and it'd be a pity not to do them now."

McCartney explains what roused him out of his career lethargy and prompted him to tackle a world tour—his first in thirteen years and only his second U.S. concert trip since the Beatles played their final show at San Francisco's Candlestick Park in 1966. "I've missed performing a lot, but I never realized how much I missed performing until I made a short appearance at a Prince's Trust gig a couple of years back. We started planning for this world tour after that.

"The other major factor was forming this band. Once I realized I had a band again and wasn't just using casual musicians for recording, the next step was to get out and play live."



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Paul's backup band was drawn from the *Flowers In The Dirt* sessions. It includes ex-Average White Band member Hamish Stuart (guitar, bass, vocals), wife Linda (keyboards, vocals), ex-Pretender Robbie McIntosh (lead guitar, vocals), Paul "Wix" Wickens (keyboards) and Chris Whitten (drums).

For family man McCartney, maintaining a semblance of home on the road is of paramount importance, to the point that the vegetarian McCartneys are travelling with a meatless tour canteen to make sure that they don't stray from their normal eating routine. "Being away from home and not being able to have home cooking are the worst things about being on tour. Especially when you're like me, with four kids. So on this tour, I'm being efficient. We have the home base setup, and we fly out to the gigs to keep a bit more of the homey feeling. I need to have that, because I miss not having my home comforts."

The tour, which has already completed a swing through Western Europe, will play to audiences in Los Angeles, Chicago, Toronto, Montreal and New York on the current North American leg. Additional dates include England in January, a second trip to America in February to hit some of the cities that McCartney missed this time around and, in the planning stages, visits to South America, Australia and possibly Japan. That's right, folks, Japan, the very country that showed McCartney the

hospitality of their jail cells when he was caught with marijuana in his possession during his aborted 1980 tour.

At this point, it's unclear whether the interest this concert tour is generating will rescue *Flowers In The Dirt*, an album released a full six months before McCartney would hit the American shores. Wouldn't it have seemed

granted malaise has crept into the McCartney camp, and it could use a little shaking up.

Paul's tour puts a capper on a year that has seen rock's graying vanguard—the Rolling Stones, the Who, Bob Dylan and McCartney's old bandmate, Ringo Starr—hit the road and challenge the age-old notion that rock is a young man's game. And as the healthy chart returns and box office receipts have proven, rock's old wave can still cut it musically and commercially. It seems, with every year that rock matures, Pete Townshend's youthful boast, "I hope I die before I get old," rings increasingly hallow.

"I think a lot of people have been encouraged by bands like the Grateful Dead," states McCartney. "I think there was a time when you thought music equals youth, and I don't think it applies anymore. Guys like me or the Rolling Stones will point to people like Muddy Waters and say, 'There's a guy who's 70 and he's still playing and he's still great.' And I love the fact that people haven't seen us before."

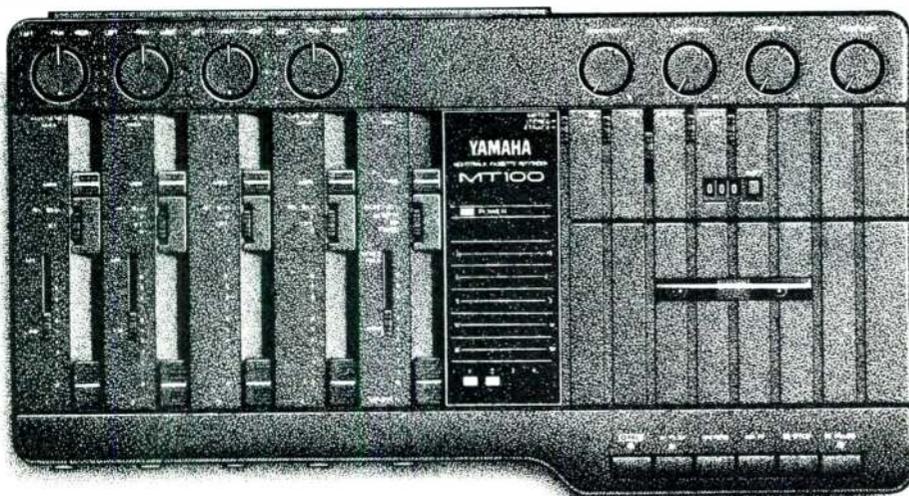
Paul sums up the positive attitude that has kept him creatively motivated through the best and the worst of chart times. "I was always very optimistic about working after the Beatles. People used to say to me, 'Is there life after the Beatles?' But I always felt that there would be young people coming up and you could play to them and not feel that you were just trying to outdo your own legend."



Paul's current touring band (L-R): Paul "Wix" Wickens, Hamish Stuart, Linda, Paul, Robbie McIntosh and Chris Whitten.

more logical to have coordinated the tour with the release of the album in order to get the most commercial mileage out of both? The Rolling Stones' *Steel Wheels* album didn't climb to the top of the charts on the strength of the material alone. Obviously, a certain hardening of the arteries and a take-it-for-

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# Rock Ballads: Trend or Triumph?

By Rooster Mitchell

It's tough to call heavy metal ballads a "new trend" when groups like Led Zeppelin hit the charts with "Stairway To Heaven" long before a metal scene even existed. So it's no mystery that today's hard rockers such as Poison, Kix, White Lion, Whitesnake, Tesla and Warrant are pumping out songs which get sandwiched in between Debbie Gibson and Gloria Estefan on Top 40 radio. And the chances are, if you don't hear it, you'll see it; much of the recent hard rock ballad ballyhoo can be pinned to the promotional prowess of MTV. Whatever the case, this soft rockin' amendment to the law of singles is turning the music biz flat on its romantic ear.

According to the following creators, players and marketers, the rock ballad which never really left, is, without a doubt, here to stay. Trend or not, it's now a virtual cog in the enormous industry wheel.

## THE ARTISTS

**Jeff Keith, lead singer/Tesla**

"I think if a song is good, whether it's a ballad or uptempo, it'll do well on the radio. I know there are a lot of ballads out right now.



Jeff Keith

I guess that's the way it worked out. Sometimes radio and the record companies work different things out, and I really don't know all that much on that end of it.

"Ballads will always do well, because they really hit home. They're the ones that really reach ya' deep down. Ballads will always live. 'Love Song' was an emotion, and we made it into a song. And that's that. But Tesla is always ready to kick ass."

**Steve Whiteman, lead singer/Kix**

"Don't Close Your Eyes' was kind of a departure for us because we've never really written about a serious subject before. But it has such a great message that we thought it was important to do a song like that. There are so many rock bands being accused of telling kids to commit suicide, we felt it was important to say, 'Don't close your eyes. Don't do it.'

"As far as the ballad, I don't understand it. I guess it goes back as far as 'Stairway To Heaven.' If you have a great rock ballad, it's going to take off. I think there are some ballads out there that aren't great, but do take off. I don't understand what the big attraction is. I prefer uptempo stuff.

**Jani Lane, lead singer/Warrant**

"I wrote 'Heaven' four years ago when ballads weren't in. I didn't write the song so it would help us out financially. When I wrote it, I was kind of in my David Bowie/Hanoi Rocks phase. It used to be a little heavier of a ballad. It was a little more punk or post modern. But I was just kind of tired of hearing all those songs about people and 'Oh, my heart's ripped out and I can't go on.' I think it's tougher to write a positive ballad. It's easy to write something emotionally negative. It's a little tougher to come out with a happy ending.

"This whole trend toward hard rock bands doing ballads is great. I don't like an album

where every song sounds the same. I like different moods, different tempos and meters and different chord progressions. I don't like a monotone record.

"Plus, the ballad has broadened the listening audience for rock bands. Without the ballad, rock bands wouldn't get the respect and broad listening range of people they're getting right now. They wouldn't be charting nearly as high.

"Now, not only do you get the kids, but you get their mothers who hear 'Heaven' on the radio while ironing clothes. Then the kid brings the record home and instead of throwing up like she normally does, she says, 'Well, that's not so bad!'"

## RADIO

**Scott Shannon, morning personality/  
KQLZ-FM (Pirate)**

"There seems to be a barrage of heavy metal ballads. A lot of the managers have discovered that power ballads make a band more accessible to more music formats. The chances of having a hit record are better if more radio stations can play the song.

"It goes all the way back to Kiss. Their biggest hit record was 'Beth.' People forget about that one. Top 40 radio never played Kiss before eight o'clock at night until they released 'Beth' as a single.

"Bands are breaking through with ballads. Groups like to be played on KNAC and stations like that, but they really don't become millionaires until they get on radio stations like Pirate Radio, KIIS-FM, things like that.



Jani Lane



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That's not my opinion, that's the fact of the business. I don't look at it as selling out. Before, it was considered wimpy. After some of the groups did it, and it increased record sales, they said, 'It's not going to hurt us.' It didn't kill their image."

**"Magic" Matt Alan, evening disk jockey/  
KIIS-FM**

"Concerning rock ballads on Top 40 radio, I don't think anything has changed since rock & roll started. If there's product out there and it's a hit, we'll certainly play it. But listen back to the early Seventies—there were rock ballads. I think it's a fine thing, and I hope it continues.

"With rock & roll or heavy metal, it's definitely more accepted today and more appealing to everyone. It seems that in the past, a lot of stations would not play hard rock or heavy metal—even a Def Leppard or an Aerosmith—because they were afraid of blowing off the female audience. I've always disagreed with that. I think that women like to rock as hard as men."

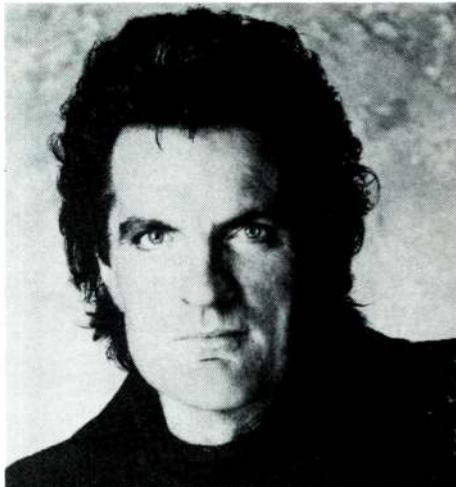
## MARKETING EXPERTS

**Karen Sobel, National Sales and Video  
Promotion/Geffen Records**

"Rock ballads seem to be the most mass appeal rock product on Top 40 radio. When I go to a Top 40 station, most of them are pretty mainstream. Some of them lean a little toward rock, some of them lean a little toward urban. It seems that when one rock ballad comes out, a million come out. They're also

big on MTV. They get requests like crazy.

"I think that they work for CHR because they're not too heavy to be offensive. They seem to work better on Top 40 radio than the harder rock stations. One guy caught the formula and said, 'Ooh, this really works. Warrant and Skid Row went to Number One. Well, maybe I should do that, too.'"



Scott Shannon

**Maureen Rooney, Manager Singles Sales  
Development/PolyGram Records**

"There are now more radio stations that are open to this type of programming. I can't give you all the social reasons behind it. I don't have the history behind it, but I hazard to guess that the revelation of video and the success of metal bands with video have forced

radio to take a long look at what they do, especially with these songs being a little more mainstream.

"I definitely think this trend will continue. It seems like metal is getting much, much stronger and much more mainstream. It's not that rebel look anymore with some of the young bands. These bands are recognizing that the song is what drives the audience. It's a much more listenable sound that even the strong groups are putting out."

**Greg Lee, Director National Singles  
Promo./Warner Bros. Records**

"Warrant's 'Heaven' isn't all that much different than a song that Journey or Styx would have done ten years ago. These bands, for the most part, are replacing what yesterday's teenagers used to listen to. Those kinds of songs have always been around. It's a new band, same scene. Basically, it's the same song, different verse.

"The one thing that's different, that you didn't have ten years ago, is the visual image, which is a lot stronger than it ever was before. Bands, nowadays, don't necessarily tour as much as they used to, because you've got MTV that reaches everywhere."

The one thing that Poison, Whitesnake, Tesla, White Lion, Kix and Warrant all have in common is that each band scored a giant career hit with a ballad. And no matter how you cut it, a good ballad is usually one of the strongest cuts on an album and the cut most guaranteed to bring in the demographics. And that's the name of the game. 

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# Julian Lennon

## balancing art and commerce

By Michael Amicone



December 8th, 1980 is a day that will haunt Beatles fans forever—a day on which people will always remember what they were doing when they heard the news. It was on December 8th, nine years ago, that a mind-bent mutant with a Lennon fixation gunned down one of the greatest minds of this century. For music fans, a portion of the Beatles myth was shattered forever. For his son, Julian Lennon, it was the loss of a father at the very moment the two were renewing familial ties.

"I obviously miss dad very much," says Julian during a recent conversation held at the offices of Atlantic Records. "I went to see the movie *Parenthood* last night and I felt very lonely because I was watching families being together. But I can't live in the past too much. I've got to get on with being happy and content myself. And the only way I'm gonna do that is by getting on with my life and enjoying it as best I can."

Born on April 8, 1963 to John and Cynthia Lennon, this Beatle offspring surprised a lot of people with the out-of-the-box success he scored with his 1984 LP, *Valotte*, a charming pop/rock debut that spawned the Top Ten singles "Valotte" and "Too Late For Goodbyes." Not only did Beatles fans embrace the record for its Fab Four shadings—the title track, especially, harkened back to his famous father—but Julian also won over a sizable chunk of young fans. After years of being just a "son of," Julian was now a bonafide rock star in his own right.

But instead of carefully building on the momentum established by *Valotte*, Julian fell victim to the dreaded sophomore jinx. He hastily recorded and released *The Secret Value Of Daydreaming* (1986), a record that sounded as rushed and forced as the first one

sounded tuneful and effortless. Although the album was eventually certified gold, the record was viewed as a setback by industry pundits and Julian himself.

"There wasn't enough time," explains Julian of the hurried atmosphere surrounding the making of *Daydreaming*. "And, at that point, I didn't ask any questions. I thought, 'Well, this is what it must be about—the push and the shove and being on this TV show at this time—so I'll just go with it.' I didn't have the chance to show people what I was capable of, and I don't believe that was my fault. It was basically the business people I was working with. I didn't put out the second record, they put it out. I believe if I had had a chance to do what I wanted on the second album, and had the time to, then maybe the momentum would still be with me."

For his next album, Julian made sure that he got exactly what he wanted on tape. In addition to seizing control of his business affairs, Julian shook things up musically by enlisting producer Patrick Leonard (Madonna, Bryan Ferry) and severing ties with veteran producer Phil Ramone (Billy Joel, Paul Simon) who had guided Julian's first two efforts. "Phil was great," says Julian. "I mean, he showed me the ropes on the first album. Unfortunately, the second album was not something I particularly enjoyed or liked. And because of the new style I was starting to write in, I just felt it was time to move on. And I'm not sure whether I'll work with Pat again. I love his production and I loved the way we worked together, but I'm still gonna be searching for different things or different ideas or different people to bounce ideas off."

Julian also changed songwriting partners on *Mr. Jordan*, replacing longtime chum Justin Clayton with guitarist John McCurry. "It was

just time to try someone else out. I used John because I needed someone to add a harder edge to the ballad style I was writing. The reason I collaborate is because I tend to sit down at the piano and write ballads all the time. And although I love to do that, I do strive for something a little different."

Looking at the album's credits, it's interesting to see five songs with a Lennon/McCurry byline. Not exactly Lennon and McCartney, but close enough to give Beatles fans a sense of déjà vu. "John and I had a laugh about that, definitely," says Julian. "In fact, a couple of people were offended by it. But I thought it was funny as hell. We were gonna take it to the limit, for our own personal giggle, but we thought it was way too much. His first or middle name is, in fact, Paul and my first name is really John. So it could have read John Lennon/Paul McCurry."

Despite the care put into the project, *Mr. Jordan* was released to diminishing commercial returns and an increasingly ambivalent public. Julian cites benign record company neglect as a possible culprit. "I feel there has been a bit of a flaw in the mechanics with some of the people I've been working with—a lack of support from the business end. The situation I'm in now is, I work with a new management team, but I oversee absolutely everything, so nothing goes by me. And the only people I don't have any control over is the record company. There were a lot of people who did push and work very hard, but it's the others, where I needed it most, in promotion—the feedback I got was, 'It's a great album, but it's not commercial.'"

Critics were less sympathetic in their assessment of *Mr. Jordan*. "That's one reason why I don't listen to critics anymore, because they've hurt my feelings a lot. I used to read

**"My career,  
at the moment,  
is working  
backwards."**

**—Julian Lennon**

reviews, but I don't anymore. I just get on with it and do the best I can and hope everybody else likes it."

Unlike *Valotte*, which sported some catchy melodies, *Mr. Jordan*, for all its artistic earnestness, was a leaden effort displaying none of the charm and sense of musical discovery that marked his promising debut. Also, Julian adopted an aggressive vocal style that he would be wise to drop next time.

Whatever the reasons for the record's failure, Julian realizes that he has alienated some of his former fans with *Mr. Jordan's* harder-edged rock sound. "I'm definitely leaving a lot of Beatles fans behind," says Julian. "That's what I set out to do on this recent tour. A lot of people were upset because I didn't play a lot of the old stuff. I just said, 'Right, I'm gonna play what I wanna play.' So I played ninety percent of the new album and one or two oldies, and that was it. And no Beatles covers. There was one review I read where the reviewer was listening in on a conversation in the audience and one guy said, 'Well, he's not playing Beatles tunes anymore, we can leave now.'"

Like it or not, Julian will carry the weight of his Beatles heritage for the rest of his career. When asked if he keeps in touch with his dad's famous ex-mates, Julian states: "They were dad's friends, they weren't mine. I'm not saying we're that far apart. If I do meet up with them, I say, 'Hi,' and we have tea."

As for childhood memories of growing up in the eye of the Beatle hurricane, Julian only remembers bits and pieces—being a young boy on the set of the Rolling Stones' *Rock & Roll Circus* (an unreleased TV special featuring a blistering performance of "Yer Blues" by John Lennon, Mitch Mitchell on drums, Eric Clapton on lead guitar and Keith Richards on bass) and of his dad's many hours in the studio. "When dad lived in Tittenhurst Park, he had a studio and was always in there with other musicians. But again, I was young, and rather than sit in the studio and listen to songs being played over and over again, I'd be out and about playing with the lads."

Later, when Julian caught the musical bug, he solicited his father's advice. "I did my first live show with Justin [Clayton] when I was about eleven or twelve at a school benefit. We played a combination of stuff we had written and rock & roll—"Roll Over

Beethoven," "Kansas City," stuff like that. And the year before, my dad had given me a tape recorder. So I asked someone to hang out on the side of the stage with the tape recorder, and I sent my dad a tape of the show. And I called him up and he said, 'Well, here's some more chords for you to learn [laughs].' So we did often sit down and I'd play him whatever ideas I had and he'd go, 'Here's a song I used to know, remember this?' and I'd try to follow along."

When it comes to assessing his instrumental abilities, Julian says, "I'm a jack of all trades, master of none. I'll pick up anything and write something. 'Too Late For Good-byes' was written on bass. I'll try and play anything. I won't know what the hell I'm doing, just as long as it sounds good."

In order to re-establish himself in the rock marketplace, Julian must strike an effective balance between his pursuit of art and the ignoble necessity of having to sell records.

"My career, at the moment, is working backwards," says Julian. "The first album came out and was very successful and I was playing enormous places. The second album and tour weren't as good and this time I'm playing clubs."

"But I'm building a foundation on my own terms, whereas before it was on everybody else's terms. I know I'm not in the strongest position in the world, because of what happened with the second and third albums. I have to find a balance between being commercial and being heard."

"But I'm not here for the competition, which makes the difference. If an album sells, that's great; it's a pat on the back. But the reason I'm here in the first place is because I have a passion for music. I like people to enjoy what I'm doing, but I don't mind if I don't have a hit record. The integrity of the music is far more important than selling out or being commercial." MC

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# POCO A GOOD FEELIN' TO KNOW AGAIN!



By Kenny Kerner

**A**lthough the names of the five original members of Poco may not be household words, they have been linked to some of the best bands ever in the country rock genre—Buffalo Springfield, CSN&Y, Loggins & Messina and the Eagles. Their current reunion marks only the second time since 1969 that George Grantham, Rusty Young, Jim Messina, Randy Meisner and Richie Furay have re-recorded together.

Blending sweet country harmonies with electric instrumentation, Poco was on the cutting edge of the early Seventies' country rock movement. Their live performances were pure magic, and their debut album, *Pickin' Up The Pieces*, was a minor masterpiece, showcasing the fine songwriting talents of Richie Furay. Deliberately avoiding any songs with serious political or social overtones, Poco set out to simply make audiences smile—and that they did.

What Poco did not do was come up with a hit record. Though their live *Deliverin'* album reached the mid-twenties on the *Billboard* charts back in '71, it wasn't until their fourteenth album that they struck it rich with two hit singles—"Crazy Love" and "Heart Of The Night." But instead of signalling a second

coming for the band, Poco disbanded four years later.

One of the key members of the band, Richie Furay, who wrote the classic ballad "Kind Woman" during his days as a member of Buffalo Springfield, left Poco in 1973. In an attempt to form another Crosby, Stills & Nash, Furay hooked up with Chris Hillman and J.D. Souther and surrounded himself with stellar side musicians such as Jim Gordon, Al Perkins and Paul Harris. But, like the Dodgers of '89, they were all style and little substance.

When this country supergroup failed to spark, Furay followed with three lackluster solo albums before heading for the mountains of Colorado and some serious soul searching. When he came down from the mount, he decided to give his life to Christ. Furay spent the better part of the past seven years as a minister in his hometown. But when he was presented with the opportunity to once again sing and play his music, he jumped at the idea.

*Music Connection* spent some time with Richie Furay discussing everything from Buffalo Springfield to Poco and back again. And after all these years, the magic is still there. Poco is *still* a good feelin' to know!

**MC:** When did you leave Poco?

**RF:** I left after *Crazy Eyes* in 1973. I did six albums with the band.

**MC:** Who was in Poco at that time?

**RF:** It was Tim [Schmit], George, Rusty, Paul [Cotton] and myself.

**MC:** Did you leave to join the ministry, or was it for other reasons?

**RF:** I just got to the point where I was so disillusioned because *Good Feelin' To Know* didn't achieve the commercial success that I thought was due Poco. I was pretty hung up at that time. I was looking for all of the success that rock & roll had brought to so many of my friends. I really couldn't understand why it didn't come my way. I was pretty selfish at that time, I guess. When I left Poco, I didn't enter the ministry, I got together with Chris Hillman and J.D. Souther.

**MC:** You formed the Souther-Hillman-Furay Band which didn't really get off the ground at all. Why do you suppose nothing happened?

**RF:** I was pretty frustrated at that time, and David Geffen suggested I get together with Chris and John. He thought we might have another Crosby, Stills & Nash. But you know why it didn't happen? With David and Steven and Graham, it was something they felt in their hearts. With us, it was all just down on paper. There's no doubt about the fact that on paper the band looked great!

**MC:** Then you did a couple of solo albums on your own.

**RF:** I recorded three solo albums—I've Got A Reason, *Dance A Little Light* and *I Still Have Dreams*. And even though "I Still Have Dreams" was a Top Forty hit, somewhere along the line the bottom just dropped out. So, like the Broncos, I just dropped back and punted.

**MC:** That's about the time you became a Christian.

**RF:** It sure was. I just dropped back to figure things out and went and got high on the mountain. I decided at that point to try and put together the ultimate rock & roll band for God. But that didn't work either. So, finally, I just said, "Lord, this isn't working," and He said, "That's right!" And that's when I kinda left the music business behind for awhile and got into the ministry.

**MC:** You joined the ministry in 1983 and have been doing the Lord's work for seven years. Did the phone just ring one afternoon

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with an invitation to reunite Poco?

**RF:** Well, actually, before the Poco deal, I had been contacted to get together with Steven [Stills] and Dewey [Martin] and Bruce [Palmer] and Neil [Young] to try the Buffalo Springfield thing again. And we almost got together three times, but it just didn't work. Everyone was really too busy and too focused on other things. About four months later, Rusty Young came through Denver to play a gig. I went to see him, and it was then that he approached me with the idea of a Poco reunion.

**MC:** At that meeting, had you decided on the exact configuration of group members for the reunion? Exactly what was discussed?

**RF:** Originally, Rusty just wanted to get back together with no pressure and make a record. I discussed with him the parameters in which I could work as a pastor. I think he'd already spoken with Jim at that point. We also called Timmy who seemed very into it and very enthusiastic, but I think his management company talked him into continuing his efforts toward his solo career. That's when we decided to just go and get the five original members of Poco back together. We never did get to make the record we wanted to with Randy in the band. Musically, even though the first record had some of Randy's parts on it, we, along with our egos, decided to take him off the record when he decided to leave the band. So there was never really a record that represented all five of us working together.

**MC:** Poco has always been known as a strong group of singers and songwriters, yet, on the

new *Legacy* album, only three of the eleven songs were written entirely by the band members. Why were all of those collaborators brought in?

**RF:** I think you're gonna have to talk to someone else about that [pauses]. They wanted to make sure that they had their "hit" on the album. I didn't really have too much to



*Poco 1989 (L-R): George Grantham, Rusty Young, Jimmy Messina, Richie Furay and Randy Meisner.*

say about that. I did submit quite a few songs for the record, though.

**MC:** Have you discussed the possibility of a live tour?

**RF:** We haven't really discussed it yet. Remember, you're talking about five guys that haven't played together in almost twenty years. Depending on how the record does,

we might try and put something together for next summer.

**MC:** What are your feelings about all of the bogus Buffalo Springfield Revisited groups that are trying to cash in on the band's popularity?

**RF:** That bothers me a lot. It really does. I believe that the band should have been laid to rest, or else we should have all done it properly. I particularly don't like it. As for how Steven and Neil feel about it, I don't know. Once it played in Colorado and I was advertised as being a part of it, so I called up and had them shut it down. It just didn't sit right with me.

**MC:** How will the fact that you're now a minister affect going out on tour with the band?

**RF:** When we met, me and the guys talked about what I can do and what I can't do. I've worked it out so that I wouldn't have to miss more than two Sundays back-to-back at any given time. I just have to continue being who I am.

**MC:** Was the new Poco record deal a multiple album deal?

**RF:** Well, we're just taking it one day at a time. The only thing we've really discussed was if we did record another album, it would also be with the five original members.

**MC:** How does it feel to be back making music again?

**RF:** It feels great. The fact that all of our lives have crossed again after all these years was very important to me. It's been fun, and it's been challenging. I'm looking forward to what tomorrow might bring. MC

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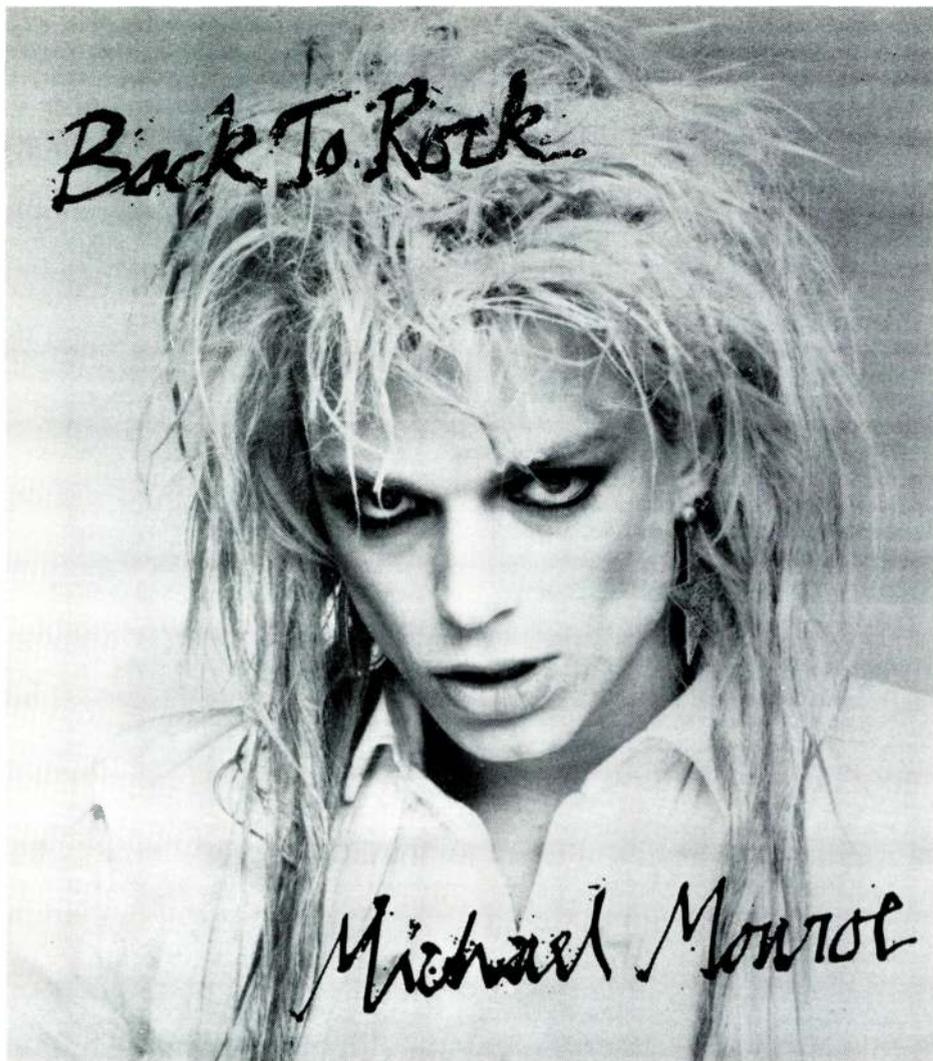
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By Eric Niles

**A**t a cursory glance, Michael Monroe's considerable pair of cheekbones, shock of blond hair and rock star pout don't point to the attributes of a "serious" musician. In fact, labels like "poser" and "pretty boy" might be more telling of one's reaction to Monroe's flamboyant visage. Ironically, though, Monroe's physical features belie a shy, introspective interior and an innate creative talent—a talent, arguably, which has been largely responsible for the direction that American hard rock music has taken over the past five years.

But knowing Michael Monroe is incumbent on knowing Hanoi Rocks, the Finnish quintet Monroe fronted in the early Eighties. Formed in 1979 by Monroe and guitarist/songwriter Andy McCoy, Hanoi Rocks tattooed themselves into rock & roll legend with their outrageous/androgynous image and a string of six (plus countless bootlegs) albums of bluesy, saxophone-laced hard rock. Although pegged somewhat falsely as a glitter/glam band lacking of any discernable musical talent, the band garnered much of its reputation from its raw yet cohesive compo-

sitions played with verve and abandon.

Hanoi Rocks was on the verge of breaking big stateside in 1984 when the untimely death of drummer Razzle (killed in a car driven by Mötley Crüe's Vince Neil) halted the band's fledgling U.S. tour. The band called it quits six months later. Devastated by the death of his longtime friend and disillusioned with the music biz, Monroe virtually vanished from the music scene.

Monroe surfaced again in late 1985 with an appearance on Little Steven's *Sun City* project, but it wasn't until the release of his first solo LP, *Nights Are So Lonely*, on a Finnish label, that Monroe seriously initiated a comeback. That LP attracted the interest of PolyGram Records, who inked Monroe to a major deal in 1987. Armed with the fatherly guidance of Little Steven and recruiting a bevy of top musicians, Monroe recorded *Not Fakin' It* earlier this year.

Both candid and polite, Monroe recently shared his views on a variety of topics with *Music Connection*:

**MC:** It's been five years since you've been in the spotlight. What have you been doing during that period and why are you coming back now?

**MM:** You got a spare couple of years? Well, I've been basically rebuilding my life since Hanoi Rocks split up. I was devastated by the split. I didn't know what to do, so I took some time off and did a lot of thinking. It's not like I'm this superman or robot—like I could just get back in there right away. Anyway, in 1985, I was working with Stiv Bators on some music and living in London. It was during that period that I met Little Steven. He invited me and Stiv to do some vocals on the *Sun City* album, and later on in the year we came to New York to do a video for the project. That's when I decided to move to New York. I wanted to leave all my past associations behind and start fresh. New York was the right working environment.

**MC:** It seems like Little Steven was not only influential on the new album but on your personal life as well.

**MM:** Ever since I met him in London, he's been very supportive of my solo career. He understands where I'm coming from, and he's got a lot of experience in the business. He has basically dedicated his life to fighting for humanity and human rights. I really respect



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that, and I'm glad somebody's saying what he's saying. I'm not as extreme or as political as he is, but I like to say something in my songs.

**MC:** I noticed that Andy McCoy wasn't involved on the new album. Any reason for that?

**MM:** Well, I don't know. I didn't talk to Andy for about three years after Hanoi broke up. He ended up kind of dominating the writing situation with Hanoi, so I just wanted to get away from him for awhile. I mean, you never know what'll happen in the future, but I didn't need him on this album. I wanted to do it on my own. We still talk on the phone. Nasty Suicide [Hanoi Rocks' other guitar player] played guitar on three of the tracks.

**MC:** Looking back at the Hanoi days, did you realize what kind of impact you were going to have on people?

**MM:** I had no idea in a million years. Hanoi was a special band. The coolest thing about it was that it was honest. It wasn't like we sat around and planned it. There wasn't a planned image, we just wanted to look good in the way we dressed. I guess we grew up around the glam rock trip—Alice Cooper, Faces, Mott The Hoople—and they probably influenced us a little. I thought it was a successful band. It depends on the way you look at it. We had fun, and it was fun as long as it lasted. In the beginning, they called us heavy metal or punk or trash glam. In the end, they finally settled on a glam rock label. People ask me: "So, you're the King of Glam—tell us about it." I say, "No, you tell me about it, you're the experts."

**MC:** It seemed as if Hanoi was on the brink of stateside success when Razzle died. Do you regret the fact that you didn't make it big in America?

**MM:** Not really. It's not like it was the most important thing in the world. We never really made a record to try and sweep the market. We never really sat down and thought about what we were doing, we were just going with

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*"After Razzle died, I wouldn't have been happy if we had made it and he hadn't been there with us."*

*—Michael Monroe*

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the flow. After Razzle died, I wouldn't have been happy if we made it and he hadn't been there with us. It would have been against what Hanoi Rocks was about.

**MC:** You named the current record after an old Nazareth tune, "Not Fakin' It." Was there another meaning there as well?

**MM:** Yeah. "Not Fakin' It" was more of a

statement. I thought it was appropriate because I didn't compromise on this record. The record comes off in a good way; it's not self-indulgent. The energy and aggression are channeled in the right way. The songs mean something, and they're not clichéd. Everybody's singing about girls and cars and pussy. It's boring. I didn't get into this music just to get pussy and cars and fucking mansions. I'm a musician. A lot of bands these days pose—they have no substance. Everything's so safe these days. Actually, I'm surprised I got signed.

**MC:** But in some respects maybe you were a safe investment, given the Hanoi Rocks association.

**MM:** Maybe it came down to that. But I sure got sick and tired of people not knowing who Hanoi Rocks was.

**MC:** How about the song "Not Fakin' It?"

**MM:** Nazareth was always my favorite band when I was growing up, so I thought it would be a good tribute to do this song. Plus, part of doing covers is making it your own song and having fun with it. I changed a few of the lyrics and updated them.

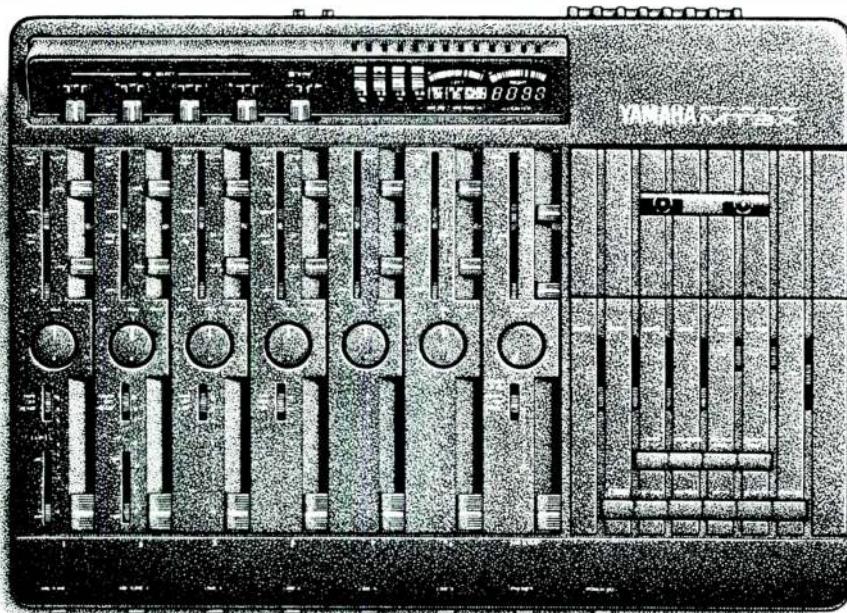
**MC:** Speaking of old material, I noticed that Geffen has just bought out the entire Hanoi Rocks catalogue and will be re-releasing it.

**MM:** Yeah, Axl Rose and Guns N' Roses had a big hand in that. Axl said he also got sick of people who didn't know who we were. Yeah, they told Geffen it would be wise to make that move.

**MC:** What do you think of Guns N' Roses?

**MM:** I think they're one band that really has the right idea. They've got the attitude, yet they're not pretentious. I like that. MC

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By Michael Amicone

**D**uring the second verse of the song, "Alice," the excellent opening track from Hugh Harris' stunning debut, *Words For Our Years*, the songwriter tosses off one of the many lyrical gems sprinkled throughout the LP. "Sometimes you smile like sleeping children do" may not shake the listener to his or her foundation, but anyone who has seen a sleeping child adrift in the arms of Morpheus knows of its image-conjuring perfection.

This is just one of the many examples of the fine songwriting craft displayed by Hugh Harris throughout *Words For Our Years*. Hugh Harris, a Londoner of Jamaican descent, has seemingly bolted out of nowhere to release an album that's certain to perk the ears of the most jaded critic or music fan. The best tracks on the album—"Alice," "Mr Woman Loves Mrs Man" and "Music Lies Bleeding"—signal the arrival of a major new talent on the scene.

I recently spoke with this exciting new artist in the circular confines of the Capitol Records Tower. In his rat-tat-tat conversational style, Harris confided that he's a voracious reader (everything from Oscar Wilde to comics), he's a voracious eavesdropper (the way he gets inspiration for the emotionally charged narratives he writes) and that his eclectic musical influences range from Billie Holiday, Brook Benton and Nat King Cole to Sly Stone, Talking Heads, Bob Marley and Laurie Anderson.

Regarding his chosen vocation in life, Harris offers, "I enjoy my

music. I like what I do. I could not be bothered doing something I had no [passion for]. People say, 'Well, that's not work.' I believe in work. I also believe if you don't love your work then you're a fucking slave, and that's one thing I'll never be."

Harris performed a score of odd jobs—working for "the English equivalent of AT&T," in a petrol station and in the fabric trade—before opportunity knocked in the person of Simon Potts, Senior VP of A&R for Capitol Records. A cassette, passed like a baton from friend to friend, ended up reaching Potts who set about signing the soft-spoken Londoner. The resulting LP provides ample evidence that Simon knew a good thing when he heard it.

The album derives its title from Harris' love affair with the written word. "It's really hard for me to listen to myself sing, actually," Harris explains. "I like words, and I sometimes wish I wasn't singing so I could just listen to the words. That's why I chose the title, *Words For Our Years*. Maybe it was a bit conceited to say 'our years,' but definitely *my years*."

In addition to being an excellent wordsmith, Hugh Harris is one of the best vocalists to emerge this year. Shifting vocal gears and moods at the drop of a syllable, Harris loves to push the boundaries of conventional lyrical meter, stretching words and phrases to the point that even following along with a lyric sheet does nothing to shed light on the songs' subject matter.

"That's probably because I used to stutter," says Harris concerning his unique vocal approach. "I stopped stuttering just after I was able to write things down. It was probably the shock of being able to write."

Regarding the obtuse nature of some of the album's lyrics, Harris explains: "People might say, 'Oh, this is a bit vague,' but, to me, those things are totally specific. I can tell you what it's about, but you still might not understand, because I'd have to tell it to you in the same way I've told it to you already in the song. I'd only be

repeating myself."

Though there are some lyric twisters, there are some tracks that cut right to the core. The song "Alice" describes a has-been that never was. "Alice, you know you could have been a star/ Alice, with your looks baby we cry when we think of how far you could have gone." Harris then chides his subject with the lines "you could have been another Monroe, you could have been anything that you wanted to be." Over a propulsive beat that hammers home his point, Harris plays the part of the woman's conscious, painting a haunting picture of an emotionally floundering woman and her unrealized dreams.

On the album's centerpiece, "Mr Woman Loves Mrs Man," amid anticipatory crowd swells and a rhythm that coils like a snake, Harris describes the emotional war between the sexes by introducing us to a yuppie couple who vehemently argue over, of all things, the color scheme of their well-appointed bathroom: "I knew a couple who had a shiney black sequined bathroom/What a shame they both wanted to be masters of the very same castle/One night over fashion the bathroom got trashed/She said she wanted it turquoise green."

The song, written in the third person, demonstrates Harris' tendency to set himself up as the storyteller. "That's probably because I'm schizophrenic," jokes Harris. "Sometimes I make a conscious effort to be narrative, and sometimes I'll just go, 'Blaaah [feigning throwing up], on a piece of paper.'"

Harris gets inspiration for his unique scenarios from a variety of sources. On the album's closing track, "Her Engine Froze," Harris was watching cable news during a Big Apple cold wave when he was struck by the callousness of a news anchor who was reporting on the fate of the homeless. "That was done at home in about three hours," explains Harris. "I was watching television. It was about five o'clock in the morning, and this guy was taking about the down-and-outs in New York like they were machines. He was saying, 'The temperature in New York City is low and people are having trouble starting their cars.' All this silly stuff, mixed in with the down-and-outs dying as well—you know, their engines won't start."

Hugh Harris, who has no concert experience (he's currently firming up tour plans), seems to have creatively hatched out of nowhere. Even after a lengthy conversation and a thorough listening to his album, he still remains a mysterious figure.

But one thing is certain: *Words For Our Years* is not just another album in a record company's crowded release schedule. It's the promise of a major new talent for music's future. **MC**



## Hugh Harris *Words For Our Years* Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Hugh Harris, Gary Katz, Adam Peters.

□ **Top Cuts:** "Mr Woman Loves Mrs Man," "Alice," "Music Lies Bleeding."

□ **Material:** With his excellent debut album, Hugh Harris lays claim to Best New Artist of the Year. Harris is a consummate storyteller, filling his stories with details born of years of keen observation. On *Words For Our Years*, we eavesdrop along with Harris on a variety of characters—the has-been who never was on "Alice," the charming twosome in "Mr Woman Loves Mrs Man" who profess love for each other with the lines: "She says he's more masculine than her washing machine/And he says she is more reliable than his motor car" and the sad protagonist of "Music Lies Bleeding." Melodically, Harris alternates between driving rock ("Alice"), slick powerballads ("Love Kicks"), breathy dirges ("Home Sweet Home"), urban dance music ("Helen Highwater") and aural experimentation ("Her Engine Froze")—always jarring the listener with an unexpected melodic twist or a telling lyrical observation.

□ **Performance:** Harris has a unique and powerful voice. He'll switch vocal gears—from a breathy whisper to a full-throated rock voice—often within the same lyrical phrase. Harris plays most of the instruments on the album himself, but does get help from several instrumentalists, most notably guitarist Sam Harley (Harley's brief solo on the song "Music Lies Bleeding" is especially noteworthy) and veteran session drummer Jeff Porcaro.

□ **Production:** Harris, who produced most of the album (former Steely Dan producer Gary Katz produced two songs), displays a remarkable command of the studio, especially on the songs "Mr Woman Loves Mrs Man" and "Her Engine Froze."

□ **Summary:** As I stated in the article, *Words For Our Years* is not just another release on another record company's crowded release schedule. Just as Terence Trent D'Arby's and Tracy Chapman's debut records signalled the arrival of major new musical forces, so does *Words For Our Years*. —Michael Amicone

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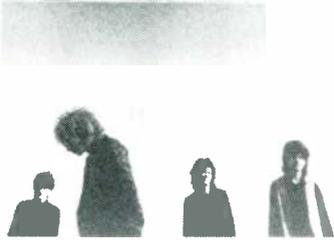
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# NIGHT LIFE



## ROCK

By Eric Niles



Human Drama

Yet another long line wrapped its way 'round the **China Club** as my chariot screeched to a halt. After some serious line-time (I still haven't mastered the art of barging my way to the front), I entered just in time to see **Doc Lawrence** crooning away in mid-set form. Lawrence's kinda **John Cougar**/middle America rockers had a whole lotta industry folk dancin' in the aisles. My opinion? Uh...Well...uh huh...Despite my hedging appraisal, a lot of people are way high on 'ol Doc. I guess I'll stick to the unheard-of types over at the **Gaslight**.

Sauntered over to the **Whisky** recently to see if a fresh crop of non-Strip hard rockers could put a dent in attendance figures there. Alas, not even a strong bill like **Saigon Saloon**, **Back Alley Sally** and **Smash It Ta' Pieces**, had a prayer. Which was too bad, cuz all three can put on a show—especially **Back Alley Sally**, whose singer **Mark** has a throat well worth a listen. I could swear it was **Don McCafferty** up there singing Sally's version of **Nazareth's** "Son Of A Bitch." Meanwhile, over at the **Roxy**, the **Romantics** attracted a sizable throng. Of course, "That's What I like About You" brought the house down, but can you name the follow-up to that single? How soon we forget.

Is **Byte The Bullet** the next Strip band to get snatched up by a major?

Word on the street has it that these Georgia lads are a sure bet.

**Burning Tree** has just finished up tracks for their forthcoming LP on **Epic**. To be eponymously titled, the effort was produced by **Tim Palmer**, who most recently produced **Bowie's** **Tin Machine** platter. Look for **Burning Tree** product by February.

Kinda hidden in a recent **English Acid** billing (which also included ascending deities **Liquid Jesus**), **Bootleg** snuck up and bit me in the senses. Friends of mine have been buzzing about these gals a lot lately, and they weren't joshing. **Bootleg** is a decidedly female hard rocking crew with enough sleaze and sass to fight it out with all the would-be misogynists out there. Look for **Bootleg** to rocket up the Hollywood pecking order.

For **New Improved God**, six stringer **Kent Jones** has resurfaced with a new project called **Lobotomy Moth**. Besides getting serious consideration for **Band Name of the Year**, the band sports former **Koha** bassist **Mike Dunne**. Ex-**New Improved God** mates **Mickey Mess** and **Damien** are propping up an outfit called **Bad Bones**.

For all you out-of-towners, **MC** cover cat **Alice Cooper** haunted the **Cathouse** on Halloween. And no, **Kane Roberts** didn't dress up as the **UNICEF** poster boy.

Those of us in the print biz are always sad to see a fellow publication go under. Personally, I will never adjust to life without the **Herald Examiner Sports Page**. R.I.P.

It just may be the vibes they emit, but **Concrete Blonde** sure fondle my soul something fierce. Back in town again after a hump-busting tour, **Johnette** and Co. get it up one more time in '89 at the **Palace** on December 1st. Tickets will fly like **Ben Johnson** (with steroids), so buy prematurely.

Also **Human Drama**, **Hangmen**, **Kill For Thrills**, **Rock City Angels**, **Lock UP** and the **Electric Love Hogs** all headline the same **Palace** on November 30th.



Anne Sperling

Concrete Blonde

## C&W

By Billy Block



Billy Block

Rosie Flores, Pamela Des Barres and Polly Parsons.

The musical event of the month took place at the **Palomino Club** in North Hollywood as **Ronnie Mack** presented a tribute to **Gram Parsons**. Held on Gram's birthday, hundreds of well-wishers filled the **Pal** to capacity, and many waited in line over an hour to gain entry to this star-studded evening of music.

The artist roster read like a who's who of L.A. talent. **Sid Griffin** (who authored a well-written book on Parsons) and his new band, **The Coal Porters**, played as did his former bandmate, **Steve McCarthy** (both were in the **Long Ryders**) and his new outfit, **Walker Stories**. Former **Byrd** **Gene Clark** and **Carla Olsen** played a well-received set as a duo. **Jeffrey Steele** played **Willie Nelson's** "Night Life" during his set and dedicated it to his wife who was listening on the radio, as it was the evening of their anniversary. **Curb Record's** artist **Jann Browne** played her hit single, "You Ain't Down Home," as **Desert Rose** bassist **Bill Bryson** joined her onstage. Those hillbilly rockers, the **Neon Angels**, roared thru a tight set of originals as **Chris Lawrence** strangled his Fender Telecaster and flew around the stage. **Bruce Barlowe**, renowned bassist of **Commander Cody** and **Hoyt Axton** fame, added a nice set with his distinctive bass playing and fine vocals.

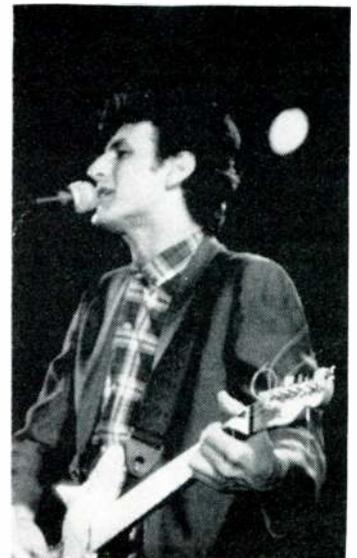
The **Lonesome Strangers** played material from their **Hightone** album and were smoking. Fiddle master **Byron Berline**, who performed with the band most of the night, also gave a clinic with his amazing "Oklahoma Stomp" and "Orange Blossom Special." Actor **James Intveld** made a surprise appearance and performed the Parsons classic, "Streets of Baltimore." James can be heard as the voice of **Johnny Depp** in the **John Waters** film, **Cry Baby**. The guest of honor for this memorable occasion was **Gram Parsons's** daughter, **Polly**, who made her singing debut on the

stage of the legendary **Palomino**. **Polly** did a wonderful version of her dad's song, "Luxury Liner," and shows a lot of promise as a singer. **Polly** was introduced by her manager, the lovely **Pamela Des Barres**. **Polly** then led the crowd in singing "Happy Birthday" in memory of the birth of her prolific father.

Crowd favorite **Rosie Flores** then took the stage and proceeded to tear the house down. Backed by **Barndance Band** members **Dale Watson**, **Keith Rosier**, **Steve Van Gelder**, **Butch Pluto**, **Marty Rifkin** and **Ronnie Mack**, **Rosie** played and sang her heart out. **Rosie's** dynamic reading of **Gram's** "Sin City" was an emotional moment as a tearful **Polly Parsons** came onstage to give **Rosie** a big hug at the song's conclusion. **Rosie** encored with a rocking "Ain't Living Long Like This," as the band played with reckless abandon and the capacity crowd danced and cheered. **Gram** would have dug it!

**Pete Anderson** and his band, the **Racket Squad**, leave for a tour of Great Britain as both opening act and backing band for **Michele Shocked**. Along with regular band members **Skip Edwards**, **Dusty Wakeman**, **Duane Jarvis**, and **Jeff Donovan** will be session hornmen **Lee Thornberg** and **Jim Pollock**. **Michele** enjoyed both critical and commercial success on her last effort and the early indications are she will surpass those with this more blues-influenced project. Could a **Racket Squad** release be far behind?

**Jim Lauderdale** and **Re Winkler** recently showcased at the **Exit/In** for Nashville publishers and labels. Presented by **Brownlee Ferguson's** **Bluewater Music** who handles **Lauderdale's** publishing, the evening was a huge success.



Lonesome Stranger Jeff Rymes



# JAZZ

By Scott Yanow

Some of the most exciting music that I've heard this year was provided by **Max Roach's Double Quartet** during their residence at **Catalina's**. The immortal drummer (Charlie Parker's percussionist in the 1940s, and always ahead of his time) had his regular unit (including the underrated trumpeter **Cecil Bridgewater**, **Odean Pope** on tenor and electric bassist **Tyrone Brown**) augmented by the **Uptown String Quartet**, a brilliant group that found talented daughter **Maxine Roach** on viola. Ever since the 1920s, there have been many attempts to combine jazz with strings and generally they have resulted in soloists being backed by muzaky charts, but that is not the case here. The string arrangements were swinging and complex, the two units meshed together perfectly (with the strings sometimes sounding like an orchestra) and all of the players were top soloists. The arrangements were full of surprising twists, and the music was consistently innovative and exciting. Among the songs performed were "Bright Moments," Bridgewater's tongue-twisting "Bird Says" (based on "Confirmation"), on which the trumpeter had nine hot choruses, the ballad "Tribute," "Extensions," the folk song "Calvary" (at one point the strings purposely imitated a country fiddle band of the 1800s) and Oscar Pettiford's "Tricotism." With Max Roach playing his typically brilliant melodic drum solos as a bridge between the two quartets, this ranked as one of the best concerts of the year.

**Moe Koffman's** quintet played before a select crowd at the Cana-

dian consulate, emphasizing polite but swinging material that reflected his band's roots in bop without disturbing those in the audience not accustomed to syncopation. Koffman, alternating between flute and alto, performed a Brazilian piece ("Coffee Ice Cream"), the ballad "Angel Eyes," a calypso original from pianist **Bernie Senensky** called "Paco Paco," "Sonny's Tune" and what Moe called "a medley of my hits," his still-popular 1957 original "Swinging Shepard Blues." It was particularly nice to see guitarist **Ed Bickert** and Senensky, bandleaders in their own right, making rare appearances in L.A. Near the end of their set, Koffman played a bit of his more heated alto on the most passionate song of the night ("Momentum"), waking up the older crowd with a few Sanbornish licks without disturbing anyone too much. Bassist **Barry Elmes** and drummer **Patrick Collins** offered fine support throughout.

Upcoming: **McCabe's Guitar Shop** in Santa Monica (213-828-4403) will be featuring the highly original harmolodic guitarist **James "Blood" Ulmer** on Dec. 9. **The Comeback Inn** (213-396-7255) hosts **Buddy Collette** (Nov. 25), **Ray Pizzi's Woodwind Chamber Trio** (Nov. 29) and legendary violinist **Michael White** (Nov. 30). **At My Place** (213-451-8596) has **Charlie Haden's Quartet West** (featuring **Ernie Watts**) on Nov. 24 and guitarist **Mike Stern** (Nov. 30). **Pacho Sanchez's Latin Jazz Band** will be at **Alfonse's** (818-761-3511) Nov. 27 while **Catalina's** (213-466-2210) hosts tenorman **Houston Person's Quartet** (with singer/wife **Etta Jones**) through Nov. 26, drummer **Billy Cobham** from Nov. 28-Dec. 3 and **Randy Brecker's quartet** (Dec. 5-10).

# BLACK MUSIC

By Lisa Posey



Lisa Posey

**Todd Washington of Hello Children**

The week the Berlin Wall came tumbling down, I checked out **Urban Artillery** who shook up the timber at the **Music Machine** along with **Hello Children** and **Metropolitan**. The Artillery's arsenal of songs includes a tribute to **Don Jackson**, the black cop who dressed as a regular guy and ran a series of videotaped sting operations to catch cops in the act of hassling young black and Latino citizens without a cause. You might recall

the highly publicized, videotaped incident of Jackson's encounter with Long Beach's not-so-finest that climaxed when Jackson, restrained by his brother officer, was pushed through a storefront window. All of this was captured on camera by an NBC news television crew that was following Jackson. Kudos to the Artillery for remembering brother Jackson's cause in their music.

Nothing about the following story is new, only the culprits' names change. I was recently told about one of those nasty pay-to-play deals from a local musician. Apparently, **After Dark Productions** invited his band to play a gig featuring metal bands from Japan. The musician and his band decided to do the show so a particular A&R person could see and hear them. When fans didn't buy tickets for this "event," the promoters held the musician's \$3,000 guitar for ransom until the band could come up with the several hundred dollars it had agreed to guarantee. A music critic, like any police beat reporter, can name perpetrators and make long lists of victims. But it is up to the musicians to protect themselves from being mugged. If your band makes a pay-to-play arrangement, it is increasing its odds of getting raped.

The **Black Rock Coalition** needs office space as well as a place to hold its meetings every two weeks. If you can help, call (213) 960-7730. **MC**



**Max Roach's Double Quartet**



**Jeff Hollie of Urban Artillery.**

Lisa Posey

# CONCERT REVIEWS



David Byrne

## David Byrne *The Pantages* Hollywood

David Byrne is notorious for pushing the boundaries of music to the outer most edges, and in the past he has been quite successful in an avant-garde sort of way. However, with his latest endeavor, which consists of a sixteen-piece band playing Brazilian-styled music, the man who wears the biggest suits in the world may have gone too far out on a stylistic limb—a limb that is amputated by his brutal yet honest mangling and mingling of Brazilian music with that distinctive David Byrne moan and his witty and often times bizarre Talking Heads-styled lyrics ("Like a pizza in the rain/No one wants to take you home/But I love you just the same").

At his *Pantages* debut, Byrne and his band donned matching polyester white suits and performed on a three-tiered stage that looked like the Ricky Ricardo Show revisited. The band featured the exquisite talents of singer/songwriter Margareth Menezes from Brazil, who took center stage twice during the evening and performed several of her own authentic Brazilian compositions.

Opening with "Office Cowboy," from his recently released solo album, *Rei Momo*, and relying heavily on material from that LP, Byrne seemed to evoke somewhat of a mixed bag of feelings among the audience members. Early in the evening, he attempted to rouse the crowd by suggesting that they stand up and dance. Unfortunately, most folks remained seated. They did muster up the energy to clap along to the propulsive beat on songs such as "Make Believe Mambo," "Independence Day" and "The Rose Tattoo." I also heard sporadic yells throughout the evening for "Psycho

Killer" and other Heads hits. But those Heads fans probably were disappointed as there were no Heads hits performed. David did, however, manage to do two Heads songs on this solo tour, "Mr. Jones" from last year's *Naked* LP and "Papa Legba" from the movie soundtrack *True Stories*, both of which seemed to give the otherwise yawning audience a ray of hope that Byrne hasn't yet laid to rest the Talking Heads.

—Pat Lewis

## Stevie Nicks *The Greek Theatre* Los Angeles

To paraphrase Mick Jagger, this Stevie Nicks concert was an evening filled with mixed emotions. On the one hand, the Queen of Mystic Rock has never sounded better; on the other hand, her choice of material left much to be desired. Forfeiting the proven hits—"Rhiannon," "Gypsy," "Talk To Me," "Stop Draggin' My Heart Around"—for newer and less recognizable songs was a bold but ultimately unsatisfying move.

Although the alluring Welsh Witch has still not regained the slender sex kitten sensuality of her early Fleetwood Mac days, the voluptuous beauty can still make the men drool as she pranced about the stage in her trademark silken capes and high-heeled boots beneath her wild mane of hair. Unfortunately, her many outfit changes during the show (at least eight) only detracted from the performance. The numerous exits would not have been as disturbing if one of the other eight band members had picked up the slack.

Now for the good news: Stevie Nicks has rarely sounded as well as she did on this night under a beautiful L.A. sky. "Outside The Rain" opened the show with typical fanfare, and the segue into "Dreams"

brought her hometown crowd to the outskirts of Nirvana. "Rooms On Fire" kept the audience up, but it was her eerie presence on a smoke-filled stage during "Gold Dust Woman" that best demonstrated her intense and magical persona.

Probably the most moving moment of the night was Stevie's dedication of the lovely "Beauty And The Beast" to San Francisco's earthquake victims. Her tender voice brought chills to many, and Nicks' vocal prowess has never been stronger. Returning from another one of her many exits to the pulsing beat of the rousing anthem "Stand Back," the magnetic charisma of Nicks resurfaced as she kicked into high gear. As Nicks danced and swirled under the lights, the band reacted with their strongest support of the night.

To end the show, Nicks tore into "Edge Of Seventeen" which included a face-to-face vocal confrontation with her longtime singing partner, Sharon Celani. As the song winded down, Stevie made her way to the edge of the stage, accepting flowers, cards and stuffed animals from her adoring fans. As Nicks glowed from all this adulation, it was that much more disappointing when she returned for only a one-song encore.

Nicks left out at least five classic hits in her short fourteen-song set. She would be well advised to restructure her show, and keep the exits to a minimum. Stevie, you're a beautiful woman, and it's okay to sweat. After all, it's a rock concert not a video. —Steven P. Wheeler

## Melissa Etheridge *The Subdudes* The Roxy West Hollywood

Rock & roll fans lucky enough to have secured tickets for Melissa Etheridge's sold-out five-night stand at the Roxy not only saw one of the best shows of the year but also caught a glimpse of rock's next

superstar.

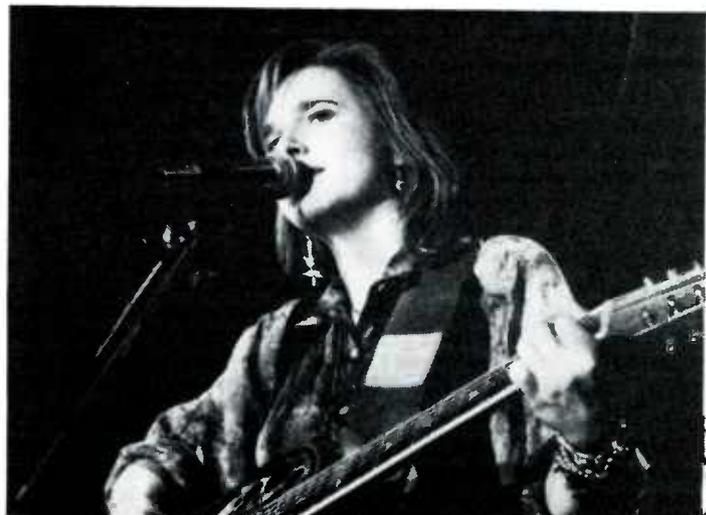
Called by some a female John Cougar Mellencamp, this 29-year-old musical sensation is much more than that. Arguably the most passionate rock vocalist since Janis Joplin, Etheridge mixes an engaging down-home personality with unbridled power, talent and charisma. Performing not only for a packed house at the Roxy, but also a nationwide radio audience, the Long Beach resident disappointed no one. With her husky, aggressive vocal style and blue-collar musical approach, Etheridge fronts a band that is one of the tightest in rock.

Opening the show with a collection of songs from her current album, *Brave And Crazy*, the Kansas-born rocker captured her audience from the first acoustic notes of "The Angels." Her free, explosive energy is what makes Etheridge such a magnetic presence in concert. Even her softest ballad, "You Can Sleep While I Drive," was given a dramatic treatment, illuminating Etheridge's poignant and emotionally charged lyrical ability. Other performance highlights included the bull's-eye rendition of "Occasionally" (on which Etheridge supplied the backbeat by pounding the back of her guitar), "Similar Features," "No Souvenirs" and the song that started it all, "Bring Me Some Water."

Backed by an electrifying band led by bassist Kevin McCormick, Etheridge was a sight as she toured the stage, circling band members like a fly around a flame. Melissa Etheridge encapsulates all that is great about rock & roll and will undoubtedly set the standard for future artists in the Nineties.

This memorable evening was inaugurated by Atlantic's quirky band the Subdudes. With their New Orleans-swamp sound, this four-piece ensemble is one of the more interesting groups around. What other rock & roll band would bring on a tuba player to offset the kazoos that the boys pulled out during two of the songs. Unique and entertaining, the Subdudes may just surprise you.

—Steven P. Wheeler



Melissa Etheridge

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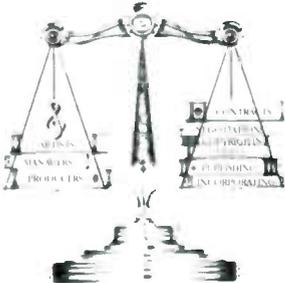


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## CLUB REVIEWS

### The Rattles

*Gaslight*  
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **The Players:** Stuart Kelli, lead vocals, rhythm guitar; Kenji Stevens, lead guitar, backing vocals; Kent Matthews, bass; Paul McDaniel, drums.

□ **Material:** Socially and politically motivated folk/rock music. Driven by acoustic and electric guitars respectively, these songs express concerns about the environment ("Last Generation"), the homeless and disenfranchised youth ("Troubles") and the faded memories of jobless men ("Save The Photograph").

□ **Musicianship:** The Rattles convey a strong sense of cohesiveness and unity onstage, interweaving jagged rhythms and ringing melodies together. Stuart Kelli's gritty vocals captured the torment and disillusion of his intelligent character sketches. Paul McDaniel and Kent Matthews offered a steady and capable backdrop for Kenji Stevens' often explosive and colorfully innovative guitar work, experimenting constantly throughout the show with unusual off-kilter harmonics and tones.

□ **Performance:** Considering the amount of small stage space the Rattles had to work with, the band overall gave an economical yet earnest performance onstage. What the Rattles lacked in actual physical movement they more than make up for in heartfelt yet sometimes clichéd stage patter urging audience members to stand up and take an active interest in the world around them.

□ **Summary:** The Rattles are a talented band exploring society's ills similar to other alternative groups of their ilk. While making valid statements, this relatively young band's lyrical content needs refining in order to more fully develop a distinctive style. —Harriet Kaplan

### Wolfsbane

*Speak No Evil*  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **The Players:** Blaze Bayley, vocals; Jase Edwards, guitar; Jeff Hatley, bass; Steve Danger, drums.

□ **Material:** The dictionary describes "Wolfsbane" as a malady characterized by extreme soreness of those muscles in and around the neck. It occurs primarily after witnessing the band Wolfsbane live. Welcome to the New Wave of British Heavy Metal, 1989. Wolfsbane plays dirty, sweaty, fast and ferocious rock & roll that just might be the liveliest British musical export in a very long while. From the roller-coaster ride of "Manhunt" to the superbly paced "Money To Burn" there is absolutely no letup in their attack. In fact, never was a set so on target at redefining just what no-frills



*The Rattles: Jagged rhythms and ringing melodies.*

heavy metal is about.

□ **Musicianship:** The band is tighter than a mental patient's jacket, yet never out-of-control. Guitarist Edwards stands in place and grinds out searing riffs with an almost casual air, while Hatley bounds across the stage pushing the music to even higher levels of intensity. Drummer Steve Danger more than lives up to his name. No doubt the real attraction is leader, Blaze Bayley. Expressive, sincere and exciting all at the same time, he has that inherent quality of which stars are made. However, despite the strength of their individual personalities, cohesiveness is their greatest asset. All pieces lock together to form a group with incredible potential.

□ **Performance:** It's fantastic to watch a band that's having as much fun if not more than the audience. Wolfsbane is so damn infectious that you can't help be caught up in their enthusiasm. The band releases so much pure energy onstage that watching them is a terribly exhaustive experience.

□ **Summary:** It's a shame that Wolfsbane is as good as they are. A year from now they'll be forced to open arena shows and ruin that intimate sense of energy. So check this band out in the clubs while you have the chance. Oh, and try playing their album at peak volume on a freeway the next time you get an open stretch of highway. Driving was never better! —Scott Schalin

# CLUB REVIEWS



Roulette: Combining funk, rock and metal.

## Roulette

*Coconut Teaser*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Chuck More, guitars, vocals; Davo, lead vocals, guitar; Gil Gagnon, drums, vocals; Phil Bright, bass, vocals.

❑ **Material:** San Francisco-based Roulette is a hybrid heavy metal band that successfully incorporates some pretty heavy duty funk riffs into their hard rock/metal sound, much along the same lines as fellow head-bangers Living Colour. Roulette's material is aggressive, yet it maintains a strong melodic sense and well thought out vocal harmonies. "Lost & Found," for example, is a pumping rocker with lyrics that really hit home. "Perfect Crime" and "Midas Touch" are both tough, driving tunes that challenge and stretch the boundaries of metal to the outer most limits while simultaneously remaining accessible. The highlight of their set was the anthemic and extremely catchy, "She Gets What She Wants," which has definite commercial radio potential.

❑ **Musicianship:** This is an intense group of comrades who connect well with each other on a musical level and seem to have a hell of a good time doing it. Drummer Gil Gagnon with his sizzling open hi-hat style, drove the band with oodles of rhythmic punch and solidly held down the fort for both guitarist Chuck More, who took off on many a screaming all-hands-on-neck solo, and bassist Phil Bright, who orbited earth a number of times with some mighty mean funk/slap bass work.

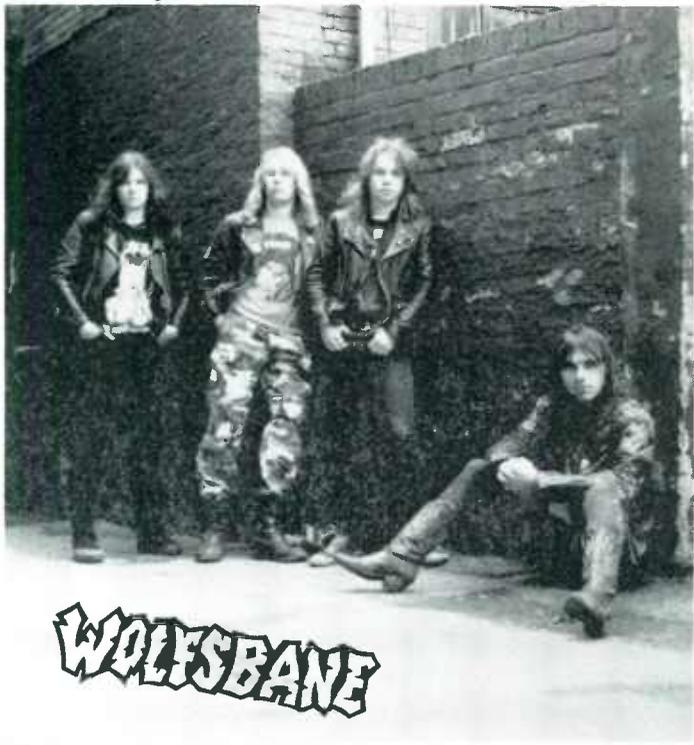
❑ **Performance:** Roulette is definitely a mobile band. Even Gagnon managed to keep the audience stimulated with his stick tossing/twirling and body contortions around the

kit. Of course, vocalist Davo was the center of attention here. He's a captivating front person with an impressive set of pipes, and his tasteful rhythm guitar work helped fatten-up the band's sound. Their set was well-paced and showed off their diverse talents both as proficient musicians and strong songwriters. Due to the Teaser's short set policy on Sunday nights, Roulette's show was far too abbreviated, and unfortunately, they shortened it further by their poor decision to do a cover of "Play That Funky Music, White Boy." Granted, it was a good opportunity for them to stretch out, and bassist Bright shined on this

one. However, Davo is a metal singer and he has no business attempting to sing a song of this nature. He simply has no soul in his voice.

❑ **Summary:** There are a barrage of metal bands currently on the Los Angeles circuit vying for top gun, and this band certainly could be a strong contender for the post if they'd hang around L.A. long enough to get some momentum happening. I don't know what it is about San Francisco—maybe it's the cleaner air or all the healthy food that they feed you on Haight Street—but it certainly has produced one hell of a fresh and spunky band known as Roulette.

—Pat Lewis



Wolfsbane: Tight and controlled metal.

Michael Lavine

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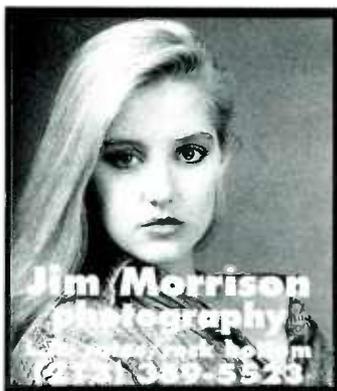
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# CLUB REVIEWS

## Back Alley Sally

Exposeur 54

Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Mark Stone, vocals; Phil Hudson, guitar; Lisbo, guitar; Graham Cross, bass; Brian Walsh, drums.

❑ **Material:** Back Alley Sally serves a bland plate full of typical, swingin', Guns via Aerosmith, middle-of-the-road high energy rock with sleaze on the side. All songs crave even slight innovation.

❑ **Musicianship:** This five-piece ensemble possessed a fairly tight rhythm section which sports a noteworthy bass player amidst a well-balanced yet unremarkable guitar duo. All vocals were sadly bereft of melody and feeling, whilst lyrics swam lifelessly in an inaudible jumble. It is true that, en masse, these boys fit well together for their caliber/genere and provide a full bodied sound, although indistinctive.

❑ **Performance:** Now, here's a bit of flight. Vocalist and focal point, Mark Stone, careens buoyantly about the stage in his exquisite doll-child splendor with a good kinetic vibe and reasonable flare. He's a looker (Tyler-ish), which is, more often than not, crucial to the success of rock bands. The guitar players rocked away with passable fanfare and the skin pounder did have some verve. As a unit, they visually weren't a sight to marvel at, but in time they may be. The lack of leather was good, in this case, but the black jeans stood strong.

❑ **Summary:** Consideration must be applied, in that this is Hollywood and Back Alley Sally wears that rancher's brand proudly. If every member honestly dissected himself as a musician and performer and worked fervently together, the entire band may one day teeter on the edge of becoming a good, creative rock act.



Back Alley Sally: Where are the melodies, fellas?

Realistically, it could be a while before Sally's ready to emerge from the Back Alley and whip some butt.

—Deonna Boman

## Billy Truitt & The Barnstormers

The Forge

Glendale

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

❑ **The Players:** Billy Truitt, vocals, keyboards; Dave McElvey, harmonica, vocals; Re Winkler, bass, vocals; Dan Dugmore, steel guitar, guitar, vocals; Rhys Clark, drums, vocals.

❑ **Material:** The perfect combination of country standards, contemporary country dance tunes, instrumentals and original compositions.

❑ **Musicianship:** Individually, each member of the Barnstormers has a list of credentials that is extremely impressive. Leader Truitt was the original keyboard player for the Kingsmen ("Louie, Louie") and is a great singer and piano player. Harmonica player Dave McElvey is with-

out a doubt one of L.A.'s best, blowing tasteful fills on ballads and burning solos on instrumentals and uptempo material. Bassist Re Winkler is a veteran of the local country scene, having been featured on the *Town South of Bakersfield* LP as well as the upcoming *Down in the Valley* compilation due out in Dec. Steel player Dugmore is famous for his work with Linda Ronstadt, who he toured and recorded with for many years. Drummer Rhys Clark is one of the busiest guys in town, playing with many of the top local club groups as well as touring with singer/songwriter turned actor Hoyt Axton.

❑ **Performance:** With so much talent on the stage at one time, it is easy to see why these guys were having such a good time playing. It was apparent that all of the members of Billy Truitt and the Barnstormers truly enjoy playing their instruments and performing together.

❑ **Summary:** Great material written and performed by some of the best our town has to offer. Recent recordings by Billy Truitt and the Barnstormers should be available soon and could easily lift them out of the clubs and onto the concert trail.

—Billy Block



Billy Truitt: Great material and great musicians.

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# RECORD REVIEWS



## Rolling Stones Steel Wheels

Rolling Stones Records/CBS

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Chris Kimsey and the Glimmer Twins.

□ **Top Cuts:** "Rock And A Hard Place," "Terrifying," "Mixed Emotions."

□ **Summary:** *Steel Wheels* echoes the good and the bad of 1981's *Tattoo You*. The Stones' recent reformation has brought a renewed energy to the band, something that is reflected on the rockin' "Sad Sad Sad" and the blistering blues of "Terrifying." Keith's passionate off-key hoarseness is brilliant on "Slipping Away," another album highlight. *Steel Wheels* proves that the sum of Mick and Keith together is much greater than the individual parts. Twenty-five years later, the Stones keep rolling. —*Steven P. Wheeler*



## Eddie Murphy So Happy

Columbia

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various

□ **Top Cuts:** "Till The Money's Gone," "Pretty Please," "Tonight."

□ **Summary:** Eddie Murphy's new album alternates between pseudo-soul and lightweight funk. Unfortunately, he constantly undermines his own intent by using the kind of vulgar lyrical turns that are usually associated with younger audiences and funkier product. Luckily, Murphy had help from some of the best sidemen and producers money can buy. Bits like the Bobby-Brown-style complaint that borders "Till The Money's Gone" and the drunken takeoff of "Auld Lang Syne" during "Bubble Hill" add a healthy dose of interest to what is otherwise a very schizophrenic product. —*Tom Kidd*



## Neil Young Freedom

Reprise

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Neil Young, Niko Bolas.

□ **Top Cuts:** "Rockin' In The Free World," "Eldorado," "Someday."

□ **Summary:** This delectable twelve-song platter rings out with the kind of authority and vulnerability that this artist hasn't exhibited since his last classic, *Rust Never Sleeps*. *Freedom* scores with Young's once patented right-left combo of folk pop and straight ahead rock & roll. The electric version of "Rockin' In The Free World" finds the veteran singer raising Cain like the Young of old. But most of the songs have a spacious, contemplative quality. There's little of the dense, feedback laden rock that marked his early solo work. —*Jon Matsumoto*



## The Partridge Family Greatest Hits

Arista

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Wes Farrell

□ **Top Cuts:** "It's One Of Those Nights," "Echo Valley 2-6809," "Looking Through The Eyes Of Love."

□ **Summary:** Teen idols never get their due, no matter how good they might be as singers. And David Cassidy was certainly one of the best. 1971's *Sound Magazine* remains my all-time favorite album, but unfortunately there aren't enough tunes from that album on this package. This compilation fills a void in the genre of early Seventies pop, but its tacky cover won't encourage open-minded listening, and liner notes by wunderkid-turned-DJ Danny Bonaduce only detract from the music. —*Guy Aoki*



## Various Artists Worse Than Slime No. 1

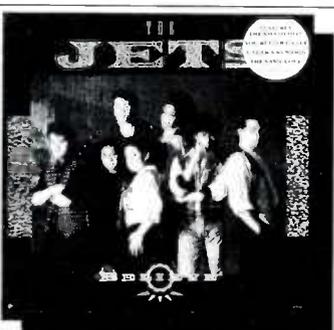
Beat Brothers

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Beat Brothers

□ **Top Cuts:** "I Married Mama," "Buttkickers From Outerspace," "Teenage Romance," "Touch Yourself."

□ **Summary:** This is an insane collection of twenty-one novelty songs. Many were contributed by various Dr. Demento Show mainstays including the likes of Barnes And Barnes, the extremely weird Wild Man Fisher, Hot Food To Go and the demented man himself, Dr. Demento. Stylistically, the material ranges widely from track to track from heavy metal to rap to American surf music ("Surfin' At 43" by The Hodads and KROQ's Poorman) and everything and anything in between. —*Pat Lewis*



## The Jets Believe

MCA

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Various

□ **Top Cuts:** "Emotional," "Believe In Love."

□ **Summary:** The Jets have matured from their bubblegum smacking first album. Their latest release, *Believe*, is definitely funkier, especially on "Emotional" and "You Better Dance" which will have you doing just that. While the slower "Somebody To Love Me" and the other similar ballads are pretty, they still rank as average. They have the usual themes of girl-pining-away-for-boy. MCA/Jive recording artist Jonathan Butler wrote the song "Believe In Love." This one has a jazzier and somewhat faster feel to it, which puts it a cut above the other slow songs on the album. —*Maxine Cruz*



## Yngwie Malmsteen Trial By Fire

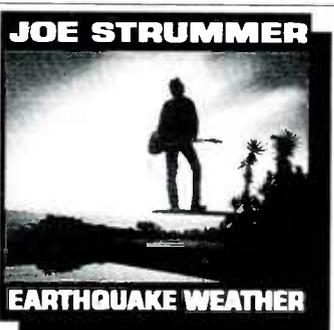
Live In Leningrad  
Polydor

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Yngwie Malmsteen

□ **Top Cuts:** "Black Star," "Spasebo Blues," "You Don't Remember..."

□ **Summary:** *Trial By Fire* has excellent sound as far as live albums go, and Malmsteen has finally added some diversity to his licks, as seen is "Spasebo Blues." Those are the strong points (add Joe Lynn Turner on the vocals as well). The weak points? Malmsteen's over-indulgent guitar work seems to be too slotted, and reaching the mainstream is virtually out of the question. The material needs work, and Malmsteen may benefit by letting someone with more diversity and songwriting skill into the picture. In the meantime, plectrums set, air guitars ready? You may begin. —*Tom Farrell*



## Joe Strummer Earthquake Weather

Epic

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Joe Strummer

□ **Top Cuts:** "Leopardskin Limousines," "Sikorsky Parts," "Sleepwalk."

□ **Summary:** Joe Strummer's first solo album has much of the feel of one his old Clash albums. His leathery voice is still as insistent and urgent as it was ten years ago. Strummer also continues to explore much of the same musical terrain he covered while in the Clash. There are straight ahead rockers, reggae-influenced pieces, Latin-edged numbers, funky tracks and songs that possess a bit of each. But while *Earthquake Weather* has the veneer of a Clash album, it clearly is not up to the standard of such Clash classics as *London Calling* or *Give 'Em Enough Rope*. —*Jon Matsumoto*

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PA: Yes

Piano: No

Lighting: Yes

Audition: "No Talent Night" every thursday and/or send cassette, etc.

Pay: Percent of door. No guarantees.

#### ATAMAN

6535 Sunset Blvd., Hollywood, CA 90028

Contact: Micha Shufutinsky (213) 466-2555

Type of Music: All except hard rock/metal.

Club Capacity: 400

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PA: Yes

Lighting: Yes

Piano: Yes

Audition: Send tape to above address

Pay: Negotiable

#### BOGART'S

6288 E. Pacific Coast Hwy., Long Beach, CA 90803

Contact: Dave Swinson (213) 594-8975

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P.A.: Yes

Lighting: Yes

Piano: No

Audition: Mail tape & bio to above address or call Dave.

Pay: Negotiable—all are paid.

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11970 Venice Blvd., Mar Vista, CA 90066

Contact: Jay Tinsky (213) 391-3435

Type of Music: Original acoustic material.

Club Capacity: 75

Stage Capacity: 4-5

PA: Yes

Piano: Yes

Audition: Open mic Mondays & Wednesdays at 8:00 pm.

Pay: Negotiable

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8852 Sunset Blvd., W. Hollywood, CA 90069

Contact: Lynda Knorr (213) 652-1203

Type of Music: R&B, rock, pop

Club Capacity: 120

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: No

Audition: Send package to club: Attn. Becky

Pay: Negotiable

#### CLUB SIMI

995 Los Angeles Ave., Simi Valley, CA

Contact: Larry Kingsley, (818) 347-6276

Type of Music: All kinds, any type.

Club Capacity: 300

Stage Capacity: 12-15

PA: No (must bring your own).

Lighting: Yes

Piano: No

Audition: Call Larry Kingsley

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Contact: Dayle Gloria, (213) 461-3221

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Stage Capacity: 15

P.A.: Yes

Lighting: Yes

Piano: No

Audition: Send tape to above address.

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Type of Music: All types R&R, originals only

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Stage Capacity: 20

PA: Yes

Lighting: Yes

Piano: No

Audition: Call or send promo pack to Country Club, c/o Scott Hurowitz, 18415 Sherman Way, Reseda, CA 91335

Pay: Negotiable

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Lighting: Yes

Piano: No

Audition: Call for appointment at above number.

Pay: Negotiable

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Club Capacity: 100

Stage Capacity: 2

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Open Mike Night every Tuesday and/or send promo package.

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Stage Capacity: 6

PA: Yes

Piano: Yes

Lighting: No

Audition: Open Mic Night Sundays at 7:00.

Pay: Negotiable

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Type of Music: R&R

Club Capacity: 600

Stage Capacity: 9

PA: Yes

Lighting: Yes

Audition: Send tape & photos to above-mentioned address.

Pay: Percentage of door

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Type of Music: All original/except punk & HM. Also known for successful showcasing.

Club Capacity: 60

Stage Capacity: 5

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Send tape & bio or call John.

Pay: Negotiable

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1735 N. Vine St., Hollywood, CA 90028

Contact: Mark Jason (213) 462-7362

Type of Music: Original, all styles

Club Capacity: 1200

Stage Capacity: 10-35

PA: Yes

Lighting: Yes

Piano: No

Audition: Send tape & bio. No calls.

Pay: Negotiable

#### ROSE TATOO

665 N. Robertson Blvd., W. Hollywood, CA 90069

Contact: Linda Gerard (213) 854-4455

Type of Music: Cabaret

Club Capacity: 100

Stage Capacity: 4

PA: Yes

Lighting: Yes

Piano: Yamaha Grand

Audition: Audition on Sunday or Tuesday 5-8 Open Mic.

Pay: Negotiable

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Stage Capacity: 8-15

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Call for info.

Pay: Negotiable

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Club Capacity: 300+

Stage Capacity: 7

PA: Yes

Lighting: Yes

Piano: No

Audition: Call, bring tape.

Pay: Negotiable, escalating ticket sales.

#### PROMISES

6197 Ball Road, Cypress, CA 90630

Contact: Steve Pniwski (714) 995-3755

Type of Music: Original, pop, top 40.

Club Capacity: 500

Stage Capacity: 7

PA: None

Lighting: Yes

Piano: No

Audition: Call & send tape/bio.

Pay: Negotiable

#### SAUSALITO SOUTH

3280 Sepulveda, Manhattan Beach, CA. 90266

Contact: Lois Thornburg, Thornburg, Witte, Inc., (213) 545-6100

Type of Music: R&B, Contemporary and Pop

Jazz and Blues.

Club Capacity: 100

Stage Capacity: 6

PA: Yes

Lighting: Yes

Piano: Yes - acoustic

Audition: Send tape and bio to Thornburg, Witte, Inc., 1334 Parkview #100, Manhattan Beach, CA 90266.

Pay: Negotiable

### MISCELLANY

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

**PERSONAL MANAGEMENT CO.** w/ extensive roster looking for serious intern who wants to work hard & gain valuable experience. Unpaid. Contact Anita (213) 466-6900.

**TALENTED ASSISTANT** manager w/ advertising/marketing background for a specialty, one of a kind record store. Send resume: Sharon Foster, Rhino Records, 2225 Colorado Ave., Santa Monica, CA 90404.

**WANTED:** Experienced 24 track engineer, part time, \$10/hr to start. (818) 908-9082.

**INTERIM WANTED:** Office manager needed for L.A.'s largest Sunset Strip promoter. Paid position. Call Deziree. (818) 342-2087.

**IMMEDIATE OPENING** w/ well established studio supply co. Sales exp. & pro-audio background pref. Unlimited earning potential. Call (818) 843-6320. Ask for Rodger Edwards.

**INTERM/ENGINEER** needed for North Orange County rehearsal/recording studio. Must be reliable. Schooling preferred. (714) 529-8220, Craig.

**WANTED:** Secretary for management office. Light typing & communications skills needed. Salary negotiable. Aida Management, (818) 780-7093.

**ENERGETIC**, musically aware needed for hands-on experience in the promotion dept. at Island Records. Small office, very intimate. Call (213) 288-5319.

**RECORDING STUDIO** seeks experienced office person. Position requires background in studio sales & booking, traffic & bookkeeping. Equal op. emp. Leave message for Terry (213) 960-8886.

**INTERIM WANTED.** Some pay. Must know recording studio procedures. Exp. in office, engineering or technical a must. Leave message for Intern Supervisor (213) 960-8886.

**COCONUT TEASER** seeks PT interns, Mon.-Fri., Noon 'til 2. Must have car & knowledge of local bands. Excellent future advancement potential! Len or Carol (213) 654-4887.

**INTERIM POSITIONS:** Major record co. seeking keyboard players/arrangers w/ excellent theory skills to learn sequencing from studio engineer. Contact Toni (213) 468-3592, 9am-12 noon.

**METAL BLADE RECORDS** seeking: Runner, Mon.-Fri., 2-6 Transp., license & ins. 2 interns, approx 10-30 hrs per week. Contact Maria @ (818) 980-9050.

**STATURE RECORDS** seeks intern for radio dept. There is pay. Position open immediately. (213) 371-5793.

**EXPERIENCED RECORDING & MIDI** engineer wanted. Must be fast w/ Mac SE sound libraries & MIDI SMPTE. Please leave message for Gene @ (213) 960-8886.

**RECEPTIONIST** wanted for synth/computer co. \$800-1000/mo. Call (818) 760-0696.

**WP PUBLICITY** is looking for interns. Expenses paid & great contacts. Must have car. Call (213) 291-0330.

**COMPANION/AIDE** for male handicapped musician wanted. Must live-in. Great opportunity for motivated, strong, kind, intelligent person w/ drivers license. Eric (818) 762-5963.

**OUTGOING MOTIVATED** people only: earn extra money in your spare time. Commission + bonuses. (213) 827-7072.

**RECENTLY REMODELED** studio in West L.A. seeks engineer(s), preferably w/ following. One of a kind room. Jason. (818) 907-1331.

**INTERIM WANTED** by Dr. Dream Records for publicity, radio, booking & retail. Contact Dave Hansen. (714) 997-9387.

**NEW TALENT** show, very fast growing radio show seeks person for executive position. Must have strong background in sales & marketing. Call (213) 876-3414.

**HELP WANTED:** P/T sales/drivers needed for mornings & early afternoons. Call (213) 657-6301.

**INTERIM WANTED** for 24 track recording facility. Growth potential for dedicated individual. General office duties, full or part time. Call Janet (818) 955-8030.

**INTERIM WANTED:** P/T receptionist/assistant needed for top national booking agency. Excellent learning opportunity. No pay but many fringe benefits. Karen (213) 475-9900.

**MAJOR INDEPEND**

# PRO PLAYERS

EXPERT TALENT FOR HIRE  
NEXT DEADLINE: WED., NOVEMBER 29, 12 NOON. (213) 462-5772

## MIKE GREENE

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

## YALE BEEBEE

Phone: (213) 254-8573  
Instruments: Kurzweil Midiboard; Korg M1R Music Workstation; Emulator II+HD; Roland D-550. MKS-80 Super Jupiter. MKS-20 Digital Piano; Yamaha DX7/TX7, TX816; Memorymoog Plus; Roland MC-500 Sequencer; Processing equipment; Macintosh Plus computer w/sequencing, notation, film scoring, voice libraries & editing capabilities.  
**Technical Skills:** Keyboardist, musical director/conductor, composer, producer, arranger, orchestrator, MIDI sequencing, drum machine programming, computer manuscripts.  
**Styles:** Commercial Rock, plus all contemporary and traditional idioms.  
**Read Music:** Yes  
**Vocal Range:** Tenor  
**Qualifications:** B. M. and Graduate Studies at University of Miami, Eastman, & UCLA in Theory/Composition. ASCAP/BMI Film Scoring Workshops. Extensive professional recording/performing/programming/touring/video/conducting experience. Tapes, resume, videos, references available.  
**Available for:** Any professional situation.

## NICK SOUTH

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

## MAURY GAINEN

Phone: (213) 662-3642  
Instruments: Saxophones, flutes, WX-7 MIDI wind controller, Kawai K1, Roland D-110, Roland D-50, Yamaha DX7, Akai S-900 sampler w/ extensive sample library, Yamaha TX81Z, Alesis drum machine, Atari 1040 ST w/Steinberg Pro sequencer, Lexicon LXP-5 & other outboard gear. Multi-track recording studio w/40 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, Freda Payne, Linda Hopkins, etc. Songwriting track record.  
**Available for:** Sessions, concerts, touring, writing-arranging-producing, demo production in my home studio. Any pro situation.

## STEVE ADAMS

Phone: (818) 597-9231  
Instruments: Valley Arts and Fender Strats. Full effects rack powered by stereo Mesa/Boogie.  
**Read Music:** Chord charts only.  
**Styles:** All forms of commercial Rock, R&B, Blues, & Country.  
**Technical Skills:** Creative guitar parts that will tastefully add to your songs. Back-up vocals, composing/arranging.  
**Qualifications:** Great sound, easy to work with, 16 years exper. in San Francisco Bay area and L. A. At home on stage and in the studio.  
**Available for:** Recording, touring, demos, & showcases.

## "THE FACELIFTERS" - RHYTHM SECTION

Phone: (818) 892-9745  
Instruments: Jimmy Haun: Guitars, Synth Guitar, writer/arranger.  
Larry Antonino: 4, 5 & 6 string elec. bass, writer,

arranger. Kim Edmondson: 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, David Foster. TV & Film: *Fabooop*, *Fanis Bueller's Day Off*, *Throb* and *Night Court*. Demo and photos available.  
**Available for:** Sessions, demos, tours, T. V., film, programming, videos, jingles, writing & arranging, showcases and 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.

## LARRY SEYMOUR

Phone: (818) 985-2315  
Instruments: Tobias 5 & 6 string fretted & fretless basses. 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, etc.  
**Qualifications:** Toured &/or recorded w/Rod Stewart, Tom Jones, Marisella, Martin Chambers, The Committee UK, Jingles for Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Bill Dresher, Eddie King, etc. MTV, Taxi, various albums, demos, music clinics, endorsements, teaching, clubs, casuals, etc.  
**Available for:** Sessions, touring, private instruction.

## CARL HATEM

Phone: (213) 874-5823  
Instruments: Drum set percussion—acoustic & electric. Simmons, Ludwig, Zildjian, Roland, LP.  
**Read Music:** Yes  
**Styles:** Pop, rock, funk, latin, swing.  
**Qualifications:** Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music & video production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*.  
**Available for:** Original music, live performance, video, theater, soundtracks, commercial jingles. For specifics, please call (213) 874-5823.

## NED SELFE

Phone: (415) 641-6207  
Instruments: Sierra S-12 Universal, ZB Custom D-10 string pedal steel guitars, ZB Custom double 10 string pedal steel, iVL Steeldier MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).  
**Read Music:** Chords.  
**Styles:** All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel" - it's not just for country anymore.  
**Vocals:** Lead & back-up.  
**Technical Skills:** Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.  
**Qualifications:** BANNIE 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.

## JIM LOWNES

Phone: (818) 798-2711  
Instruments: Rauner German acoustic bass, Fender P.J. bass w/ D. Tuner, Custom fretless quadraverb effects.  
**Styles:** All  
**Read Music:** Yes.  
**Technical Skills:** 15 yrs. experience in live bands - 7yrs. studio. Team player, solid ear, work well in creative environments.  
**Qualifications:** B.A. in Music Performance, ABC-TV "Brothers Of Justice", string & electric bass

for Darius & other significant local artists. Bottom line: I love playing music.  
**Available For:** Film, TV, video, sessions, casuals.

## BRUCE BLAIR

Phone: (818) 763-1145  
Instruments: Yamaha KX88 MIDI Controller, Akai S1000, (3) Akai S900's, (2) Roland D-50's, (2) Yamaha TX racks, (3) Oberheim Matrix 6R's, (2) Korg EX8000's, Roland Super Jupiter, Roland Digital Piano, Yamaha DX7, Sequential Pro-1, drum machines, full 24-track studio w/ effects & guitar equipment, Macintosh computers w/SMPTE lock-up.  
**Styles:** All.  
**Read Music:** Yes.  
**Technical Skills:** Sequencing, arranging, composing, & orchestration.  
**Qualifications:** Album & video projects for Motown, & MCA, film scores, M. A. from UCLA, & numerous live performances.  
**Available For:** Sessions, live work, film scoring, & commercials.

## PIERRE MARTIN

Phone: (213) 473-2566  
Instruments: Fodera 5 strings, Status S. 2000, Fender Fretless, SWR amp, custom effects rack, etc.  
**Read Music:** Affirmative.  
**Styles:** R&B, funk, rock, fusion.  
**Technical Skills:** Quick ear, great time. Creative harmonic & solid groove approach, excellent sounds & feel, open mind. Fretless & slap proficient, used to work on top or w/sequences. Demo available!  
**Vocals:** Backing vocals.  
**Qualifications:** 10 yrs. of touring & working in studio with: Nick Hamilton, Jonathan Quer, Luc Borigene, Cecil Maury, Patti Layne, Didier Marouani, Air-One, Karim Kagel, Julie Pietri, Rheda. Bands: Loonatics, Coco, Animo, Saroumane, Bobby Thomas (Weather Report). Music clinics, instrumental concerts, etc. . .  
**Available For:** Any professional situations.

## BROOK HANSEN

Phone: (818) 988-6738  
Instruments: Korg M1 Music Workstation w/8 track sequencer, Korg DSS1 12 bit digital sampler, Hammond C-3 organ w/Leslie 122 speaker, Moog Prodigy monophonic synth, Roland 8 channel stereo mixer, Peavy CS800 power amp, TOA 380 S. E. monitors, Alesis Quadraverb.  
**Read Music:** Yes.  
**Vocal Range:** Tenor.  
**Styles:** All.  
**Technical Skills:** Keyboardist, songwriter, arranger, producer.  
**Qualifications:** 10 yrs. classical training, Grad Music & Arts Ins. of S. F., UCLA, Dick Grove, recorded w/Ralph Morman, (Joe Perry, Savoy Brown), major studio experience, Westlake, Record Plant, Sound City.  
**Available For:** Paid Sessions, demos, production, arrangement, movies, singles, albums, specializing in the style of playing similar to Jon Lord & Rick Wakeman. Paying jobs only, please.

## VALLEY RHYTHM METHOD

Phone: (818) 980-2832 / (818) 449-5536  
Instruments: Craig Stull: Guitar, vocals. Danny Pelfrey: Sax, vocals, guitar. Rob Hayes: Keys, vocals, multi-insr. Doug Brandon: Keys. Scottie Haskell: Vocals, percussion, Mick Mahan: Bass, vocals. Bureleigh Drummond: Drums, percussion, vocals.  
**Read Music:** Yes.  
**Technical Skills:** Complete rhythm section w/ excellent backing vocals. On the spot arrangements, charts, etc. Great gear. Extremely versatile, hardworking, & reliable.  
**Qualifications:** Members credits include Diana Ross, Prince, Paul Simon, Barry Manilow, Luther Vandross, Smokey Robinson, Ambrosia, Robbie Nevil, Frank Zappa, Bobby Caldwell, Jean Luc Ponty, Neil Diamond, Carpenters, Carole King, James Brown, Aretha Franklin, George Duke, Pat Benatar. TV & film works include: *Big*, *The Abyss*, *Lean On Me*, *Who's The Boss*, *Family Ties*, *Quantum Leap*, *Santa Barbara*, *Sister Kate*.  
**Available For:** Recording sessions & live gigs.

## BRUCE BURGER

Phone: (213) 397-7150  
Instruments: Electric & acoustic guitars, electric bass, synthesizers, state-of-the-art stereo rack.  
**Read Music:** Yes.  
**Styles:** All.  
**Technical Skills:** Fine guitarist, arranger, programmer. Double on bass. Some keyboard. Produce master quality recordings for release or even demos.  
**Vocal Range:** Baritone.  
**Qualifications:** Extensive guitar work on top recordings along w/other premier players such as Alex Acuna, Jerry Hey, & Paulino De Costa. U. S. & International touring experience. Arrangements, programming & producing for TV, film, songwriters & singers. Complete 16 track studio w/Atari 1040 ST, SMPTE, excellent effects, AKG 414. Complete equipment list, resume & recordings available on request.

## Available For: Anything.

## BRAD KAISER

Phone: (213) 960-7619  
Instruments: Acoustic & electric drums, percussion. Variety of acoustic sets depending on playing situation. Extensive electric rack including: Akai 900, 950 w/ custom library, Hill mixer, Simmons, Rev 7, etc. Hand & mallet percussion.  
**Read Music:** Yes  
**Technical Skill:** Able to play authentically in every style of music. Easy to work with, great at taking direction yet always creative. Dedicated to playing whatever needed to make every song burn.  
**Qualifications:** Extensive studio & live experience including: albums by Checkfield, Wil Sumner, Afterburner. TV shows: *Airwolf*, *New Munsters*. Sitcom series for MCA Television, over 200 episodes of music for Turner Broadcasting System. National jingles: Toyota, Pabst, American savings.  
**Available For:** Studios, Tours, Videos.

## THE RHYTHM SOURCE

Phone: Greg Wrona: (213) 692-9642/ Bob Thompson: (213) 822-7720.  
Instruments: Acoustic & electric drums, percussion. Bass & bass synthesizer. Electric & acoustic 6 & 12 string guitars, blues harp. All professional equipment.  
**Read Music:** Yes  
**Vocals:** Yes  
**Styles:** All with energy & commitment. Specialize in rock & R&B.  
**Technical Skills:** Trio that works together, works hard, & works with you. Reliable, fast, musical, creative and easy to work with.  
**Qualifications:** Extensive live & studio experience. Collectively or separately played with Phoebe Snow, Rosie Flores, The Chambers Brothers, many others, anyone who calls. Tape & photos available.  
**Available For:** Stage, sessions, showcases, demos & casuals.

## RICH WINER

Phone: (818) 905-7488  
Instruments: Electric & acoustic guitars. "Bob Bradshaw System" w/ the same state of the art effects you hear on today's records.  
**Read Music:** Yes.  
**Vocal Range:** High baritone - low tenor.  
**Styles:** All styles w/ the authentic sound & feel that characterize each style.  
**Technical Skills:** Taste, melodicism, creativity.  
**Qualifications:** Studio music & Jazz degree from U of Miami, over 10 yrs. of studio, club, casual, & touring experience. Played on the soundtrack to "Halloween 5" and R&B dance release, "Valentine Lover" by J.R. Perry. Have performed w/ numerous pop, rock & country recording artists.  
**Available For:** Sessions, showcases, touring, & private instruction.

## KEVIN HORA

Phone: (818) 789-4214  
Instruments: Roland S50 Sampler, D110, JX8P, GR700 Guitar synth, Poly 800, TR707, Fender Strat, Gretsch Country Gentleman, Travis Bean, SPX90, Tascam 38 1/2 inch, M216 Board, Atari ST Mega 2 w/ Steinberg Pro-24, SMPTE, video special effects generator, DAT Mix Down.  
**Read Music:** Yes.  
**Technical Skills:** Composing, arranging, computer programming, guitar/keyboard sessions player.  
**Vocal Range:** 2 1/2 octaves.  
**Qualifications:** Berklee College, 10 yrs. studio/ live performance on all three coasts.  
**Available For:** Studio/live projects, films, commercials.

## LEONARD WILSON

Phone: (818) 501-8267; Pager: (818) 542-0287  
**Sight Read:** Yes.  
**Vocal Range:** 3 1/2 octaves.  
**Styles:** All.  
**Technical Skills:** Lead & background vocals, improvisation, good harmony arrangements; songwriting, singles, easy to work with.  
Instruments: Keys, percussion.  
**Qualifications:** Opening act for & live performances with: Tina Turner, Stevie Wonder, Patti Austin, Ella Fitzgerald, Bobby McFerrin, Jennifer Holliday, Barry Manilow, Kenny Rankin, Frankie Valli & 4 Seasons, Stephen Bishop, National jingles. Demo on request.  
**Available For:** Sessions, demos, jingles, co-writing, live performances.

## JOSHUA EAGAN

Phone: (213) 650-5532  
Instruments: Acoustic & electric drums. Yamaha recording series, Pearl Rack System, Akai MPC-60, Simmons porta-kit w/ triggers.  
**Read Music:** Yes.  
**Styles:** Contemporary.  
**Technical Skills:** Sequencing/songwriting/playing.  
**Vocals:** Yes.  
**Qualifications:** Staff studio drummer VSM studios, Powerhouse studios, elected in 1982 national edition of "Who's Who In Music". 3 yrs. production show experience Sands Hotel, Las Vegas. Playboy comedy specials, 4 yrs. touring



# FREE CLASSIFIEDS

24-HOUR HOTLINE: (213) 462-3749  
NEXT DEADLINE: WED., NOVEMBER 29, 12 NOON

w/ fusion group "Rio". Cable TV on camera commercials. Presently sponsored by Mary Paich.  
Available For: Sessions/touring/videos.

### TRIO OF TRUTH

Phone: (818) 506-5495  
Instruments: Guitar/keyboards, bass, drums - excellent equipment.  
Styles: Hard, funky, bluesey, R&B, with a touch of street rap & screaming hard rock! We listen well and adapt to any situation.  
Technical Skills: Sequencer & drum programming, writing, arranging, production, engineering.  
Credits: Together for 17 yrs. Have worked with the following individually or together - RECORDS: Aerosmith, Cheap Trick, Jeff Beck, Joe Beck, Bobby Caldwell, The Byrds, Brecker Brothers, Peter Dinklage, Kevin DuBrow, Film/TV: "The Hunger" (Ladd Company), "Lovesick" (Warner Bros.), "Rollergames" (Quintex Ent.), "Adventures with Nick", "Growing Up with Rockets", Olympic theme (ABC-TV), etc.  
Available For: All professional situations.

### VOCALISTS

**COSMOTION**  
Ramona Wright & Gael MacGregor  
Phone: Gael (213) 659-3877 / Ramona (818) 767-0653.  
Sight Read: Yes  
Vocal Range: 3 octaves  
Styles: All  
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can provide additional singer(s). Fun/fast/clam-free.  
Together 6 yrs.  
Instruments: Synths, percussion  
Qualifications: Shared studio &/or stage with: Aretha Franklin, Michael Piner (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doobie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.  
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.

**SCOTT ROGNESS**  
Phone: (818) 990-7034  
Instruments: Voice/keyboards.  
Read Music: Yes.  
Style: R&B, rock, everything.  
Technical Skills: Lead & background (soulful) vocals, killer arrangements, fast & easy to work with.  
Vocal Range: Tenor - 1st baritone.  
Qualifications: College level voice training, published songwriter/BMI, performed on L.A. Gear & KOST-FM jingles, Baxter Robertson (Atlantic/Atco), Joy (Polygram), New Language, various club bands, extensive studio experience. Voice compared to Peter Cetera/Richard Paige/Darryl Hall. Demo & photo available.  
Available For: Sessions, jingles, clubs, pro-work.

**LINDA EVANS**  
Phone: (818) 765-4905  
Vocal Range: 3 1/2 octaves.  
Styles: R&B, funk, & rock.  
Technical Skills: Lead & background vocals. Great ear & harmonies. Good dancer, songwriter, vocal arranger.  
Qualifications: Formerly with Ariola Records as solo artist. Extensive studio & stage experience. Have worked with: Quincy Jones, Mary Wilson & The Supremes, Johnny Bristol, Billy Paul, and Chanson.  
Available For: Studio & stage, lead and/or background vocals, concert/club touring.



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

**ROCKIT**  
REHEARSAL & RENTALS  
(818) 843-4494  
• Superior & clean for the pro  
• New P.A. s • A.C. • Storage  
• Prices from \$9-\$13 per hr  
• Drummers \$5 per hr  
NOT A WAREHOUSE  
2109 W Burbank Burbank, CA

**MAX STUDIOS**  
• 3 GREAT SOUNDING ROOMS  
• STATE OF THE ART EQUIPMENT  
• A/C, STAGES, LIGHTS  
• COMFORTABLE & SPACIOUS  
• ACCESSORIES & STORAGE  
• EASY FREEWAY ACCESS  
**(818) 994-5890**

**JAMMIN TIMES REHEARSAL STUDIO**  
★ P.A. ★ Stage Lighting  
★ Storage ★ Rentals  
★ Air Conditioned  
8912 Venice Blvd.  
(At Robertson)  
Los Angeles  
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## 2. P.A.'S AND AMPS

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- Gallien Krueger 200-RG quit amp head. \$125. 213-936-7925
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- Lalney 100w head. Pro tube, lead. AOR Series. Xlt cond. \$375 obo. Danny. 213-888-0963
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- PA for clubs, rehrsl. Traynor 200w head. 6-chnl w/ reverb & EQ plus 2 Peavey spkrs w/ 12" spkrs. \$495. Mark. 818-781-7935
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 •Blues boogie guit avail for cst or showcase. Copies w/ orgs & tem voc pred. Have much exp. tmssp, equip. Brad. 818-368-9320  
 •Cmrcd HR guit sks band. Have image, tmssp, equip, songs, bckg vox. Much stage/studio exp. Srs pros only pls. David. 213-913-1534  
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 •Fam guit skg org proj. Cmrcd HR, blues rock, L/R, slide. 213-698-8863  
 •Fem rhythm guit into heavy trashy blues lkg to J/F all male band. Infl Aero, Zep, Hanoi, Dolls. 213-857-8151  
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 •Forming band. 26. Infl Beatles, Stones, Clapton. Mark. 818-584-0380  
 •Funk. I play fretless guit. Skg trunk/rock band. 4-pc. Guit, bass, drums, singer. Infl Japan, Zep. Tony. 714-995-7766  
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 •Guit lkg to J/F HR outfit in Hlywd/LA area. Must not want to look/sound like anyone else. Billy. 213-856-0737  
 •Guit skg 4-pc w/ strong hair, gd lks, image. VH, Aero, Motown, Racer, Commodores. Pros under 25. True tint a must. Joe. 818-341-6582  
 •Guit sks estab ml HR/HM band. Excpnl plytr/wtr/ showman w/ vox. exp. Very lng hr image. Killer gear, pro att. 213-988-4074  
 •Guit w/ bckg & lead vox avail for any wrkg sit. Jazz, jazz fusion, R&B, T40, pop, rock. Fred. 213-850-0329  
 •Guit, 19, sks rowdy R&R band to tour. Image, dedication a must. Infl Cui, Zep, Aero, Rick. 213-223-3658  
 •Guit, 23, w/ chops, equip, tmssp & lks, if reqd, sks funk & groove of Bang Tano, Idol, Peppers. Edward. 818-994-2596  
 •Guit, 28, skg T40 or org band. Infl Police, Gabriel, Matheny, Org material. Steve. 213-654-6083  
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 •HR/HM lead guit. I got chops, equip, gd att, lks, hair. Infl Shenker, Blackmore, Malmsteen, Chris. 213-838-8363  
 •Kick axe, HR guit avail. 21. Sks VH, Crue type band. Srs only. 213-655-6516  
 •Killer guit avail. Infl Lynch, Dimartini, Skid, Crue. Killer lng hr, lks, chops, equip, stable. Jason. 818-787-4905  
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 •Pro guit avail. Album credits, tour exp. HM. Tony. 213-484-6620  
 •Pro guit w/ high voice, lng hr avail for demos, cst, T40 gigs. Expd, fast learner. Flehrsng org showcase bands please don't call. Brad. 818-345-3814  
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 \*Creative guit, formerly of Invisible Theatre, sks to J/F band. Into songs first. Infi Zap, Floyd, Who, Doors, Beatles. Pro att, tmsp, bckg vox. Mark. 213-462-0540  
 \*Exp'd R/L guit sks orig 2-guit crncd HR band. Pro gear, tmsp. Will return anywhere in LA area. Kevin. 805-252-9702  
 \*Explosive guit w/ vro. Pro mjr lbl exp. Singer, wrtr. Sks sensitive maniacs w/ erotic whippers & violent scream. Orig. Who, Zep, Stones, AC/DC, mdrn. 818-843-7405  
 \*Guit avail. L/R, bckg vox. Writes. Sks crncd rock band. Adams, Suite, Clapton. Larry. 818-787-0337  
 \*Guit ssk metal band. Xit equip, tmsp, exp. No glam, no flakes. Infs Metallica, Slayer, Testament, Exodus. Brian. 213-540-5919  
 \*Guit sks crncd HR band. Have extnsv stage/recording exp. Songs, vox, image equip, tmsp. David. 213-913-1534  
 \*Guit w/ gd musicianship sks collabs for creating the eternal weirdness. Einstein mts Godzilla. Michael. 213-484-2836  
 \*Guit, Infs Robin Ford, Mike Landau, Mike Stem, Scott Henderson, Lukather, sks jazz fusion pop sit. Andy. 818-981-0899  
 \*Guit, pro exp, lkg for pro HR band. Image, gear, chops, bckg vox. 213-469-4926  
 \*Guitangwrtr, 27, w/ equip. Avail to J/F prj. Mel HR blues. Material ala Tango, Lion, Bullit. Srs connex. Rich.

213-391-1132  
 \*HR/HM guit avail. Lng hr, skinny, great lks, anything else you want. Infi Lynch, Dimartini, Skid. Jason. 818-787-4905  
 \*Incredible lead guit lkg for pro HR band. 22. Lng hr, image. Pro gear. Shawn. 213-652-6996  
 \*Jazz guit for wrkg sbs. Ipxr. 818-709-6371  
 \*Killer lead guit sks HR band w/ image, connex, ability. Have gear, album, film credits. Many endrsmnts. Troy. 213-862-3650  
 \*L/R, Infs Vandenburg, UFO, Scorpis, MSG. Top equip, srs pros only. Erik. 818-788-3269  
 \*Lead guit sks rhythm guit, bst, drums to form R&R band. Srs pro oriented only. Ira. 213-659-1951  
 \*Lead guit w/ stage/studio exp sks estab HR/HM band. Have pro gear, att. Great songs, ideas. Cool, lng hr image. Dan. 818-846-6057  
 \*Lead guit, 22, sks pro HR band w/ lbl and/or mgmt. Infi Rising Force, Flyche, Hair Apparent. Have bio, pic. Daniel. 213-888-0963  
 \*Lead guit, Christian, w/ unique style & great chops sks HR prj. Srs only. Ron. 818-307-9552  
 \*Metal guit avail for pro band. Have lng hr, equip. Infi Rhodes, Sabbath, Mega Death, Metallica. Dave, alter spm. 818-762-7866  
 \*NY style funk guit. Infs Paul Jackson, Hiram Bullock, Nile Rogers. Sks funky sit. Pros only. Chuck. 213-668-0873  
 \*Powerhouse tasteful mel blues rock guit sks sit only. Infi Beck, Bad Co., Aero. Currently doing session work in LA. Pros only. 213-274-0405  
 \*Scott Spencer lkg for HR band. No drugs. Gd equip. Lng hr. 818-506-3255  
 \*Sleaze quality guit lkg for band w/ hard edge. Have pro gear, image. No flakes, makeup queens. Steve. 818-407-1370  
 \*Soloist, cleancut, energetic, hrd wrkg. Has new LP w/ recrdng co. Mjr touring exp. Lkg for new mgmt, overseas booking. 213-662-6380

\*Fem guit wtd who's not afraid to play HM for all girl. Must be reliable, have equip, wheels. Lng Beach, OC preld. 213-439-7981 or 213-531-7959  
 \*Guit for punk, funk, metal prj. Infi Peppers, Crue, Jane's. Have awesome studio, mgmt int. Killer image must. Ken. 213-993-6484  
 \*Guit ndd to share leads in glitter band w/ punk edge. Gd basic songs w/ substance & feeling. Stooges, Ramones, Lords, Pinks, Christian. 213-878-2660  
 \*Guit wtd by band playing locally w/ fem voc. Infi Maniacs, Beatles. 213-305-7698  
 \*Guit wtd by bst for form wld, sleazy, trashy band. Infi Hanoi, Crue, G&R, LA Guns. Under 23. No flakes. Hlywd. Jim. 213-962-6842  
 \*Guit wtd by voc for showcase band. Paid rhrs! spc. Infi Winger, Whitesnake, Dave. 213-630-2934  
 \*Guit wtd for career minded band. Infi Who, Alarm, No drugs. Have video, Demo, bckg vox. Adrian. 213-850-0274  
 \*Guit wtd for combination Lennon, Squeeze, 999, Presley, Costello, Godfather & your own bad self. 818-988-4397  
 \*Guit wtd for country band. Must trvl. Vox a plus. John. 818-347-0252  
 \*Guit wtd for estab band w/ inde LP. Infi Replacement, Clash, Hudu, Pixies. 213-655-4306  
 \*Guit wtd for HR band w/ strong Jewish/Christian infs. Vox, songwriting ability a plus. Lks unimportant. Elizabeth. 213-851-7537  
 \*Guit, 20-25, ndd for live prj. Unique wave-ish sound. Srs only. Rob. 213-913-9351  
 \*Guit/kybwt wtd for orig HR prj. Srs w/pro att. Image. 20 something. Deal in works. Wade. 818-831-2952  
 \*Guit wtd for HR band w/ strong Jewish/Christian infs. Vox, songwriting ability a plus. Lks unimportant. Elizabeth. 213-851-7537  
 \*Guit, 20-25, ndd for live prj. Unique wave-ish sound. Srs only. Rob. 213-913-9351  
 \*Guit/kybwt wtd for orig HR prj. Srs w/pro att. Image. 20 something. Deal in works. Wade. 818-831-2952  
 \*High tech for orig prj keyboard, new wave dance progss band. Sk artistic lead, multi-sound virtuoso. Elec. Infi Yes, ELP, New Order. Jordan. 818-508-5300  
 \*HR guit wtd by singer/drmr. We have lks, songs, att. Lkg for k/a guit w/ writing abilities. No geeks. Billy/Richard. 818-787-3631/213-851-8781  
 \*I've got the lyrics if you've got the licks. Hard grooving grid to help gig your fix. Must have drop dead lks. 213-463-5249  
 \*Invitation for educated rhythm guit. U2, Sexton, Hendrix. To do studio wrk w/ up & coming crncd R&R band w/ mgmt. Seth Miller. 213-850-6137  
 \*Lead guit into Sisters of Mercy, Motorhead, Metallica through by voc w/ lbl int for smwrg. 213-933-4671  
 \*Lead guit w/ current wtd by band w/ crncd & college airplay. Must have exp, own tmsp. Lng hr image. Srs pros only. Diana. 213-469-0737  
 \*Lead guit wtd for estab R&R band. Infs Satellites, Scorcher, Circus. Must be tm plyr. No metal or GIT pls. 818-907-0548  
 \*Lead guit wtd. Infs Junkyard, Stones, Circus, Cult. Grungy trash image. Vox, rfts a must. No Strip clones. 213-399-6098  
 \*Loud, rude aggrs lead guit wtd for mel blues crncd sexy rock w/ att. Image, att, songs more import than connex. 818-753-0721  
 \*NATIVE DAUGHTERS currently skg fem lead guit to complete all fem P/R band. Pilar. 213-696-7934  
 \*Nd innovative guit for progss rock super grp prj. Creative rthrtr, embellish composed keyboard arngmnts. Thematic mel soloist. Beck, Lefson, Sturmer. Dave. 213-425-9851  
 \*SADDLETRAMP sks HR's. 2nd guit singer. Lng hr cowboy image. Satellites, Stones, Aero, Skynard, Winter. No kids or junkies. Pros only. 213-878-4777  
 \*Singer sks anybody that still wants to play southern blues rock. Infi Allmans to ZZ Top to Hank, Jr & Sr, to Jim Dandy. 657-4458  
 \*Speedcore band sks lead guit. Infi Testament, Nuclear Salt, Creator. Eric. 213-861-6453  
 \*Westside rhythm section, 25/23, forming new groove

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rock band. Hard, not heavy. Simple mel, dynamic, wide range, energy, commitment. Fun. John. 213-281-6294  
 \*Band w/ deal lkg for rock wtd w/ indiv style for wrng & pre-pro. Must have xit image for touring. 213-934-7610  
 \*Bst/voc/sngwrtr, Christian, lkg for guit to form orig mel P/R prj. Dave. 818-880-5957  
 \*Chris Holmes type guit wtd for power metal band. Pro sit. 818-921-9019  
 \*Christian guit for outrageous HR party band. Zany, fun loving, totally dedicated, non-ministry. M/V video, master demo, paying tour. Mark. 818-982-8918  
 \*Drmr lkg for guit for HR band forming. Very srs. Jeff, alter 5. 213-434-3222  
 \*Fem guit wtd w/ voc abilities for R&R/mel rock band. Ronna/Ira. 818-782-8602/213-659-1951  
 \*Fem singer sks guit to form band. Pref starting doing some covers. Stooges, Lou Reed, etc. 213-659-3884  
 \*Guit ndd for psychic mel glam metal band. Must write songs. 213-461-5177  
 \*Guit ndd. Capable creative. Keybd ability a plus. Style should fit from TTC to ska, BAD to reggae. Alan. 213-464-8551  
 \*Guit w/ material wtd by bst & dmrr. Infi G&R, Colour, Cult, Metallica. Fems encouraged. Pat. 818-986-2390  
 \*Guit wtd by bst & dmrr to form orig alt/mv rock band. Have orig. Richard. 818-983-8787  
 \*Guit wtd for dynamic undrgrd pschic rock band. Must understand progss edge & groove. Infi Jane's, Cure, Ramones. Have gigs & studio. 213-469-7491  
 \*Guit wtd for orig crncd pop dance band w/ fem voc, hit potential songs & demo. Exp, image, singing ability a plus. 818-289-5057  
 \*Guit wtd for orig dance pop band w/ mjr connex. Must have great image, equip, dedication. Infi Duran, Bang Band, Roxy Music. Dion. 213-204-0486  
 \*Guit wtd for rock band into overall sound of the band. Sngwrtr most import. Infi Replacements, Stones. Have gigs. Matt. 213-469-5152  
 \*Guit wtd to form band w/ bst & dmrr. Infi Damned, Babies, Cult, Trick. 213-656-5169  
 \*Guit wtd to form band. Infi Skynard, Allmann Bros, Black Oak Arkansas, Satellites. Emphasis on sngwrtr. Srs, hrd wrkg only. 213-657-4458  
 \*Guit wtd. We are the lightest, grinding bst/drum comb around. Srs to rock. Skg the one L/R guit monster to take control. AO ideas. 702-459-4277 or 702-361-6717  
 \*Guit, pref fem, lkg for exciting altmxy perf band. Infi Femmes, Velvet Underground. Bckg vox a plus. Rob. 843-5856  
 \*Guit/sngwrtr wtd by singer/sngwrtr w/ lbl int to form collab duo. Into techno rock sound w/ euro/House flavor. House mts lbl. 818-508-9104  
 \*Insane enough to show up on time? Met HR band sks srs 2nd lead guit. Must hear. Pros only. Have mgmt. Steve. 818-568-6781  
 \*JASON sks lead guit. Estab members. Frontman. Lead guit, sngwrtr & fem bst/voc. Must be skinny, lng hr, voc ability. 213-856-3925  
 \*Killer lead guit ndd immed for pro crncd HM band. Must have Marshall stacks, xit lng hr image, dedication. The right person could take this band to the top. Tony. 818-786-5845  
 \*Kooky fem guit wtd for all girl band. Infi everything your mother hates. 213-534-1072 or 724-2790  
 \*L/R guit wtd for fantasy R&R band. Must have grace, beauty & style. That means rock image & lnt. Infi Groovin, bluesin S&H. Ron. 714-522-7302  
 \*L/R guit wtd for platinum groove rock prj. Must have hair, equip, lnt. Gd things are happening. OC. Ron. 714-522-7302  
 \*LA P/R band, POUND THE EARTH, skg guit for record co showcase. Band has mgmt, publishing. Keith. 213-663-8910  
 \*Lead guit wtd. Style Richards for pschic heavy Sgt. Peppers type band. Pschic image. Michael. 874-7555  
 \*Pasadena-based guit wtd for rip it up rock band. Nd multi-lnt guit/voc to join band w/ gigs, following. Jimmy. 818-791-7534  
 \*Pro rock act sks 2nd L/R guit. Massive lng hr. Infi Tesla, Cinderella, Skid. After 6. 213-542-4549  
 \*Progss pop artist skg backup guit/voc for live perf. Other string instruments helpful. 818-988-4924  
 \*Renowned singer/drmr lkg for guit into blues based music. I.e. Yardbirds, Bad Co. No drugs, egos wtd. Pete. 818-988-4689  
 \*Rhythm guit ndd for estab HR grp. Must have xit vro, lng hr, gd equip. 818-761-2802  
 \*Rhythm guit wtd for AO crncd HR act. Tint, bckg vox, pro

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## 9. GUITARISTS WANTED

- 2nd guit wtd by band w/ mgmt. Infi Kix, AC/DC, Aero, Cinderella, Tesla. Must have killer image, great gear. Pros only. Pete. 818-505-9626
- 2nd guit wtd for trashy bluesy R&R band. Must have cool image ala Pussycat, Hanoi, LA Guns, Dolls. Glen. 213-870-6743
- 2nd guit wtd. R/L for energetic pop punk band w/ 77 image & att. Dedication essential. Gigs waiting. Infi Jam, Clash, Godfathers, Bunnyman. 213-931-7975
- Bluesy ballad guit wtd. Tln, sngwrtr skills, great att, lks, vox a must. Brian. 213-328-0202
- Creative lead guit wtd for P/R band w/ lbl & mgmt int. Infi Babies, Trick, Springfield, 25-30. No smoking, drugs. John. 818-840-9131
- DEN OF WOLVES, Antelope Valley's finest HR'g groove band sks career minded guit w/ pro gear & business att. 2-guit band. Dead srs contender. Jann Denmark. 805-264-2605

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equip, image musis. 20-25. 213-541-2263  
-Singer & dmr sk guit for song oriented hook heavy rock band. Nd creative prfmr w/ vox for stage/studio. Pete/ Greg. 761-3915-988-DRUM  
-Super HM guit rdd. Direction: Ozzy, TNT, Priest, Loudness, Impellitteri. Sleeping bags don't call. 213-202-1285  
-Vox lkg for guit only. To write wide variety of distinctive material. Infi Beatles, Colour, Journey, Take 5, Jovi, Pete. 213-466-8993

-2 guitars & dmr, 17-26, sk bst to form band. Infi Loudness, Riot, Racer, Mega Death. Att, chops, image a must. Ron. 213-296-3667  
-All fem heavy rock act sks bst. Have mgmt, lbl & bckg. Pros only. Cheryl. 213-456-1920  
-Blues bst wtd to complete newly formed blues band. New & trad blues w/ pending demo pkg grnd. Hrd wrkg, dedicated, srs only. Sonny. 213-392-0290  
-**Bst extraordinary ndd by fem lead guit/singer/sngwr forming rock band. Origs, recording. Infi Zep, Motorhead, Floyd, Petty, Hendrix, G&R, Hlywd, K&K. 213-469-7807**  
-**Bst ndd by sax. Into ballads, Coltraine, Webster, Parker. W/ new age lyrical, to create orgs for live/recording. Dollars. Jonathan. 818-981-9340**  
-**Bst ndd for classic rock, cover band. Must sing high harmony. Have paying gigs. 466-8636**  
-Blues bst wtd to complete newly formed blues band. New & trad blues w/ pending demo pkg grnd. Hrd wrkg, dedicated, srs only. Sonny. 213-392-0290  
-**Bst ndd for psychid mel glam metal band. Must write songs. 213-461-5177**  
-**Bst ndd. Capable tm plyn. Style should fit from TTC to ska. BAD to reggae. Alan or Steve. 213-464-8551**  
-**Bst of pro calibre sought by progrs rock band. Ronnie. 714-993-5087**  
-**Bst w/ vox wtd by sngwr Infi Costello, Peter Case, Pogues. Scott. 675-1360**  
-**Bst wtd by guit & dmr to form rock band. Infi Richard Mullen, Toto, etc. 213-839-3810**  
-**Bst wtd by intrm'lly profnly succsly minded band. Rick/ Jeff. 805-297-3401/818-897-7235**  
-**Bst wtd for altmty band headed for college charts & beyond. Socially conscious, posty att, mel, no gloom. Infi REM, Cocteau, Church. 213-871-9165**  
-**Bst wtd for AC crmcl act. Tm bckg vox, pr equip, image musis. 20-25. 213-541-2263**  
-**Bst wtd for band. Infi Bad Brains, Colour, Peppers. Must be fun. Gigs upcoming. Jamie. 874-8487**  
-**Bst wtd for blues based HR proj. No drugs, alcohol problems. No posers. Must be dedicated, expd. Veteran musicians, big time connex. Pete. 818-986-4669**  
-**Bst wtd for bluesy funk rock band w/ strong org material. Infi We Are, Brad. 340-7562**  
-**Acou/elec band nds elec bst. Have mgmt, lbl int, gd image. Reg gigs. Strong sngwrng. George. 818-905-6109**  
-**Aggrv bst ndd for orig rock band. We have rep, upcoming gigs, records out. Infi Beatles, Petty, Smitherens. John. 213-874-1668 or 213-477-3061**  
-**Bst ndd, R&B, T40 pro sit for pending gigs. Suzanne. 213-753-9707**  
-**Bst ndd, Mel, fluid, competent. Various musical styles. Young, pros only. After 5. 213-381-7681**  
-**Bst w/ vox wtd for Americana R&R band. Infi Petty, Melencamp, etc. Pro att, dedication. Kevin. 818-881-7344**  
-**Bst wtd by band w/ crmcl & college airplay. Must have exp, own insp. Srs pros only. Diana. 213-469-0737**  
-**Bst wtd by guit & dmr. Infi Husker Du, Descendants, Rick, after 2pm/Troy, after 6. 818-359-2100/818-799-2815**  
-**Bst wtd by guit & dmr. Infi REM, Smitherens, Teddy, Open to collab. Wade. 818-766-2930**  
-**Bst wtd by guit to form org heavy rock band. Infi Hendrix, Colour, Kings X, Zep, VH. Over 25 pls. Erik. 213-674-4007**

-**Bst wtd by voc for showcase band. Industry int. Paid rtrsl spc. Infi Winger, Whitesnake. Dave. 213-830-2934**  
-**Bst wtd for altmty band. 18-22. Jezebel, Minds, Slouxsie. Have mgmt. 818-763-4888**  
-**Bst wtd for combination Lennon, Squeeze, 999, Presley, Costello, Godfather & your own bad self. 818-988-4397**  
-**Bst wtd for groove metal band w/ mgmt & producer. Infi G&R, LA Guns, Zodiac, AC/DC, Freddie. 714-993-7135**  
-**Bst wtd for new band forming. Infi U2, Zep, Cure. 213-656-5368**  
-**Bst wtd for orig rock band. Zep to Smiths. Expd & srs. 213-257-1195**  
-**Bst wtd for P/R band w/ lbl & mgmt int. Infi Babes, Trick, Springfield, 25-30. No smoking, drugs. John. 818-840-8418**  
-**Bst wtd for song oriented, big haired, anything but typical, groove band. Intensity, intlgnc, creativity. 18-24. Rob. 213-874-9654**  
-**Bst wtd. Must sing & lkg gd. Prodm deal. Tom. 818-789-9121**  
-**Dance funk proj skg bst to become member of hot new grp. Material ready for review. Heather. 213-791-0980**  
-**Driving fast wtd for mel HR band. Image, tint, equip a must. 851-6202**  
-**Estab band w/ inde album sks expd motivated driving bst. Early to mid 20s. Bachelors, Replacements, Smiths, Cure, George. 213-473-5154**  
-**Fem bst wtd for rock band. No metal. Must have gd att. Alan. 851-3494**  
-**Glam bst wtd. Young, mega hair. Srs only. 213-469-7827**  
-**Heavy rock pr w/ mgmt sks heavy groove funk bst w/ rock image. Must be versatile. Kevin. 213-464-8782**  
-**HR bst wtd by singer/dmr. We have lks, songs, att. Lkg tor k/a guit w/ writing abilities. No geeks. Billy/Richard. 818-787-3631/213-851-8781**  
-**Invitation for educated bst to do studio wrk w/ u& coming crmcl R&R band w/ mgmt. Seth Miller. 213-850-6137**  
-**LANCIA sks ing term bst. We have 48-trlk mjr studio, find bck, mgmt, 24-hr lockout. You must have killer image, vox, stg prnc. Bart. 818-953-4088**  
-**Leather clad bst wtd to form glam metal band. Tm phys into great tunes, big hair, big show & hrd wrk. Rick. 213-969-1552**  
-**Nd high tech bst for progrs/rock super grp. technician to outline composed keyboard bass lines. Fearless, keyboard bass. Dave. 213-425-9851**  
-**New wave bst for pro org keybd, new wave dance progrs band. Keys capability. Infi Yes, Depeche, Information Society, Jordan. 818-508-5300**  
-**No frills, all male, 2 guit bck sks Cliff Williams, Cult style bst. Expd only w/ firm direction, streetwise image. No hairspray glam. 213-466-3256**  
-**Powerful mel HR act w/ heavy suro inlf sks dedicated bst w/ lnt, taste, classy rock image. Tm plyn a must. Pros only. 818-842-6099**  
-**Pro rock band w/ top mgmt, & mjt lbl int. Lkg for pro bst. Must sing, Gd lks, gd att. 213-969-8808**  
-**Raw steady bst ndd by functional alcoholic band into deep dark drug oriented music. Dead Boys, Ramones, Iggy, Lords, New Church, Pistols. Christian. 213-878-2664**

-**Read this carefully. Bst ndd for band forming w/ 70s euro HR intls. Purple, Zep, Sabbath, etc. All elements for success essential. 818-885-6937 or 213-939-1731**  
-**Singer & dmr sks bst for song oriented, hook heavy rock band. Nd creative prfmr w/ vox for stage/studio. Pete/ Greg. 781-3015-988-DRUM**  
-**SUICIDE SUITE sks bst. Style Jane's, Cult, Tango, Vaughn or David. 818-785-2838**  
-**Wild young obnoxious bst ndd for mel bluesy crmcl HR. Image, att, more import than connex. 818-985-6953**  
-**Wtd, Bst, funk, R&B, bottom groove oriented. Tight, wrkg slt. No immed gigs. Vox a plus. 213-965-9762**  
-**Bst wtd for complete HR band. Infi VH, Lion, Dokken. 818-282-5944**  
-**Bst wtd for estab pro mel HR proj. Must be solid playing image conscious indiv w equip. Paul. 818-814-0112**  
-**Bst wtd for altmty pop/worldbeat band. Must be srs. Expd in Altcan, latin, Garibean styles desired. West LA area. Mjr lbl int. Rick. 213-390-3140**  
-**Bst wtd for orig HR altmty proj Infi Pistols, Stones, G&R, Sherman Oaks area. Bob. 818-780-8730**  
-**Bst wtd for pro rock org act vein of Bad English, Money, VH. 818-765-0923**  
-**Bst wtd for psychid band. Infi Cult, Doors, Mission. Roy or Frank. 818-571-7013 or 818-300-9397**  
-**Bst wtd for wrkg band. Rock. Rick, eves/weekends. 213-962-2029**  
-**Bst wtd immed for pro slt. Must have short hair, punk image, pro equip & att. Infi Pistols, Kennedys, Sham 69. 818-845-0175**  
-**Bst wtd to complete 4-pc HR band. Infi Idol, Cure. Outrageous image a must. 818-906-2728**  
-**Bst wtd to complete HR band. Big att a must. Infi Priest nrs Ramones, Dennis. 213-679-1206**  
-**Bst wtd to complete killer band. Infi Metallica, Hendrix, Holdsworth. Jay. 213-465-9408**  
-**Bst wtd to form funk latin R&B band. Sharkey. 818-899-8361**  
-**Bst wtd. Acou/elec band nds elec bst. Have mgmt, lbl int, gd image, regular gigs. Strong sngwrng. George. 818-905-6109**  
-**Bst wtd. Infi Tango, Lion, Bullitt Boys. Mgmt w/ mjr lbl. Photo, tape to B.B., 12439 Magnolia Blvd, Suite 179, N. Hlywd, CA 91607**  
-**Bst, sop bckg voc, ndd. Must be tough, dependable, have personal power. I have mgmt, attmty, bckers for pending release in March. 213-408-1217**  
-**Christian bst for wld over the top party band. Sense of humor. Non ministry. Video prod crew, Demo, tour back east. Mark. 818-982-8916**  
-**Don't miss the boat! BRIGANDINE sets sail in January.**

## 10. BASSISTS AVAILABLE

-**AAA pro bst. Studied plyn. Reads music. All styles. Chops, groove, studio, stage exp. Plus vox. Tony. 818-509-0116**  
-**Anxious bst in quest of estab band into Infi art rock. Infi Bowie, Maniacs, REM. No HR. 818-546-5434**  
-**Bst & dmr sk to J/F high energy mel HR band. 213-656-5169**  
-**Bst avail for session work. 213-413-6363**  
-**Bst sks killer rockers to form kinda metal, kinda punk, kinda tongue-in-cheek, really cool band. Ugly, pretty, Understadn? 818-982-5796**  
-**Bst w/ strong lead voice skg keybdst or guit who can sing for T40 lounge duo. Bobby. 818-712-9467**  
-**Gun for hire. Bst from Achinew. Fierce slapper, rockiest rocker, deepest soul. Lkg for wrkg slt only. Lomanis. 213-878-2738**  
-**HM bst & HM singer lkg for J/F HM band. Att, equip, lmsp, image, dedication, att a must. Infi Maiden. 213-962-9724**  
-**HR bst, 24, sks estab band. Strong image, dynamic stg prnc, arrngng bckgrnd, xlt att. Pro srs only. 213-851-5392**  
-**HR/HM lead guit avail. Great chops, pro equip, att. Srs only. Infi Malmsteen, Shanker, Blackmore, Hammond. Chris. 213-838-8363**  
-**Pro bst w/ high voice, lng hr avail for demos, csts, T40 gigs. Expd, fast learner. Current. Lots of songs, etc. Brad. 818-345-3814**  
-**Pro bst, fem, w/ bckg vox sks wrkg funk rock grp or orig pr w/ mjr lbl int. Pro srs only. 213-207-3647**  
-**Bass soloist. New L P w/ recording co. Mjr Touring exp. Lkg for overseas booking, fill-ins, 1-ntrs, recording slt. All styles. 213-662-6380**  
-**Bst lkg for glam band. Wrkg or mgmt. 818-563-3421**  
-**Bst, formerly of The Flinx, sks signed band. Allie. 818-761-3390**  
-**Bst/voc/sngwr sks progrs, pro contemp rock proj. i.e., Gabriel, Giant, Heads, Strawbs, Genesis, Caravan, Nectar. 818-787-4127**  
-**German bst lkg for pro American hard & heavy band. Demo, info, photos to Martin Albrecht, 6000 Frankfurt Main 50, Huelgestr. 66, Germany**  
-**HM bst, killer lks, best equip. Signed or mgmt only. AC/DC, Crue, Ozzy, Tommy. 213-962-9849**  
-**HR bst, 24, sks band. Strong image, plyn ability. Dynamic stg prnc. Resume avail. Pros conds only. 213-851-5392**  
-**Srs mnded power metal bst, Infi Metallica, early Maiden, srs name. 805-582-0829**  
-**Versatile pro bst, ex-Tommy Shaw band member, w/ extnsv recording, touring exp. Sks pro slt. Only the best nd call. Bill. 805-723-5734**

## 10. BASSISTS WANTED

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 •Fretless bst nrd to complete dark moody angst ridden lno. Some parallels w/ Cure, Bauhaus. Energy, commitment reqd. Ken. 213-857-0405  
 •Fusion: bst nrd for band. Infl Holdsworth, Morris, Val. Srs inqs only. 818-705-4729  
 •Geezer Butler mts Franklin mts Sheehan, Grandfather, sleeping bags, idiots, drug addicts, don't call. 213-202-1295  
 •Guitargwrr lkg for progrsv style bst to form band. Srs only. Bob. 818-786-4899  
 •HIGH VOLTAGE sks unique bst w/ style & desire to make it big. Infl Leppard, Jovi, KISS, Crue. Randy. 818-367-0874  
 •Hot bst nrd for upcoming rock act. Have demo & int. Brian. 818-352-9814  
 •Identical dynamic twin guitars sks drmv/bass tm and/or singer to form the band of the 90s. Infs old UFO, G&R, Rychie. Lon or Sean. 213-737-0621  
 •Latin style bst wtd by salsa/jazz/rock fusion band. Many TV Spanish connex & gigs ahead. Hard, responsible wrkr nrd. Tony. 213-410-9207  
 •Lkg for hip upright bst to play funk/jazz grooves for Dec show & other upcoming gigs. Bo. 213-969-1779  
 •Power of Levin, melody of Japan, groove of Miller. If you have all three, we're ready for you. Infl Gabriel, Rychie.

Metallica, Floyd. 213-856-8084  
 •Pro bst wtd for P/R band now forming. Must be srs w/ extnsv bckgrnd & businesslike disposition. George. 213-654-1137  
 •Recording prj lkg for plyr w/ time, technique, taste to record, rehrs 3 nts/wk. 213-943-6580  
 •Voc & guit forming masculine HR groove grp. Have material written. Skgr dark haired rebel bst. Slapping Anthony Hamilton type. Vox a must. Rich. 213-645-9126  
 •Young mel HR bst wtd to complete srs prj. Must have very strong ing hr image. Don't waste our time. 818-787-8055

\*Keybst avail for song demos. Have complete MIDI studio. David. 818-955-8476  
 •Keybt/voc avail for wrkg T40, P/R, R&B or oldie band. Well equipped w/ tmsp & ready immed to work Days & nites. Johnny G. 818-505-1307

something. Deal in works. Wade. 818-831-2952  
 •Keybst or guit wtd to start band ala Allman, Jerry Lee, Fats, Little Richard. 657-4458  
 •Pro rock band w/ top mgmt, & mjt lbi Int. Lkg for pro keybst. Cd lks. gd att. 213-969-4808  
 •Pros forming wrkg weekend side prj. Nd versatile expd keybstd ala Journey, Foreigner, Giant. Must be ltrpd, motivated. Brill. 805-723-5734  
 •Wtd: Keybst for BOB MARSE BAND. Infl Beck, Moore, Sainani, Travers. Something fresh & exciting. Pros. Bob. 818-769-2142  
 •Young gd lkg Asian American pop singer/lyrist w/ sensual/voc sks composer/keybst. Infl producers Stock, Atkin, Waterman & Erasur. Warren. 213-839-3595  
 •Keybst wtd for estab HR band. Must have xlt vox, ing hr, gd equip. 818-761-2802  
 •Keybst wtd for orig prj. Minds, INXS Infl. Have recrdng/rhrlst studio & lawyer. Paul. 213-855-0377  
 •Keybst wtd for orig rock blues band w/ album, sponsorship, mgmt. 213-371-4018  
 •Keybst wtd to collab w/ voc & form huge, completely org, magically mel, power prgrsv band w/ integrity. Wakeman, Emerson, Rychie, early Rush. Alson. 213-939-8290  
 •Keybst/bckg voc nrd. Must be tough, dependable, have personal pow. I have mgmt, attmy, bckers for pending release in March. 213-408-1217  
 •Keybst wtd for jamming, jor exp, fun & to mt people. Erik. 818-993-2176  
 •Keybst wtd for orig dance pop band w/ mjr connex. Must have great image, equip, dedication. Infl Duran, Bang Bang, Roxy Music. Dion. 213-204-0486  
 •Keybst wtd to complete forming unit. No ltrils piano, organ style. Radio accsb cmrcl rock w/ fem voc. Mature, pro att. Terry. 213-538-5816  
 •Musician/composer sks receptive keybst. Determined to strive beyond current stagnant music forms & form band. Before 8pm. Larry. 213-472-1045  
 •Wtd, Keybst/lyrist/noisist for moody, mel, song oriented rock t'rop w/ class/ trashy hits. This is new music. Equip not nec. Ted. 213-465-7466

## 11. KEYBOARDISTS AVAILABLE

•\$25,000 worth of pro gear. Chops that will blow your mind. Pros only. Zack. 818-880-4878  
 •Keybstd avail. Have lks, equip, tmsp. Lkg for rock or HR. Jo-el. 213-548-7329  
 •Keybstd avail. Into hting, moody, srtrsc, avnt grd, mntstc, ttrt rock. Skgr like minded voc/bands. No posters, room temp IQs or sheep. Eno, Cocteau, Ken. 818-342-4955  
 •Keybstd sks wrkg weekend sit. John. 818-308-1720  
 •Keybstd/voc avail for wrkg T40 P/R, R&B, or oldie band. Well equipped w/ tmsp. Ready immed to work days & nights. John. 818-505-1307  
 •Keybst, worldclass, great gear, strong wrtr, sks signed or backed pop band w/ mature plyrs, Upbeat songs. Dave. 213-799-1388  
 •Fem keybstd, R&B, jazz, pop, T40. Seasoned plyr sks wrkg sit only. Well expd. Pros only. 818-784-2740  
 •Keybstd lkg to Jff pro band w/ lnt, wild image. Infl Cuit, Power Station, Crue. Eloy. 213-861-9372  
 •Keybstd sks wrkg weekend sit. John. 818-308-1720

## 11. KEYBOARDISTS WANTED

•Aggrsv keybst wtd for HR grp. Must be multi-keybst & synth plyr. Have recrd deal, 3 albums, mgmt, booking agency. Joe. 213-214-3725  
 •All fem heavy rock act sks keybstd. Have mgmt, lbi & bckg. Pros only. Cheri. 213-456-1920  
 •Christian keybstd nrd to complete band. Have own studio. Ministry minded only. Peter/Breit. 818-986-2694/ 213-978-1824  
 •CLASSIFIED sks keybst. Must be dedicated. Multifaceted, orig rock. Bad English/Asia. Rock image pref. 213-376-6238  
 •DA CAPO auditioning keybst w/ pro gear & att. Jamie Palumbo. 213-393-7913  
 •Enlghtened keybstd/synth MIDI freak w/ heavy interest in exotic world & jungle beats wtd for surt band. Jwan. 213-969-1836  
 •Fusion band lkg for keybst w/ playing abilities in jazz, rock, fusion. All lgs in band have played w/ top recrdng artists. Randy. 818-782-9790  
 •Keybst nrd to join gigging, psychdc death pop band. Infl Ramones, Petty, Devo, Mike. 213-271-8308  
 •Keybst w/ Hornsby type piano & B3 organ sounds for studio, lbi int, paying gigs. Beatles, U2, Cougar. 468-8636  
 •Keybst w/ vox wtd for cmrcl hook heavy rock band. If you've got great chops & know when to use them, Pete. 761-3915  
 •Keybstd who can sing wtd by bst w/ strong lead voice to form T40 lounge duo. Bobby. 818-712-9467  
 •Keybst wtd for Americana R&R band w/ Benmont Pench and Nicky Hopkins approach. Dedicated pro att. Kevin. 818-881-7344  
 •Keybst mtd. R&B, T40 pro sit for pending gigs. Suzanne. 213-753-9707  
 •Keybst who follows God wtd for HR band w/ strong Jewish/Christian infs. Vox & snrgwring ability a plus. Elizabeth. 213-851-7537  
 •Keybst wtd by expd voc into British synth pop. Softsell, Yazoo, Altered Images, Heaven 17, 385-7189  
 •Keybst wtd. Artist, not craftsman. Infl funk, rock, blues, reggae, weird stuff. Michael. 213-484-2836  
 •Keybst/guit wtd for orig HR prj. Srs w/pro att, image. 20

## 12. VOCALISTS AVAILABLE

•Attrctv fem voc lkg to find gd HR grooving band w/ feel. Infl Zep, Purple, Heart, Leta. Cassie. 213-466-5975  
 •Blonde pro fem voc avail for country/country rock/adult contemp band, duo, trio. Plays w/ fiddle, mandolin, flute, guit, keys. Kelley. 619-483-7958  
 •Fem jazz singer lkg for piano jazz plyr to help w/ songs for

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 •Fem voc sks HR band. Srs only. Infil Heart, Benatar, Zep. 714-897-5721  
 •Fem voc, R&B, jazz, pop, T40. Seasoned plyr sks csl wrkg stl only. Well exp. Pros only. 818-784-2740  
 •Lead singer/sngwrtr sks drug free funk P/R band to collab on hit lyrics w/ your music. Ghia. 818-333-3172  
 •Lead voc sks band w/ groove, soul, lks, songs that l/a. Infil Aero, old VH, Zep, Phish. Eddle. 213-962-3966  
 •Rocking, socking improc, improc lead voc w/ headline arenas, Mainstream mel radio airplay rock. Lbl shows/ces, collab. Aero, Stones, Lion, Who, Leppard, Thommy. 213-962-8670  
 •Soloist, cleancut, energetic, hrd wrkg. Has new LP w/ recording co. Infil touring exp. Lkg for new mgmt, overseas booking. 213-562-6380  
 •Versatile voc avail for sessions, csis, origs. 4 cvcp sop range. Emotional exprsv, powerful belting, quiky lx. Gd sightreading, harmonies. Niola. 818-545-3718  
 •Voc/keybdst avail for wrkg T40 P/R R&B or oldie band. Well equipped w/ insp & ready innmed to work Days & nites. Johnny G. 818-505-1307  
 •Voc/lyricist sks estab bands. Rude, dark pop. Gutsy rock & blues w/ beat. Infil Roxy, Pretenders, Gabriel, Cars, Bowie, Zander, Steve. 213-466-1626  
 •Wild w/ style singer sks contemp artful open minded band. No metal. Infil REM, Pretenders, Lone Justice, 60s, Fanny, Gabriel, Sugar Cubes, African rock. 213-285-3801  
 •Young gd lkg Asian American male pop singer/lyricist w/ sensual voice sks composer/keybdst. Infil producers Stock, Altink, Waterman & Erasur. Warren. 213-839-3595  
 •Attrctv 21-yr old fem lkg to be in band. Infil Kix, U2, Jovi, Skid, INXS, Lion, Whitesnake. 398-8048  
 •Bckg voc, male, avail. All styles. Harmony specialist Dale. 818-509-8951  
 •Bckgrnd fem voc avail for studio sessions, T40, R&B bands. 818-997-8779  
 •Boston lead guit sks cocky voc to start HR proj. Have lots of songs. Mr. Big, Aero, Mark. 213-960-5523  
 •Dynamic R&B male lead voc w/ great lk & radio sound sks srs pro wrkg T40 dance band. Stevie. 818-344-3816  
 •Exprd fem voc skg srs pro ready to go band. Orig or pop. Infil Ford, Joplin, Nicks. Power vox. No flakes at all. Cher. 714-596-6654  
 •Exprd HR blues singer sks band ala AC/DC, Cinderella, Whitesnake. Have unique style & look. Picasso. 213-461-4367  
 •Extmly creative singer/wrtr sks expd, invnv quality musicians. SGV, Infil Taylor, Plant, Mercury, Halford, Coverdale. 818-913-1226  
 •Fem singer & male drmr sks pro proj to join. Infil Pretenders, Beatles. Srs only. Eves. 213-874-3735  
 •Fem singer sks creative college radio band. Infil 60s music. Movie, ethereal bands. I write lyrics & have very mel voice. Michylene. 213-782-7113  
 •Fem singer w/ raspy HR voice lkg for band w/ exp & srs dedication. Infil Metallica, old WASP, OOR. 805-582-0829  
 •Fem voc sks cmrcd rock proj w/ solid material & exp musicians. Have powerful voice, range, lks & exp. Infil Wilson, Etheridge, Little Steven, Erin. 818-994-2682

•Fem voc sks mel rock band. 4-3/4 octvs, great rock image, studio/stage exp. Srs only. 213-398-6282  
 •Fem voc sks rock band. Blues infil pred. No metal, no dance. 714-531-5017  
 •Fem voc/lyricist lkg to J/F emotioal atm band. 18-23 prefd. Dedication a must. Infil early U2, Cure, Smiths, Echo, Jennifer. 213-470-3350  
 •Have mjr NY club exp. Infil Circus, Motorhead, Ramones. Have great lks, stage prnc. Also guit. Darrell. 213-962-5947  
 •HM voc & HM bst lkg for J/F HM band. Att. equip. insp. image, dedication. att a must. Infil Maiden. 213-982-9724  
 •HM fem voc w/ xlt range & image sks attrctv conceit HR act. Must have lnr ala Heart, Vixon, Bunny. 818-988-6246  
 •HR fem voc, 4-cvcr range, comparable to McKee, Joplin. Avail for loud guit, orig rock proj. Karen. 213-258-1837  
 •HR singer. I've got the lks, hooks, groove, moves. Not enough? I sing good too. Strong voice. Infil DLR, Vince. Ryan. 818-313-1527  
 •Intense emotional, innovative HR guit sks band. Estab or forming. John. 818-985-3819  
 •Lead singer/keybdst lkg for AO rock band. 20 yrs exp. Zep, Purple, Bad Co., Cream, Phil. 818-969-6104  
 •Powerful, pro fem voc avail for R&B rock band. Infil Heart, Zep. No amateurs pls. Janet/Lucy. 818-440-1841/359-4632  
 •Pro voc/sngwrtr/lyricist lkg for estab cmrcd rock band. Performing/recording exp. Infil Plant, McCartney, Collins, Perry, Anderson, Mercury. Robert. 714-365-0480  
 •R&B singer avail for any wrkg sits. Infil all rock. Rod. 213-866-0395  
 •Singer & drmr sk guit for song oriented hook heavy rock band. Nd creative prfrm w/ vox for stage/studio. Pete/Greg. 761-3915/988-DRUM  
 •Singer sks J/F band. Infil Jim Dandy, Van Zand, Allmann Bros., ZZ Top, old trad blues. Dennis. 657-4458  
 •Strong lead male voc lkg to front country band. I have agent. Bobbv. 818-712-9467

•Tintd white boy, lead voc, into Bob Marley, Doors, Culture Club, REM, Aretha. 385-7189  
 •Voc sks musicians or pro band st. Any area. Infil TFF, Depeche, funk. 714-738-4469

## 12. VOCALISTS WANTED

•Act now. Singer wtd by band w/ killer image & mgmt. Pros only. Kix, AC/DC, Aero, Tesla, Aero, Cinderella. Call today, don't delay. 818-505-9626  
 •Attr: Christian voc ndd to complete ministry metal band w/ lbi Intl. Must have lungs & image to draw souls. Donnie/Scott. 515-9452/431-3128  
 •Band forming. Lkg for high energy voc for rock band. Must have wring ability, dedication, image, stg prnc. Glam image. Louis. 818-334-6869 or 753-3328  
 •Band skg strong voc/instrumentalist for strong college atmty band. Robert. 818-842-2275  
 •Attr: Singer ndd to complete HM/HR band. Equip, time, dedication ndd. Paul. 818-287-5983  
 •Charismatic lead voc wtd by HR band. Infil Aero, Zep, VH. Definite pro of exp. Alife. 213-653-3956  
 •Dance funk proj skg fem bckg voc to become member of hot new grp. Material ready for review. Heather. 213-791-0980  
 •Ex-name band bst/sngwrtr sks voc to form R&B based proj. Only reply if you have lots of exp. Alife. 213-653-3956  
 •Fem lead voc ndd for xlt jazz/pop grp. Ala Quincy, Kenny G. Recording area. Model quality lks pred. David. 213-660-5444

•Fem voc wtd for bckg & harmonies by orig HR band. Tim. 818-387-4353  
 •Fem voc wtd. Must have lk, voice, moves. R&B, pop. Greg. 388-5285  
 •Frontman wtd for explosive band w/ magic, chemistry & amazing dynamic music. Must be orig w/ tape. Who, Zep, Stones, Lennon, G&R, more. 818-843-7405  
 •Frontwoman w/ aggrv blues style wtd for estab fem HR band. Jill. 805-647-9693  
 •Heavy aggrv funk rock band w/ pro plyrs lkg for voc w/ soul, image, dedication & great voc ability. Sid. 818-774-9034  
 •Jim Morrison, where are you? Are you ready for the harder side of HR? 818-353-4653  
 •k/w orig frontman ndd for xlt HR band. Mel, clean, gd range, lng hr, lks. Must be willing to experiment w/ image. After 4. 818-953-7251  
 •Keybat & guit lkg to form pro band w/ Intl, wild image. Infil Cutt, Power Station, Cnu. 213-661-9372  
 •Killer frontman wtd by pro high energy rock band. Must have great image, dedication. Brian. 818-881-0047  
 •LAWLESS auditioning lead male voc ala Bock, Coverdale. Upcoming shows plus album. Tape, pic, bio to Amy, POB 762, Rosemead, CA 91770  
 •Male frontman/voc w/ power & style ndd to complete l/a HR band w/ mgmt. Srs only. Karen. 213-854-6300 or 818-769-5640  
 •Male voc wtd for HR/HM. Srs, career minded, powerful, sto prnc, wrfnd abilly a plus. Joe. 818-766-6819 or 818-

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**WANTED:**  
**Bassist**  
 to complete original hard rock band  
 Influences: Stones, Aerosmith, Dolls.  
 Lurgy, performance & dedication a must  
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980-2551  
•Male voc, strong voice, gd range, lks, wtd for very unique mel rock act. We have the mgmt, the songs. 213-962-9479  
•Male voc/frontman wtd for P/R band w/ lbi & mgmt int. Inli Babies, Trick, Springfield, 25-30. No smoking, drugs. John. 818-940-9131  
•MR. DANGER/ROUS sks lead voc/frontman for cmrd HR band. Fun, fun, FUN! Inli Polson, Trick, Jovi, VH, Lks, Image. 818-345-0426  
•Orig male singer wtd. Creative lyrics, progrsv rock music. Entirely composed & produced. Must be able to sing over complex harmonies & arpmnts. Dave. 213-425-9651  
•Pro HM band. Very explosive w/ unique groove. Sks intense frontman/lyricist. We have xit PA, prv studio, top equip, lks, songs. 213-281-9995  
•Producer/arranger/keyboard sks male vocs for demo work on spec. Jeffrey Osbourn, James Ingram style. Possible record deal. Aaron. 213-465-1684  
•Pro forming wtd weekend side proj. Nd versatile expd frontman ala Journey, Foreigner, Giant. Must be trtd, motivated. Bnll. 805-723-5734  
•Raspy voiced lead voc nnd for expd cmrci rock blues band. Pros only. Robert. 213-871-0150  
•Singer sks hot P/R, country rock material. Steven. 818-783-2030  
•Singer wtd for orig funk rock band, Inli Peppers, Fishbone, Colour, Aero. Dave. 213-469-6405  
•Singer/lyricist wtd for pop band in vein of Sting, Gabriel, Elton. Unique sound. We nd you to complete our unique sound. Randy. 818-782-9790  
•Voc sought by estab band. 60s att. Gd lks, successful att. Iggy, Bowie, Jaggar. San Pedro area. 213-830-2890  
•Voc w/ strong lyrics & feel for melody nnd for forming HR mel metal band. VH, Extrim, Winger, Dokken. Under 25. York. 818-907-9931  
•Voc wtd by bst for form wild, sleazy, trashy band. Inli Hanoi, Crue, G&R, LA Guns. Under 23. No takes. Hwynd. Jim. 213-962-6842  
•Voc wtd for cmrci HR band. Style Journey, VH. Inli Perry, Plant. Have mgmt, mjr lbi. 818-763-4886

•Voc/frontman wtd by mel blues based HR band. Ready to gig. Power, prnc, creativity a must. Pros only. Damien. 818-986-3008  
•Voc/lyricist wtd by HR/HM band. Lng hr image & pro att. Inli Scorps, TNT, Rychs. Lou. 818-576-8227  
•Voice, lead & haunting, of Celtic cadence. Frazier, Girard, Sharp, O'Connor. Fam. 874-1432 or 851-9028  
•Wtd: HM powerhouse to form awesome proj. Prvt studio, PA, truck. Great songs, image. Touring, recording sit. Pros only. 213-876-5385 or 818-909-7075  
•Band sks singer, kind of AC/DC, Trick, Zep. Phil. after 4:30. 818-287-2045  
•Bckg voc wtd. M/F, for mel rock band w/ great material. Inli House, Smithereens. Phil. 213-376-1855  
•Creative attrctv feminine harmony voc nnd for orig rock band. Paul. 213-463-7178  
•Creative fem rock voc nnd for orig proj. Call Tawny. 213-855-7959  
•Drmr wtd for orig pop/punk proj. Intl XTC, Stranglers, Buzzcocks, Joke, Ambition, desire a must. Hueston. 213-739-8599  
•Enlightened fem bckgup singer w/ great scat ability. Jungle noises, exotic image for innrv surf band. Jivan. 213-969-1838  
•Estab cmrci hard edge rock band sks voc. 3-part vocal harmonies. full choreography. Inli Warrant, Skid, Tesla. Dave. 714-774-6945  
•Estab HR proj sks voc. We have the lk, songs, att to make it. Prvt studio. Check it out. Pros only. Robbie. 818-309-5349  
•Estab proj sks HR voc lkg for top notch sit. Att & image a must. No lflakes. John. 818-359-3081  
•Fem bckg voc nnd for band w/ studio, mgmt, mjr lbi int. U2, Beatles, Cougar. 213-466-8638  
•Great sngwrtr, but insecure singer, sks voc for acous folk rock duets. Simple songs to wake people up. Inli John Prine Randy Newman, Eddie. 818-985-8134  
•Haunting surrealistic voc to match music. Hugo Largo, Steve Rychs, Siouxsie, Eno, A4D, Cocteau. Surreal thghtf prctv lyrics & vox. No mainstream. Ken. 818-342-9955

•HIGH VOL TAGE sks unique voc w/ style & desire to make it big. Inli Leppard, Jovi, Poison, KISS. Randy. 818-367-0674  
•HR'g upbeat tempo swing band w/ taste of bubblegum sks charismatic, energetic sex god w/ voice ala Zander, Tyler, Roth, Race. 213-837-6519  
•Identical dynamic twin guitar sk drmr/bass tm and/or singer to form the band of the 90s. Inlis old UFO, G&R, Rychs. Lon or Sean. 213-737-0621  
•INTENSE sks voc w/ great range, feel, power. Inli Rychs, Maiden, Sabbath, EZO, Metallica. Phil or Jess. 818-766-4048  
•Lead singer wtd. Inli Stones, INXS, Parker, Waterboys. Peter. 213-306-1305  
•Male lead voc nnd for pro HR proj. Must have what it takes. We do have image, lnt, charisma. Albert. after 7. 213-728-9489  
•Male voc wtd for funk rock band. Prnc, Imps, PA # possible. Johnny. 213-467-6573  
•Male voc wtd. Teen appeal & soulful tenor voice. Production co proj ala Glass Tiger, Trick. Gd opport. Dave. 213-799-1388  
•PLASTICADILLAC sks vocal conceptualist. Must be orig. visual, risque. Inli Perry Ferrell, Prince, Hatfield, Lyden, Eilman, Lebon, Siouxsie, Bowie, Steve. 818-788-5332  
•Pro guit/drmr auditioning male voc. Image import, lnt a must. All orig, mel, balley rock. 213-949-5510  
•Pro rock act sks massive lng hr voc w/ att & melody. Tesla, Cinderella, Skid. After 6. 213-542-4549  
•RAMPAGE sks agrsv unique voc w/ pro att. Heavy, heavy rock. Job, tmpr a must. 818-843-3318 or 818-842-6064 or 213-727-5960  
•SICK LUCY nds voc w/ straight image & style. Rehsl spc in Vernon. 213-439-9873  
•Skg singer/frontman to complete HR/HM band. Inli Purple, UFO, Whitesnake. Your inli Coverdale, Gillan, Mogg. NO Vince Neil. Pete. 213-962-9182  
•Star quality lead voc wtd. Bio to PO Box 93313, LA, CA 90093. 213-851-7900  
•STRAIT JACKET sks male lead voc w/ orig HR band. Lks, lnt, exp, srs only. We have mjr contacts. 617-424-

7233  
•Super rock grp. IN COMMAND, sks singer/sngwrtr for estab proj. Must have yrs of exp. Inli Coverdale, Dokken, Gram, Dio. Pros only. 714-636-0528  
•THE CHILL skg 2 fem bckg vocs in funk rock soul type vein. From the gut, no nonsense. Soulsingers pls lng. Chris. 213-656-7335  
•Voc nnd by expd HR guit for HR proj. Expd & gd voice only. Paul. 213-469-6461  
•Voc wtd for bisy glam band. Old Crue mts Turf. Inli Brett Michaels, Vinca Neil, Mark Slaughter, Paul Stanley. 818-985-7140 or 213-394-4316  
•Voc wtd for forming glam band. High energy R&R. Must have writing ability, dedication, sig prnc. Hanoi, KISS. Louis. 818-334-6968 or 753-3328  
•Voc wtd for orig cmrci rock band. Lkg for tm plyw/pro att. Clayton/Bobby. 818-988-1571/818-901-7128  
•Voc/frontman wtd for HM band w/ mgmt, bckg, name producer. Expd proj only. Tape/pic to PO Box 55696, Sherman Oaks, CA 91413  
•Voc/frontman wtd for HM/HR band w/ mgmt, bckg, lbi negotiations, name producer. Lng hr image reqd. Expd proj only. No Jovis or Coverdales. 818-783-9666  
•Worldclass voc wtd to complete band w/ much recrd exp. Into mel HM progrsv rock. 213-654-9154

## 13. DRUMMERS AVAILABLE

•Drmr & guit w/ strong orig funky rock material lkg to collab w/ others. Many inlis. Brad. 818-340-7562  
•Drmr & singer avail for hook heavy rock band. Gd songs & gd att a must. Greg/Pete. 818-969-3788/818-761-3915  
•Drmr lkg for guit or bst interested in forming HM band. Dedication wtd. Jeff. 213-434-3222  
•Drmr, 28, sks mdm rock band. Inli Jane's, PIL, Sisters, Peppers, etc. Gd equip & tmpr. Recrdng, touring exp. 213-857-0740  
•Drmr, hot plyr & singer. Sks csts & club dates. Corky Landers. 213-661-0246  
•Expd drmr sks R&R band w/ downbeat, hooks, upfront guits & vox. Stones, Aero, Bad Co, Beatles. Dave. 213-392-0555  
•Funky drmr w/ fusion chops sks pro st. Inli Tower/Power, Miles Davis, Michael Brecker, Jason. 213-856-9844  
•Hrd htlng dnt bass drmr sks 2-guit HR'g band who lk as hard as they rock. Expd, no alcoholics. Doug. 213-465-8828  
•Intense dbl kick drmr sks HM band. Srs, dedicated & I have own 24-hr rehrl spc. 213-960-5555  
•Pro rock drmr avail for estab band. 15 yrs exp. 25 yrs old. Pro drums, chops, att. Inli Bonham, Pace, Powell, Danny. 818-368-7103  
•Pro rock drmr, 17 yrs exp, sks cmrci, blues rock outfit. Dependable, reliable w/ dynamic flare, voc ability. Pros only. 818-508-0717  
•Srs drmr w/ club/road backgrnd skg P/T jazz, funk/rock.

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- AAA pro dmr. Studied pty. Reads music. All styles. Chops, groove, studio, stage exp. Lead vox. Kevin Crabb. 818-997-0298
- Ambitious solid dmr avail for tours, recrdng, video, gigs. Any style. Have great acoustic/elec equip. sequenced material, click track no probm. Michael. 714-949-9607
- Dbl bass dmr sks pro cmrl HR band. Solid powerful material. Lng hr image a must. Infil Aldridge, Lee. Robby. 818-567-7330
- Dmr avail for glam R&R band. 10 yrs exp. Lng blonde hair, blue eyes. Gd personality. Infil Poison, Crue. Gd cmrl rock sound. Lng. 213-397-3991
- Dmr lkg for local LA HR act. Infil Bonham, Adler, Lee. Randy. 213-390-6357
- Dmr skg band or musicians. Infil Jane's, Peppers, Fishbone, Bad Brains. Kevin. 213-477-7545
- Dmr w/ nasty groove, big sound, extra lng hr sks blues band w/ hot singer, badass hair & image a must. Zep. Aero. 213-257-4251
- Dmr, 5 yrs exp, sks srs band. Image, trmp, club exp. Infil Crue, LA Guns, G&R. Scott. 818-367-3179
- Dmr/rep. Have played w/ top artists. Avail for csls & sessions. Xt ear. Redd. All styles. Jeff. 213-633-6806
- Dmr/singer/tycist w/ tour, recrdng exp lkg for guit/ singer or others to collab. Rich. 213-871-1443
- Englsh dmr sks pro sit in bluesy rock w/ hard edge. Own kit & car. Bob. 213-933-6484
- First class dmr. Dbl bass chops. Akrdge. Hangs of Peas. R&R metal band w/ sks & cooks. Bkldg vox. Greds. 818-988-9875
- Intngnt dmr sks pro band sit for recrdng & touring. Michael. 818-508-5245
- Pro dmr avail. Vinyl, video credits. Lng hr image. All the commo you nd. Infil Aldridge, Smith, Powell, Suite, VH. Kevin. 818-609-8762
- Pro quality HR dmr & guit lkg to J/F band. Style Dokken, Winger, ZZ. Have songs, lnt, etc. We're ready. Bob. 805-251-8744
- Sgl kick dmr w/ xlt lng hr image lkg for simple straight forward band w/ gd songs. Infil Cult, Squire, INXS. Carlos. 818-445-7530

## 13. DRUMMERS WANTED

- Attn: Christian dmr ndd to complete ministry metal band w/ bl int. Love for Christ a must. Donnie/Scott. 515-9452/431-3126
- Bands sks dmr. 18-22. Obscure, tribal, driving. Into image. Infil early Cult, Bauhaus, Cure. U2. 818-994-2786
- CARNIVAL, the band w/ the plan, supercilious HR party band, M-TV video, demo, tour back east, sks dbl bass toe tapper. Mark. 818-982-9818
- Christian dmr for no holds barred, crazy HR party band. Non-ministry. Video for nat'l airplay, demo, paying tour. Mark. 818-982-9818
- DIAZAPAN NIGHTS sks dmr similar to Comunards, Radical Fairies, Joy Division. Have inde CD. 213-487-1307
- Don't miss the boat! BRIGANDINE sets sail in January. Skg lnt, dedicated, dignified, Dmr. Top notch pro only. Do you love your drums? 213-469-3289
- Dmr ndd for post-trend heavy rock & soul, peace & love band in embryonic stages. Infil Janis, X, Who, XTC, Beatles, Indigo Girls. Aaron. 818-286-3547
- Dmr ndd. Various styles. Police, Sade, Rush, Bowie, Cure. Srs only. 213-381-7681
- Dmr wtd by lead guit to form HR act. Must have image, playing ability. Tmp. 452-5321
- Dmr wtd by srs band w/ mjr lbl/mgmt int. Dokken, TNT, Rising Force. Lng hr a must. Neil. 818-894-2404
- Dmr wtd for gigging band. Infil Maniacs, REM. Rehrsl in Studio City. Jack. 213-374-3313
- Dmr wtd for high energy glam band. Style Hanoi, KISS, Ratt, Crue. Must have pro equip, tm adt, dedication, image. Louis. 818-334-6968 or 753-3328
- Dmr wtd for high energy glam band. Style Hanoi, KISS, Ratt, Crue. Must have pro equip, tm adt, dedication, image. Paul. 714-747-8259
- Dmr wtd for jamming, for exp, fun & to mt people. Erik. 818-993-2176
- Dmr wtd for mel rock band w/ great material. Infil House, Smithereens. Phil. 213-376-1865
- Dmr wtd for mel rock band. Aggrsv power dmr ala Bonham preld. Srs only. 818-709-8322 or 818-882-4121
- Dmr wtd immed for orig pro sit. Infil Pistols, Kennedys, Ramones. Short hair punk image adt w/ pro gear a must. 818-845-0175
- Dmr wtd. 10 yrs exp. For rock band. Zep, Purple, Bad Co., Cult. Phil. 818-969-6104
- Dmr wtd. Infil Tange, Lon, Built! Boys. Mgmt w/ mjr lbl. Hytow, tape to B.B., 12439 Magnolia Blvd, Suite 179, N. Hollywood, CA 91607
- Dmr wtd. Must have gd feel & ability to play w/ click trax. We have mgmt. Infil Roxy, Crue, Chnrch. Kevin. 213-285-6222
- Dmr, prelt elec/acoustic/gong, for fem lead guit/singer/ sngrwt forming rock band. Origs, recrdng. Infil Zep, Motorhead, Floyd, Petty, Hendrix, G&R. Hlywd. Kal. 213-469-7807
- Dmr's ndd to complete jazz fusion band. Immed recrdng, gigs. Must be eager to play complex, creative, prog, fusion music & jazz sds. Roper. 818-361-2224
- ELECTRIC WARRIOR sks gd dmr. Must have trmp. Srs ins only. Ron. 213-934-7895
- Enlightened type w/ creative energy. Conga, bongo, exotic world beat wtd for surf band of Jwan. 213-369-1836
- Estab glam band sks dmr. Must have trmp, equip, great image, star quality. Aaron. 818-987-1593
- Fem perc ndd for video, promo pkg & contracted perfms w/ image, equip & trmp. Alan. 213-836-4569
- Fusion: Dmr ndd for band. Infil Holdsworth, Morris, Vai. Srs ins only. 818-705-4729
- Guit, 2B, West LA, sks dmr who can contribute & help produce western multi-effect rock & metal compositions. Infil Floyd. Paul. 213-841-2395
- Guit/voc lgr for lrr dmr to jam w/. Infil Pistols, Stones, G&R, Sherman Oaks area. Bob. 818-780-8730
- HINTER currently skg phenom dmr. Must have xlt chops, metal, strong bckg vox. Xlt newer equip ala Tm, Pearl, etc. Ready for showcases, recrdng. 818-988-6738
- Keybdst w/ proj pending lkg for dmr to work on our material w/ possbly of collabtrv effort. Camelia. 818-509-2689
- Mdm rock band sks solid dynamic dmr. OC area. Creative, heavy beat. No techno-poc dance. Infil Minds, Curs, Firs. Srs only. 714-533-3553
- Musician/composer sks receptive dmr. Determined to strive beyond current stagnant music forms & form band. Before 8pm. Larry. 213-472-1045
- Perc wtd to form lrr band. Sharky. 818-899-8361
- Pro dmr wtd for P/R band nnd. Srmn. Must be srs w/ extnsv bckgrnd & businesslike disposition. George. 213-654-1137
- Prog/edged HR band creating sounds uniquely our own, yet cmrcly viable, sks expd pro dmr w/ posty & creative mind. Lance. 818-999-0937
- R&R dmr for live recrdng. Infil Stones, Replacements, Petty, XTC, Dukes, Jim or Dave. 213-464-0548 or 213-852-0380

- SPK metal drum god wtd by estab metal band. Must be able to groove as well as play fast. Bob, after 6. 818-988-9875
- Srs, happy solid dmr w/ gd feel wtd. Hair don't matter. Be our hero. Cougar, BoDeans, Junkies, REM. Doug. 213-826-7330
- T40 dmr ndd to work very soon. Pilar. 213-425-0206
- Versatile solid dmr ndd to complete unit. Radio accessible cmrl rock w/ fem voc. Mature, pro att. Terry. 213-538-5816
- Young female w/ voc ability for funky reggae rock band for collage tour. Commitment a must. Infil Bone Daddy's, Trouble Funk. Rick. 818-330-0082
- Creative dmr wtd for band forming. Into Cocteau's, 4AD, Alex. 213-453-0094
- Dmr ndd by creatively heavy rock unit. Pro att, image, gear only. Aggrsv indiv ala Rockinfield, Ulrich. Don't waste our time. 818-240-9177
- Dmr sks mdm rock band. Infil Midnight Oil, Sugar Cubes, Minds. Gd equip & trmp. Recrdng/touring exp. 213-857-0740
- Dmr w/ MIDI pads for mdm orig dance rock band in style of INXS. Pet Shop Boys. 213-851-0721
- Dmr wtd to be for lrr wtd, sleazy, trashy band. Infil Hanoi, Crue, G&R, LA Guns. Under 23. No takes. Hlywd. Jim. 213-962-6842
- Dmr wtd by guit to form heavy orig rock band. Infil Hendrix, Zep, Colour, Kings X. Pref dbl bass. Over 25 pls. Erik. 213-674-4007
- Dmr wtd for pro showcase band. Industry int. Paid rrsi ssp. Infil Winger, Whitesnake, Dave. 213-630-2934
- Dmr wtd for combination Lennon, Squeeze, 999, Presley, Costello, Godfather & your own bad self. 818-988-4397
- Dmr wtd for new band. Infil Zep, U2, Cure. 213-656-5368
- Dmr wtd for pro HR psychic band. AO music. Infil Doors, Danzig, AC/DC, Cult. Srs only. LA area. Frank. 818-300-9397
- Dmr wtd for prog rock band. Must be highly technically accomplished. Erik. 818-842-5977
- Dmr wtd for prog rock band. Infil Cocteau's, Peppers, Smiths, Cure. No att or image ndd. Mike. 818-246-1274
- Dmr wtd to join prog expmrl rock band. Song oriented, tm spirited. Infil Gabriel, Floyd, Crimson, Keith. 818-985-9508
- Dmr wtd. Groove as well as chops & lks nnd. Prctcd 25al. Tom. 818-789-8418
- Dmr wtd. Small kit, big hair. Ndd for song oriented anything but typical, groove band. Intensity, intngnc, creativity. 18-24. Rob. 213-874-9654
- Dmr, 20-25, ndd for live proj. Unique wave-ish sound. Srs only. Rob. 213-913-9351
- Fem dmr wtd for rock band. No metal. Must have gm att. Alan. 213-851-3494
- Fem skin basher wtd who's not afraid to play HM for all girls. Must be reliable, have equip, wheels. Lng Beach, OC preld. 213-439-7985 or 213-531-7959
- Glam dmr wtd. Young, outrageous image, big hair. Srs only. 213-469-7827
- Hard hitting dmr ndd w/ Powell, Paice, Bonham style for forming band w/ inlls rooted in 70s euro HR. All success elements essential. 213-939-1731 or 818-885-6937
- High tech wtd for techno elec sequenced MIDI accu machine. Pro orig showcase & CD release. Jordan. 818-508-5300
- Invitation for educated dmr to do studio wrk w/ up & coming cmrl R&R band w/ mgmt. Seth Miller. 213-850-6137
- k/a dbl bass, full blown power hitter ndd for forming HR mel metal band, VH, Extrim, Winger, Lion, Dokken. Under 25. York. 818-999-9931
- k/a dmr wtd for mel HR band. Image, lnt, equip a must. 851-6202
- Mel HR band sks dmr w/ gd bckg vox, imagination, gd att, lng hr image. No drugs. Infil VH, Extrim, Dokken. Chase.

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- 818-244-9503
- Mel HR band w/ rehrsl spc & high energy orig songs sks dmr. Infil Alex, VH, Tommy Lee, Peter Chris. Vince, after 7:30. 213-876-8484
- Minimal perc wtd for simple folk rock. Basic meter & time. Small kit OK. No agos, no money. Just meaningful & simple. Eddie. 818-985-6134
- Outrageous dbl bass wtd to form glam metal band. Tm plyrs into great tunes, big hair, big show & hrd wrk. Rick. 213-969-1552
- PET THE CAT lkg for dmr. Hair don't matter. Cougar, BoDeans, Stralts, Junkies, REM. Doug. 213-826-7330
- Powerful dmr wtd by mel HR act. Great songs, solid direction. Must be dedicated tm plyr w/ lnt, taste, exp. Pro only. 818-842-6039
- Pro rock band w/ top mgmt, & mjr lbl int. Lkg for pro dmr. Gd lks, pro att, gd exp. 213-969-4808
- Prog/edged HR band creating sound uniquely our own yet cmrcly viable sks dedicated creative posty minded dmr. Immed gigs, recrdng. Lance. 818-999-0997
- Straight ahead dmr wtd by band w/ cmrl & collage airplay. Must have exp, own trmp. Srs pros only. Diana. 213-469-0737
- SUICIDE SUITE sks keybst. Style Jane's, Cult, Tango, Vaughn or David. 818-785-2838
- Wild young aggrsv sgl kick dmr w/ att. Mel bluesy HR image, meter, att, more import than connex. 818-985-6953
- Wtd. Dmr, funk, R&B, groove oriented. Tight, wrkg sht. No immed gigs. Vox a plus. 213-965-9762
- Wtd: Intense dmr for BOB MARSE BAND. Infil Beck, Moore, Satriani, Travers. Something fresh & exciting. Pros. Bob. 818-769-2142

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- MIDI wind synth plyr avail for all pro sfts. Chris. 818-842-1017
- Sax plyr avail for studio work, demos. All styles. Also expd in wrting hom arrngmts. Rick. 818-845-9318
- Trumpet plyr avail for all pro sfts. Chris. 818-842-1017
- Sax plyr, femr, sop, alto. Also fluea, clarinet. Sks wrkg band, recrdng session, rehrsl bands, Xt reader, soloist. Also lkg for Holiday gigs. Craig Stewart. 213-294-6404

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- Fem singer/sngwrk sks arranger/producer w/ MIDI studio to create bck trk for pop songs. Rebecca. 213-256-6397
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