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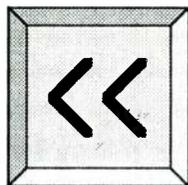
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MC takes a quick look at the people and events that made 1990 an exciting year in the music business—from Madonna to Milli Vanilli, from rap to rock.

Compiled by Kenny Kerner and Michael Amicone



40 • FRANK SINATRA

An unlikely artist to appear on the cover of *MC*? Not for a singer of Sinatra's caliber. On the occasion of his 75th birthday, *MC* salutes the man and his music.

By Michael Amicone



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Are our First Amendment rights being taken for granted? Find out as *MC* traces the issue of censorship in music through its five decades of controversy.

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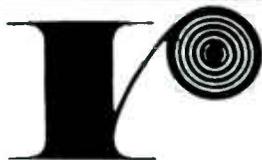
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FEEDBACK

Too Much Business

Dear MC:

When did your magazine change its name to Business Connection?

I've been reading *MC* since I moved here over a year ago and enjoyed the features on those artists who make interesting music. Unfortunately, recent issues have been stuffed with uninteresting articles about publishers, booking agents, business deals, etc. that make the magazine as fun to read as *Forbes*.

It seems the editors have forgotten about music. As the focus of *MC* begins to shift, I wonder if the loyalty of the readership will do so as well.

Steve Duchesne
West Los Angeles, CA

Living Colour

Rip-Off

Dear MC:

The following is an Open Letter to Goldenvoice Productions, Living Colour and CBS/Epic Records:

Tuesday, November 20, was a day my wife and I looked forward to ever since hearing that Living Colour was coming back to play L.A. again. Upon reading the ad, we headed for Music Plus to get tickets. Much to our chagrin, they were about thirty dollars each, with all the add-on expense (thanks, Ticketmaster).

Arriving at the Palladium by 7:30, we were surprised to find the doors weren't open yet but the line serpentine around the parking lot. By the time we got in, the first group was already on. The sound from the PA system was altogether too loud and very distorted. Having twelve years of live mixing experience, I stopped by the mixing console to observe what might be wrong. There were two main mixing consoles, so I supposed they gave the opening act the inferior console, but it still wouldn't account for the pathetic mix we were being accosted with.

When Living Colour came on, they were heralded by a blaze of lights from the side and back of the stage (facing out towards the audience) and copious amounts of fog—which remained for the rest of the show! Consequently, it was impossible to see the players for most of the performance. The sound was better than the opening act's, but not much better. I don't feel it was a poorly mixed performance, rather the sound company didn't provide

adequate cabinets and amplification to do the job correctly. Whatever the reason, I saw no point in staying for the entire performance; it was too disappointing for us—I'd rather listen to the CD. We left as they neared the end of the set, wishing that the concert would have been at least nearly as good an experience as their show was at the Whisky.

I feel Goldenvoice needs to get some expert advice about what PA requirements are for the Palladium. Obviously, the company secured for that show needs to work on their array to provide proper coverage for the audience so they get their money's worth. We have been to shows at the Palladium for fifteen years now, so I know it isn't just a terrible venue. Meanwhile, it's a pipe dream, but for thirty bucks a head, I think Goldenvoice owes us all one repeat performance, free to anyone holding ticket stubs.

Lincoln Zimmanck
Los Angeles, CA

Pro Novello

Dear MC:

As a fan of John Novello's music and debut album, I was shocked to see the dismal review (Vol XIV, #24). I have become acquainted with Mr. Novello's music due to a number of respected artists mentioning him as one of the hottest progressive composer/keyboartists.

Jazz—Fuzak, as you call it, helped confirm many of the negative clichés attached to music critics. I can picture you sitting there listening to the first ten seconds of each song and making a decision.

Two weeks ago, Frankie Nemko gave John's live performance an eight and mentioned five cuts from the album as very strong. You mentioned two different tracks as "Top Cuts." That is seven out of his nine cuts termed very strong. That, I believe, makes for quite an impressive album.

Overall, I think your review was a schizoid, forgettable mess.

Tom Callahan
Virgin Records

CORRECTION

Last issue (Vol. XIV #24) we erroneously printed Geoff Tate's (Queensrÿche) name in Raymond Torian's Photography Ad. We regret any inconvenience we caused Raymond Torian or Geoff Tate fans.



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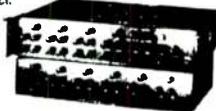
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2. Everyone is eligible to enter contest except employees or relatives of M.U.V. *Underground*, *Music Connection Magazine* or M.U.V.'s panel of judges.
3. All entries will be considered for M.U.V. *Underground U.S.A.* shows which are licensed for broadcast around the world and sold in Home Video markets.

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TED MYERS

A&R, Rhino Records

RAMON WELLS

Vice President, Nasty Mix Records

PAUL EGGINTON

Head of Programming, Super Channel (Europe)



CALENDAR

By Trish Connery

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

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

Current

□ Well, 1990 is almost over and it's only natural that we wonder what the new year will bring. We here at *Music Connection* don't know if there will be war in the Persian Gulf, we don't know if the country is headed into a recession, we don't know why President Bush waves his hands around when he talks. But we do know what's happening around town and are quite prepared to tell you about it, especially here in *Calendar*.

□ As we reported in our last issue, *MC's* own Senior Editor Kenny Kerner, will be teaching a class at UCLA Extension, titled "On The Cutting Edge Of The Contemporary Music Scene: Succeeding As A Musician In Los Angeles." The K-Man's class will be held on Tuesday nights, 7:00-10:00 p.m., from January 15th through March 19th at UCLA, 220 Haines Hall. Take a look at the impressive list of guest speakers scheduled (all subject to availability, of course): Gene Simmons and Paul Stanley of Kiss (did you know that Mr. Kerner not only discovered Kiss but also produced their first two albums?); Bret Michaels and C.C. Deville of Poison and Stevie Nicks of the local band Tuff. Leading music industry publicists will also participate, including Lauren Ashlee of MCA Records; Lori Earl, from Interscope and Debra Rosner. This class will feature a "no holds barred" approach dealing with such topics as "The Art of Performing," "Putting Together Your Press Package," "Getting Your Band Signed," "Style and Sound," and "Choosing a Personal Manager." Be warned, though, as Kerner states that this class is "not for the squeamish." The registration for this course is \$295.00 and students can earn three music extension units. To reserve your space, call UCLA Extension, (213) 825-9064.

□ Also beginning in January is a course taught by entertainment personal manager, Ken Krage, "The Stardom Strategy: The Art Of Career Management In The Entertainment Field." The course will take place on Tuesday nights, 7:00-10:00 p.m., January 15th through February 19th, at UCLA, 39 Haines Hall. Ken Krage will explain how to conduct an analysis of career goals and sketch a preliminary strategic plan for achieving said goals. In addition, he'll also demonstrate how to apply methods of managing one's own career or the career of one's clients through actual case studies and discussions with guest artists. The fee is \$175.00 and the course qualifies for two music extension units. Call UCLA Extension at (213) 825-9064, for more information.

□ We don't know what singer Dionne Warwick has been up to lately (remember a few issues ago she was honored by the Big Sisters of Los Angeles?), but whatever it is, it must be good as she is to be honored by the Kwanza Foundation at the 17th Annual Holiday Celebration on Friday, December 14th,

8:00 p.m. This gala event will be emceed by Academy Award-winning actor, Louis Gossett, Jr., and will raise funds for the Jenesse Center for Victims of Domestic Violence and the Helping Hands for Boys Home. Kwanza Foundation is a non-profit fund-raising charity organization made up of a coalition of women in the entertainment industry. This is a pretty fancy shindig (tickets go for \$150.00 per person), but black tie is optional. If you'd like more information, you can contact the Kwanza Foundation at (213) 281-0353.

□ The Songwriters Guild Foundation is planning a January 17th start for Jack Segal's next seminar, a blend of "Going For The Great Song," and "The Creative Side Of Songwriting." Segal, with recent cuts with Al Jarreau and Tony Bennett, will be holding the seminar at Songwriter's Guild of America (SGA) Hollywood office, 6430 Sunset Blvd. The classes will be from 7:00-10:00 p.m. on Thursdays for eight weeks. The course fee is \$150.00 for SGA, NAS and LASS members; \$225.00 for non-members. An audition is required. Call the SGA at (213) 462-1108 for more information.

□ The Los Angeles Songwriters Showcase (LASS) December activities are hot and heavy every Tuesday night. The December 11th Cassette Roulette, at 7:00 p.m., will have Noelle Swan of ATV Music present, screening hip hop, new jack swing and dance material, followed by the 9:00 p.m. Pitch-A-Thon with Steve Green, A&R assistant of The Dimension Group, who is looking for up-tempo R&B, R&B ballads and funk. December 18th will have Andrew Robbins of Almo/Irving Music at the Cassette Roulette, listening to all styles of music. Pitch-A-Thon will have Eddie Singleton, A&R rep from Warner Bros. Records looking for all styles of R&B. Don't forget that the new location for LASS events is the Hollywood Womens Club, 1749 N. La Brea in Hollywood. Admission for both Cassette Roulette and Pitch-A-Thon is \$7.00 for LASS members, \$10.00 for non-members. For additional information, call LASS at (213) 654-1943.

Recaps

□ As listed previously, SGA December workshops and seminars are as follows: Alonso Robinson, Director of Black Music at West Coast ASCAP is the host for the next Ask-A-Pro session scheduled for December 11th, 7:00 p.m. Also in December is SGA's Song Critique with Guy Manganiello, the A&R Director for Priority Records on December 18th, 7:00 p.m. Both events are free and will be held at SGA's Hollywood offices, 6430 Sunset Blvd. in Hollywood. Reservations are required, so claim your space today by calling the SGA at (213) 462-1108.

Upcoming Events

□ Still yet to come is the University of Arizona's "Festival In The Sun," from February through March in Tucson. This is the only major winter arts festival in the Southwest, and they've got quite a list of international performers and local artists. Further along in the year is a one-day UCLA Extension course scheduled for March, "Jerome Robbins Broadway! In Los Angeles: Appreciating The Magical, Classic, Original Jerome Robbins." And just to whet your whistle for the summer, ShowBiz Expo '91 has announced the 1991 expo dates, June 8-10th. 

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3-D Sound: The Sonic Wave Of The Future?

By Barry Rudolph

LOS ANGELES—"What stereo did to mono, QSound does to stereo," so claim the advertisements for QSound, a revolutionary new process from Archer Communications which makes 3-D sound a sonic reality through a conventional two-speaker stereo system.

Artists already jumping on the QSound bandwagon are Madonna, whose new greatest hits package, *The Immaculate Collection*, was mixed using QSound (except for the two newly recorded tracks), Bon Jovi, Paula Abdul, Wilson Phillips, Janet Jackson and Sting.

Also vying for a piece of the 3-D sound pie is the Roland Sound Space System. As with QSound, the Roland system enables the engineer and producer (during the stereo mixdown stage) to actually "place" instruments, vocals or effects anywhere in a 360-degree sound field.

What separates both systems from the quadrophonic 3-D sound debacle of the early Seventies (which needed four speakers to achieve its desired effect) is that the listener needs to buy no extra speakers, decoders or any additional hardware to hear full three-dimensional sound. As long as you have a properly working stereo, you can enjoy the effect. Furthermore, this effect can be duplicated, as well as transmitted over conventional stereo FM radio stations.

QSound is the product of the Canadian-based Archer Communications. Over nine years in development, the QSound system is the first non-binaural based 3-D sound system. Over 550,000 listening and auditory experiments were made on live humans by QSound developers to arrive at an encoding algorithm—a sort of mathematical model of how the human brain and ears localize and hear sounds. This model is used to encode recorded music with the necessary information that "tricks" the brain and ears into hearing sounds in a three-dimensional space, even though all audio still originates from your two stereo speakers. (There are QSound patents pending in some forty countries, and in the U.S., the patents have been pending for two years,

with the expectation of a fully vested patent by early 1991.)

Archer Communications already has a five-year agreement with PolyGram and a six-year licensing agreement and three million dollars in advance royalties from Nintendo to use QSound in all of their video games. "With PolyGram, we have an agreement that includes an option for them to buy fifteen percent of Archer and a commitment to release twenty major albums in eighteen months—which is great for us, because we want to become the standard," states Lawrence G. Ryckman, Archer President/CEO.

Also competing for that 3-D standard (in much the same way that Beta and VHS once competed for the home video standard) is the Roland Sound Space Processor. Fundamentally, the Roland Sound Space System is a hardware-based binaural and transaural processing system, while QSound is a software-driven system that uses fast microprocessors to execute many

high speed computations (see accompanying article for further technical details).

To date, there have already been record releases in Japan and television broadcasts on the NHK network utilizing the RSS System. Chris Gill, Public Relations Director for Roland Corp. U.S., says, "Roland is taking a more careful approach; we're taking our time. We don't want to approach the record labels until we are really ready."

The cost of using both systems may prove to be the biggest test. Unlike the Roland system, which you can buy (prices are expected to be in the \$25,000-35,000 range), QSound is not for sale. In order to use QSound, Archer Communications signs a contract with the record company which gives Archer a one percent royalty of total net retail sales from all recordings using the QSound process. In return, the QSound system is transported and set up at the mixing location.

Royalties are the last thing an

artist or record label wants to give up. One producer quipped: "This reminds me of the time when they wanted both a royalty and an album credit if you used an aural exciter."

"The royalty has been an issue from day one," says Ryckman, "but we never lost an artist because of it. Our start up costs are so high—\$25 million so far on research and development—that we have to recover some of that money. With Madonna's LP, Warner Bros. paid the royalty, so it really comes down to the artist's clout with the label."

"Roland wants to make a system that all artists can afford," comments Roland's Chris Gill. "With QSound, only the biggest artists can afford it. We want to reach small studios...even home studios. The word of mouth is starting to get around about RSS, that there is an alternative way to go other than QSound."

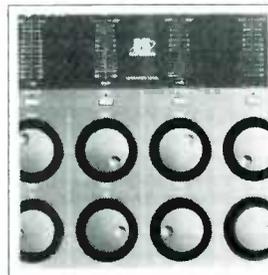
Which system ends up being popular lies with the people who will use it, namely the engineers, producers and artists. QSound co-inventor Danny Lowe states: "We feel the resolution and quality is higher with QSound, and we know where we are going with our system in the next three years." "Our market isn't the consumer," explains Ryckman, "it is the satisfaction of

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How QSound And The Roland Sound Space System Work

There have been many systems that have promised 3-D sound, but in fact they only artificially extend the spread of sound from the speakers. The HughesSRS system or Sound Retrieval System and the JVC Biphonics Schemes take advantage of the fact that the human ear's frequency response varies with direction. By cross-mixing small amounts of sound from the left and right channels and deliberately distorting the phase and amplitude characteristics, an extra-wide stereo effect is generated. All of the so-called "super stereo" systems are post-processors (they work on finished, mixed stereo recordings). Only the QSound System and the Roland Sound Space System are "real-time" mixing systems.

QSound is the first non-binaural based 3-D sound system. Co-inventor Danny Lowe explains: "Humans have a very complex computer [the brain] hooked to our ears, and it is capable of high resolution processing which cannot be attributed to just the differences



The Roland Sound Space System



The QSound system

in arrival times and amplitudes of sounds, as in the binaural head model." Binaural sound is the sound recorded by a "dummy head" apparatus, an anatomically correct model of the human head with two special microphones inserted in the "ear canals." Recordings made with this dummy head, when reproduced on headphones, sound exactly like the way we hear sounds in the world around us...three-dimensional.

The QSystem alters phase and amplitude components of sound in a way that varies with frequency. A high-speed computer makes many calculations for many "spot" frequencies over the entire audio range (20Hz to 20kHz) To "place" a sound in a particular location—one of six discreet locations possible with QSound—the computer instantly calculates the necessary phase and amplitude values for that location

for the frequencies that make up the sound of an instrument or voice.

Unlike QSound, RSS is a binaural based system that starts by converting the audio signal into signals resembling the left and right signals of a binaural dummy head recording. However, when any binaural audio recording is played over loudspeakers, most of the depth and some of the directional information is lost. This is because the left and right signals "cross-mix" to our ears, whereas with headphones, only the left signal reaches our left ear and only the right signal reaches our right ear. Roland has made an extensive study of this problem and has come up with a way to "cancel out" this cross-mix. Called Transaural Processing, this causes the ears and brain to hear and localize sounds over speakers the same way we localize sound binaurally.

Chrysalis Releases All-Star Cole Porter Tribute; Proceeds To Fight Against AIDS

By Steven P. Wheeler

LOS ANGELES—In a unique and ambitious project, more than twenty of today's biggest pop stars have united to help raise cash and consciousness for AIDS. Top artists such as U2, Iggy Pop, Debbie Harry, David Byrne, Jody Watley, the Neville Brothers, Neneh Cherry, Fine Young Cannibals, Annie Lennox, Sinéad O'Connor, Lisa Stansfield and Tom Waits have all recorded the songs of one of America's all-time great composers, the late Cole Porter, on the new Chrysalis release *Red Hot And Blue*. All proceeds from album sales will go to a non-profit organization called King Cole, Inc., which will act as a clearing-house for existing AIDS organizations.

the songs of any other composer because she believes that Porter was one of America's leading songwriters. "We really only wanted to do the songs of Cole Porter, because John and I both enjoy Cole Porter. If you're interested in the progression of pop music, you have to realize how important a composer Cole Porter was. His songs really were extraordinarily interesting, and they were very sophisticated. He was truly ahead of his time."

Blake also points out that the project has another purpose: to erase the false information that has been pouring through the media about AIDS, and she feels that *Red Hot And Blue* is the first step in turning the tide.

"We wanted to do something for AIDS, and I don't think that the lyrics of another songwriter would have been appropriate to address the issue of AIDS. Since Cole Porter's lyrics are about love, sex, romance and experimentation with humor, they perfectly represent what the Nineties should be about, which is 'romance with intelligence.'"

As for the artist selection process, Blake handled that aspect of the project as well. "I pretty much approached all the artists myself, and there were times where I suggested songs for people. One of those instances was

the duet with Debbie Harry and Iggy Pop ["Well, Did You Evah!"], and I was also very keen on U2 doing 'Night And Day.' There were other times where the artists did their own research and came back and told us what they wanted to do."

One such artist was singer Jody Watley, who told *Music Connection*: "Leigh Blake approached me about the project, and when I learned that it was going to benefit AIDS, I said that I definitely wanted to do it. The other thing that made it attrac-

tive to me is that it revolved around the songs of Cole Porter, who I've always been a fan of." Because she was such a fan, Watley was one of the artists who made her own song selection. "I chose 'After You, Who?' because I had heard it on an Ella Fitzgerald album on which she sang Cole Porter songs, and I loved it. It was also really nice to be able to do something different. I've always been a jazz music lover, but I've been leary of trying to fit that style into an album of mine, so it was a wonderful opportunity for me to branch out musically. In fact, after I finished recording the song I wanted to do a whole album in that style [laughs]."

As for artistic freedom, Blake says there was no outside interference from the project organizers when it came time for the recording process. "I always give people complete freedom. The bottom line is that we chose people because of what they do—so you have to allow them to do it."

Jody Watley agrees, saying that she had no idea what the other artists were doing either. "I was never in contact with any of the other artists while I was recording. That's what was great about this project. Leigh wanted the artists to go with their feelings and their own particular styles. She even made a point of not forcing people into talking directly about AIDS within the song unless they wanted to. Neneh Cherry did on 'I've Got You Under My Skin' when she talked about sticking needles in your arm, and it came out great. So this whole project has been a tremendous experience."

In addition to the record release, videos were made for the album's songs. Blake, who was in the middle of editing a television program about *Red Hot And Blue* (which recently aired), explained the concept behind the television special.

"It consists of these reinterpretations of Cole Porter songs which are then reinterpreted at another level by the most interesting film directors, so you've got this amazing mix of imagery. The directors were never told to make a



three-minute commercial, they were told to make a piece that is relevant to their thoughts and feelings as well as the thoughts and feelings of the artists. The videos represent love, loss, romance, sadness, sorrow and all sorts of different emotions, then we intercut statements from the artists and art graphics about the issue. We're just trying to say as much through popular culture without being didactic, so that we can help remove the stigma associated with AIDS."



Kate Garner

An atypical Sinéad O'Connor portraying a typical cabaret chanteuse.

The mastermind behind the project is London filmmaker Leigh Blake, who, along with New York art critic John Carlin, thought of the idea back in April of 1989. With the help of numerous people, including the project's musical supervisor Steve Lillywhite (who has produced such artists as U2, the Rolling Stones and Peter Gabriel), this monumental undertaking has finally become a reality.

According to co-organizer Leigh Blake, she never considered using



Jody Watley

As for why she chose to do an AIDS benefit in this manner, rather than a star-studded benefit concert, Blake replied, "First, I have to say that I'm a great admirer of Bob Geldof because I realize what a monumental amount of goodwill and work went into his Live Aid concert.

"But what's different between our project and something like a benefit concert is that we hope this will have a longer life and will still be raising money for years and years to come."



< 11 3-D Sound
engineers, producers and, of course, the artists."

Producer-engineer Bob Ezrin, the newest member of the board of directors at Archer Communications, states: "The reaction we get from anybody who gets their hands on the QSound system is that they are thrilled not to be restricted to a flat plane and two point sources of sound (i.e. two speakers). You're able to spread out and let the music be alive."

When asked to compare QSound to Roland Sound Space, Ezrin summed it up saying, "QSound is like a natural extension of stereo, I don't seem to get that with the RSS. You have to remember that any kind of 3-D is not necessarily good 3-D, it has to be 3-D without sacrificing musical integrity. QSound 3-D is a musical and natural positioning in a way that is comfortable to the human brain."

It hasn't been too comfortable for some 3-D critics who point out that a lot of critical listeners complain about the "phasey" quality of the overall sound which can lead to listener fatigue. Other critics argue that 3-D sound, because it can have such a dispersed sonic image, has little "punch." Another interesting note, neither QSound or the RSS deliver the 3-D effect if you listen on headphones (you get an enhanced

stereo but the localized sounds fold back into stereo.

Both QSound and RSS listeners notice an immediate increase of stereo depth and width even though they are not between the speakers. Listening to 3-D sound does not require more attention. The optimum listening position is just like stereo, right in the middle where your head sits in the third corner of an equilateral triangle with the left and right speakers as the other two corners. With QSound this "sweet spot" extends to the back of the room as long as you are between the two speakers, and both systems deliver an increased stereo width even when you walk around the room. Even casual listeners will notice more separation in the mix of individual sounds.

Ultimately, it will be the record-buying public that will decide the future of 3-D sound—an effect which is there to increase the enjoyment of music and give the public a new and exciting way to hear it. (It's also a natural for arcade and home video games, and it will most likely be used as a new way to market re-issues and greatest hits compilations.)

If 3-D sound catches on, it is possible that a whole new generation will grow up listening to music in a whole new way, just as the ads so proudly boast. **MC**



Lawrence G. Ryckman, President/CEO of Archer Communications, and Danny D. Lowe, Archer's Senior Vice President, Development.

SIGNINGS & ASSIGNMENTS

By Michael Amicone



Jonathan Coffino

MCA Records has announced the appointment of **Jonathan Coffino** to the post of Vice President, Sales and Field Marketing. Coffino will oversee the day-to-day activities between MCA and its retail accounts.

In additional MCA news, the **MCA Music Entertainment Group and Bertelsmann Music Group (BMG)** have signed a new international distribution and licensing agreement for **MCA, Geffen and GRP** product. The licensing agreement is worldwide outside North America except for the following countries: United Kingdom, Germany and Japan.



Geordie Gillespie

EMI has named **Geordie Gillespie** to the position of Director, Alternative/Dance. Gillespie will continue to work out of the label's New York offices.

In more **EMI** news, EMI has announced the appointment of **Kathy Hope** to the newly created post of National Advertising Coordinator. Hope was formerly with BMG Distribution in Los Angeles.

WEA (Warner/Elektra/Atlantic Corporation) has announced several new employee assignments. **Susan Cook-Papas** has been appointed National Credit Coordinator, **Tom Healy** has been named Field Sales Manager/Special Products, **Mary Ann Bryson** has been made Philadelphia Inventory Manager, **Ed Hurff** has been appointed Philadelphia/New York Regional Operations Manager and **Rick Froio** has been named Philadelphia Field Sales Manager.

The Chameleon Music Group has announced the promotion of **Angela Lang** to the newly created position of Manager, Me-

dia & Artist Relations. Lang will report to Barbara Shelley, Vice President of Media & Artist Relations.

Columbia Records has announced two new staff promotions: **David Newmark** has been advanced to the post of Local Promotion Manager for the Minneapolis area, and **Charles Walk** has been named Local Promotion Manager for the New England Branch.



Larry Jenkins

Capitol Records has named **Larry Jenkins** to the position of Senior Director, Media & Artists Relations. Jenkins, who will perform his duties at the label's Hollywood Tower offices, will oversee the label's East Coast and West Coast publicity staffs. Jenkins was formerly Senior Director, National Publicity, for Arista Records.

Atlantic Records has named **Michael Resnick** to the post of Senior Director of Business Administration. Resnick will be based at the company's New York offices. **Stan Silk** has also been promoted to the post of Senior Director of Product for the Atlantic labels.

Arista Records has announced the advancement of **Diane Gentile** to the position of National Director of Video/National Rock Promotion. Gentile will be responsible for promoting all Arista videos and will assist in overseeing the rock promotion team.



Jane Covner

Windham Hill Productions has appointed **Jane Covner** to the post of Director of Publicity. Covner, who will be based at the company's Burbank office complex, will oversee all press and media relations including both consumer and corporate publicity. **MC**

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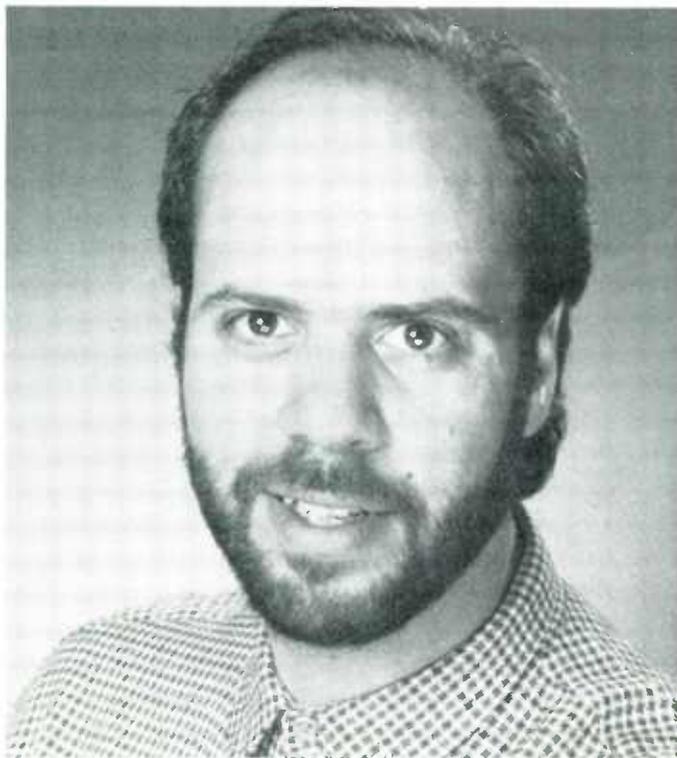
Mind over Macintosh

By Maxine Hillary J.

Ten years ago, computers were considered big, bulky machines that almost nobody had at home. But while business eventually embraced the personal computer, its most common uses included only word processing, data entry and complicated programs that catered to the logistics of running a company. Eventually, computers took hold in other areas such as typesetting and graphics. And that's where our hero, Bruce Kaplan enters the picture. In 1984, he purchased an original Macintosh computer, and a year later, he started teaching people how to use the darned thing. Today he services companies ranging from the American Heart Association to Capitol Records. From a table at Angeli's, Kaplan recalls the founding of Mind Over Macintosh. "I'd worked in music stores and I'd sold advertising for *Bam* magazine. I worked at the National Academy of Songwriters for about three and a half years, finally ending up as the general manager at NAS. While I was there we got a computer to track our members and at the same time I started writing for the newsletter and learning about typesetting. I eventually went to *Music Connection* as an associate editor where I learned about paste up and design." Kaplan found that when he tried to enter copy on the typesetting machine he would frequently lose work because a small error could wipe out a full day's effort. Kaplan continues, "I bought a Mac and I got really good at using it and people would just hear that I was a Mac freak and ask me to give them advice about what to do with their computers. So I started working in a computer store in Santa Monica and ended up managing the store for a couple of years. I got this reputation as a Mac guru." Kaplan

eventually took over as the editor of the Mac user group's newsletter and bored with the retail environment, quit managing the computer store. But people still hounded him for computer training. He started teaching graphics programs at UCLA and connected with others who also had a knack for computers. Mind Over Macintosh came into being in August of 1985 and small clients led to bigger ones. Today he employs four trainers in addition to himself, all

coming to the company with extensive backgrounds in word processing and graphics. A veteran guitarist, he also plays with his own band, the Tear Jerkers. While Macintosh introduced computer driven instruments, Kaplan still prefers the traditional way of playing. And while Mac offers programs for writing music notation, Kaplan maintains that his professional interest in the music industry remains in the area of graphics. Says Kaplan, "The most



Bruce Kaplan

popular graphics software is Quark X-Press. It's a page layout program where for instance you can scan in a picture of an artist, re-size it, rotate it, colorize it, add type on top of it or in back of it, clip it in space, trim it...just about anything you can do traditionally, you can do easier on the Mac."

For record companies, (Mind Over Macintosh assisted with systems at Capitol, A&M, Rhino, Geffen and MCA), Kaplan's company aids in the design of CD covers, singles, lyric inserts, advertising, trade magazine ads, t-shirts, posters and other promotions as well as the typical word processing programs used for typing correspondence, proposals, etc. He offers ways that companies can do the job faster and more cost effectively. One such instance came when A&M launched their jazz series. Says Kaplan, "The jazz series at A&M was not a huge budget. They had a fixed amount of money they wanted to stay in. We were still able to do quality work for them by coming up with a format and making each thing fit the format."

Computer programs change as often as musical trends. Often the enhanced capabilities make the programs more complicated. The average hacker gasps in fright at the manuals that accompany their new programs, but in most cases Kaplan and his staff, through their association with Apple and other companies that develop new software, know about the updates several months in advance and can make the formidable fun. "Our clients rely on us for help through technical hurdles. We think of ourselves as computer therapists. If you have a crisis, we're there to figure it out." Setting up and training for a system usually runs about ten percent of the initial cost of the computer. The long term savings comes in the expanded capabilities and time saved from one-on-one training and the team will always be there to answer questions and help with problems. According to Kaplan, "Sometimes it's something we've dealt with a thousand times before, sometimes it's something we've never seen before." Mind Over Macintosh also publishes *GET info*, a bi-monthly newsletter designed for the Mac user.

Despite the fact that music for Bruce Kaplan has taken the back seat for the moment, he still remains very much interested in the industry and marvels at the merger of art and science. "I think it's really fantastic that the same tool that gets used in recording studios to drive drum sequencers and synthesizers is also useful in a completely different way in the design studio and marketing aspects [of music]. I'm excited about the things not thought of that will be around for us in the future. It's our job to act as a bridge between creativity and technology."

Mind Over Macintosh is located at 2902B Colorado Avenue in Santa Monica. They can be reached at (213) 827-2756. 

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SURVEY

by Sue Gold

① Should each state be allowed to **BAN RECORDINGS** that they feel are obscene?

94% say

NO WAY!



④ Can a new artist break **WITHOUT MTV** exposure?

68% believe **YOU CAN!**



② Has **RAP** music transcended the boundaries of **GOOD TASTE?**

55% say

YO!



"NOT SUCK MY @\$\$"
"COM'HER @\$\$"
"WE WANT MY @\$\$"
"LICANT SOME %-SS"....

⑤ Are you **SATISFIED** with the music being played on **L.A. RADIO?**



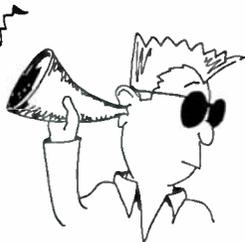
72% are

SICK OF IT!

③ Are most **A&R REPS** **QUALIFIED** to judge and sign talent?

54% say

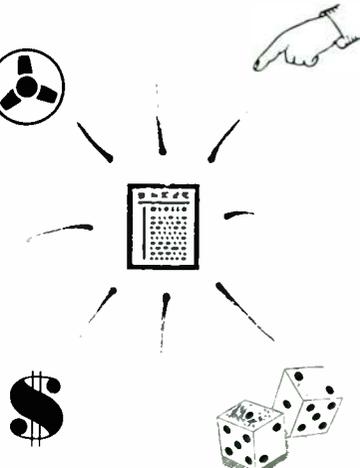
NOPE!



⑥ Is the procedure for getting a **RECORD DEAL** a fair one?

63%

CRY FOUL!



'90

Music Connection correspondent Sue Gold surveyed a cross section of music business movers and shakers and asked them a series of industry-related questions. Because we did not ask for names or job affiliations, the answers were quite candid. Here are the results of MC SURVEY '90.

7 Are you SATISFIED with the current L.A. CLUB SCENE?

71% say it's a

DRAG



10 Are you BUYING as many albums NOW as you were LAST YEAR?

70% say

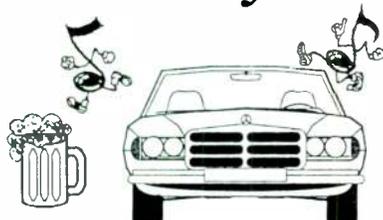
YES!



8 Should former HIT SONGS be used in TV commercials?

76% say

"NO PROBLEMA"



11 While pursuing a RECORD DEAL, which ingredients are most important?

50%



Talent

36%



Industry Connections

14%

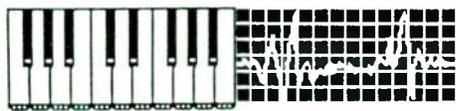


Image

9 Should the laws regarding SAMPLING be strengthened?

67% say

DO IT! DO IT! D-D-D-DO IT!



12 In which DECADE did music make its GREATEST strides?



'50s - 22%



'60s - 60%



'70s - 14%

'80s - 4%

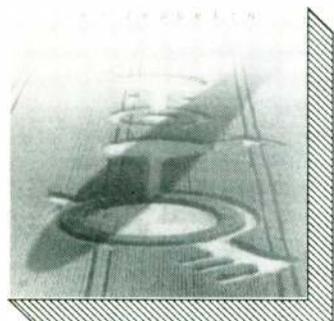
Boxed Sets And Books

Music-related gift ideas for the holidays

By Paul Stevens and Keith Bearen

Just like every other business vying for holiday dollars, the record and book industries have traditionally timed an avalanche of product to coincide with the jolliest and biggest money season of the year—whether it's seasonal albums in the vein of Phil Spector's early Sixties Christmas album, books profiling an artist or even an artist releasing his latest album.

This year, with the advent of the compact disc age and the current fascination with retrospectives, the music industry has outdone itself, issuing a plethora of boxed sets which purport to sum up an artist's career. Here is a sampling of the worthy, and sometimes unworthy, books and artist retrospectives that are currently gracing the racks this holiday season.



Led Zeppelin Led Zeppelin

Atlantic

A great-sounding, 54-song retrospective which proves that Led Zeppelin, a band which Keith Moon once predicted would go down like a lead balloon, was not only one of the most successful commercial outfits in all of rock but also created a formidable body of work during their nine-album career. Hearing the likes of "Kashmir," "Since I've Been Loving You," "Immigrant Song," "Black Dog," "Whole Lotta Love" and Zeppelin's long-winded anthem, "Stairway To Heaven," you realize how much Messrs. Jimmy Page (who remastered from the original tapes) Robert Plant, John Paul Jones and the late John Bonham influenced a generation of hard rockers. The only complaint is the thinness of unreleased material—only two live British radio recordings (according to Page, the group's 1982 posthumous collection of leftovers, *Coda*, exhausted the vaults). —KB

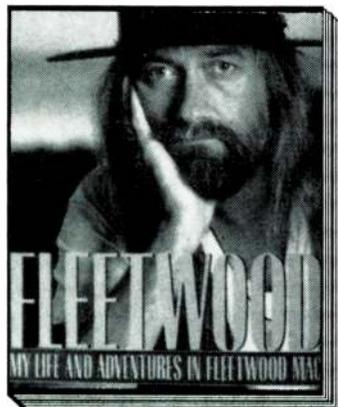


To Be Continued Elton John

MCA

Next to the Beatles, Elton John has the greatest catalog of music in

pop history. Unfortunately, MCA has failed to capture the Elton John musical legacy with this four-CD box set, deciding to stick only with the proven hits, B-sides and trivial singles and inexcusably bypassing such classic tracks as "Burn Down The Mission," "Captain Fantastic And The Brown Dirt Cowboy," "Idol," "Ticking" and "Crazy Water." There are a few highlights: the demo version of "Your Song," which brings a fresh tenderness to one of his biggest hits, the hard-to-find "Rock And Roll Madonna" and a great live version of "I Feel Like A Bullet (In The Gun Of Robert Ford)." But the four new songs (produced by Don Was) are uneventful, and the outlandish version of Lennon's "Give Peace A Chance" is either humorous or obnoxious, depending on your mood. —PS

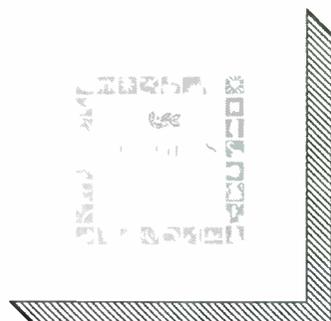


Fleetwood: My Life And Adventures In Fleetwood Mac Mick Fleetwood with Stephen Davis

William Morrow & Co.

This is a no-holds-barred rock & roll biography with plenty of dirty laundry. After all, Fleetwood Mac was on top of the music world in the mid-Seventies when the industry was fueled by an endless supply of Peruvian white powder (or the "Devil's Dandruff" as Mick Fleetwood refers to cocaine in the book). But there's much more within the pages of this stimulating account. Unlike most autobiographies, Fleetwood does not attempt to portray himself as some unadulterated angel. In often humorous details, the bearded drummer recounts the numerous band member changes and the real rea-

sons behind them, his secret love affair with Stevie Nicks and, of course, the band's hedonistic lifestyle. The accounts of the recording process for the historic *Rumours* album and the *Tusk* LP are particularly tantalizing as they show a band at the height of its creative powers and one that seemed to thrive on inner turmoil. —PS



Hit Men Fredric Dannen

Times Books

It's no wonder that all the industry leaders who are chronicled in this book have dismissed its authenticity: They are all more or less depicted as money-hungry, unscrupulous businessmen with questionable integrity and not too much knowledge of music. Dannen's well-researched chronicle of the industry and the people that run it—the petty arguments and trivial million-dollar decisions—is as fascinating as you'd expect it to be, especially the account of Neil Bogart's handling or mishandling of his own Casablanca Records. Whether or not Dannen's many allegations are true, *Hit Men* is a book that is a welcome look at the business of music. —PS

Tales From The Brothers Gibb: A History In Song 1967-1990 The Bee Gees

Polydor

Tales From The Brothers Gibb is a four-CD set chronicling the two distinct chapters of the Barry, Maurice and Robin Gibb story: their first career phase, including the hits they scored in the wake of the British Invasion ("I've Gotta Get A Message To You," "I Started A Joke"), and their phenomenal late-Seventies rule of the charts during the disco period, one of the biggest commercial home runs ever. Along the way, the brothers Gibb, with their tight, vibrato-fueled three-part harmonies, crafted Beatle-esque tunes ("New York Mining Disaster 1941," "Lonely Days"), great soul-rock hits ("To Love Somebody," "I Can't See Nobody") and state-of-the-art dance tracks ("Stayin' Alive," "Love You Inside And Out")—songs which managed to combine songcraft with commercial success. Although the Seventies disco period is rightfully looked upon as one of the bleakest periods in popular music (and in case you haven't noticed, it's back), the Bee Gees released many standout tracks during its dreaded reign, especially "Fanny (Be Tender With My Love)," "Too Much Heaven" and "Tragedy," with only main Bee Gee Barry Gibb's sometimes irritating Mickey Mouse falsetto not having aged well. —KB

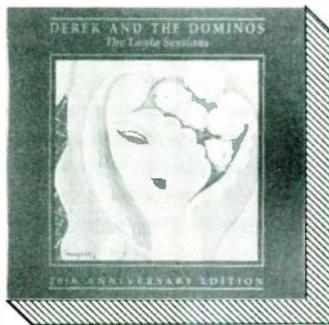


15th Anniversary Collection The Rocky Horror Picture Show

Rhino

Here's a boxed set for all you transvestites with too much time on

your hands. For all its popularity, *The Rocky Horror Picture Show* works as a movie (or a play) not a soundtrack album, and certainly not a lengthy boxed set. Included here are the original cast recording from the Roxy shows in the mid-Seventies, an international recording with casts from around the world, the original movie soundtrack and a collection of unreleased material. But what it all adds up to is a tremendous waste of time—unless you're a devoted fan of the cult classic who needs to hear the boring recordings over and over again. However, if you're ever in the mood to slip into your girlfriend's favorite lingerie.... —PS

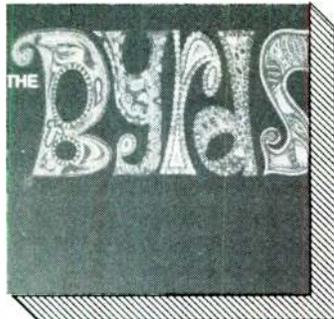


The Layla Sessions
Derek And The Dominos

Polydor

This three-CD set takes the listener into the actual recording sessions that produced one of the greatest albums of all time. Recorded in a matter of a few short weeks—and fueled by a steady diet of cocaine,

heroin and Johnny Walker—Eric Clapton, Bobby Whitlock, Duane Allman, Carl Radle and Jim Gordon combined the psychedelic blues of the late Sixties with the roots of soul and early R&B to come up with a sound all their own. On this digitally remastered package, you get the only album ever released by the band (*Layla And Other Assorted Love Songs*) as well as assorted outtakes and lengthy jam sessions that will set your ears on fire. What makes this package more impressive is the comprehensive fourteen-page booklet written by Gene Santoro that includes recollections from the band members. Also of interest is the inclusion of the actual studio tracking sheets. This is one definitely worth the price. —PS



The Byrds
The Byrds

Columbia

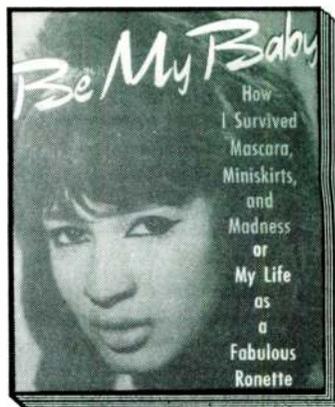
One of the most comprehensive boxed sets, this four-CD package contains ninety songs covering the

entire spectrum of the Byrds' roller coaster career. Beginning in 1965, this seminal folk rock outfit went through seven eventual lineups—with undisputed leader Roger McGuinn remaining the one constant. During the Sixties, the Byrds helped to define American rock at a time when the British Invasion ruled the charts, and throughout this digitally remastered set, the listener can hear the harmonic beauty that would influence future superstars such as Tom Petty. One of the Byrds' strengths, in addition to their great original material ("Eight Miles High" and "I'll Feel A Whole Lot Better") was their finely tuned ability to interpret the songs of other artists, most notably Bob Dylan (a fact beared out by the inclusion of fifteen Dylan-penned tunes). The four new songs culled from a Nashville session this year, featuring original Byrds McGuinn, David Crosby and Chris Hillman (where's original member Gene Clark?), proves that this band is not dead yet. The fifty-page booklet is also an exceptionally detailed account of this seminal folk rock outfit's strange and often confusing history. —PS & KB

Be My Baby
Ronnie Spector
with Vince Waldron

Harmony Books

Ronnie Spector, the lead voice for such classics as "Be My Baby" and "Walking In The Rain," chronicles her stormy marriage with Phil Spector, one of rock's true eccentric



geniuses, and it makes for fascinating reading. In fact, the two hundred pages dealing with their meeting, courtship, marriage and subsequent divorce is the focal point of the book (elsewhere, Spector talks about her legendary exploits with the likes of Lennon, Bowie and Springsteen). A mysterious Howard Hughes-like rock recluse with a history of bizarre behavior, wall of sound producer Phil Spector has been talked about, but nobody who lived with him for such a long period of time has ever written a word about him—until now. Ronnie writes about her former husband's psychological abuse and his incredible jealousy. One of the most amazing stories has Phil giving his wife a brand new Camero car, then pulling out a life-size inflatable Phil doll that he put into the passenger seat so that "nobody will fuck with you when you're driving alone." —PS

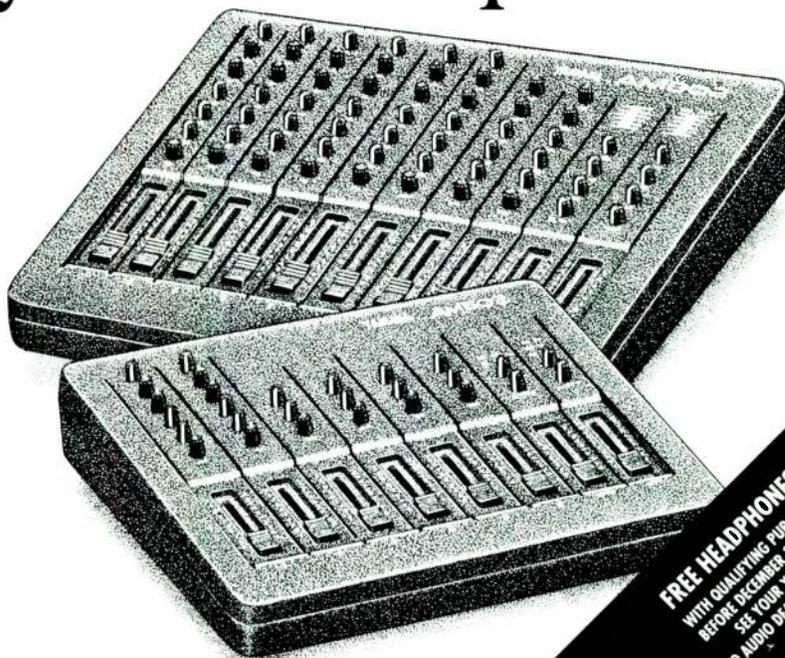
MC

If you think these sound good, wait till you hear the price.

The Yamaha AM602 and AM802 are two of the lowest priced synth mixers on the market. And also two of the finest. The AM602 is a six input stereo output audio mixer. All input channels accept line-level signals, while two channels can also be used with mics. The AM802 has eight inputs, six mono mic/line inputs and two stereo inputs.

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Paul Aresu

His name is Pat Briggs and he's the lead singer of New York-based funk/rock band R-U-Ready, who recently signed with Mechanic/MCA Records. In case you haven't seen him perform, you're really missing out on something. Briggs is mesmerizing, and the band is as tight as can be. These guys have really honed their craft these past few years by playing their way back and forth across the country and taking extra time to work on their original material. This is one album you won't want to miss next year.

Grapevine

Local bad boy band Tuff is currently in pre-production with Howard Benson. The group is scheduled to begin recording in mid-December for a March-April 1991 release on Titanium/Atlantic. Although anything can happen between now and then, their debut is tentatively titled *Put Out Or Get Out*. I think that once these guys get into a controlled studio situation, they'll surprise everyone.

Paul Simon brings his new and very percussive band to Los Angeles in January. Though not a very exciting performer, Simon is one of the most talented contemporary songwriters around. Don't miss the show, 'cause we're not sure when he'll be back!

Word on the street is that MCA will be doing some spring cleaning soon. Expect to see as many as six to ten artists dropped from the label over the next month or two. The company desperately needs to achieve some level of consistent pop/rock success.

Two new videos you might wanna check out over the holidays: M.C. Hammer's *Hammer Time!* and Slaughter's *From The Beginning*.

In the "interesting maneuver" de-

partment, MTV has temporarily banned Madonna's latest video, but the record company is releasing it to the public in time for the holiday gift-giving season. Hmmm.

During each of their concert performances around the country, Poison invites several scantily clad beauties onstage to perform their "Unskinny Bop." According to lead singer Bret Michaels, "the dancers usually get carried away, peeling off their clothes while simulating the miracle of life."

DGC recording artists Nelson have postponed their first-ever national headlining tour until the spring of 1991 due to the "economic conditions in the Northeast," according to group manager Larry Mazer. The tour has been re-routed and will now begin in St. Louis on February 14. Final tour date will mark a homecoming for the twins as they headline the Universal Amphitheatre on April 14. Their debut for DGC, *After The Rain*, has already gone platinum.

Songstress Natalie Cole has signed on with Elektra Entertainment. First album is expected in late spring.

After completing a successful tour of Europe, Atlantic artists Ratt is set

to embark on another tour of America to coincide with the release of their second single and video, "Shame, Shame, Shame." The video is being directed by Jeff (Tom Petty, the Cars) Stein.

Tom Jones has signed a new recording contract with Chrysalis Records and will be produced by John Hudson and Terry Britten.

Yes, that is Donald Trump appearing in the new *Precious Metal* video for their single, "Mr. Big Stuff," a remake of the 1971 Jean Knight hit. Trump donated his performance payment to charities.

Get ready, 'cause here it comes... *A Little Ain't Enough* is the title of the much anticipated new David Lee Roth album that was recorded in Canada. Roth has been unusually quiet about the new band and the new album. We'll all have to wait until the new year to find out. Hopefully, he'll continue to make entertaining, groundbreaking videos.

Irving Azoff and Warner Bros. Inc. have entered into a three-year agreement which will allow the Azoff Entertainment Company to develop and produce motion pictures for Warner Bros. In the past, Azoff has produced such film classics as *Urban Cowboy* and *Fast Times At Ridgemont High*.

While the industry is still reeling from the recent Milli Vanilli scam and, in particular, the statements by Clive Davis that he didn't know anything about it, we forget that similar occurrences took place in the Sixties when Phil Spector used the voice of Darlene Love as the lead female voice for several different acts. Also, thanks to people like Neil Bogart, most of the Seventies' bubblegum recordings used the very same lead male vocalist with a variety of band names. Not quite the same as Milli Vanilli, but not totally aboveboard, either.

Chart Activity

SBK's Wilson Phillips will have their third consecutive Top Five

single as "Impulsive" races to the top of the charts.

The top two albums in the country, Vanilla Ice's *To The Extreme* and M.C. Hammer's *Please Hammer Don't Hurt 'Em* have combined to exceed twelve million in sales.

Paul McCartney's *Tripping The Live Fantastic* is making quite a showing on the charts, easily surpassing his most recent studio venture, *Flowers In The Dirt*.

Look for Madonna (*The Immaculate Collection*) and Whitney Houston (*I'm Your Baby Tonight*) to battle it out for the cherished Number One LP spot.

If RCA can only pull a crossover hit single out of country artist Clint Black, they'll have a true superstar. Clint's latest album, *Put Yourself In My Shoes*, took one of the biggest jumps on the charts recently, making its way into the coveted Top Ten after only two weeks in the stores. So why doesn't anyone know who this guy is?

Get ready for some *Serious Fun* on Charisma Records. More to come early next year, so stay tuned.

Debbie Gibson's *Anything Is Possible* single and album are doing just fine thanks to a steamy new video getting lots of exposure on MTV.

On The Move

Capitol Records has promoted Tim Devine to the position of Vice President, A&R, for the Hollywood-based label. Among his most notable signings since joining Capitol are Bonnie Raitt, Lloyd Cole, Revenge, C.P.O. and King Tee.

Mark Shimmel has been added to the management staff of Kahane Entertainment. In addition to his management responsibilities at Kahane, Shimmel will coordinate the marketing for the Irvine Meadows Amphitheatre. The new client roster at Kahane Entertainment now includes George Michael, Megadeth, Jody Watley, Andrew Ridgeley and Neneh Cherry. 



Pictured backstage at the Whisky following a sold-out performance by Trixter are (L-R) Al Teller, Chairman, MCA Music Entertainment Group; Pete Loran, lead singer; P.J. Farley, bassist; Bill Wray, producer; Mark Scott, drummer; Richard Palmese, President of MCA Records; Steve Brown, guitarist and Steve Sinclair, President of Mechanic Records.

REWIND '90

A&R REPORT—KENNY KERNER

During the past year, *A&R Report* has interviewed more than 25 top A&R Reps in an attempt to shed some much needed light on the signings game here in Los Angeles. To provide you, the reader, with a quick, easy-to-read overview, we have excerpted some of the major points of these interviews.

Keith Bailey #3

Manager, West Coast A&R/Columbia Records

- Bands need time to develop their show and their songs.
- I'll give every band a chance.
- Talent breakdown: 50% songs, 25% live show, 12 1/2% each for image & originality.
- Advice: Be true to yourself and your music.

Guy Eckstein #5

Director, Black Music A&R / Columbia Records

- Finds most Black talent through producers, lawyers, managers.
- Is first impressed by a great voice.
- Accepts tapes and takes phone calls at the office.
- Is against labeling records.

Bret Hartman #9

Manager, A&R / MCA Records

- Likes being accessible to new bands.
- Still goes to see bands that "look cool."
- The hard part of A&R is getting the entire label excited.

Kevin Williamson #8

A&R Rep / Atlantic Records

- Avoid the "let's be like everyone else" syndrome.
- The songs are the most important talent ingredient.
- Take care of personal needs first—rent, food, clothing—before gigging.
- Local bands should step back and get an overview of the scene.

Randy Gerston #13

Director, West Coast A&R / Arista Records

- Feels the local music scene has stagnated lately.
- Was responsible for signing Roger McGuinn to label.
- Is out there actively looking for talent.

Bob Skoro #14

VP/A&R, PolyGram Records

- Feels that MTV is the most powerful radio station in the world.
- Bands are still being signed way too early.
- Urges bands to play for the passion of their music and not for the deal.
- Most important talent ingredient is integrity—being true to who you are.

Richie Wise #15

Director, A&R / Scotti Bros. Records

- Is an advocate of signing with smaller labels because of the attention you get.
- MTV basically just plays the hits!
- The first thing you look for are the great songs.
- For a new band, the phrase "record deal" should not exist.

Rachel Matthews #16

VP/A&R, Hollywood Records

- Hates clubs that pander to the A&R Reps.
- Is an advocate of developing a band before signing them.
- Hollywood Records is still accepting unsolicited tapes.
- Still reads all of the ads groups take out in local mags.

Mark Williams #18

Director, A&R / Virgin Records

- Is encouraged by local talent now on the scene.
- There's an advantage to finding bands outside of L.A.
- Don't rely on local jam nights for exposure.

- If a band plays regularly, he'll hear about it.
- Talent ingredients: Songs, musicianship, fan-following.
- Best part of A&R is seeing a new band succeed.

Sue Landolfi #17

A&R Rep / Charisma Records

- The competitive nature of A&R can be hard on bands.
- To do this job right, you have to do it all the time.
- Songs are most important to a signing.
- Label is accepting unsolicited tapes.
- Advice to bands: Be flexible and patient.

Len Fagan #19

A&R Consultant / CBS & Associated Labels

- Wants to sign bands inexpensively.
- First and foremost is a band's passion.
- Also looks for a band to have "star quality."
- Too many bands play for the A&R crowd.
- Advice to groups: "A musician plays, a rock star poses."
- Musicians should be educated and read all of the trades.

Denny Diante #20

VP, A&R / MCA Records

- Is most at home in the recording studio.
- Hates budgets and phone calls.
- His objective is to make undeniable, in-your-face records.
- If you play long enough, someone will notice you.

Jim Lewis #21

VP, A&R / PolyGram, New York

- The New York local scene is pretty divergent.
- Will sign an act if the band's passion gets to him.
- Everybody has an image, whether it's good or bad.
- Too many bands are playing for the deal.
- The local L.A. scene seems more active and more commercial than in N.Y.
- Advice: Be as original as possible with the songs you write.

Karen DuMont #1

Director, A&R / Atco Records

- Looks for great songs in a live performance.
- Advises bands to play as often as they can.
- It's important for a band to have an image or to look good.

Stevo Glendinning #22

Senior Director A&R / I.R.S. Records

- Is very "hands-on" during the process of making records.
- Wants to get label involved with some "mainstream" talent.
- Feels the current local scene is not good.
- Advice: Do not cater to the industry; cater to your music.
- Feels that lawyers and managers are responsible for the slew of early signings.
- Is determined to bring quality, not quantity to I.R.S.

Ron Fair #23

Sr. VP & Producer/ EMI Records

- Feels that the local scene is stagnant.
- Thinks there is a lot of sub-standard music being signed.
- Advice: Be original, be yourself.
- Believes that a new wave of C&W crossing-over to pop will set new trend.
- Divides his time between A&R and producing.

Vicky Hamilton #24

A&R Rep / Geffen Records

- Feels it's very hard to break a new band now.
- The advantage of not coming to L.A. is that you can work on your material and fans.
- Believes that image is still very important.
- Advice: Think big and be willing to work hard.
- To break an act, the entire label must be behind them.

Next to the names of each A&R rep, there appears the issue number in which the entire A&R interview was published. Should you wish to order back issues, simply call our office at (213) 462-5772 and refer to the issue number you wish to purchase.



Phil Collins, who licenses his music through ASCAP in the U.S., performed recently at New York's Madison Square Garden as part of his tour supporting his chart-topping album, ...But, Seriously. Collins and officials of his ASCAP publishing company, Hit And Run Music, were greeted backstage at the Garden by ASCAP membership representative Debbie Rose. Pictured from left are: Hit And Run's Julie Lipsius, Rose, Collins and Joey Gmerek and Rod Moskowitz of Hit And Run.

Activities

Publisher Shankman/De Blasio/Melina is currently accepting unsolicited material. Send your demo tapes care of Ronnie Katz at 2434 Main Street, Santa Monica, CA 90405 or phone (213) 399-7744.

BMI songwriter James Slater has a song, "Love Or Money," in the feature film *White Palace*. He has the title cut, "Hearts On Fire," for the NBC movie of the week *A Killer Among Us*. He also has a song, "Take It From Me," on MCA recording artist Anna Marie's debut album.

Songwriter Showcase



Pictured is Alan Dugan, who is the lead vocalist and one of the three songwriters in local unsigned Los Angeles band the Fishermen. Alan and his band (which also includes bassist Drew Ross, guitarist Sargon Dooman and drummer Peter Finestone) recently signed a demo deal with BMG Music Publishing, who is currently shopping them a record deal. The Fishermen have been showcasing around town lately (this particular photo was taken mid-set at the Teaser) and have quite a healthy industry buzz happening at the moment. The Fishermen's strong acoustic guitar-based material is loaded with compelling melodies and beautiful vocal harmonies. This up-and-coming band is definitely one to watch for! For more information, contact Staci Slater at (213) 651-3355.

Songwriter Activities

Songwriter West Arkeen co-wrote a number of songs with the War Babies for Columbia.

Kenny Harris and Michael Price co-wrote "Save Your Love" for Tracie Spencer on Capitol.

Derek Bramble is in the studio writing and producing an LP for new Atlantic artist Tim Owens.

C-n-A produced and co-wrote numerous songs on the current Mica Paris LP.

Franne Golde and Derek Bramble co-wrote "I Belong To You," which is on the new Whitney Houston album. Franne also has Glen Medeiros' next single, "Me-You-Blue," which she co-wrote with Bruce Roberts and Andy Goldmark.

Nicky Holland has Jill Sobule's single, "Too Cool To Fall In Love," which he co-wrote with the artist and V. Melamed. He also has the Oleta Adams' single, "Rhythm Of Life."

Oliver Leiber wrote and produced tracks for Denise Lopez's current LP on A&M as well as Jasmine Guy's new record on Warner Bros. and Elisa Fiorello's new album on Chrysalis.

Rick Nowels co-wrote the current Jimmy Barnes Australian hit, "Lay Down Your Gun."

Allee Willis recently did some co-writing with Cyndi Lauper.

Ellen Shipley finally made the big move to Los Angeles.

Elliot Wolff wrote and produced the debut album for all-girl group Fierce on Arista.

New Signings

A&M recording artists Bang signed a publishing agreement with Warner/Chappell Music.

RCA recording act 21 Guns signed a publishing contract with EMI Music, Germany. The band features guitarist Scott Gorham, formally of Thin Lizzy.

Famous Music signed a worldwide co-publishing deal with Dyna Brein. She had a Top Ten hit with Stephanie Mills, "The Comfort Of A



BMI President & CEO Frances Preston (center) congratulates Paul Overstreet (left) and Don Everly (right) on their top honors at the 38th Annual BMI Country Awards. The Awards dinner, held on Oct. 9 at BMI Nashville, honored the writers and publishers of the year's most performed country songs. Don Everly's "Cathy's Clown," published by Acuff-Rose Music, won the Robert J. Burton Award as Most Performed Country Song of the Year; Overstreet took five awards and was named BMI Songwriter of the Year for the fourth consecutive year. EMI Music Publishing was honored as Publisher of the Year.

Man," and a new cut, "Got To Be Yourself," on Thelma Houston's new album.

Kevin Gilbert of Warner Bros. recording act Toy Matinee, signed a worldwide, co-publishing deal with Warner/Chappell Music.

The Business Side

Merlene Travis has been appointed Director, Copyright And Licensing for NEM Entertainment.

Leta Gild joined the creative staff at Geffen Music.

ASCAP has named Debra Cain as their new Director of Member Relations, Midwest and George Sarikos as Senior Membership Representative.

Cherry Lane Music has signed an administration agreement with Yeston Music Ltd. The exclusive worldwide agreement covers compositions by Maury Yeston.

Stanley H. Schneider has been named VP, Legal and Business Af-

fairs, for BMG Publishing.

EMI Music has established EMI Taiwan, its sixth operation company in Southeast Asia.

BMG Music Publishing recently acquired the catalogs of one of the most respected companies in the gospel music industry—Lorenz Creative Services Corporation—which contains songs by many of gospel's top songwriters including Steven Curtis Chapman, Melodie and Dick Tunne.

Cherry Lane Music has entered into an exclusive agreement with Dick Clark Productions to produce a series of songbooks, including the *Best Of The American Music Awards* (which will include songs from the period from the Awards' debut in 1974 through 1990) and *American Bandstand* (which will contain songs from *Billboard's* Hot 100 charts for the years 1955 to 1965).

Roanna Rosen Gillespie has been named Creative Director, West Coast, for Famous Music. **MC**

Songwriter Pointers



Victor Reznikov

Victor Reznikov was one of the thirty Russian songwriters who collaborated with American songwriters during the first-ever Songwriting Summit held in the Soviet Union about two years ago. The result of the songwriters' efforts became the album, *Music Speaks Louder Than*

Words. One of the songs (covered by the Cover Girls) entitled, "Don't Stop Now," was co-written by Victor and American songwriter Harold Paine. Victor is one of the most sought after songwriters in the Soviet Union (on par with Desmond Child here) and has had covers with virtually every major Russian recording artist. Recently, he came to the United States to visit his American partner. He also took some time out of his busy schedule to chat with *MC*. Although most of his conversation was in very broken English, he communicated exquisitely. Victor described his style of songwriting as "intelligent pop music." Later on that same evening, he sang a number of his own compositions while accompanying himself on piano at At My Place, which was a well-appreciated event for the handful of patrons at the club. **MC**



SONGWORKS—PAT LEWIS

Over the past year, MC has interviewed well over thirty publishers. Topics of special interest have included signing development deals with unsigned bands and unproven songwriters; the effect that publishing company mergers have had on the music industry and especially on the songwriters; how a songwriter moves into producing; and how a publisher determines whether or not a song has hit potential. The following excerpts were taken from those interviews (the # of the issue with the full interview appears after the name).

Cherie Fonorow #3

Vice President Creative Affairs/CBS Music

- Enjoys working closely with the writers on her roster.
- Feels publishers are signing more songwriter-artists and songwriter-producers than "pure" songwriters.
- Feels songwriters should be treated better.
- Feels publishing company mergers are unhealthy for songwriters.

Alan Melina #8

Partner/Shankman De Blasio Melina (Playfull Music/Playhard Music)

- Accepts unsolicited tapes.
- Is looking for songwriters, songwriter-artists and songwriter-producers.
- Will sign development deals with unsigned bands and artists.
- Is always out in the clubs scouting talent.
- Likes unique lyrics, arrangements and vocal performances.
- Likes a performance that communicates feelings or emotion.

Steven Rosen #9

Creative Services Director/Peer Southern Music

- Has signing power.
- Accepts unsolicited tapes.
- Feels young bands get too much money for signing record deals.
- Believes in nurturing young bands and songwriters careers.

Betsy Anthony #11

Director of Creative Services/MCA Music

- Primary focus is talent acquisition.
- Is MCA Music's "street person."
- Looks for passion and believability in a band or songwriter.
- Also feels originality, commitment and musicianship are important.

Rick Shoemaker #13

Senior Vice President, Creative/Warner/Chappell Music

- Believes songwriters signed to WCM have an edge over the competition.
- Feels film and television are good places to exploit new band's songs.
- Feels WCM has the best international operations.

Mary Beth Roberts #22

Independent publisher/High Standards Unlimited

- Is an independent song-plugger.
- Has a special niche: she works publishers' back catalogs.
- Feels getting old songs re-cut benefits writers and publishers.
- Works closely with A&R reps, producers and record company execs.

Ira Jaffe #20

President/NEM Entertainment

- Believes publishing company mergers have hurt the Nashville writing scene.
- Is looking for exciting catalogs in all musical genres.
- Will sign unsigned bands and try to get them record deals.
- Is looking to expand his roster of songwriters.
- Feels great artists make a publisher look great.

Ronny Vance #22

President/Geffen Music

- When considering a songwriter for a staff position, looks for a person he can really work with.
- Will sign an unproven songwriter.
- Has a lot of faith in all of the songwriters that he signs.
- Believes that taking chances is what Geffen Music is all about.

Billy Meshel #22

Chief Executive Officer/Chief Operations Officer/All Nations Music

- Looks for a good musical hook when evaluating songs.
- Wants to hear lyrics that entertain or move him emotionally.

Deborah Dill #22

Senior Director, Creative Affairs/BMG Music Publishing

- Enjoys working closely with the writers.
- Believes songs are like children to the songwriters.

Tom Sturges #22

Senior Vice President/General Manager/Chrysalis Music

- Encourages his writers to play their songs for him early.
- Believes you have to play the game first, before trying to break the rules.
- Looks for lyrics that say things in a new way.

Michael Sandoval #22

Vice President, Creative/Warner/Chappell Music

- Is interested in helping develop young talent.
- Enjoys getting involved creatively with young talent.
- Believes one-on-one relationships are extremely important.
- Feels signing with a publisher gives an unsigned band legitimacy.
- Is always out scouting clubs for new talent.

Susan Collins #22

Director, A&R/Virgin Music

- Accepts tapes from anyone directly involved in the music industry.
- Is currently looking to sign development deals with unsigned bands.
- Helps developing bands find management, agents, engineers and record deals.
- Is available at all times for her artists.
- Enjoys getting personally involved with her bands.
- Personally likes metal and hard rock, but will sign bands in all musical genres.
- Making artists comfortable is a high priority.

Jim Vellutato #22

Senior Creative Director/Famous Music

- Feels collaboration is the fastest way for the beginning songwriter to advance.
- Is always out in the clubs scouting talent.
- Signs development deals with unsigned bands.

John Baldi #22

Creative Director/PolyGram/Island Music

- Feels publishing has become more of a collaborative effort.
- Tries to parlay collaborations into production opportunities for his songwriters.
- Is honest and specific when offering suggestions to his writers.
- Feels competition between songwriters challenges them to write the best song possible.

Kathy Spanberger #22

Vice President/Peer Southern Music

- Prefers to work with multifaceted songwriters (ie. songwriter-producers).
- Will sign unproven songwriters, but also wants to sign songwriters with track records.

Stacy Leib #22

Director of Repertoire/Virgin Music

- Believes there is a trend toward more conscious lyrics in pop music.
- Feels a good writer can communicate emotions poetically for an artist.

Ron Handler #22

Managing Director/Lippman Kahane Music

- Has made acquisitions his main focus.
- Believes the new wave of writer/producers is going to blossom.
- Is willing to develop unproven songwriters and unsigned bands.
- Feels the advantage to signing with Lippman Kahane is that it is a boutique operation.

Ross Elliot #20

Director of Talent Acquisition/NEM Entertainment

- Is looking to sign developing bands or bands before they have record deals.
- Also has funds available to him to sign established bands.
- Will only sign bands he is passionate about.

REEL TIME



Virgin recording artist Steve Winwood and ace producer-engineer Tom Lord-Alge are pictured receiving their Golden Reel plaques, given to both men in recognition of their exclusive use of Ampex audio tape during the recording and mixing of Winwood's *Chronicles*.

microPLANT: Virgin recording artist Paula Abdul, in with writer-co-producer Jeff Pescetto and engineer Keith Cohen, working on Abdul's second Virgin effort...Kim "Bette Davis Eyes" Carnes, in with writers David White and Donna Weiss, completing tracks for her upcoming LP...Singer Sir Harry Bowens of Was (Not Was) fame, in cutting new tracks with co-producer Steve Deutsch.

PARAMOUNT RECORDING STUDIOS: The Gap Band's Charlie Wilson, in tracking vocals for an upcoming solo endeavor, producer Morris Rentie and engineer Danny Williams handling the sonic chores...The Havelinas, in working

on songs for a new album, engineer Stoker turning the knobs...Local band Mozart, in tracking and mixing with engineer Barry Conley...New Yorker Sophie Hawkins, in Studio A, tracking songs for her Columbia debut, producer Ralph Schuckett and engineer Chris Garcia handling the boards.

TOPANGA SKYLINE RECORDING: A&M recording artist Toni Childs, in working on tracks for her next album, engineer-producer Mark McKenna helping out...Composer Jim McVey, in with jazz legend Stan Getz, working on the soundtrack for the television movie *In Defense Of A Married Man*; Britt Bacon at the

ANOTHER SOLO EDITION



New Edition member Ralph Tresvant (middle) was recently in Alpha Studios putting the finishing touches on his MCA debut solo LP. Pictured flanking Tresvant are producers Bret "Epic" Mazur and Richard Wolf.

console...Pangea act Vinx, in recording a new album; Sting executive producing, John Eden handling the engineering and co-production and Luis Quine assisting.

FOZ SOUND: Billy ZP, in working on three new songs, producer Barry Fasman overseeing the project...Singer Freddee Towles, in working on a solo project...French recording artist Michelle Forrestier, in mixing four tracks with Toby Wright and Barry Fasman.

RED ZONE STUDIOS: In Studio A, Charles Floyd, in finishing up production for Natalie Cole, with Michael Hogstrand engineering...Barney Perkins, in producing Island Records' Jam, with Warren Woods

engineering, Steve Shepherd assisting...Actor Lou Diamond Phillips, in coordination with Chris Lindsey, in producing the Pipefitters, Steve Shepherd again overseeing the engineering.

TRACK RECORD: Giant recording act Too Much Joy, in working on their second album with producer Paul Fox (XTC, Gene Loves Jezebel), engineer Steve Rinkoff and assistant Ken Paulakovich...Chrysalis recording artist Bobby Woods, in recording an album with co-producer Bob DiChioro, engineer Bill Drescher and assistant Pete Magdaleno...David Leonard (Prince), in with the Outfield, working on the band's new effort with assistant Brian Virtue. **MCA**

IN THE STUDIO



Producer/composer/bass player Tim Landers is pictured at Take One Studio in Burbank working on a comeback album for Sixties stalwarts Iron Butterfly, best known for their 1968 hit, "In-A-Gadda-Da-Vida." Pictured (L-R): Engineer Mark DeSisto, original Butterfly guitarist Larry "Rhino" Reinhardt and Tim Landers.

ON THE SET



Cosby Show's Malcolm Jamal Warner and Kevin Swain are pictured on the set for the video to "Gotta Get A Grip," the title track from the debut LP of Motown female rap artist M.C. Trouble. Warner directed the video and Swain produced.

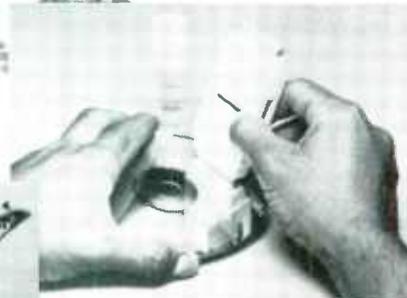
Stacking Stuffers



Washburn International Guitars



Kaman Ovation Acoustic Strings



TDK CD-C1 Compact Disc Cleaner



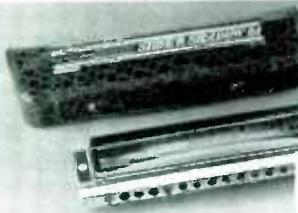
Jackson Jackets



Casio CT-395 Tone Bank



TDK DAT Tapes



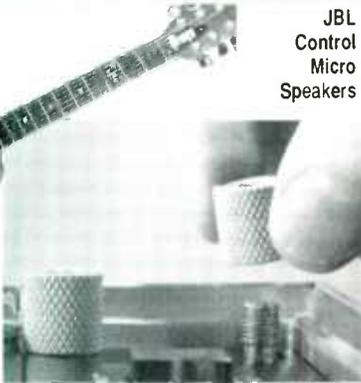
Honer Silver Shadow 64



Midiman Rack Release



Airware Guitar Poster



JBL Control Micro Speakers

This year's collection of Stacking Stuffers is made up of gifts that are just plain fun. Fun to give and fun to receive. I tried to pick New Toys that are priced below \$200 retail but if you are feeling especially generous, I have included a few choices costing more but worth it to a serious musician.

For the guitar player on your gift list, **Washburn International** has two new 3/4 size acoustic guitars from **Oscar Schmidt International**. These entry level guitars are available in both steel string and nylon string versions and feature mahogany top, sides, back and neck with an ebonized fretboard. Complete with a five year warranty, these guitars sell for \$129. Next from **Casio** comes the model CT-395 "Tone Bank" digital keyboard. The CT-395 has 55 PCM backing rhythms, 110 digitally-sampled sounds and the famous Casio-chord auto-accompaniment. Other features include: a full size keyboard, built-in stereo speakers and a high quality 12-bit PCM sound generator. The CT-395 sells for \$199. A little less high tech is the new **Hohner Silver Shadow-64** chromatic harmonica. The 16-hole Silver Shadow features quick response, is easy to play and gives players a wide range with its four octaves and 64 reeds. I don't have a price yet but come on I don't think it'll break the bank. In the fun/fashion department is the first in the new line of **Charvel/Jackson** wearable line of T-shirts, sweats and jackets. This satin rock & roll jacket, as on all the clothes, has either the Charvel or Jackson logo. Shop at your local guitar store for your garment and prices. Getting back to things technical, **Software Development initiative** has a new product called **Music Form Contracts**. The program is a source of 18 of the most often used music industry standard contracts. If you are a performing musician, songwriter, music publisher or any music business professional, you could use this software. Included are: Administration Agreements, Collaboration Contracts, Co-publishing Agreement, Copyright Assignments, Mechanical License, Production Agreement, Performer's Releases, Song Placement and Songwriter's Agreement. Available directly from SDI, this program costs \$75. SDI is at P.O. Box 34712, L.A., CA 90034. Specify 3.5" (720K) or 5.25" (1.2M) diskette. Oh, by the way this program runs on DOS 2.0 or better or you can now get it in Macintosh Hypercard Stack.

TDK Professional offers a fine line of Sound Master cassettes that use the same Super Avilyn formulation used in the famed "SA" consumer tape. In fact TDK makes a whole series of convenient (and lower cost) shorter length cassettes that run in 10, 20, 30 and 60 minute total running times. Check your local Stereo store for discount box prices. TDK also makes very good DAT tape with a super fine-grain formulation designed for high-density recording. Another good Christmas gift from TDK is the CD-C1 Compact Disc Cleaner. The unit, which retails for \$14, cleans CD's with a few drops of fluid and then dries the disc to pristine, optical clarity.

More fun from **Echo Productions** is the **Airware Guitar Poster**. These are life-size electric guitar posters made of rigid, laminated plastic coated foam board with a strip of mahogany. These posters are great for wall hanging or "jammin'" to your favorite song. Priced at under \$10, the Airware is perfect for those "air guitarists" you know. The Airware comes in all the popular guitar models and brands and can be bought at Musicland or Columbia House Records and Tapes. With your Airware you'll need a tattoo to complete your rock look. **Delber Products** of Winona, Minnesota makes removable tattoos. That's right, removable with baby oil but this artwork will last for days. There are three different sizes and designs like: dragons, guitars, eagles, bats, skulls, Jesus (himself) and lots of roses and flowers. Delber can be reached at (507) 452-8569. I'll be wearing mine this Xmas, ho, ho, ho.

If you would like to give a pair of speakers, **JBL Professional** makes the **Control Micro** which measures only 6.25"X6"X5.5" and features a single driver that is free of phase problems inherent in multi-driver systems. The Micro has magnetic shielding so you can place these right next to your stereo TV and is available in either black or white. There is also a companion sub-woofer you can buy at a later date and add on. No price yet, but check your JBL dealer, I'm sure they are quite affordable and you'll be buying good quality. **Midiman** has a very handy set of **RackRelease** hardware that allows quick release of rack mount gear. (Boy, do I wish I would have thought of this one.) Instead of using rack screws, RackRelease uses threaded shafts that go into the rack support channels and then a companion knurled nut to fasten the piece gear in the rack. You can remove any piece of gear in seconds without any tools. A set of four, which is enough to support equipment weighing up to 250 pounds, cost \$14.95. Midiman is located at 30 N. Raymond Ave., #505 Pasadena, CA 91103. Call (818) 449-8838. Another low cost present is a new set of acoustic guitar strings. **Kaman Musical String** has a new thermally treated **Ovation** brand of acoustic strings that provide longer life, brighter sound and easier tuning. Suggested list prices are \$9.95 for six and \$14.95 for twelve.

Zoom Corporation of America has the new Zoom 9002 Advanced Guitar Processor. The 9002 is palm-sized full 16-bit multi-effects unit that is loaded with digital and analog effects. Up to six effects can be chained together to produce countless sound combinations. The Zoom Box is both battery and AC powered and can be worn on the guitar players strap. With the remote controller (supplied) you can access 40 different programs. You can also customized any of these programs to you exact needs. Furthermore, you can listen on headphones and play along with your favorite tape or CD because the Zoom has a built-in mixer for just that purpose. The sound is so good that the Zoom is used as first rate studio effects unit for some of the latest records. The effects are: compressor, distortion, EQ, pitch shifter, phaser, flanger, chorus, delay 1, delay 2, reverb 1, reverb 2 and SFX which is a "talkbox-wah" affair. If you want to really want that guitar player in your life to lite up this Christmas morning this is the one! but be forewarned—he/she will probably disappear for a few days exploring this wonderful New Toy. Expect to pay more than \$350, check your dealer. From **Kawai America** comes the **MM-16 MIDI Mixer**. The MM-16 allows you to precisely control MIDI data signals quickly without the usual attendant computer and software. You can individually control MIDI volume for each of the 16 channels with a master volume control. In Controller Mode you can have access to Modulation, Expression, Breath Control, Portamento, MIDI Pan, Chorus and others. In Velocity Mode, the 16 faders become a graphic equalizer for Velocity Data. The MM-16 will work with the Kawai K4, K1 and K5 and also the Roland D-50 and Yamaha DX-7. The MM-16 also can work as a MIDI merger. The MM-16 sells for \$295. Finally, from **Coda Music Software** comes **MusicProse 2.0**. MusicProse 2.0 is an upgrade on the popular MusicProse music notation software. You now can have up to 32 staves, a utility for extraction of separate parts, and enhanced Undo/Redo function. There is a scrolling playback option that allows you to see the music notated as it plays. MusicProse 2.0 sells for \$399 but registered owners of earlier MusicProse software can purchase the upgrade for \$49. Merry Christmas! Happy New Year!

Local Notes

By Michael Amicone



IN THE 'ECLECTIC ROCK STAR COUPLINGS' DEPT.: Two Vixens—drummer Roxy Petrucci and guitarist Jan Kuehnmund—pose with that wacky forefather of punk, Iggy Pop, at downtown L.A.'s Mayan Club.



IN THE 'THEY'LL DO ANYTHING TO GET SOME PRESS—AND IT WORKS' DEPT.: The executive board at Rhino Records map out their Xmas marketing strategy. Rhino's expansive reissue catalog includes many of the season's best vintage musical offerings, including the two-volume set Billboard's Greatest Christmas Hits (1935-1954) and (1955-present), Billboard's Greatest R&B Christmas Hits, Billboard's Greatest Country Christmas Hits and the best seasonal offering of all time, A Christmas Gift For You From Phil Spector, the wall of sound producer's early Sixties holiday vinyl treat featuring the Crystals, the Ronettes and Darlene Love.



A WONDERFUL SURPRISE: Motown superstar Stevie Wonder surprised everyone with an impromptu performance of his song, "Let's Keep Our Love Alive," during the recent R.A.D.D. (Rockers Against Drunk Drivers) press conference at the China Club. Wonder performed the song after receiving the honorary Global Founders Award for writing the song "Don't Drive Drunk," which inspired the formation of R.A.D.D.

BLUES IN THE NIGHT: Legendary bluesman Taj Mahal is pictured performing at the China Club's Monday Night ProJam. Mahal played a 45-minute set in front of a jam-packed, industry-studded audience, which included Neil Sedaka, Ivan Neville, Billy Squier (whatever happened to his career?) and Sir Harry Bowen of Was (Not Was).



TWO BY 10CC: DCC Compact Classics has released the first two albums by noted British art rock group 10cc in a single disc package entitled—what else?—Two Classic Albums By 10cc. Known for their later hits, "I'm Not In Love" and "The Things We Do For Love," these first two records, their self-titled debut and *Sheet Music*, sport a winsome collection of slightly bent pop songs, including "Rubber Bullets," "The Wall Street Shuffle" and "Somewhere In Hollywood." The band, who derived their unique name from the amount of semen a man ejaculates when he climaxes, consisted at this point in their career of veteran Sixties songwriter Graham Gouldman (he wrote the Yardbirds hits "For Your Love" and "Heart Full Of Soul" and the Hollies hit "Bus Stop"), Eric Stewart (he sang lead on the Mindbenders Sixties hit "Groovy Kind Of Love"), and Lol Creme and Kevin Godley (who later distinguished themselves as a video directing team and as a duo scored a hit in 1985 with "Cry"). If you like the clever, Sixties-influenced pop music of XTC, chances are you'll like this CD, excellently remastered by Steve Hoffman.





HE'S A PISTOL: Ex-Sex Pistol Johnny Rotten is caught by surprise during the grand opening of Christopher Hansen's Beverly Hills entertainment systems showroom. Proceeds from the event, which premiered Lucasfilm's Home THX Audio system, aided former Motown singer Mary Wells' fight against throat cancer.



Bill Bernstein/Outline Press

BOWIE REISSUES: Rykodisc, in its ongoing reissue of David Bowie's RCA catalog, has just released *Diamond Dogs*, Bowie's interesting 1974 take on George Orwell's *1984*, and *David Live*, a sprawling two-disc live recording that foreshadows his "soul" album, *Young Americans*. *Diamond Dogs* features, along with two of Bowie's best garage band rock tracks ("Rebel Rebel" and the title song), two bonus tracks: "Dodo," a part of the song "1984" edited out of the released version, and a demo version of "Candidate"; while *David Live*, Bowie's English version of an American soul revue, features bonus live versions of "Time" and "Here Today Gone Tomorrow." Of special note: Rykodisc has reissued *Diamond Dogs* with the original cover artwork by famed rock painter Guy Peelaert which features a sprawled out, canine-looking Bowie as "The Diamond Dog," complete with an exposed crotch area, a controversial attention-to-detail which was subsequently airbrushed away by RCA Records (only a few of the original covers were printed, and they are now highly prized items on the collectors circuit).



RIP IT UP: Fretman deluxe Steve Vai, KNAC's Laurie Free and theatre rock pioneer Alice Cooper are pictured enjoying the festivities at the 4th Annual Rip magazine party, held recently at the Hollywood Palladium.



TWO MEN AND A PUBLICIST: Bruce Springsteen made a surprise appearance at Dave Stewart's recent *Vertigo* show. Stewart, the male-half of the Eurythmics, along with his interim band, the Spiritual Cowboys, performed tunes from his first solo effort, the lyrically intriguing, melodically eccentric *Dave Stewart & The Spiritual Cowboys*. Sandwiched happily in between is Arista Records' Kim Jakwerth.

TRIPPING THE LIVE FANTASTIC: One year ago Paul McCartney embarked on the initial U.S. leg of his 1989-90 world tour—his first series of American appearances since his 1976 *Wings* tour. Now, Capitol Records has released a definitive live document of the tour, a two-CD set entitled *Tripping The Live Fantastic* (it's also available in a single "highlights" CD edition). The double-CD contains eighteen Beatles songs ("Birthday" has been released as a single), twelve *Wings* and solo classics and several songs that the band often warmed up with during afternoon sound checks, including a version of the Gerry & the Pacemakers *Sixties* hit, "Don't Let The Sun Catch You Crying," and the band-composed instrumental "Inner City Madness." What makes this live package particularly interesting is the fact that most of the songs are taken from a different night's performance (spanning many cities and countries), giving the listener a nice overview of the ex-Beatle's mammoth world tour.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

NETWORK FOLLIES: Chas Sanford, leader of the L.A. pop outfit of the same name, has sent copies of the band's song, "Desperate Times," to the three TV networks for consideration as lead-in music for their evening news programs. Sanford says that he'd give anything to hear his idol—anchor person/camp hero Connie Chung—deliver the newscast as the song fades out. If the networks turn him down, Sanford is planning to send tapes of the song to the cast of *The Love Boat*.

BEYOND THE CALL OF DUTY: Saxophonist Bobbyzio Moore, who blows for local rock outfit the Kats, almost became a rock & roll martyr last month. A wild, raunchy reedsman, Bobbyzio was letting it rip at the Starwood when he ruptured a blood vessel in his neck. It was a great testimonial to the power with which Bobbyzio plays, but it could have proved fatal. Moore survived but was forbidden to play for six weeks—and advised to give it up altogether. Moore, who has something of a rep as a death-or-glory boy, has been in the hospital twice this year after breaking limbs in bike crashes and other mishaps.

FRIPPED OUT: Noted guitarist Robert Fripp (King Crimson, David Bowie) will be touring America this summer with a rock & roll band consisting of ex-XTC keyboardist Barry Andrews, drummer Johnny Toobad and bassist Sara Lee. The band (no name as of yet) is currently rehearsing near Dorset, England, for an extended British tour before they hit the American shores.

MUSIC CONNECTION

REWIND '90

Geffen Launches DGC Label

APRIL—Putting to rest weeks of rumors and speculation, David Geffen has launched a new record label, DGC Records, to be headed up by Ed Rosenblatt, who is also the President of the Geffen label. It is believed that the new DGC label will release some ten albums during its first year with the Geffen A&R department doing double duty by having to scout and sign talent for two labels at the same time. Initial releases will include product from Warrior Soul, the Sundays, Little Caesar, John Doe and Nelson.

T.J. Martell Charity Weekend Raises Over \$250,000

JUNE—More than \$250,000 was raised during the Eighth Annual T.J. Martell Rock N' Charity Weekend. The yearly event, which benefits the T.J. Martell Foundation, a non-profit organization which raises funds for leukemia, cancer and AIDS research, featured celebrity bowling, golf and softball games as well as a silent auction. Participants in the event included some of the biggest names in the music business such as Neil Young, Glen Frey, Iggy Pop, Kevin Cronin, Graham Nash, Warrant, Whitesnake and members of David Lee Roth's band. Since its inception in 1975, the foundation has raised some 30 million dollars for charity.

Capitol Backs Retailers

JULY—In an unprecedented anti-censorship stand, Capitol Records has developed their own sticker in support of retailers who are threatened with fines and/or arrest for selling controversial albums in certain states. As for what that support will entail is still up in the air.

Elvis Impersonators Gather For Convention

JULY—An organization called the Elvis Presley Impersonators International Association just held their first annual convention in a suburb of Chicago. Almost 100 impersonators representing fifteen states and six countries—including a female Elvis named Janice Waite—participated in such seminars as "How To Be A Better Elvis."

Tom Waits Files Suit Over Commercial

JUNE—Eccentric singer-songwriter Tom Waits has filed a trademark infringement lawsuit against an unnamed Southern corn chip manufacturer. The company used Stephen Carter, a Dallas-based vocalist who has impersonated Waits in performances for a decade, in a series of Texas radio spots. The Waits claim is based upon the successful 1988 federal appeals court ruling that granted Bette Midler a \$400,000 judgement in a dispute over a car commercial tune based on her hit, "Do You Want To Dance?"



Lisa Rose

JUNE—In an unusual musical pairing, Tom Jones joined Billy Idol (Idol's first live performance since his motorcycle accident) onstage at Spice's N.Y.C. Jam. The duo sang Idol's hit, "To Be A Lover," and a few rock & roll chestnuts.



Lisa Rose

MAY—Thirty-one years after he was killed in a plane crash, singer Ritchie Valens was honored with a star on the Hollywood Walk of Fame. Shown above accepting the star in his name are (L-R) actor Lou Diamond Phillips (who portrayed Valens in the film *La Bamba*), Valens' real-life sisters Connie Alvarez and Irma Norton and actor Esai Morales who portrayed Valens' half brother in the film.



SEPTEMBER—Iggy Pop, Sweet Pea Atkinson and Sir Harry Bowens of Was (Not Was), Don Was, Elton John, David Was and Curt Smith of Tears For Fears are pictured at Chrysalis' star-studded bash at the Mayan Theatre, held in celebration of the new Was (Not Was) LP *Are You Okay?*



Don Putnam

APRIL—In an industry of copycats, it's only natural that Alannah Myles (right) and her Number One song, "Black Velvet," would spawn a host of imitators—but a clone? Country artist Robin Lee (left), who not only sounds like Myles but bears a strong physical resemblance as well, has just scored a country hit with a mirror-image duplicate of the song—and on the same record label no less.



Donna Santisi

OCTOBER—Iggy Pop performed a blistering set during “A Gathering Of The Alternatives,” a unique concert held at the Pacific Amphitheatre and billed as a “celebration of music, unity, consciousness and communication.” Other artists on the bill included the Indigo Girls and Michelle Shocked.



SEPTEMBER—Motown legend Marvin Gaye was honored with a star on Hollywood’s Walk of Fame. Pictured at the crowded ceremonies are Johnny Grant, Nona Gaye (Marvin’s daughter), Motown founder Berry Gordy, Frankie Gaye (Marvin’s son), Marvin Gaye III, NARAS President Michael Greene and Motown President/CEO Jheryl Busby.



MARCH—Motorists traversing down Sunset Blvd. have been craning their necks at gonzo comedian Sam Kinison’s billboard parody of the Last Supper, which features several scantily clad ladies in various forms of repose.



JUNE—Dr. John, Stevie Ray Vaughan, Irma Thomas, Willie Dixon and John Mayall are pictured at the China Club during a launch party for the cross-country Benson & Hedges Blues Legends tour.



AUGUST—Billy Vera & the Beaters are shown performing at the Fifth Annual Seagram’s Taste of L.A. Festival featuring culinary delights from the likes of Carnegie Deli, Genghis Cohen, Le Dome and Tommy Tang’s, held at the Santa Monica Civic.

O’Connor Wins Top Honors At MTV Video Awards

SEPTEMBER—Sinead O’Connor, who has been embroiled in a major controversy over her refusal to allow the National Anthem to be played at her concerts, was the big winner at the Seventh Annual MTV Video Awards show, held at the Universal Amphitheatre on September 6th. O’Connor’s “Nothing Compares 2 U” won Best Video of the Year, Best Female Video and Best Post Modern Video honors. Other winners included Aerosmith for Best Metal/Hard Rock Video and Viewer’s Choice Award, M.C. Hammer for Best Rap Video and Best Dance Video, Don Henley for Best Male Video and the B-52’s for Best Group Video.

‘The Little Mermaid’: Disney’s Big Chart Splash

APRIL—The Walt Disney Records soundtrack release, *The Little Mermaid*, which garnered two Academy Awards, has surpassed platinum status to become the biggest-selling animated film soundtrack in Disney history, according to Mike Bessolo, Marketing Manager of Disney Records. The success of the soundtrack is based not only on the success of the film, which has grossed over \$70 million in its first thirteen weeks, but also on an aggressive marketing campaign.

Bowie Announces Tour Plans

JANUARY—During a press conference held at London’s Rainbow Theatre on Tuesday, January 23, rock chameleon David Bowie announced that he will be undertaking a major world tour this year. The tour, which is slated for a March kickoff in Canada (it will play to audiences across five continents before its conclusion in August), will be a return-to-the-basics show for Bowie. Billed as the Sounds + Vision tour, the show will offer a retrospective of his entire career and will focus on a straight forward state-of-the-art presentation along the lines of 1983’s *Serious Moonlight* tour, rather than the elaborate theatrics Bowie favored on his 1987 *Glass Spider* world tour.

Southern States Attack Rock & Roll

JULY—One month after a Florida Federal judge ruled that 2 Live Crew’s album, *As Nasty As They Wanna Be*, was legally obscene, two more states joined the attack on rock music. In a July 10th ruling, a North Carolina District Attorney ruled that *As Nasty As They Wanna Be* is obscene and ordered the record removed from a local record store; and on July 6th, the Louisiana State Senate and House of Representatives passed a mandatory labeling measure which can now be signed into law by Louisiana Governor Buddy Roemer.

Music Plus & Epic Records Unite For Charity LP

JULY—Music Plus and Epic Records have teamed up for Music Plus Street Rap ’90, a statewide contest giving unsigned rap musicians an opportunity to win inclusion on a compilation cassette to be released on Epic. The proceeds from the sales of the album will go to support D.A.R.E.’s (Drug Abuse Resistance Education) California programs.

EMI Buys Partnership Interest In I.R.S.

June—EMI Music Worldwide has acquired a partnership interest in I.R.S. Records, a move that promises to strengthen one of the industry’s most successful independent record labels, I.R.S., and also enables one of the industry’s strongest financial companies, EMI Music Worldwide, to broaden its artistic horizons. According to the terms of the agreement, EMI will provide I.R.S. with substantial funding for talent development and expansion of the company’s operations. The partnership will include the territories of the United States, Canada and the United Kingdom. The new arrangement will not affect marketing and distribution agreements with I.R.S.-affiliated labels Pangaea Records, Netzwerk Productions and Grand Slamm Records.

REWIND '90

Borg Creates First National Concert Hotline

MARCH—The Zodiac USA Concert Hotline, a nationwide telephone service which provides complete concert information on more than 300 artists, has been created by 24-year-old Kyle Borg. The taped telephone recording (1-900-2-CONCERT) gives the caller up-to-date information on who is playing at specific venues and when an artist will appear in a certain area. The cost of the call is \$1.50 for the first minute and 95 cents for each additional minute.

Judas Priest: Their Trials Continue

APRIL—A lawyer in Reno, Nevada, says he will appeal a judge's ruling that subliminal messages in the music of the heavy metal rock group Judas Priest did not cause the death of two young men. Vivian Lynch, who represents the family of James Vance, said District Judge Jerry Whitehead will be asked to reconsider his ruling and, if that fails, the appeal will be carried to the Nevada Supreme Court.

Veteran Songwriters Honored At Fifth Annual 'Salute'

APRIL—Acclaimed songwriters Marvin Hamlisch, John Kander, Fred Edd, Jimmy Webb and Ira Gershwin were honored for their contributions to music at the Betty Clooney Fifth Annual Singers' Salute to the Songwriter. Among the notables who appeared and performed were Liza Minelli, Linda Ronstadt, Glen Campbell, Ginger Rogers, Tony Bennett, Bea Arthur, Bob Hope and Rosemary Clooney, who also served as the evening's master of ceremonies. Over the past five years, the Betty Clooney center has raised millions of dollars for their post-rehabilitation facility which offers affordable community-based services to brain injury victims.

H.A.R.P. Sets Goals At First Meeting

FEBRUARY—Los Angeles' first studio coalition, H.A.R.P. (Hollywood Association of Recording Professionals), gathered at the Hollywood Roosevelt Hotel for its inaugural meeting to discuss a wide array of problems and possible solutions stemming from the controversy surrounding the use of home recording studios. H.A.R.P. President Terry Williams commented that the entire aim of the new organization is to "improve the integrity of the audio community in Los Angeles." Some of the topics being discussed at the meeting range in scope from group medical insurance and data base computers to group-buying of studio equipment.

Rundgren, Shure and Rhodes Among New Rock Walk Inductees

February—Noted producer/songwriter/singer Todd Rundgren, Henry Steinway (piano manufacturer), Hartley Peavey (amplifier manufacturer), Harold Rhodes (inventor of the Rhodes electric piano) and S.N. Shure (microphone manufacturer) were recently inducted into Hollywood's Rock Walk, a sidewalk gallery honoring those who have made significant contributions to music.

Too Much Joy Arrested During Florida Performance

AUGUST—In a bizarre twist to an already controversial censorship scenario, a white New York-based rock band Too Much Joy was arrested while performing at the Club Futura in Hollywood, Florida, on August 10—the same venue where rap group 2 Live Crew was arrested on June 10. The concert was held to protest censorship and help bring attention to the issue.



SEPTEMBER—*My Blue Heaven: The Best Of Fats Domino*, featuring "Ain't That A Shame" and "Blueberry Hill," is the latest title to be issued by EMI Records in its ongoing *Legendary Masters* re-issue series.



OCTOBER—George Harrison made a surprise appearance at a party heralding the release of fellow ex-Beatle Ringo Starr's new Rykodisc LP, *Ringo Starr And His All-Starr Band*, a live album documenting Ringo's 1989 tour, his first as a solo artist.



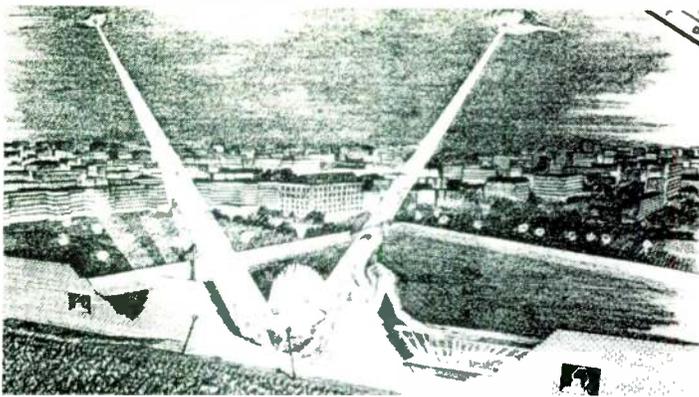
MAY—The main drag of the Sunset Strip was restored to its former Sixties glory for the filming of Oliver Stone's new Jim Morrison biopic, complete with vintage cars and a prop sign advertising Richfield regular gas for 32 cents a gallon!



OCTOBER—Arsenio Hall, Sly Stone and Eddie Murphy dropped by the China Club to partake in some late night club-hopping. Sporting a new hairdo, Sly Stone (center), is reportedly working on a brand new album.



APRIL—Female superstar Janet Jackson was honored with her own star on Hollywood's Walk of Fame. Pictured at the presentation were (L-R) Johnny Grant of the Hollywood Chamber of Commerce, Jackson and Mayor Tom Bradley.



MAY—A sketch of the preliminary set design for *The Wall's* restaging.



JANUARY—David Bowie visits Stevie Ray Vaughan backstage at the guitarist's recent performance at the Sports Arena. Vaughan shared the bill with Jeff Beck.



JUNE—One of the original pioneers of rock & roll, Little Richard received some long overdue recognition when he was given a star on Hollywood's Walk of Fame on June 21st. Above, Richard is pictured with Johnny Grant (left), Chairman of the Walk Of Fame and the Mayor of Hollywood, and Bill Welsh (right) of the Hollywood Chamber of Commerce.



MARCH—President Bush, an avid supporter of the fight against blindness, is presented with the first pressing of the Motown single "Forgotten Eyes," a song which deals with a child's loss of sight. (L-R): Richard Harris, poster child Michelle Burke, Helen Harris and Bush.



AUGUST—Stew Herrera, one-half of the KNAC morning radioteam which bucks the Mark & Brian show, recently risked life and limb to gain some needed publicity when he took a dive off the L.A. Harbor's Vincent Thomas Bridge while hanging by a bunji cord.

Waters Restages 'The Wall' In Berlin

JUNE—Roger Waters, Pink Floyd's founding member and one of its main creative forces, has agreed to perform Floyd's theatrical opus, *The Wall*, one final time at the Berlin Wall to help celebrate the destruction of that other famous partition. The forty-seven-year-old Waters formed Pink Floyd in 1966 before leaving the band in 1983 amidst one of the most acrimonious breakups in rock & roll history. The event will be televised throughout the world and recorded for a live album.

Bonnie Raitt & Veteran Artists Dominate Grammys

FEBRUARY—As the world's media congregated around big-screen TVs and backstage buffets, the biggest stars in popular music gathered for the 32nd Annual Grammy Awards. The evening's big winner was Bonnie Raitt with four Grammys (Album of the Year, Best Rock Vocal Performance, Female, Best Pop Vocal Performance, Female, and Best Traditional Blues Performance). Veteran acts walked away with Grammys in most of the major categories—the Traveling Wilburys (Best Rock Vocal, Group), Linda Ronstadt and Aaron Neville (Best Pop Vocal, Duo) and Don Henley (Best Rock Vocal, Male).

LA & Babyface Dominate BMI Awards

MAY—Antonio "LA" Reid and Kenneth "Babyface" Edmonds dominated the Fifth Annual BMI Pop Awards by garnering thirteen awards collectively, including the coveted Songwriter of the Year honors. Other notable awards were presented to Carole Bayer Sager and Toni Wine, writers of "A Groovy Kind Of Love," which took Song of the Year honors, and EMI Music, winner of the Publisher of the Year award. This year's awards marked BMI's 50th anniversary.

Wesley Hein Resigns Enigma Presidency

JANUARY—Wesley Hein, co-founder of Enigma Records with his brother William Hein, has resigned his post as President of the entertainment/record company for a position as Vice President with newly formed Hollywood Records, Walt Disney Company's record division. Enigma, known for breaking such acts as Poison, Stryper and the Smithereens, has named James Martone, former Executive Vice President, to succeed Hein as the label's new president.

Capitol Designates February Nat King Cole Month

JANUARY—Capitol Records has designated February as Nat King Cole month to coincide with the 25th anniversary of the singer's death. In addition to being a fine singer with a smooth style, Cole was also one of the first black entertainers to effectively crossover into the white pop market. To help celebrate Cole's artistry, Capitol has released a best-of collection of classic Cole cuts, including "Mona Lisa" and "Unforgettable."

New Kids Cartoon Series Debuts

APRIL—Those teen sensations New Kids on the Block will have their own Saturday morning cartoon series come the fall. The Kids will provide their own voices for the program, which will kick off with a one-hour prime-time special. The gossip is that they will also be starring in a theatrical release under the Walt Disney banner sometime later this year or early next year.

Springsteen Museum Closes

AUGUST—Asbury Park, New Jersey, where Bruce Springsteen got his start, is losing the museum that documented his rise to fame. Caretaker Bill Smith's collection of rare posters and recordings is homeless and is now up for sale. "We looked into the possibility of reopening, but we couldn't find any place to move to," said the heartbroken Smith.

REWIND '90

Diane Warren Is Tops At ASCAP Awards

June—Diane Warren was named Songwriter of the Year at ASCAP's Seventh Annual Pop Awards dinner held at the Beverly Wilshire Hotel. "Straight Up," performed by Paula Abdul, written by Elliot Wolff and published by Elliot Wolff Music and Virgin Music, Inc., was named Song of the Year, while Warner/Chappell was named Publisher of the Year. More than 600 people attended the event, including Rod Stewart, Peter Frampton, Lionel Richie, Martika, Bruce Hornsby and Debbie Gibson. At the gala, Warren was honored for writing "I Don't Wanna Live Without Your Love" and "Look Away," both recorded by Chicago, and "If I Could Turn Back Time," a Top Ten hit for Cher. Other songs honored that night included "The End Of The Innocence," written by Don Henley and Bruce Hornsby, "Fast Car" by Tracy Chapman, "Lost In Your Eyes" by Debbie Gibson and the Grammy winner, "Wind Beneath My Wings," by Jeff Silbar and Larry Henley.

Singer Peggy Lee Wins Lawsuit

May—Singer Peggy Lee has won a lawsuit against Walt Disney Co. for releasing videos of the film *Lady And The Tramp* without her permission. Lee provided the voices of four characters in the Disney classic, including Peg the jilted dog, two Siamese cats and the human mother referred to as Darling.

Young MC Sues Label & Publishing Company

MAY—Grammy Award-winning rap artist Young MC has filed a breach of contract lawsuit against his label, Delicious Vinyl, and publishing firm Varry White Music, Inc. In the complaint filed May 16th, Young MC (whose real name is Marvin Young) cites the defendants for numerous contract violations, including failing to account for royalties due Young from sales of recordings he wrote with rapper Tone Loc—"Wild Thing" and "Funky Cold Medina"—as well as favoring the careers of other artists to the detriment of his career.

Eclectic Festival Set For Labor Day Weekend

AUGUST—More than fifty rock and R&B stars from the Fifties through the Nineties are scheduled to appear at Rock N' Roll's Main Event, a three-day marathon concert to be held on Labor Day Weekend at Glen Helen Regional Park, San Bernadino. Spanning an eclectic range of musical styles and eras, scheduled performers include Jerry Lee Lewis, Cameo, Fats Domino, Strawberry Alarm Clock, Tony! Toni! Tone! and the Mamas and the Papas.



SEPTEMBER—To mark the 250th anniversary of Nazareth, PA, the home of Martin Guitars, company President Chris Martin (shown sticking his neck through the hole of a 32-foot long guitar) presented this unusual gift to the city. The oversized guitar was handcrafted from more than seven varieties of domestic and exotic woods.



APRIL—At a party held in his honor at the Palace, Capitol rap artist M.C. Hammer was presented with a giant gold record award for his latest album, *Please Hammer Don't Hurt 'Em*. Pictured above are (L-R) Lou Mann, VP Sales; Step Johnson, VP/GM of Capitol's Black Music Division; M.C. Hammer; and Capitol President Hale Milgrim.



SEPTEMBER—Jan Kuehnmund and Share Pederson of Vixen proudly display the issue of *Music Connection* on which they were the cover subjects. The band graciously consented to autograph the issue at the *Music Connection* suite during the Foundations Forum '90 convention.

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MAY—BMI recently inaugurated a new award for creative achievement entitled The BMI Michael Jackson Award. The first recipient of this award was none other than man himself. Pictured at the award presentation ceremonies are Frances Preston, BMI President and CEO, and Michael Jackson.



Elton John salutes AIDS victim

Elton John Salutes AIDS Victim Ryan White

APRIL—Rock superstar Elton John made a surprise appearance at the televised Farm Aid IV concert, where he dedicated his song, "Candle In The Wind," to his fatally ill friend, AIDS stricken teenager Ryan White. White eventually succumbed to the disease after a five-year battle on April 8th. Elton took a week from his busy schedule to maintain a hospital bedside vigil with White's family during Ryan's final week of life.

Efforts Heat Up To Ban CD Longbox

MAY—In an attempt to counteract the mounting problem of waste disposal in the U.S., a recording industry coalition led by independent labels Rykodisc and Rhino Records and artists Frank Zappa, R.E.M. and the Grateful Dead have banded together to try and eliminate the 6 x 12 inch cardboard longbox used in compact disc packaging. According to the movement, dubbed "Ban The Box," the longbox, which is discarded by the consumer after purchase, is wasteful and harmful to the environment.

Rock Group's Video Fools Police

JUNE—Chicago police found what they thought was a gruesome murder on film lying in a Michigan cornfield. In the end, it turned out to be only the latest video from the group Nine Inch Nails. The group had been making the film using 8mm movie cameras held aloft with helium balloons. When one of the tethers broke, the balloons carried 125 miles away near Burr Oak, MI. A farmer found it, turned it over to Michigan State Police, who developed the film and sent a copy to the Chicago police. Pathologists at the examiner's office said it appeared the victim was a goner, but in reality it was only starch powder on his face that gave lead singer Trent Reznor that deathly look.

Louisiana Governor Vetoes Labeling Bill

JULY—In a resounding victory for the recording industry, Louisiana Governor Buddy Roemer vetoed a mandatory record labeling bill on July 25 that would have threatened retailers, manufacturers and even producers with fines and/or jail sentences if it had passed. The proposed bill would have made it illegal to sell a stickered recording to "unmarried person(s) under the age of seventeen."

Go-Go's Reunite For Benefit Concert

MARCH—The original members of all-girl rock group the Go-Go's—known for the hits "Our Lips Are Sealed" and "We Got The Beat"—will reunite for a special concert on March 28th at the Universal Amphitheatre to benefit the California Environmental Protection Initiative of 1990. The concert brings together Belinda Carlisle, Charlotte Caffey, Gina Schock, Kathy Valentine and Jane Weidlin, the first all-girl band to hit the top of the album charts.



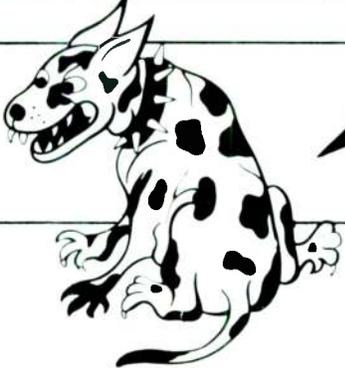
Lisa Rose

JULY—To draw attention to Roger Waters' restaging of *The Wall* in Berlin, a 40-foot tall teacher, one of the characters from the Pink Floyd album as created by animator Gerald Scarfe, was flown in from Berlin for a traffic-stopping personal appearance at Tower Records on Sunset.



Dianne Carter

MARCH—The Go-Go's at the recent press conference announcing their reunion benefit concert.



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REWIND '90

Milli Vanilli Fraud Uncovered; Duo Ordered To Return Grammy

NOVEMBER—In a bizarre series of events, Arista Records duo Milli Vanilli admitted at a press conference that they did not sing a single note on their seven-million selling debut album, *Girl You Know It's True*. Furthermore, Rob Pilatus and Fab Morvan (professionally known as Milli Vanilli) said that everyone including Clive Davis and the Arista staff knew all along. Once this news reached NARAS, Academy President Michael Greene told the duo that they would have to return the Grammy award they won for Best New Artists of 1989. Pilatus and Morvan went public with their announcement only after their producer, Frank Farian, told them they would not be singing on the second Milli Vanilli album either.

Pollack Programs Russia's First Commercial Radio Station

JULY—Jeff Pollack, a leading radio and media consultant, has programmed the Soviet Union's first commercial radio station, Europa Plus Moscow. The station debuted on April 30th, 1990 with John Lennon's "Imagine," and recently expanded its on-air time to 19 hours a day. According to Pollack, the format of the station is Adult Rock, with artists from Elvis to Midnight Oil getting airplay. The station's projected demographics targets those between the ages of 20-45 and plans call for the Soviet Union to add other rock radio stations later this year.

Enigma/Capitol-EMI Split

NOVEMBER—Just weeks after major company and staff restructuring, the Enigma Entertainment Corporation is back in the news again, this time the subject of strong rumors concerning their impending split with Capitol-EMI Music, their distributor and fifty-percent partner. According to label President and co-founder William Hein, "Things are still in flux, but we are definitely negotiating for an end to our joint venture with Capitol-EMI." During the month of November, the label laid-off over two dozen employees, but the layoffs did not affect any executives.

Denver Establishes Environment Institute

APRIL—Singer-songwriter John Denver has helped establish an institute that will work to save the global environment. The Aspen Institute on Global Change, which is co-sponsored by the Amway Corp. of Ada, MI, the United States Environment Program and the National Aeronautics and Space Administration, will bring leading scientists together each summer in Aspen, Colorado, to trade ideas.



FEBRUARY—Dave Edmunds' upcoming Rock 'N' Roll Revue, featuring special guests Dion (pictured performing), Graham Parker and Kim Wilson, was given a grand launch with a mini-concert at the China Club on February 8th.



JANUARY—MTV held its annual Rock 'N' Jock Diamond Derby softball classic on January 21st at USC's Dedeaux Field, with the proceeds benefiting the T.J. Martell Foundation. Pictured (L-R): Darryl Strawberry, Downtown Julie Brown and Tone Loc.



OCTOBER—Blues great B.B. King received a star on Hollywood's Walk of Fame as Johnny Grant (Mayor of Hollywood) and Bill Welsh of the Hollywood Chamber of Commerce look on.



JANUARY—President Bush recently honored Michael Jackson as the Entertainer of the Year at a special White House ceremony. According to Bush, "Michael Jackson has influenced millions of young people around the globe through his unique music, videos and his style. More importantly, however, this great artist has influenced people of all ages through his example as a humanitarian." Jackson is flanked by Barbara Bush and the President.

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OCTOBER—Members of I.R.S. group Dread Zeppelin are shown cavorting backstage with Living Colour guitarist Vernon Reid. Pictured above (after completing their second show at the Palace) are (L-R) Carl Jah, Fresh Cheese, Jah Paul Jo, Tortelvis, Vernon Reid, Ed Zeppelin and Put-Mon.



JANUARY—Legendary producer-arranger Quincy Jones, who was honored by the French government with the Legion of Honor medal, is pictured with ASCAP President Morton Gould at the 24th edition of the MIDEM International Music Trade Show.



FEBRUARY—Capitol-EMI Music announced the first winners of its newly established Nat King Cole Memorial Scholarship. The winners were high school students Tsarina Nikotasha McKinney and Michael Elizondo, Jr. Each winner will receive a \$10,000 scholarship to be given out over a four-year period. Pictured at the presentation are Joe Smith, President/CEO Capitol-EMI Music; Elizondo, Jr; McKinney, Casey Cole, Nat King Cole's daughter; and David Lyman, VP Human Resources/Administration, Capitol-EMI Music.

Censorship Controversy Spills Over Into Concert Arena

APRIL—The growing record-labeling controversy has spilled over into the concert arena as three states—Missouri, Oklahoma and Iowa—have called for a minimum age requirement at certain rock and rap concerts. The repercussions of restricting rock & roll concerts to “adults only” would be a serious blow to the concert business.

Columbia Releases Definitive Robert Johnson Set

NOVEMBER—Columbia Records, as part of their ongoing *Roots 'n' Blues* series, has released *Robert Johnson: The Complete Recordings*. Johnson, who is known for his tales of deal-making devils, evil-hearted women and hellhounds on his trail, led a short life which has remained a mystery until now. This definitive set features every available Johnson recording—41 takes; 29 songs—including such seminal sides as “Cross Road Blues,” “Terraplane Blues” and “Me And The Devil Blues.” In addition, the package sports a 42-page booklet with precious photos of the blues legend, his mother, half-sister and various acquaintances, a full set of lyrics, written tributes by Keith Richards and Eric Clapton and a mini-bio by Stephen LaVere, who has been researching a Johnson biography for many years.

Janet Jackson Scholarship Fund

APRIL—Janet Jackson has established the Rhythm Nation Scholarship for the United Negro College Fund. All monies raised for this fund will go to 41 private and historically black colleges and universities. Jackson has already donated more than \$375,000 from a previous performance at Madison Square Garden.

Boston Leader Scholz Wins Lawsuit With CBS

APRIL—Tom Scholz, mastermind behind the rock group Boston, won a six-year-long legal battle with CBS Records on March 29th. The case centered on whether a recording artist can be held to the strict time constraints of a contract, or whether an artist has the right to withhold a project until it meets his or her artistic standards. The \$23.8 million dollar lawsuit was brought against Scholz by CBS after the third Boston album was not delivered in the time specified by the contract. The jury ruled in favor of Scholz, who is known for his perfectionism, effectively setting a precedent that the creative process cannot be bound to time limitations.

Martone Exits Enigma

JULY—In a surprise announcement, James Martone has resigned as President of Enigma Entertainment. William Hein, Chairman of the company, will assume the duties of the President while Joseph Regis becomes the label's Chief Operating Officer.

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Legal Hassles Over Marley's Estate

JANUARY—Bob Marley's untimely death in 1981 instigated a courtroom battle over the past eight years that continues to plague family members and Marley estate administrators. The problems began immediately after Marley succumbed to cancer, when it was discovered that the King of Reggae left no will. This fact has complicated the financial affairs of his estate, leading to seemingly endless appeals and claims of legal injustice by some of his twelve beneficiaries.

'Rocky Horror Picture Show' Set For Video Release

OCTOBER—That perennial midnight movie cult classic, *The Rocky Horror Picture Show*, is finally set for release on videocassette in late November. The movie, which has gained a reputation as an "audience participation" movie, with people dressing up as their favorite characters, is being released by CBS-Fox Video in celebration of the movie's fifteenth anniversary.

Madonna Honored At AIDS Benefit

AUGUST—Pop superstar Madonna, Congressman Henry Waxman and artist David Hockney will be honored at AIDS Project Los Angeles' Commitment To Life IV show on September 7th at the Beverly Hilton Hotel. All three have contributed heavily to the battle against AIDS. "All of the honorees are role models. They're people who not only give to APLA but to AIDS research," said Barry Krost, co-chair of the fund-raiser.

Geffen Refuses To Release Geto Boys Rap Album

SEPTEMBER—Geffen Records, the company that distributes all Def American product, has refused to distribute the debut offering from Houston-based rappers the Geto Boys because of its "offensive lyrics." Under the terms of their distribution agreement, Def American President Rick Rubin is free to look for another distributor for his album. Rubin issued the following statement about Geffen: "I am obviously shocked and disturbed by Geffen's decision. I am very proud of this record and would have liked for people to have had the opportunity to hear and judge it for themselves." Ironically, the Def American artist roster also includes controversial comedian Andrew Dice Clay, but Geffen did not refuse to distribute his LP.

Fund Established To Help Mary Wells

SEPTEMBER—An emergency fund has been established to help veteran R&B singer Mary Wells—known for the hits "My Guy" and "The One Who Really Loves You"—pay for treatments she is receiving for throat cancer. Wells, who enjoyed a string of hit singles for Motown Records in the early Sixties, has no health insurance or money to pay for the outpatient radiation treatments she is receiving at county USC Medical Center.

Geffen & Def American End Stormy Relationship

SEPTEMBER—After months of turmoil and controversy over obscenity issues, Geffen Records and Def American Records have parted company. This often stormy relationship began in September of 1988 when Geffen became the manufacturer/distributor for Def American, an independent label headed by the outspoken Rick Rubin. The two companies have not always seen eye to eye in the past, with Geffen refusing to allow their logo to be placed on certain Def American recordings. Things took a turn for the worse when Geffen refused to distribute the new album by rap group the Geto Boys, citing offensive lyrical content as the reason.



MARCH—Don Henley, Sting and Bruce Springsteen take to the China Club stage during a Monday Night ProJam.

Allen Olivo



MARCH—Superstar Michael Jackson was awarded a plaque commemorating record sales in excess of 100 million units worldwide at the Regent Beverly Wilshire Hotel's Grand Ballroom.

Donna Santisi



OCTOBER—A posthumous birthday bash was held on October 9th at Spice to celebrate what would have been John Lennon's 50th birthday. Shown blowing out the candles out are Jerry Rubin (the event's organizer), ex-Mama Michelle Phillips and Beatles soundalikes Twist & Shout.

Harold Sherrick



OCTOBER—John Hiatt is pictured with Bonnie Raitt as they both strike a silly pose backstage at the Greek Theatre following Raitt's sold out performance. Hiatt joined Raitt for a duet on "Thing Called Love" which the songstress recorded on her Grammy-winning *Nick Of Time*.

Harold Sherrick

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Sinatra

Celebrating The Man And His Music

By Michael Amicone

On his classic 1958 album, (*Frank Sinatra Sings For*) *Only The Lonely*—one of many high points in a recording career spanning five decades—Sinatra interprets, for the second time in his career, the great Harold Arlen-Johnny Mercer composition “One For My Baby (And One More For The Road).” In a version light years away both emotionally and production-wise from the syrupy Alex Stordahl-arranged 1947 release, Sinatra literally inhabits the song, giving voice to its protagonist, a man in the emotional wake of an ill-fated romance confessing his blues to his bartender, with a first-rate actor’s instinct and the inside knowledge of someone who’s been there and back.

This recording, with a mood-perfect musical accompaniment by longtime arranger Nelson Riddle, is perhaps Sinatra’s ultimate achievement. Whether he was just singing or actually living the part, it’s a performance—as in all of his finest work—which cuts to the emotional core of its subject. It’s simply the greatest saloon song of all time sung by the greatest saloon singer of all time.

A previously unreleased piano-vocal demo of this song taped only a day before the final version was recorded (it was supposed to have been erased but remained unnoticed in the vaults for over three decades!) can be found on a new multi-disc package entitled *The Capitol Years*. Containing seventy-five vintage Sinatra recordings, this Capitol Records set chronicles a time during the Fifties when the singer was working at the peak of his vocal powers, flawlessly interpreting some of the finest pop songs of any era.

In addition to *The Capitol Years*, another (it seems

redundant to say) essential companion compilation entitled *The Reprise Collection*, which covers his years of unfettered experimentation on the label he founded and subsequently sold, has also been issued, its excellence providing ample evidence that his Reprise output sometimes rivaled his more revered Capitol product.



◀ Why all this Sinatra activity? Well, besides providing fans with a wet dream of product, Francis Albert Sinatra celebrates his 75th birthday on December 12th. In deference to this milestone, both Capitol and Reprise have assembled tribute collections containing some of his finest recordings, loving essays on the man and his music and extensive track-by-track liner notes. For those discovering his music, or for those reacquainting themselves, listening to the breadth of this material leaves little doubt that Sinatra was a consummate record-maker and the premier song interpreter of his time. A true musical genius.

What also comes through loud and clear is the excellence in musicianship and arrangements. Since the beginning of his career as a featured vocalist with the orchestras of Harry James and Tommy Dorsey, Sinatra has worked with the finest musicians and arrangers in the business. These men have left an indelible mark on the Sinatra musical legacy—from the smooth blend of brass and strings that characterized main cohort Nelson Riddle (Riddle was to Sinatra what George Martin was to the Beatles), to the playful, exaggerated style of arranger Billy May, to the beautiful, heart-wrenching orchestrations of Gordon Jenkins.

And then there's the songs. Though he jokes about the ones that got away (Sinatra was originally offered "Mona Lisa") during a humorous monologue from *A Man And His Music* (one of three vintage television specials included in a new Sinatra video package), he usually chose his material with an unerring eye for greatness. Gracing these compilations are songs by such acknowledged masters of the pop song form as George and Ira Gershwin, Cole Porter, Irving Berlin, Harold Arlen, Johnny Mercer,



Sinatra was in peak vocal form during the Capitol years, releasing several masterpieces: *In The Wee Small Hours* (his first "real" LP), *Songs For Swingin' Lovers*, *Where Are You?* and *Only The Lonely*, an album many consider to be his finest.

Jimmy Van Heusen and Sammy Cahn.

A total of 156 recordings are featured on *The Capitol Years* and *The Reprise Collection*. In addition to such

signature tunes as "I've Got You Under My Skin," "The Theme From New York, New York" and "Summer Wind," both sets sport rare and previously unreleased gems: a great Nelson Riddle-arranged "Memories Of You" from the 1956 *Songs For Swingin' Lovers* sessions; "Zing! Went The Strings Of My Heart," recorded for his Reprise debut, *Ring-A-Ding Ding*; a delightful Billy May-arranged "Here Goes" from 1958 (with the writer curiously listed as unknown); "A Garden In The Rain" and "A Nightingale Sang In Berkeley Square" from

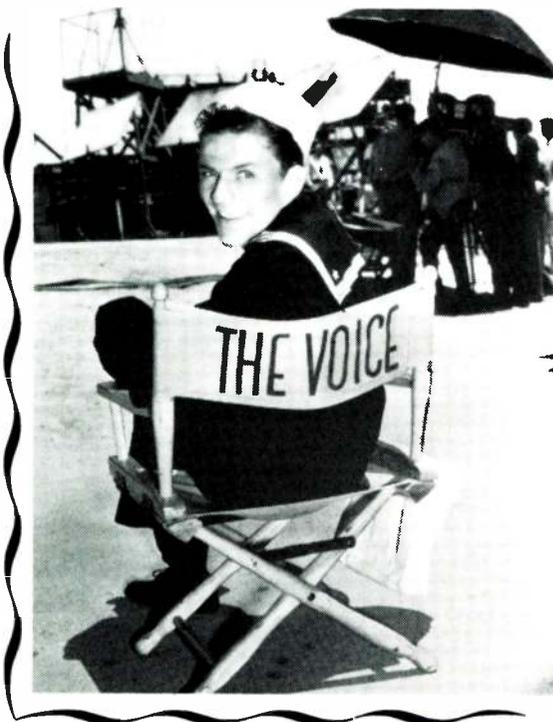
the early Reprise album *Sinatra Sings Great Songs From Great Britain* (never released in the U.S.); and three tracks from an aborted mid-Seventies concept album of "lady" songs ("Nancy," "Emily" and "Sweet Lorraine").

These previously unissued recordings make for fascinating listening (especially the demo version of "One For My Baby") and are welcome additions to an

already formidable musical catalog—a fifty-plus album career that began in the early Forties with a decade-long stint on Columbia Records, a period which saw Sinatra's rise and eventual fall from grace as a singing idol for a generation of bobby-soxers (his legendary shows at Manhattan's Paramount Theatre in 1944 had 'em swooning and fainting in the aisles—a precursor of the frenzied Beatles and Elvis fan adulation).

This first phase of his recording career, documented on the 1986 multi-disc set *The Voice: The Columbia Years 1943-1952*, features a Bing

"The Voice," as he was dubbed early in his career, is shown taking a break during the filming of one of his many movies. Sinatra is a skilled actor when given the right role, as in the movies *The Manchurian Candidate* and *From Here To Eternity*, a talent sometimes overlooked.



Crosby-inspired crooner in possession of a great vocal instrument but without the interpretive skills and maturity of his Capitol and Reprise output.

That was soon to change with the dawning of a new decade, a new record label and a tempestuous love affair with sultry actress Ava Gardner (he divorced his first wife Nancy for her). Sinatra and Gardner, who were married in 1951, separated a few years later and divorced in 1957, waged a red-hot romance that will go down in the annals of romantic lore—and it's not clear whether Frank ever got over its emotional peaks and valleys.

As with any great artist, Sinatra used his music as a catharsis, pouring his creative energies and romantic sadness into a series of Gardner-inspired masterpieces—*In The Wee Small Hours*, *Where Are You?* and *Only The Lonely*. These albums form the heart of his Capitol

catalog. For the first time in his recording career, Frank Sinatra made you *believe* what he was singing. On the TV special *A Man And His Music*, Sinatra states that he's tried to sing the songs like the writers would have

wanted, and these Capitol recordings were the first artistic flowering of that long-revered vocal phrasing and interpretive skill.



Frank Sinatra entertains the troops during the Forties, a decade which saw Sinatra's rise and fall as a singing idol, documented on the 1986 set *The Voice: The Columbia Years 1943-1952*.

The excellence of his early Capitol output also helped bring the singer back into public favor. Poor record sales, shifting public tastes and uninspired recordings of banal pop songs forced on him by goateed Columbia Records man Mitch Miller had temporarily stalled his career in the late Forties. It wasn't until the early Fifties when he started to record for Capitol that he began to turn things around (his winning of a Supporting Actor Academy Award for his role as Angelo Maggio in the 1953 film *From Here To Eternity* also helped). When Sinatra told

reluctant pop star George Michael in a letter to the *Los Angeles Times* that "he should thank the good Lord every morning when he wakes up to have all that he has...that the [real] tragedy of fame is when no one

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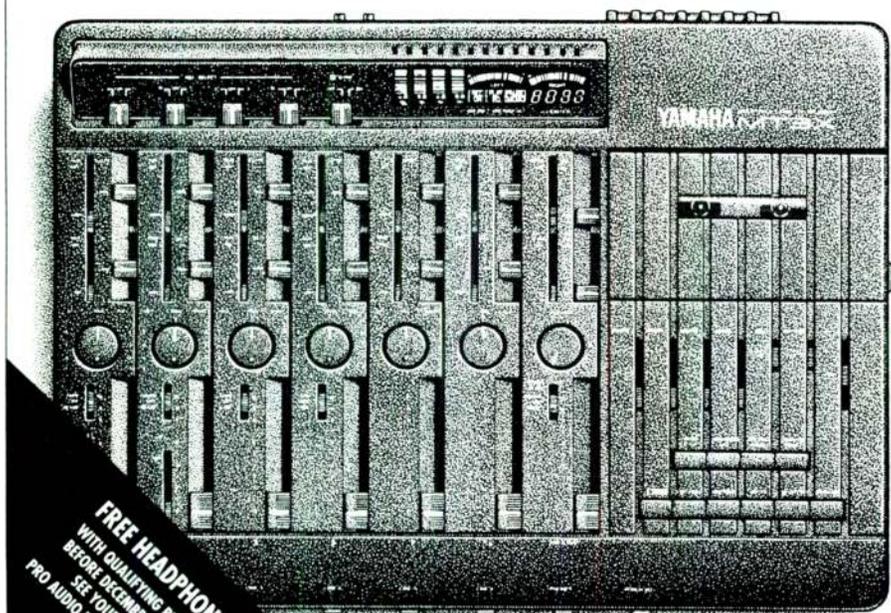
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shows up and you're singing to the cleaning lady in some empty joint," it was the voice of experience talking.

The Sixties saw the end of his association with Capitol Records and the beginning of the third phase of his recording career on the label he founded, Reprise Records. Now Sinatra had complete artistic autonomy and could indulge himself with the assurance of a seasoned performer who had already made his musical mark. As a result, these recordings are marked by an unbridled excitement, passion and experimentation. There were tribute albums (*I Remember Tommy*), theme albums (*Sinatra And Strings*, *Sinatra And Swingin' Brass*), concept albums (*September Of My Years*, *Trilogy*), an album featuring re-recordings of Sinatra favorites (*Sinatra's Sinatra*) and even an album of songs with "moon" in the title (*Moonlight Sinatra*). And though the Reprise albums, as a whole, do not stand up



Sinatra, donning one of his trademark hats, rehearses with the orchestra. Throughout his career, Sinatra has worked with the finest musicians and arrangers in the business, including Nelson Riddle, Billy May, Gordon Jenkins, Don Costa and Quincy Jones.

These unfettered Sixties years were also marked by interesting changes in his personal life: a brief marriage to actress Mia Farrow (a romance with a generation gap if ever there was one), and an abrupt political about-face from staunch Democrat (he campaigned hard for John Kennedy's 1960 Presidential victory) to Republican, all of it culminating with a premature, and very short-lived, retirement.

It seems odd in retrospect that Sinatra would even consider retirement at this point in his career (he still had some good recordings left

in his voice), especially considering that he hasn't seriously entertained such a notion since that time. Even at the ripe old age of 75 he is embarking on a lengthy Diamond Jubilee world tour that will carry him through

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most of 1991.

Whatever the initial reasoning, the retirement simply didn't take. Soon Sinatra was back in the public eye with a 1973 album and accompanying television special (with special guest Gene Kelly, also included in the Warner-Reprise video collection) appropriately titled, *Ol' Blue Eyes Is Back*. The celebrated pipes sounded a bit rusty around the edges, due to the inactivity and the passing of time, but Sinatra deftly handled a fine assortment of new tunes—especially the Stephen Sondheim-penned "Send In The Clowns."

It was two albums later that Frank hit his last album home run with *Trilogy*, an excellent three-record set that deserves a hallowed place in the Sinatra catalog if only for "Theme From *New York, New York*," a song which replaced the overblown "My Way" (and not a moment too soon) as his signature tune.



Sinatra has released only two albums since that time: *She Shot Me Down*, a 1981 album sporting some good material but a weak-voiced Frank; and the uneven

L.A. Is My Lady, a 1984 album which reunited him with Quincy Jones. Barring any unforeseen new releases, it's *Trilogy*, with its past, present and future ruminations, which stands as a fitting coda to Sinatra's recording career.

The Chairman of the Board is still going strong, despite a voice that is showing its age. To celebrate his 75th birthday, Sinatra is embarking on a Diamond Jubilee world tour that will take him through most of 1991.

Famed jazz-age novelist F. Scott Fitzgerald wrote: "I have been only a mediocre caretaker of most of the things left in my hands, even of my talent." That's something that can't be said of Sinatra; the excellence of these sets is proof of that. Whether or not you admire Sinatra the man,

Sinatra the musician has given us an astonishing body of work which stands fittingly alongside the output of the Beatles, Elvis and Dylan as true artistic benchmarks of their time. MC

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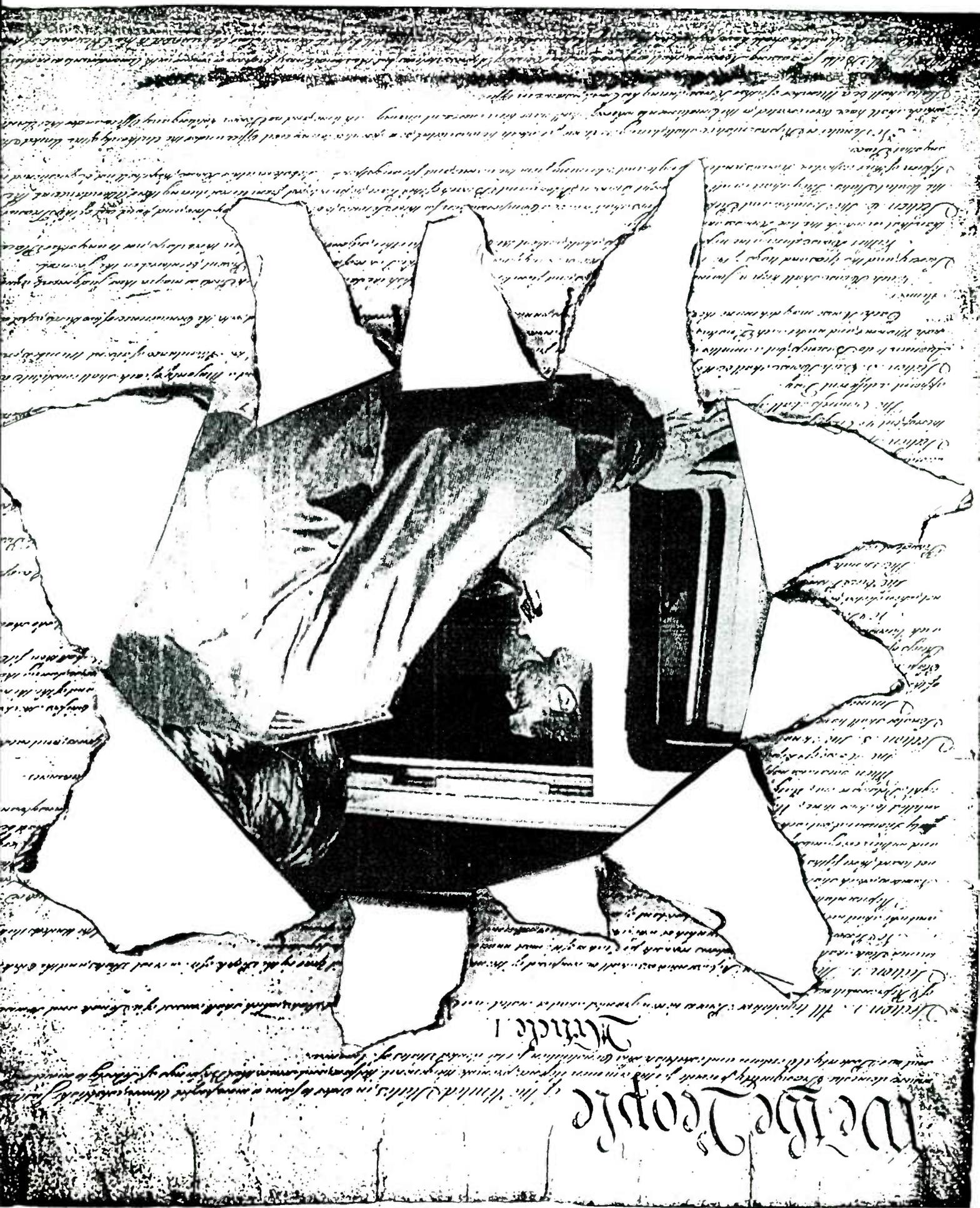


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Radio People

Article 1

THE TIMES THEY AREN'T A-CHANGIN' CENSORSHIP

By Steven P. Wheeler

Since it burst upon the pop music scene in the mid-Fifties, rock & roll has gathered its strength from a rebellious attitude which scorns conformity and pushes the boundaries of acceptable behavior—and, in so doing, attempts to rewrite America's unwritten morality laws. Rock has always contained the juice of the forbidden fruit according to extremists who have steadfastly opposed the "devil's music" ever since Elvis first shook his leg on the *Ed Sullivan Show* more than thirty years ago.

Through the years, the conservative fundamentalist element in American society has remained a formidable opponent of rock music, dragging this game into its fifth decade. As you'll see with *MC's* in-depth look at rock on trial, the faces may have changed, but the battle remains the same.

Recently, the rules have started to change. No longer content with scattered protests and boycotts, a new approach has been attempted: The conservative element has begun trying to change laws rather than change the media.

Taking advantage of a largely apathetic society in America, the New Right has been successful in their bid for morality laws aimed at censoring what people are allowed to see and

Opposing page: Luther Campbell of 2 Live Crew is carted off to a Broward County jail following an "obscene" concert performance.

hear—something that attacks the very essence of the First Amendment. Since the well-publicized Congressional Hearings between the PMRC (Parents Music Resource Center) and the RIAA (Recording Industry Association of America) in the mid-Eighties, the recording industry has grown complacent, thinking that the threat was over. Unfortunately, the opposition was merely organizing itself for an all-out assault in the Nineties.

The target: heavy metal music and rap music, and most notably, controversial, unexpurgated rap group 2 Live Crew. Spearheaded by a slew of state representatives lobbying for publicity in an election year and a lawyer in Miami by the name of Jack Thompson, more than fifteen states have attempted to pass legislation that would prohibit the sale and/or performance of obscene material under the guise of pop music. Never mind that comedians, movies, strip shows, book stores and other various art forms use the same language as 2 Live Crew, this was another blatant attempt to silence a new musical force—similar to what was done to fellow black performers Chuck Berry and Little Richard during rock's infancy.

But, fortunately, legislating morality in America has never worked because of our democratic system. It was former Supreme Court Justice Harlan (an arch conservative) who put the free

speech debate into its proper context when he said: "One man's vulgarity is another man's lyric."

Perhaps Jello Biafra, leader of the Dead Kennedys, summed up the strength of the new fundamentalist movement in America when he expressed his feelings on groups like the PMRC: "A lot of parents would think twice before banning a book, however, they're letting agents of right-wing fundamentalists tell them what their kids should listen to. That's dangerous. Groups like the PMRC prey on the fears of parents who are afraid to talk to their children."

Biafra's belief is echoed by all those who oppose governmental intervention in the arts. Moral judgements should be decided in the home, not dictated by the government.

The reasons given for these censorship measures is that certain conservative fundamentalists believe that the recording industry has not been effectively policing itself in the wake of the 1985 hearings that pitted the PMRC against the industry. At that time, politicians felt the "problem" should be dealt with by the music industry internally. But, since that time, the right-wing element has become much more aggressive.

In Pennsylvania, Representative Ron Gamble proposed legislation in his state that called for warning labels to be issued on "offensive" recordings.

Earlier this year, Gamble told *Music Connection* that the industry has only itself to blame for the onslaught of political interference: "If they had lived up to their agreement, then there wouldn't be any legislation in the different state capitals today."

While the authors of these various bills vehemently deny that they are sponsoring censorship, the wording in these measures ensures that certain records may never see the light of day. These bills directly attack the retailers, thus making the industry responsible for issuing warning labels but making retailers liable. With the threat of jail time and hefty fines, many retailers have chosen not to carry products that have been targeted with warning labels.

This backwards form of censorship reared its ugly head earlier this year when many of the leading retail franchises across the country decided to discontinue the sale of stickered products. RIAA spokeswoman Trish Heimers told *MC*: "This is precisely the chilling effect we were afraid of. While the retailers are asking us to comply with voluntary labeling, they're saying, 'But we're not going to carry any labeled products.' It's a catch-22."

Along with the retailers, the artists themselves have been put on trial. Twenty years after Doors leader Jim Morrison was taken to court following a concert performance in Miami, rap group 2 Live Crew was tried for various obscenity charges for a performance in Florida. Eventually, 2 Live Crew was acquitted of all charges—a major victory for the recording industry. Unfortunately, in a related court case, record store owner Charles Freeman was found guilty of selling obscene material after he sold copies of 2 Live Crew's album, *As Nasty As They Wanna Be*, to undercover sheriffs in Broward County, Florida.

There's an old saying: "The more things change, the more they stay the same." When you look at rock censorship through the decades, you realize no truer words were ever spoken.





THE FIFTIES

By John Lappen

MILESTONES

- 1950
- 1951
- 1952
- 1953
- 1954
- 1955
- 1956
- 1957
- 1958
- 1959

1955
A Bridgeport, Connecticut concert with Fats Domino headlining is cancelled because "rock & roll dances might be featured."

1956
Elvis' salacious June 6th performance of "Hound Dog" on the *Milton Berle Show* stirs controversy and threatens to end his career.

1957
Elvis appears on the *Ed Sullivan Show* but, because of his "inflammatory" stage mannerisms, is only shown from the waist up.

1958
A riot occurs in Boston during one of DJ Alan Freed's rock & roll road shows. The pioneering DJ is acquitted of inciting a riot but is eventually drummed out of the business.

As far as births go, this one was extraordinary. Rock & roll entered the world kicking and screaming in the Fifties, heralded by war whoops like "Be-Bop-A-Lula" and the pelvic gyrations of Elvis. For a new generation of be-boppers who wanted to abandon the swaying, soothing, safe sound of the Big Bands for some shake, rattle and roll, it was music to their ears.

Outrageous from the get-go, this infant bastard child of Chicago R&B, Mississippi Delta blues and hillbilly twang created a sound, style and attitude all its own.

Rock's point men—Elvis, Chuck Berry, Little Richard, Jerry Lee Lewis—were trailblazing, non-conformist types with skyscraper-tall greasy ducktails, truck driver sideburns and fear-no-evil sneers on their lips—cocky musicians who scared the bejesus out of lily-white, conservative, Commie-hating Americans, some of whom were no doubt the forerunners of today's PMRC harpies.

This "rock & roll"—as Cleveland DJ Alan Freed christened it—spread like wildfire, and folks either loved it or hated it. Those that abhorred it—they called it "race music"—included religious and political leaders, educators, outmoded music industry types and, of course, parents. In short, the same ilk that is against it now.

Censorship was as predominant then as it is now. The following examples from the Fifties illustrate just how thriving an issue censorship was.

In the eye of the censorship hurricane was Elvis Presley. *Newsweek*, in its May 14, 1956 review of the soon-to-be-crowned King of Rock & Roll, said he "was like a jug of corn liquor at a champagne party" and that his "bodily motions were embarrassingly specific; he's more of a male burlesque queen than anything else."

Press of this sort abounded. Even some of his own musical peers branded him as "too suggestive." Television wielded its nascent influence by allowing America to witness Presley performances on the hugely popular *Milton Berle Show*. Elvis' rendition of "Hound Dog" on June 5, 1956, caused critics to howl that "this kind of animalism should be confined to dives." The controversy this performance generated threatened to kill the King's career. During a subsequent appearance on *The Steve Allen Show* on July 1, 1956, Elvis, in an embarrassing incident that will go down in the annals of rock, subdued his critics by singing the song, dressed in a tuxedo, to a live hound dog.

But these appearances and two prior *Ed Sullivan Show* performances were merely warmups for one of the most famous Fifties censorship incidents. The King's January 6, 1957 *Sullivan*



Pioneering DJ Alan Freed, who coined the phrase "rock & roll."

courtesy of Rock Archives

appearance was the shot heard around the music world when Elvis was only shown from the waist up while performing a blistering rendition of "Hound Dog." Publicist Virginia Wicks, who arranged singer Eartha Kitt's appearance on the same show, remembers Presley's performance as stunning: "He was a very shy, quiet, gentleman until he got onstage. That night, the furor over his performance was incredible."

It has even been suggested that Presley's being drafted into the army in March, 1958, was a form of censorship. In his book, *Elvis*, Dave Marsh writes that "the government's intention in drafting Elvis was to rob him of

everything...not just fame, but also his wealth and dignity. The draft was used as a weapon to put him in his place." Certainly a valid argument, and one way to eliminate him from the public eye and severely hamper the Elvis-generated momentum from which the fledgling rock & roll movement had benefitted.

And then there was rock radio pioneer Alan Freed, who, during his stint in the early Fifties as a Cleveland DJ, would regale his audience by pounding along to the rhythm of the records he played by beating on a Cleveland phonebook, all the while howling into the microphone as he tossed back shots of whiskey.

Freed eventually became involved in putting together rock & roll road shows, calling his packaged caravans "The Big Beat." Egged on by the madcap Freed, the tours attracted frenzied sold-out crowds nationwide.

However, disaster struck in Boston on May 3, 1958. While one of the tour's black vocal groups was performing, an excited white girl nearly jumped onstage and grabbed one of the singers by his genitals. A white Boston policeman who saw what happened went berserk and made a beeline for the stage. The crowd panicked as numerous other security personnel moved in, and the concertgoers were driven out of the arena and into the street. Once



A 1956 hip-shaking performance in Dallas, Texas, by the King of Rock & Roll, Elvis Presley.

courtesy of All You Need Is Love

there, they encountered more police, and a heated battle ensued.

While no teenagers were arrested for rape, drugs or alcohol, rumors to the contrary made the Boston rounds. Freed, who was the only person indicted, claimed that his integrated shows angered the conservative and racially intolerant members of the police force. Freed was found innocent of inciting a riot, but the rest of his tour was cancelled. He also quit his job with New York's WINS radio, who he felt had failed to stand behind him. Presumably, his resignation came with management's blessings.

Shortly thereafter, Freed was black-listed due to the government's investigation into radio's payola scandal. Many radio figures were guilty but, without industry support and respectability, Freed took the rap. Pleading guilty, he received a suspended sentence in 1962. Once America's top DJ, Freed died a broken, alcohol-ridden man on January 20, 1965, at age 42.

Freed's downfall came about because of radio's aversion to playing black music. In the early Fifties, many would-be hits by black artists never happened because of radio's penchant for playing sanitized cover versions of the same songs by white artists. Freed built his early reputation by seeking out the original black version, which led him to be labeled a "nigger lover" by his racist peers and critics. In 1957, a Freed-hosted TV show was cancelled when black singer Frankie Lyman was shown dancing with a white girl.

Radio censorship also claimed other victims: In February, 1957, Bob Friesen, a DJ for CHWK in Chilliwack, British Columbia, was fired because he played black singer Screamin' Jay Hawkins' "I Put A Spell On You"; DJ Al Priddy was fired from a Portland radio station in December, 1957, for playing Elvis' version of "White Christmas" (management felt that the treatment of Irving Berlin's classic was in "poor taste"); and the album which contained Elvis' version of "White Christmas," *Elvis' Christmas Album*, was banned throughout Canada for similar reasons. Berlin himself, outraged that "someone like this animal would record my song," ordered his staff to call radio stations around the

country to demand that they not play the Elvis version.

Also in '55 on May 22, police in Bridgeport, Connecticut, cancelled a sockhop which was to feature headliner Fats Domino because they found that "rock & roll dances might be featured" which they believed led to riots. Cleveland police also got into the act on January 24, 1956, by invoking a 1931 law that prohibited people under eighteen from dancing in public unless accompanied by an adult.

Violence also broke out when Nat "King" Cole was attacked and severely beaten on April 10, 1956, by a group of racial segregationists while singing onstage in Birmingham, Alabama. Two days later, Bob Raiford, a DJ in North Carolina, was fired for denouncing the racially motivated attack while on the air.

Also in Birmingham, on March 31, 1956, the North Alabama White Citizen's Council charged that rock & roll was introduced to white teens by the NAACP and other pro-integration groups. The Alabama group initiated a campaign to pressure radio stations to bar what they termed "immoral music."

Britain also got into the act. On November 24, 1958, British orchestra leader Vic Lewis blasted rock as "pop rot from the jungle of American entertainment. Are the stars of the future to be drawn exclusively from the ranks of these three-chord guitar bashers and bawlers of gibberish?"

And, yes, government interference was commonplace. On March 19, 1959, Massachusetts Democrat Torbert McDonald proposed congressional legislation to limit special postage rates on recordings to only those with "educational or cultural value," while he lashed out at "postal rates which subsidize rock, jazz, and hillbilly music—that is, subsidizing musical illiterates by designating all phonograph records as educational material."

But the most inane example probably occurred in April, 1958, when a magazine article said rock shouldn't be played on the car radio while driving. To wit: "Rock music causes the foot to jiggle which, while jiggling on the accelerator, could cause the driver to lose control and have an accident."

Ah yes, hail, hail rock & roll. **MC**

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THE SIXTIES

By Steven P. Wheeler

MILESTONES

- 1960** Radio stations ban Bob Dylan's "Rainy Day Women #12 & 35" for its controversial chorus "everybody must get stoned."
- 1961**
- 1962** The Beatles release their landmark LP, *Sgt. Pepper's Lonely Hearts Club Band*, an album that is censored for its alleged drug references.
- 1963**
- 1964** The Doors and the Rolling Stones are told to edit certain words out of their *Ed Sullivan Show* performances.
- 1965**
- 1966** The Doors' "The Unknown Soldier" and the Stones' "Street Fighting Man," songs which echo the counter-culture's anti-war sentiments, run afoul of censors who decree them as "subversive."
- 1967**
- 1968** Jim Morrison is arrested for "indecent exposure" and "public drunkenness" during a Miami, Florida performance; he is eventually found guilty.
- 1969**

The Sixties remain, without a doubt, the most tumultuous decade the United States has seen since the Civil War a century ago. Spurred on by anti-war sentiments and a large underground movement, a counter-culture took to the streets with a new philosophy and a utopian outlook on life. This was a rebellion, whose main purpose was to rid the country of outdated morality and antiquated attitudes and bring forth new values that challenged the established order.

By the mid-Sixties, the lines had been drawn. It was Us vs. Them, Young against Old, Hippies against the Pigs. Unlike the previous decade where the concern of the self-appointed American moralists was focused on keeping black musical rhythms out of the white mainstream, in the Sixties the object of attack for the right-wing establishment was the rapidly growing counter-culture—this encompassed drugs, anti-war sentiments and the free love mythology that began in San Francisco in the mid-Sixties. This fear turned vengeful as the Established Order looked for the Achilles heel of the counter-culture revolution, and the targets became the pop musicians who had unwittingly become the leaders. Fundamentalist extremists began looking at the lyrics of songs and what was being preached to the youth of America.

Songs that made references to drugs, anti-Vietnam themes or sexual innuendo were immediately banned from radio and television. The first notable event of the Sixties concerning censorship in pop music occurred when the Beatles' John Lennon made his infamous "we're more popular than Jesus" remarks. Once the American press picked up on the quote, it was the chink in the armor that pop music opponents were looking for. There was an outcry of protest and numerous anti-Beatle demonstrations across America's Bible Belt including the burning of Beatle records, with 35 radio stations eventually banning their records.

A short three months later, Dylan's classic song, "Rainy Day Women #12 & 35," with its controversial chorus of "everybody must get stoned," was banned on radio stations across the country because of its "obvious drug reference." Elektra Records, in anticipation of negative public response, carefully edited out the word "high" from the Doors' first single, "Break On Through." The Beatles' notorious "butcher cover" for their compilation album, *Yesterday And Today*, which featured the Fab Four in butcher outfits surrounded by meat and decapitated baby dolls, was eventually withdrawn at the last minute by Capitol due to the controversy and damage it would cause the Beatles' wholesome image. And the Rolling Stones ran into similar

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In 1969, Doors leader Jim Morrison went on trail in Dade County for "indecent exposure" and "public drunkenness."

problems with Decca Records, who refused to release the original cover art for the *Beggars Banquet* album featuring a graffiti-filled laboratory wall.

However, the album hit hardest by the fundamentalist right had nothing to do with the cover art. It was during the Summer of Love in 1967 that the Beatles released their masterpiece, *Sgt. Pepper's Lonely Heart's Club Band*. This album would be analyzed and re-analyzed more than any pop album in history. The right-wing fundamentalists had a field day in their attempt to discredit the Beatles. Led by Maryland Governor and future Vice President Spiro T. Agnew, the arch-conservative right wing attempted to portray the Beatles and other rock notables as

nothing more than drug addicts and sexual deviates. Songs such as "With A Little Help From My Friends," "Fixing A Hole," "A Day In The Life" and "Lucy In The Sky With Diamonds" were exposed as "offensive" and "subversive." The arch right-wing organization John Birch Society publicly claimed the Beatles were part of a Communist conspiracy and that *Sgt. Pepper's* music displayed "an understanding of the principles of brainwashing."

In late 1967, the Doors appeared on the *Ed Sullivan Show* and were told to eliminate the word "higher" from the lyric of "Light My Fire." Doors leader Jim Morrison agreed to the stipulation backstage, but when he went before the cameras for the live telecast, he



The Beatles: Their *Sgt. Pepper* and *Yesterday And Today* LPs caused quite a stir, as did John Lennon's "we're more popular than Jesus" remarks.

courtesy of The Doors Illustrated History

used the offensive word anyway. A few months before, CBS-TV had told the Rolling Stones to change their chorus of "Let's Spend The Night Together" to the less suggestive "Let's Spend *Some Time* Together," something that the Stones uncharacteristically acquiesced to.

As the decade wound down, anti-war lyrics became the new target of political opportunists. By 1968, anti-war themes were the most banned songs on American radio and television. The Doors anti-Vietnam statement, "The Unknown Soldier," was accompanied by a modestly-graphic video which was immediately banned, as were the revolutionary sounds of the Stones classic, "Street Fighting Man." Radio stations across America claimed that the song would "fan the flames of radical dissent" and possibly lead to a full-scale revolution.

But the worst was yet to come for the Doors and, in particular, their controversial leader, Jim Morrison. In March of 1969, Morrison and the Doors appeared at Dinner Key Auditorium in Miami, Florida (the same bastion of moral decency who recently took rap group 2 Live Crew to trial). Morrison, who was extremely drunk during the one-hour performance, was charged with one felony count of "lewd and lascivious behavior" and various misdemeanor charges ranging from "indecent exposure" and "public profanity" to "public drunkenness."

Anyone who has heard the infamous bootleg tapes from that concert can attest to the fact that Morrison did utter vulgarities and was obviously very drunk, yet there is no evidence that Morrison really did expose himself (no photos of little "Mr. Mojo" making a surprise appearance were ever presented as evidence in the trial). Many people believe that the entire incident was nothing more than a blatant attempt at destroying the counter-culture movement by conservative politicians.

In the ensuing days following the Miami incident, city officials throughout America banned the Doors from performing. Morrison himself commented that the backlash against the Doors turned into a media event for publicity seeking politicians: "It's just

a political football. They let us sign a contract for a concert, and then two days before we show up, the mayor or the sheriff or whoever wants to get their name in the paper will try to cancel the show and get everybody all outraged."

Morrison's trial was a biased one. One year before his death, and during one of his final interviews, Morrison vented his anger at the judicial process when he told the *Los Angeles Free Press*: "We're going to appeal on several grounds. First of all, they never really proved anything except profanity, which we admitted all along. We were going to attempt to prove that profanity did not violate contemporary community standards in the City of Miami. *Hair* was playing in town at the time, and there was nudity onstage every night, and they were allowing young people to go. The judge refused to allow any investigation along those lines and limited it to criminal actions.

They had thousands of photographs from many different people that were there, but there were no photographs of an exposure or anything near it. The other charges I think were just put in there to make it look more serious."

Morrison was eventually found guilty of vulgar and indecent exposure and vulgar and indecent language. Both misdemeanor convictions were

on appeal when Morrison succumbed to heart failure in Paris on July 3, 1971.

In one of his final interviews, Morrison accurately pinpointed what is at the heart of every obscenity trial: "I think it was really the lifestyle they were going after. I don't think it was me personally. I just kind of stepped into a hornet's nest."

In the Sixties, the lines were clearly drawn. You were either part of the solution or part of the problem; there were no grey areas. The Sixties proved that by attacking censorship issues, you could make a difference. Words like "high" or "higher" are no longer banned from television or radio, and you can even hear some of the dreaded four-letter words on television today.

The Sixties broke down some barriers, and they are a reminder to all Americans who value free speech that we have to continue the fight or we will be silenced forever. **MC**

By the mid-Sixties, the lines had been drawn. It was Us vs. Them, Young against Old, Hippies against the Pigs.

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THE SEVENTIES

By Jack Briggs

MILESTONES

1970

1973

The Supreme Court delivers its notorious "community standards" ruling, giving local government officials the authority to rule what is or isn't obscene.

1971

1972

1973

Combining a punk and glam trash image, the New York Dolls were yanked off the stage during a show in Florida for dressing up in female attire for the performance.

1973

1974

1976

At a live performance at the Starwood club in Hollywood, "Captain Sensible," lead guitarist for the Damned, stripped off all of his clothes and played the set completely naked.

1975

1976

1977

1978

1979

Controversial punk band the Sex Pistols tour America, offending and shocking the establishment at every turn.

1979

By 1970, it seemed as if rock music had transcended all possible boundaries—especially with regard to censorship. Rock appeared poised to enter a period of anything goes. Whereas in 1968, Country Joe and the Fish had to sanitize their "fish chant" on *I Feel Like I'm Fixing To Die*, they could shout "fuck" on 1970's soundtrack to *Woodstock*.

In fact, the only major rock act experiencing any serious problems with decency demagogues was Jim Morrison, having allegedly exposed himself onstage in Florida. The Doors found themselves being banned from various cities, along with a resulting decline in record sales. Other than this, however, rock was barreling along the highway of pop culture seemingly unimpeded by forces that would limit its artistic and/or expressive freedom. A grand and glorious age of First Amendment bliss had dawned...or so many people thought.

There were some disturbing signs, however. Polemical sniper fire aimed at other media from retrogressive forces hinted at potential trouble for rock music. Richard Nixon was re-elected in 1972, amassing the third largest landslide victory in American presidential politics. This event signaled the real end of the Sixties, betraying as it did Middle America's true social and political leanings. Had it not been for Watergate, the United States might have entered a period of stultifying conservatism, presaging Reagan's reactionary revolution by eight years.

In keeping with this ominous trend, the Supreme Court delivered its notorious "community standards" ruling in 1973. Simply put, the Court stated that a film (or book or art exhibit or song) could be considered "obscene" if it violated the prevailing moral standards of any given locale; *Deep Throat*, therefore, might play unhindered in Los Angeles but would be banned in Cleveland.

And by the late Seventies, even so sacrosanct a progressive movement as modern feminism began experiencing serious setbacks: The Equal Rights Amendment, so innocuous in its wording and intent, was halted with seven holdout states refusing to ratify it; reactionary religious gadflies such as Marabel Morgan (author of *The Total Woman*), were able to utilize emotional persuasion with stunning effect, employing demagoguery instead of logic to arouse gratuitous fears of unisex public toilets, women engaged in military conflict and the like.

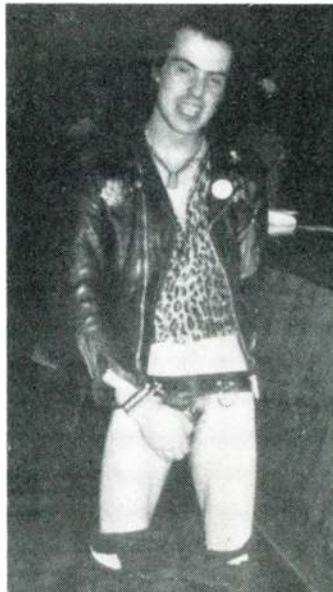
Yet rock & roll serenely sailed through the mid-Seventies, supremely oblivious to these warning signs. While Kiss and Alice Cooper spat blood and fondled pythons onstage, rock music's creators largely grew comfortable, soft



The debut LP of the New York Dolls, who were yanked off a Florida stage for their feminine attire.

even. Musicians who once exulted in defiance became cozy, taking for granted their hard-won freedoms; as mainstream rock assumed an increasingly commercial stance, the field let down its guard. Thus the stage was set: Social and political factions in America (many of whom were exhausted by a decade and a half of reform movements, protests and "that devil's music") started to coalesce, just itching for a fight. All it would take was an igniting spark for rock music to become controversial once again—something so offbeat, so irritating to common mores that censorship could rear its ugly visage once again. Enter punk rock.

And how does one assess the punk scene? In retrospect, it comes off as a "movement" in search of a theme. It was part lifestyle, part half-baked politics, part music and several parts youthful angst. Whereas in the Sixties when there were genuine movements (the SDS, Weather Underground, Civil Rights and anti-war activism) and a conspicuous quasi-movement (the hippie alternative lifestyles experiment), there was no clearcut source of protest a la Vietnam upon which a viable young people's movement could



Bassist Sid Vicious of the outrageous punk outfit the Sex Pistols.

anchor itself. Instead, middle-class lifestyles became the focus of an almost religious fervor among Sixties refugees. As a result, late-Seventies youth perceived they were being told that a house, car and 2.3 children should be their life's goals.

As if drifting in stagnant waters, certain segments of British and American youth allowed their anger regarding this scenario to foment. Musically, this anger emerged in a crude and inarticulate form that would come to be called "punk." Spearheaded by the short-lived Sex Pistols, this phenomenon entrenched itself on both sides of the Atlantic, making itself most cozy on these shores in New York and later in Los Angeles and San Francisco. The Pistols, who specialized in outrageousness, established a reputation in England for being banned from club after club because of their visceral lyrics and capricious stage antics. Censorship, though, appeared to affect the Pistols selectively; despite being banned from various live venues, they managed to secure a record deal with EMI. Though later dropped by EMI and A&M, the Pistols at last made a cozy arrangement with Virgin Records, and the resulting singles had an extraordinary impact on rock & roll, a direct hit on the face of popular culture whose reverberations can still be felt today. As a result of these records and the Pistols' high-profile, fuck-you demeanor, punk found its voice and rallying point.

So, while the punks' numbers were small, they were amazingly vocal and demonstrated an uncanny ability to attract media attention the way light draws moths. All along, punk rock's vulgarity stirred emotional responses among more comfortable population segments in much the same way rock & roll did two decades earlier.

However, it is hard to determine what was being said among the punk cognoscenti. Rejection appeared to be the punks' modus operandi—rejection of middle-class values, commercial music, the past. Because of this rampant discontent, the establishment took notice. Once again, rock & roll had managed to draw the battle lines.

But, according to some, the real story appears not to have been so much censorship as it was discrimination. Simply put, certain strangely dressed young people developed a reputation for rowdiness and attracted the attention of certain law enforcement officials, who leaped at every opportunity to silence them. "You didn't really have that much of a censorship problem in the Seventies," says Los Angeles radio personality and scenester maven Rodney Bingenheimer. "One time, though, I read over the air some song lyrics by a punk band called Black Flag and got a call from some guy with

courtesy of 12 Days On The Road; photo by Roberta Bailey

the FBI. But that's about all."

However, others report that they were indeed occasionally victimized by silencing forces. De De Troit, who fronts a Los Angeles band known as Hit 36, was closely involved with the late-Seventies San Francisco and Southern Californian punk scenes. "I was in a band called UXA back then," she says. "One time, when we played at the Masque, the cops actually came onstage and pulled the cords from our amps and turned them off. They just wanted to shut down the Masque. We also played Club 88, which got us blackballed at a lot of other clubs. But the punk audience here was a lot more violent than the one in San Francisco—which I didn't like.

"One time I was playing in Canada," she goes on. "The show had a lot of sex and violence in it, like America itself—and that was what we were trying to get across. We started a show in Toronto where I was dressed up like the Statue of Liberty. We also had crushed sugar bottles and fake blood. In Canada, they did not like this, even though the show was only theatrical, and so the Toronto Morality Squad came in and stopped it. They would not let us play.

What is one to make of isolated incidents such as these? Troit muses: "UXA was simply trying to show what America is like, with its sex and violence. This is

what is being shoved on us by the media, but at the same time censors are trying to take it out of the music—the very stuff we grew up on."

One can uncover other events that seem to broadcast a different signal altogether. In 1976, a British punk band, the Damned, virtually affirmed widely held notions that the Seventies were a relatively censorship-free era. In a show at the now-defunct Starwood on Santa Monica Boulevard, guitarist "Captain Sensible" stripped completely and continued to play. Yet the Damned was not stopped; instead, the crowd laughed.

The question emerges: Could this happen today in a major club, given the current strength of far-right, fundamentalist religious organizations?

However, one could say that a vague form of censorship—media distortion—affected people's perceptions of the late-Seventies punk crowd. Ac-

ording to some survivors, the mass media merely skimmed the slippery, illusory surface of punkdom, serving up an often inaccurate portrait of a lifestyle whose adherents maintain genuine messages were emanating from the movement. Once again, De De Troit sheds some light: "In the media, they made it look like a bunch of mindless, gang-like kids—just crazy and destructive. It seemed like a lot more people were into the image than the thinking. And once I had my picture taken by the *San Francisco Chronicle*, and they put it in the fashion section of the paper. A lot of people thought it was all image."

In the end, the Seventies are hard to pin down. For every incident where one can point to the New York Dolls being yanked off a Florida stage because of their feminine attire, there are several others where various artists probed beyond the very limits of free speech.

The Seventies were rock's most liberated era. Western popular culture, still reeling from the Sixties, found itself numbed.... It was as if society was experiencing the listlessness that follows sexual intercourse.

The Seventies were rock's most liberated era. Western popular culture, still reeling from the cataclysmic Sixties, found itself numbed, jaded even. It was as if society was experiencing the listlessness that follows sexual intercourse; lethargic, people were too tired to express offense at events occurring on the periphery of rock culture.

That, along with the increasingly

materialistic mores shaping society, made for incredibly rich soil in which the punk-rock phenomenon could nurture and grow—not to mention other controversial, on-the-edge rock & roll phases such as glam and glitter. Seen this way, punk rock, or something like it, was inevitable.

Again, one must look to those disparate warning signs that the music industry, in its ubiquitous, never-ending shortsightedness, chose to ignore: Nixon's landslide re-election, the Court's "community standards" ruling and the first tentative volleys fired from right-wing religious politicians.

Much like the Roaring Twenties, the Seventies were an extended party during which everyone enjoyed the societal freedoms that the Sixties had fought for and won. It was rock's First Amendment oasis, a period of only sporadic censorship and almost unparalleled expressive freedom. 

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THE EIGHTIES

By Scott Schalin

MILESTONES

1980

1985

Mary Elizabeth "Tipper" Gore establishes the Parents Music Resource Center (PMRC) in a small, donated office in Washington, DC.

1981

1982

1985

A Supreme Court hearing results in the "stickering" of albums that contain strong, explicit language.

1983

1984

1986

A law prohibiting unaccompanied children under the age of fourteen from attending concerts that "constitute obscene performances and that lack artistic, literary or social merit" goes into effect in San Antonio, Texas.

1985

1986

1987

1987

Dead Kennedys lead singer Jello Biafra is charged with violating obscenity laws for a "disturbing" poster included in copies of their album, *Franken-christ*.

1988

1989

The country's head was still throbbing from the effects of the Iran hostage crisis, which came far too closely on the heels of Vietnam and Watergate. Still, things were encouraging when the Eighties began with a simple yet symbolic event that saw the incredible underdog victory of the U.S. Olympic hockey team in Lake Placid that earned them a gold medal and gave us a unifying energy.

Unfortunately and ironically, gold became a more disturbing symbol for the decade when Reagan and his inimitable system of economics provided Americans with a new flag, this one badly wrinkled and colored green.

The music industry seemed to echo the askew ramblings of Reaganomics as MTV plugged into America's consciousness for the first time on August 1, 1981, at 12:01 a.m. with the ironic Buggles' clip, "Video Killed The Radio Star." The video channel's success was fast and its import deep as flash replaced substance in a desire for big musical dollars.

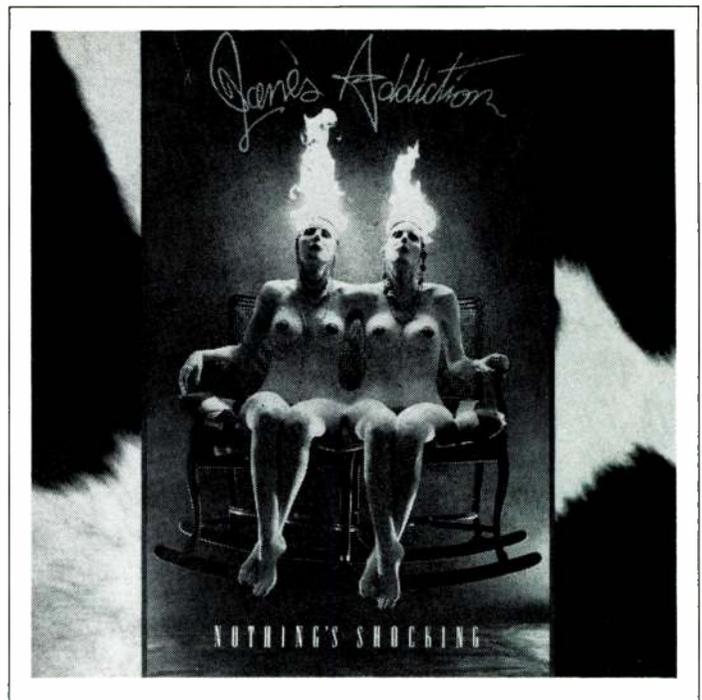
The country's ultra-conservatism, exemplified musically by the innocuous flagellations of new wave, was aligned not just with our rubber-necked President but also with his support of Christian ethics and the Moral Majority. Reagan became this nation's Big Father, to whom, it seemed, his country's children should abide. This climate created the musical watchdog group whose letters PMRC seemed to more closely resemble a woman's demeanor during menstruation than the Parents Music Resource Center for which it actually stood.

The group began in a donated office in downtown Washington, DC, in May 1985, headed by Mary Elizabeth "Tipper" Gore, wife of Tennessee Senator Albert Gore. With a small staff of five, the PMRC took their campaign against the explicit rock lyrics of groups like W.A.S.P. from a church meeting to Capitol Hill in less than five months.

Although many claimed they were a dangerous ad-hoc group advocating censorship, Mrs. Gore ardently maintained that they were simply developing "a tool so parents can make informed decisions on what to buy," in the form of a ratings system not unlike those used for motion pictures.

The movement came to its pinnacle on September 19, 1985, in a Supreme Court hearing that saw witnesses like Senator Ernest "Fritz" Hollings of South Carolina demand that "somebody, by God, rescue the tender young ears of this nation from this rock porn," while industry veterans such as Frank Zappa defended their artistic freedom by calling the PMRC women the "wives of Big Brother."

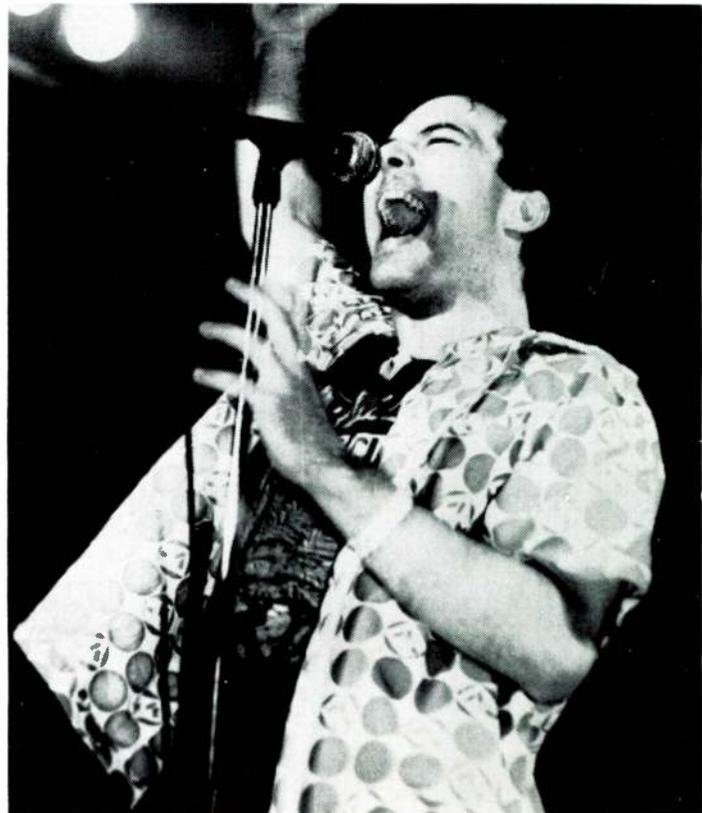
Nevertheless, as a result of the hearing, a stickering system was agreed upon by the PMRC, PTA and the Re-



The cover of *Nothing's Shocking*, the major label debut by Jane's Addiction.

cording Industry Association of America (RIAA) with the very general language: "EXPLICIT LYRICS—PARENTAL ADVISORY." In compromising on the disclaimer, Stanley Gortikov, President of RIAA, was accused by many in the industry of having caved in to the PMRC while he freely admitted that he "could not escape continuing dialogue with the PMRC group, particularly in view of its [political] Washington links."

In April of 1986, CBS Records became the first of the majors to set specific policy regarding the use of the warning stickers and in so doing implied that they would prefer its artists curtailed their potentially objectionable material rather than have the warning label affixed to the cover and risk consumer repercussions. CBS lawyer David Johnson denied those allegations that came as a result of a memo he issued, but coincidentally,



Jello Biafra of the Dead Kennedys.

the Beastie Boys, CBS recording artists, were asked to remove certain words from their single, "Hold It, Now Hit It." With reluctance, the group edited the allegedly offensive words and even dropped the proposed B-side song, "The Scenario," when the label felt that it, too, would "create problems."

More PMRC fallout occurred some eight months after the Senate hearing when twelve states considered laws that would make it a crime to sell "obscene" records to minors. On November 25, 1986, the first obscenity law of its kind in the U.S. went into effect in San Antonio, Texas, which prohibited unaccompanied children under fourteen from attending concerts that "constitute obscene performances that lack artistic, literary or social merit."

With the briskness of a downhill snowball, several smaller conservative groups formed in the shadow of the PMRC. The National Music Review Council, created by William Sterling, was one that wanted to initiate a seal of approval for acceptable, positive records, which he likened to a "Good Housekeeping Seal." As the executive vice president of radio stations in Dallas and Kansas City, Sterling had already banned such songs as the J. Geils Bands' "Love Stinks" and Devo's "Whip It" from his station's playlists.

Oddly enough, as these watchdog organizations flourished to supposedly make the country safe for ethical music, Bob Geldof and his staff were distributing the \$100 million that Band Aid and Live Aid had raised in 1985 to help Africa overcome their tremendous squalor.

The hoopla of the PMRC seemed to finally be on the decline when Dead Kennedys lead singer Jello Biafra was charged with violating obscenity laws in the summer of 1987. Biafra and Michael Bonanno, manager of Biafra's label, Alternative Tentacles, were cited for allegedly distributing harmful material to a minor in the form of a poster drawn by Swiss surrealist artist H.R. Giger that was included inside copies of the Dead Kennedys 1985 album, *Frankenchrist*.

Although the case ended in a jury stalemate which forced a mistrial, the pressure of the trial led to the breakup of the Dead Kennedys as well as the

demise of what was a thriving time for independent labels that today has left them mostly powerless without a major's affiliation, according to Greg Werckman, General Manager of Alternative Tentacles Records.

"As a result of the trial [independent labels] cannot get our products into major stores. They now have this fear built-in because we've been singled out in the past," Werckman says. "Yet Guns N' Roses puts out an equally offensive record and [Geffen] slaps a warning sticker on it and has no problem getting it into stores and then can parlay that into huge sales."

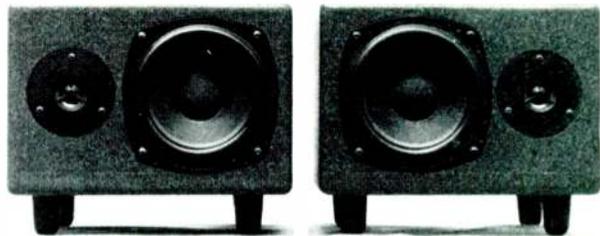
Jane's Addiction, however, was one band that couldn't turn controversy into cash when many record chains refused to stock their 1988 *Nothing's Shocking* LP because of a cover the store owners felt could earn them prosecution. As a result, the album that received nearly unanimous critical acclaim, sold barely 300,000 copies.

Their record label, Warner Bros. Records, was better prepared prior to the release of this year's *Ritual De Lo Habitual*. The label asked Jane's Addiction to revise their original artwork when they foresaw similar retail resistance. Although group singer Perry Farrell was reluctant, he did submit an alternative sleeve that simply showed the First Amendment typed

against a plain, white background. Ironically, sales of this album have been almost 4 to 1 (400,000 units sold to 150,000) in favor of the original cover which featured an artist's rendering of three naked figures with pubic hair prominently displayed.

As a result of the haranguing, Farrell printed a letter on the inside of *Ritual's* supposedly "obscene" cover, symbolically addressed "to the mosquitos." Although to paraphrase out of context may misconstrue the letter's true meaning in the same way obscure lines are misunderstood when outside the framework of the song, the letter does metaphorically compare the buzz and pain inflicted by a mosquito with the roar of censorship that to this day "sucks off of you and sucks off of me. As heirs to the planet, we must maintain, honor and enjoy the gift of freedom," it reads. Take it from someone who's been stung. **MC**

**"Will somebody, by God, rescue the tender young ears of this nation from this rock porn."
—Senator Ernest Hollings, South Carolina.**



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Music Industry Charities

By Sue Gold

Rock & roll may have its problems, but there is no other industry that gives as much time and money to charitable causes. Last year alone, musicians, record company executives and others in the business gave more than \$5 million to support medical foundations and research. While many charity organizations do fund-raisers sporadically, a few organizations hold annual events such as dinners, softball and basketball games and concerts to raise money. Several organizations, including the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research, City of Hope, Betty Clooney Foundation and the David Foster Foundation rely heavily on the music industry for its support.

The T.J. Martell Foundation for Leukemia, Cancer and AIDS Research, which now raises \$4 million annually, is considered the music industry charity, having raised more than \$30 million since 1975. It was founded by a small group of music executives to help Tony Martell, Senior Vice President/General Manager of CBS Records, keep a promise to his son, T.J., who died of cancer. "I promised T.J. that I would raise one million dollars for Dr. James Holland (of Mt. Sinai in New York) and his research, so we could help others with this horrible disease," Martell remembers. "My son passed away without seeing the one million dollars raised, but thank God for the people in the industry. They said they would raise the money in honor of him and named the Foundation after my son."

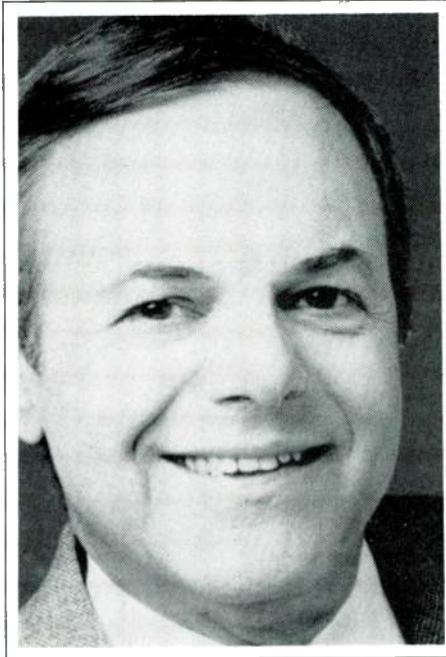
Throughout the year, the Foundation holds dinner roasts featuring radio personalities, banquets in New York and Los Angeles, events honoring music industry executives, and the T.J. Martell Rock n' Charity Weekend every spring, featuring a silent auction, bowling, golf and softball games. The weekend alone raises about \$250,000. Among those who have contributed to the Foundation are members of Whitesnake, Bon Jovi, REO Speedwagon, Chicago, Poison, Fee Waybill, Graham Nash, Iggy Pop, Billy Burnett and Glenn Frey.

Frey got involved with the T.J. Martell Foundation when Irving Azoff was be-

ing honored several years ago in New York by the organization at its annual dinner banquet. "While I was at the dinner, Irving talked about [the Foundation] and then Tony Martell gave a tremendous speech about it. Right after that, there was the golf tournament and I've been involved ever since."

Frey's generosity goes past playing in golf games. According to Tony Martell, "Last year he said that if he won the golf tournament he would give \$10,000 to the fund. He lost, but he gave us \$5,000 anyway. He really is a strong supporter of our foundation, and he does this without notoriety or publicity."

Frey also received the organization's first "From The Heart" award on May 10, 1990. "I have mixed emotions about that," Frey admits. "I try not to draw attention to myself. I'm really shy when it comes to these things, but I'm very honored to get the award. It's a great charity, especially since 95% of the money



Joe Smith
CEO, Capitol/EMI Music

raised goes directly to the cause."

Other artists who are quiet supporters include Bruce Springsteen and Phil Collins, who both donate money regularly to the foundation. "Artists are the most compassionate people you could ever meet," Martell claims. "Let one artist get caught with drugs and it gets blown all out of proportion. No one ever jumps on their good sides, which really outweigh everything else."

Another organization that relies heavily on the music business is the City of Hope. The organization focuses prima-

rily on cancer, but does research on other diseases such as respiratory diseases and diabetes. The City of Hope opened its Los Angeles Chapter in 1972. Since then, they have held annual dinners to honor someone with the recording industry every year. Besides raising money from people attending the dinner, there is also a journal which is published in conjunction with the evening, and all the advertising for that is contributed. Other sources of charitable donations include basketball games and the recent Tennis and Music festival.

The money raised goes to the City of Hope Hospital and research center. "Sometimes, if an honoree has a specific disease they want the money to go to, we'll do that if we're doing research in that area. But mostly they say whatever you need the money for," says Kirk Prais, Director of National Music and Entertainment Industries of the City of Hope.

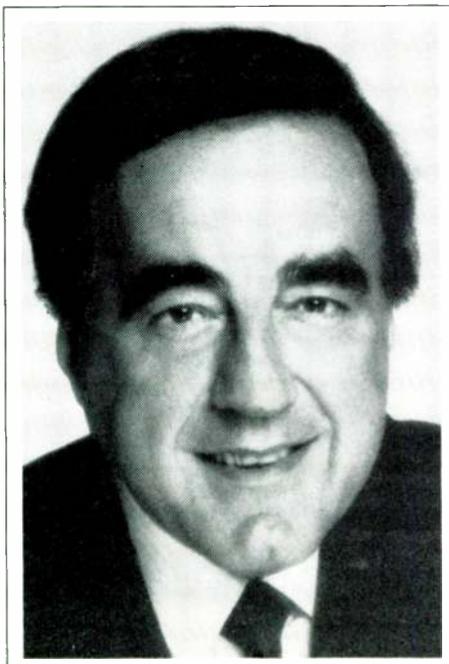
Among those who have been honored are Quincy Jones, Irving Azoff, Clive Davis, Mo Ostin, Johnny Mathis, Jay Lasker, Jerry Moss and Herb Albert, Joe Smith and CBS Records President Tommy Mottola, who was this year's honoree on September 12.

"Our first dinner raised \$150,000. [Capitol/EMI Music CEO] Joe Smith was the first to break the \$1 million mark two years ago," says Prais.

Smith admits he is a strong supporter of the organization, but was awkward with the honor. "I felt very uncomfortable, but you do it to raise money for the charity. I stayed away from this type of thing for a long time. When they asked me, I figured if ever I was to do one of these things, it should be for something I really believe in. The City of Hope is the charity that I choose to help."

Mottola's dinner broke the \$2 million mark this year, raising more than \$2.1 million for the City of Hope. "The entertainment was so spread out that as soon as one part was over, everyone jumped up and started doing business," Prais remembers. "I never saw so much table-hopping, but at least I know everyone had a good time, especially Tommy."

The basketball tournament is played



Tony Martell
Senior VP/GM, CBS Records

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INDIE PUBLICISTS

The Image Brokers

By Richard Rosenthal

Mention the subject of publicity to a musician and you'll get a mixed bag of reactions. Some love doing interviews, photo shoots and the like, while others loathe them. But, whatever the reaction to the subject, all will agree that publicity is necessary to their careers.

Increasingly, recording artists are turning to independent publicity agencies to assist their record label's staff publicists. To better understand the role of the independents, *Music Connection* spoke to representatives of four independent publicity agencies.

Parvene Michaels, President/founder of International Media Network, and Renee Coursen, Director of Total Music Public Relations, represent two of the mid-sized agencies, while two of the largest are represented by Mitchell Schneider, head of the Music Division of Levine/Schneider Public Relations, and Eliot Sekuler, Senior Vice President of Entertainment for Rogers & Cowan Public Relations.

One of the first questions people ask when talking about the independents is simply "why?" Each label has a staff of publicists already committed to work on behalf of the label's roster of artists, so why bring in an outsider?

Although there are a variety of answers, there is agreement on one point: All of the independents have great respect for the talents of the label's staff publicists. An independent is not hired because there is a question of competency on the part of the label staff, it's more a question of time and volume.

"The label has a very broad scope," says Michaels. "They have massive mailing lists. But, because of the sheer amount of acts and releases, they frequently can not do the kind of in-depth publicity work that we can." Coursen agrees: "It used to be that the band and their management would hire the independent out of their own funds, but now the labels are hiring independents because they realize it's not that they can't do the job, it's the time factor. If I'm working four acts, I can spend two hours a day per act, where someone at a label may be handling 15-20 bands."

In addition to the amount of time an independent can spend on an act, they also look for opportunities the label may not be interested in. Sekuler relates the examples of two of his clients. "We mounted a very big campaign for Quincy Jones on behalf of his record, which was last November. Warner Bros., which is very, very good, is not particularly interested in Quincy's television activities. I am, because anything that pertains to Quincy Jones is interesting to us."

"Paula Abdul is one of my clients with a multi-media appeal to her career, and Paula will probably do movies as well as records. Virgin Records does not address her career outside of the recording industry, so we have been brought in to make sure her entire potential is realized."

"We really intensify a campaign to a 24-hour situation," explains Schneider, "where we have clients calling me at home on weekends and during the week and before work hours. The kind of approach we take is that we don't merely put together bios, and we're not concerned so much with an artist's chart position. We think of their career in a long-term aspect. I respect the labels a lot, but what we do here is 24-hours a day. It's insane—but in the best possible way. This is

always a tricky question, because I don't mean to slight the record company."

Schneider's remark touches upon an interesting point. The label and the independent are working separately towards a common goal: to obtain media coverage for the artist. Do they duplicate efforts? Does a rivalry develop between the two camps? After an independent is hired, do they take full command of the publicity campaign for an artist while the label retreats into the background?

All of the independents stressed the need to maintain close contact with their label counterparts. "When we get involved, we call up the record company publicists and let them know what's going on," says Schneider. "I encourage their creative thoughts. Just because we're hired is not license for the record company to stop working."

Similar thoughts are echoed by Michaels. "The independent is hired to intensify the PR effort, not to take over the label's job. Part of the job of the outside publicist is to keep in



Richard Aaron

Parvene Michaels

President, International Media Network

"The independent is hired to intensify the PR effort, not to take over the label's job."



Tom Farrell

Renee Coursen

Director of Public Relations, Total Music

"There has to be real good communication... you have to be careful that you don't overstep."



Mark Weiss

Mitchell Schneider
 Music Division Head, Levine/Schneider
"...we don't merely put together bios... we think of [the artist's] career in a long-term aspect."

touch with the label, even if the outside person is handling most of the work. I really feel that a good publicist should find out who the key people are at the label in the promotion, sales, marketing and artist development departments. I think it's nice to keep everyone in

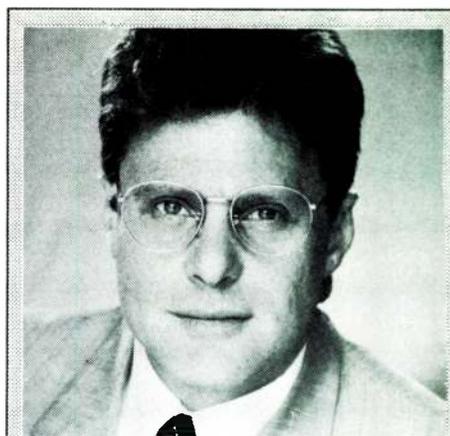
touch by sending clippings, in order to keep everyone excited about the band. The outside publicist is an important pipeline, and they're paid to have the time to do this kind of work."

"The worst position we could find ourselves in is an adversarial relationship with a label," relates Sekuler. "It doesn't work at all. For a while, the perception was that the labels were threatened by the independents, but more and more we work real closely together." According to Coursen, "There has to be real good communication, because publicists tend to be very protective of bands, and you have to be careful that you don't overstep. It takes some working out at first until everyone knows each other."

The biggest difference between what the label does and what the independent does is not *how* they do it, but *who* they do it for. The label's publicists are bound to work each act at the label whether they like or dislike the act. Not the independents. All four said that in order to agree to represent an artist, they had to feel excited about what that artist is doing. Schneider says that he has to find "something edgy, compelling or unique."

Another difference is that some independents will take on unsigned bands as clients, often to publicize showcases designed to attract the attention of A&R representatives. Michaels and Coursen said that, at times, their roles may even come close to those of a manager, such as contacting A&R people and attorneys.

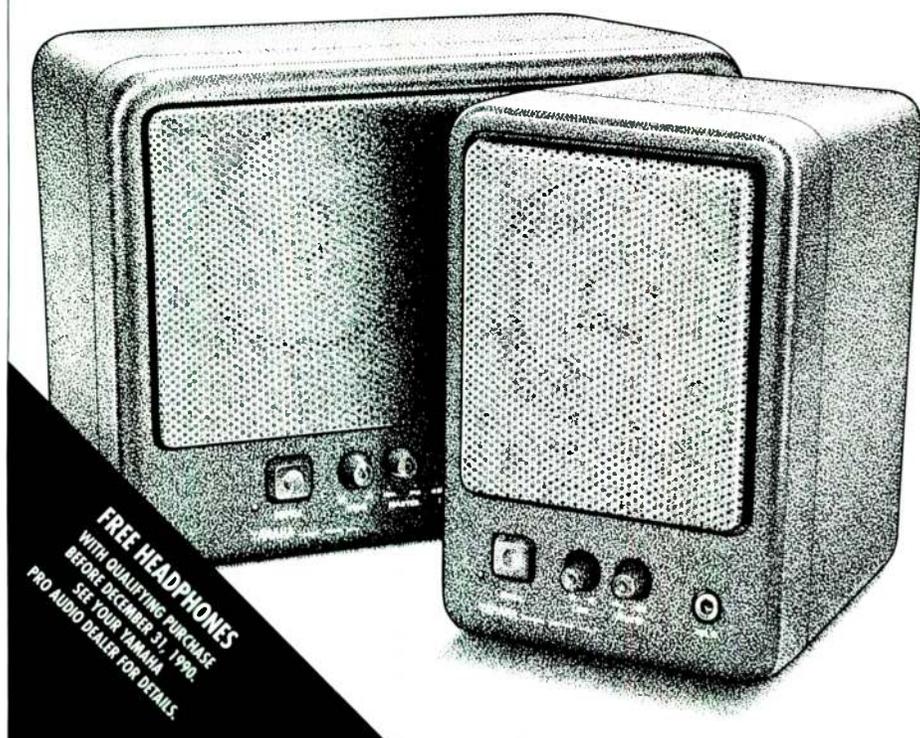
With the recent proliferation of new labels, which means more bands competing for media exposure, the role of the independent



Eliot Sekuler
 Senior VP of Entertainment,
 Rogers & Cowan Public Relations.
"The worst position we could find ourselves in is an adversarial relationship with a label."

agencies may grow in importance. All things told, however, the independents share more similarities than differences with their counterparts at the labels. As Mitchell Schneider says, "My ultimate challenge is to make people who want to say 'no' say 'yes.'" **MC**

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SLAYER

Mind Over Metal

By Scott Schalin



Dave Lombardo Kerry King Jeff Hanneman Tom Araya

maintains. "The past three years I've said the same thing, 'Look, man, I make things up'—and that's not just a scapegoat in case somebody kills himself listening to my song."

Sitting in a sterile, white-walled room of the band's publicity offices, the most evil thing present wasn't King but rather a plate of stale, frosted donuts that sat untouched at the guitarist's feet. King actually proved more than amenable discussing the true origins of his inspiration: horror movies—the *Nightmare On Elm Street* series being among his favorites—and, of course, the new Slayer record.

Seasons In The Abyss, which debuted on the *Billboard* charts in the Top Sixty and is already their biggest-selling album to date, is another step forward in Slayer's development, both in terms of form and content. The lyrics, written mostly by King and singer/bassist Tom Araya, are as distinctive as ever—using metaphorical depictions of the nether world to describe the hells on earth. And the music is as brutal as ever, providing a surreal backdrop for our worst nightmarish realities, such as the atrocity in Tian An Men Square.

"You have worked hard, comrades...continue working hard to protect the capital's safety and order"

—Chinese Premier Li Peng commending his soldiers after their assassination of thousands of student demonstrators who'd gathered in Tian An Men Square.

"You cannot hide the face of death/Oppression ruled by bloodshed/No disguise can deface evil/The massacre of innocent people."

—From "Blood Red" by Slayer

"This is the most complete record we've ever made," King maintains. "The lyrics are perfect, and the leads are better than they've ever been because they are pre-contemplated. In the past, we'd always done the leads last, when we were short on time. But now they're much more a part of the song."

There's also a well-defined diversity in the writing styles of King and Araya that has become more apparent, making Slayer's music almost as scary as the 6 o'clock news. "The big difference," King explains, "is that my lyrics are more like a fiction writer's, while Tom's are about something that's happened. He's more 'socially aware,' as he puts it."

What you are about to read is true. The names have not been changed to protect the guilty. The lyrics belong to speed metal divas, Slayer, who use their mind over metal to combat the untruth and bondage that we've come to accept as the American Way. This, then, is a description of hell.

"I'm really proud of what [Tipper Gore] has done in elevating awareness and calling attention to what she calls the strip mining of our culture."

—Albert Gore on his wife's PMRC activities.

"Death's an art, flesh and earth never part/A power of the mind"

—From "Cleanse The Soul" by Slayer

"Music doesn't have to be redeeming, it's an art form," says Kerry King, one-half of

Slayer's manic guitar duo. "It sounds nifty, and it's what I want to hear. I mean, why do you like Hank Williams?"

The bearded King was not actually addressing yours truly with his condemnation of the country star, rather those who argue about the validity of Slayer's music. When Kerry says quite calmly that he "doesn't care what people think" concerning the content of a Slayer record, you can rest assured he means it.

Contrary to what his lyrics may imply, Kerry King does not perform seances to conjure up the spirit of Aleister Crowley, and he doesn't rob graves to fulfill his necrophiliac desires. Hell, he probably doesn't even own a Ouija Board. Instead, he likens himself to a heavy metal Stephen King writing hellish tales that he says are just good, evil fiction.

"People still think we're the most evil thing they've ever seen. But they don't know what's real, and they take things too seriously," he

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"[President Bush] is sending your sons to war for no purpose save fatal arrogance. [An American attack] would repeat the Vietnam experience but would be more violent and [cause] more casualties."

—Iraq President Saddam Hussein.

"The sport is war, total war/When victory's a massacre/The final swing is not a drill/It's how many people I can kill"

—From "War Ensemble" by Slayer.

"I just found out about the Iraq thing recently and I hope nothing happens because war is no answer," King muses with a swig of diet Coke to quench his thirst. "Who is this guy, Hussein? He's got a little fucking country, and he's gonna take on the world? Give me a fucking break. Besides, give me a gun and I'll go shoot the guy myself. Actually, he sounds like the kind of guy that'd be a serial killer if you put him in the States."

"It gave me a lot satisfaction."

—Ed Gein, after being committed in 1957, explaining his fondness for having intercourse and eating female corpses.

"Dance with the dead in my dreams/Listen to their hallowed screams/The dead have taken my soul/Temptation's lost all control."

—From "Dead Skin Mask" by Slayer.

"Dead Skin Mask" from the new album is one of many songs whose subject matter rivals the intensity of a good horror movie. The central character of the song is Ed Gein,

an infamous psycho from the late Forties who had an odd fascination with skinning his victim's carcasses and making knick-knacks such as vests and bracelets from the epidermis. He would even slice the heads off just above the eyebrows, hollow out the skull and eat soup from the cranial bowl; not the sort of neighbor you'd want to join you for dinner. The subject matter of the song is made even more chilling by the song's juxtaposing of a child's screams of mercy over the words of Araya, who seems to represent the killer.

"We originally had more voices screaming but, to me, we just needed the one, because it's that one voice that represents what made Gein a psycho," the song's author explains. "It's the voice of those he's killed, and it keeps coming back to haunt him, and that's what makes him want to kill again."

Nevertheless, whatever existed in the head of Gein that pushed him over the edge, might today prove to be something as simple as the spin of a Slayer album. "That is the question everybody's asking," King says. "If you're over the edge, though, who's to say that the bird which just flew by my face isn't going to throw me into a psycho rage. A very friendly person could say hello to you, and you could slit his throat. Some people are just fucked up."

Born in Huntington Park, King admits to not having been exposed to any music other than bland radio pop tracks. "I was probably more sheltered than anybody in the band, because I was like the only son, and my

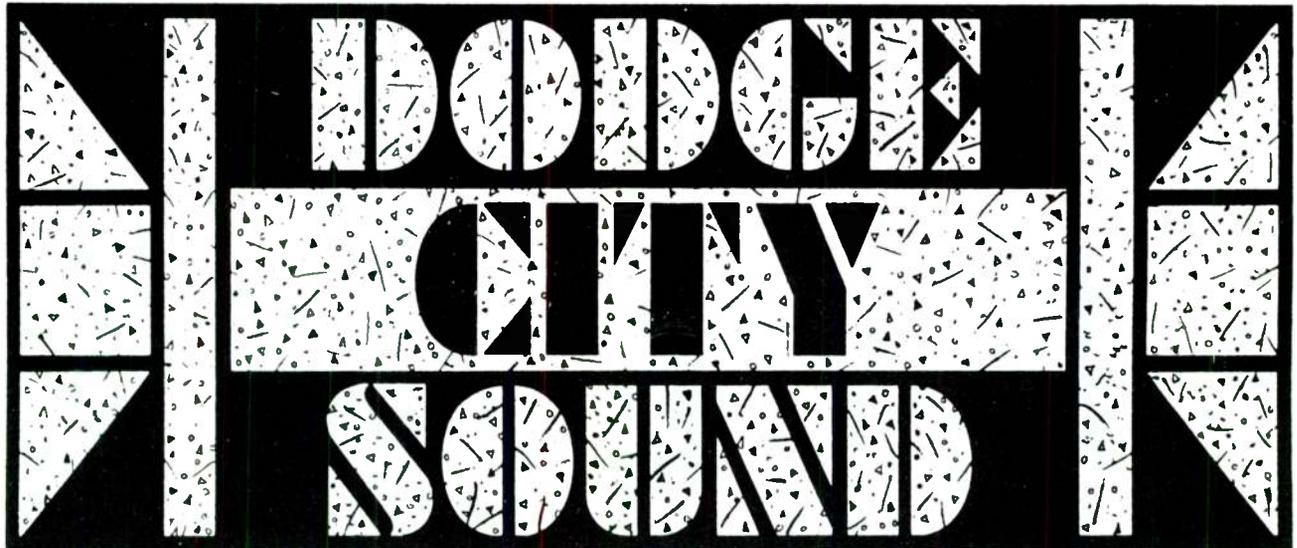
parents watched my ass. They were just more protective than other people."

Perhaps because of his nurturing, the one thing that has not fed his bizarre creativity is drugs. "I have never done drugs," the guitarist says. "Maybe because of the protectiveness of my parents, or maybe just because I knew. If somebody tells me it's bad for me, and I see people dying because of it, then I've got no desire to try it."

Six years ago, Slayer dubiously launched their career with an out-of-time presentation criticized by even ardent followers of thrash. The band's early shows were often hilarious affairs with upside-down 50-watt bulb crosses adorning the backline and thick mascara under the eyes of the frontline. "That was great," King recalls with a hearty laugh. "When we were new, you couldn't touch us because it was so original. The eye makeup was [so-so] but we were demons, you know. We were silly little kid demons, and nobody did that shit."

Since then, the band has forgone the overtly Satanic material of those early days in favor of a more original approach that flows from their music like blood from the palms of the crucified Savior. "The Satan thing has gotten so cliché," he explains. "Even though I like it, I can't do everything like that. It's been done so many times, even by us, that it's hard to find a new aspect."

It's even harder to shock an audience when the content of a song pales in comparison to the headlines of today. In fact, look around, the hell that awaits might just be a welcome change. MC



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THE BANDS WE LOVE TO HATE

Asia, Styx, REO Speedwagon

By Jonathan Widran

Rodney Dangerfield has made a career out of poking fun at the fact that he can't get any... Aretha Franklin had one of her biggest hits with the Otis Redding song that spelled it out...and often, even the most successful rock bands in the world can't buy it with all the millions they make from recording and touring. We're talking about that elusive monster of a concept known as "respect," and more specifically, the critical accolades the rock & roll media will heap upon one group while dismissing another as mere confectioners of pop cotton candy.

And why does it so often seem that widespread commercial success runs directly apportioned to this much coveted adoration



REO Speedwagon: Kevin Cronin, Jesse Harms, Neal Doughty, Bruce Hall, Bryan Hitt, Dave Amato



Styx: Chuck Panozzo, John Panozzo, James Young, Dennis DeYoung, Glen Burtnik

from the press? Certain artists such as Sinead O'Connor, Prince and Bruce Springsteen have certainly struck a balance, selling millions while attaining positive reviews, but look at any respected rock critic's year-end top ten lists, and how many platinum artists can you count?

In seeking the answer to why consumer dollars can't buy off the rock snob establishment, it seems only logical to turn to three of the Seventies and Eighties most commercially popular rock ensembles—bands the critics just loved to hate, all of whom are making comebacks with new releases: Asia, REO Speedwagon and Styx.

Both on vinyl and in live performances, these three pop giants scored major success in the early Eighties: Asia, which included former members of Yes, Roxy Music and Emerson, Lake & Palmer, had a triple platinum debut album and light-rock hits like "Only Time Will Tell" and "Heat Of The Moment"; REO churned out mellow gems like "Keep On Loving You," "Can't Fight This Feeling" and "Take It On the Run" and sold

eight million copies of *Hi Infidelity*; and Styx mixed tender arias like "Babe" and "The Best Of Times" with FM rock staples like "Blue Collar Man" and "Come Sail Away."

Yet, what did the rock writers give them for all the platinum on their walls? "They hated us," says REO lead singer Kevin Cronin, who wrote his group's most identifiable hits. "It couldn't get any worse than it was," echoes John Wetton, Asia's lead singer-bassist. Styx's Dennis DeYoung, who, like Cronin, wrote the gentler titles which drove his band to its chart pinnacles, understates the obvious when he says, "A large amount of the criticism was never very supportive."

The easiest rationalization as to why such hot-selling groups have traditionally been maligned in print is, quite simply, jealous resentment on the rock establishment's part. Why, with such basic sentiments as "Babe I Love You," should Styx take away a chart slot from acts with something more substantial to say?

"We've made socially conscious statements as well, but critics only want to focus on what we've sold the most of," laments DeYoung, who insists that Styx has always made a pointed effort to mix the power ballads with more challenging rock material. "It sounds like sour grapes, but the majority of rock criticism is very narrowminded, very homogeneous and tends to gravitate towards music I don't personally like."

Glen Burtnik, who has replaced veteran Styx guitarist Tommy Shaw on their similarly variegated new album, *Edge Of The Century*, adds that "Elvis wasn't invited with open arms by the media, nor were the Beatles at first. But the real acid test comes back to the music. If enough people buy the record and have fond memories of it, then that's a reality that no one can argue with."

Both REO's Cronin and Asia drummer Carl Palmer feel part of the bad rap their bands have received has been because their early Eighties hits came with songs totally contrary to the kind the critics were expecting from them. "They labeled us as a supergroup because of our individual backgrounds and



Michael Putland

Asia: Geoff Downes, John Wetton, Pat Thrall, Carl Palmer

thought we were going to play songs like our bands had in the past," says Palmer. "When we came out with a more-tailored, crafted product, they realized we'd gone the other way. Compound their confusion with the enormous response those tunes received, and you can maybe see why they were disenchanted with us."

With REO, Cronin thinks there was a misconception that, simply because it was a ballad and unlike the harder-edged rock songs the group had previously written, his "Keep On Loving You" was merely a calculated

move to push the band towards superstar status. "I'd always written songs like that, it's just that the band never wanted to record them," he laughs. "The song was very close to the bone for me, and the truth is, I never expected it to do what it did."

Cronin also believes the fact that REO had been around for ten years as "a perennial underdog without a chart hit" contributed to the bitterness from the rock media. "Both the press and radio were rooting for us when *Hi Infidelity* first came out, but when it started to take off, they started to shoot us down. It's

almost an American trait. It seems everyone wants success, but as soon as someone gets it, it's like 'you must've done something dirty.'"

For a long time, Cronin said he'd let bad reviews bother him, but not anymore. "If I'm feeling good about the songs, then that's all that matters now. I can't control what people think, so I can't let it affect me." And DeYoung perhaps puts this whole musical opinion business in perspective when he laughs and recalls a brilliant chestnut from the mind of Frank Zappa: "rock criticism is writing for people who can't read."

If tradition holds as rock grooves on into the Nineties, it's a sure bet that neither REO's bizarrely titled but nicely crafted *Earth, A Small Man, His Dog And A Chicken* (their first studio album in three years, which features new members Jesse Harms, Dave Amato and Bryan Hitt), nor Styx's mainly tough-edged *Edge Of The Century* (their first since 1983's *Kilroy Was Here*) will meet with critical reactions any more positive than those given the albums they put out in the Seventies and Eighties. Nor should we expect Asia's re-introduction, *Then and Now*, which features four new cuts and six "greatest hits," to meet with open arms.

But as long as rock & roll memories survive, it's safe to say that many of the old fans will tune in out of loyalty, while at the same time a younger following may be cultivated. You can't repeat a phenomenon, perhaps, but you can roll with the changes as well as the punches. And above all, just as it was then, you can be sure Asia, Styx and REO will be laughing all the way to the bank. **MC**

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throughout a weekend, with play-offs on Sunday, and raises an additional \$25,000. "It's usually record labels competing against each other or other divisions of the music business such as agents and managers," Prais explains. "We get people from MCA, Warner, Triad, Creative Artists, and William Morris. MCA/Frontline and Lipman/Kahane have both won first place in the past. It's a lot of fun."

The Betty Clooney Foundation for Persons with Brain Injury has raised more than \$5 million for the Betty Clooney Center in Long Beach since it started more than five years ago. The Center is a post-rehabilitation facility which offers affordable community-based vocational and recreational services for survivors of brain injury.

The organization puts on an annual "Singers Salute to the Songwriter" show, which features performers singing songs of some of the top songwriters. Among those who have been honored are Marvin Hamlisch, Burt Bacharach and Carole Bayer Sager, Barry Manilow, Stevie Wonder, Barry Mann and Cynthia Weil.

"I was on my honeymoon when I came up with the idea for the show," explains the show's producer Allen Sviridoff. "It hit me that everyone gives away awards, but there is nothing where a singer can thank a songwriter for giving them their career. Let's face it, without the songwriter, there is no music business."

Sviridoff continues, "We try to choose different categories every year. We like to have a Broadway writer, pop writer, movie writer. We try to spread it out. The singer chooses which of the honoree's songs they will perform and the honorees are not told in advance, which adds to the excitement of the evening." These concerts raise about \$500,000, according to Sviridoff, and also raise awareness and publicity which brings in about \$1 million each year.

The David Foster Foundation was founded in 1986 by producer/songwriter/arranger/keyboardist David Foster and has quickly built a loyal following and reputation in the

music business. The Foundation raises money to help children who need organ transplants.

Foster's Foundation puts on an annual softball game and concert in Victoria, Canada, which raises about \$125,000 each year. Bryan Adams, Fee Waybill, Gordon Lightfoot, Alan Thicke, members of Chicago, Richard Marx, Nigel Olsen and Sam Kinison have all participated in the concerts and/or softball games. In the softball games, the players are divided

sport in Canada. But we try to keep the game close. It's more about the charity. No one really cares who wins," Waybill explains.

Canadian Prime Minister Bryan Mulroney and his wife participated in the events last year. According to the Foundation's Vice President Christ Earthy, "The Prime Minister was at the Paris peace talks the week before the softball game and was out on the lawn with some of his men practicing his softball. It was really funny."

While the charity is new, this weekend has become so popular that they have to turn celebrities away. "We always have too many people," Waybill says. "We try to limit it to 30-35 people, otherwise it takes too long to do introductions, and then everyone doesn't get a chance to play."

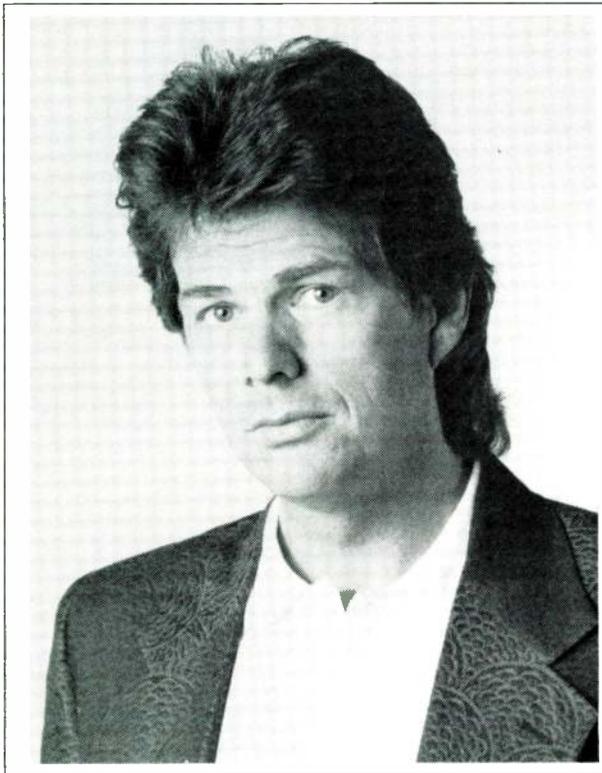
Foster adds, "It totally blows me away that the celebrities continue to come out year after year. Everyone always calls and wants to come back. It's really wonderful."

It blows away outsiders to the industry also, but recording artists and executives are loyal to their causes. As Martell says, "I dare any other industry to come close to matching the generosity of rock & roll. It just can't be done." Indeed, it can't.

To make a contribution or to get further information on any of the organizations mentioned in this story, contact:

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David Foster
songwriter-producer

into the United States Lights and Canadian Blues.

Former Tubes leader Fee Waybill has participated every year since its conception and is the U.S. Team Captain. "The audience comes out to support the project but also to watch celebrities make fools of themselves as we pretend to be athletes," he says. So far, both the U.S. and Canada have each won two games. "I wish we, (the U.S. team) could win every year. Let's face it, softball is not a major

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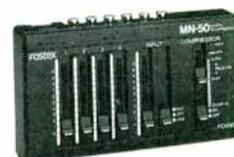
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WHISPERS

Quietly Racking Up The Hits

By Wayne Edwards



David Roth

Scotty Scott

Nicholas Caldwell

Leaveil Degree

Marcus Hutson

Walter Scott

Oh yeah, the Whispers. True, theirs is not a name that immediately comes to mind when you think of the great male vocal groups of the Sixties and Seventies. Yet, while the Temptations, Four Tops, Isley Brothers and all the rest have either long ago disbanded or recently become official members of the nostalgia circuit, the Whispers keep rolling right along. Their latest album, *More Of The Night*, continues the fine tradition.

Whether they cross your mind or not, there's no denying that hit records seem to come as naturally to the Whispers as singing. Twin brothers (and lead vocalists) Walter and Wallace "Scottie" Scott, Nicholas Caldwell, Marcus Hutson and Gordy Harmon first got together in Watts, Los Angeles, in 1964. They quickly became known around the neighborhood for their super tight street corner doo-wopping. The impromptu sessions (which often ran until four in the morning) paid off shortly after high school when they recorded their first single, "It Only Hurts For Awhile," on Dore Records, before seriously launching their career with their 1969 debut album, *Planet Of Life*, released on Chess/Janus Records.

Leaveil Degree soon replaced Harmon, and although some bonafide hits ensued (like 1970's "Seems Like I Gotta Do Wrong"), it wasn't until the group signed with then-fledgling Soul Train Records, which later

became Solar Records, that things began happening in a big way for the Whispers. The group scored in 1978 with "Olivia (Lost And Turned Out)" and earned their first gold single in 1980 with the monster hit "And The Beat Goes On." That single, produced by relative newcomer Leon Sylvers, became their first Top 20 pop smash.

That momentum propelled them into their third decade of recording with such hits as "It's A Love Thing" (1981), "Keep On Lovin' Me" (1983) and "Contagious" (1985), produced by another set of newcomers, the Calloways. That stretch also saw them collect three gold albums (*The Christmas Album*, *Love Is Where You Find It* and *Love For Love*) and two platinum albums (*The Whispers* and *Imagination*).

During that time, the Whispers developed a much-deserved reputation for being able to stay fresh and current without compromising their sound. Scottie credits the group's willingness to "deal with the new, up-and-coming producers. We don't have an ego problem. We let them do what they do best, and we do what we do best, and it usually turns out to be a good marriage."

Adds brother Walter, "we just kind of stick to our style, trying to stay as current and as good as we can within that. We'd love to be Bobby Brown and sell five and six million records, but we're not Bobby Brown. We're the Whispers."

The Whispers don't do to badly either. When they returned in 1987, new heights were reached immediately with "Rock Steady," another Number One black and Top Ten pop hit. The album, *Just Gets Better With Time*, sold nearly two million copies and marked the first major pop success for still another set of newcomers, producers L.A. & Babyface.

After such a fabulous run, the future suddenly looked cloudy as the Whispers sought to get out of their Solar contract. Although rumors were running rampant about all the alleged battles with company head Dick Griffey, the group refuses to bad-mouth him, even though they've now switched to the Capitol label.

"We have to give Dick Griffey one major credit: He always believed in the Whispers," says Nicholas Caldwell. "He always stayed out of our way and let us do our thing, and that was the best thing he ever did. And I say that with the utmost respect, because that was a very big thing to do. At other record companies, we were nothing more than vocal puppets."

"People say he made our sound," adds Scottie, "but they don't realize our sound is what attracted him to us. That part of the Whispers was always there."

As these talented vocalists enter their fourth decade of hitmaking, all signs indicate their sound will be around for quite a while. **MC**

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Jeff Katz

Rhino Bucket

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Phone: (213) 962-9400
Booking: Triad Artists
Legal Rep: Jeffrey Light of Cooper, Epstein & Horowitz
Band members: Georg Doloivo, Greg Fields, Reeve Downes, Liam Jason
Type of Music: Hard rock
Date signed: Oct., 1989
A&R Rep: Kevin Laffley, Barry Squire

By Kastle

For every band that is signed, there is a story. The competition is fierce, so when a band makes it, the big question is how did they do it? For the band Rhino Bucket, the answer was simple: With a self-proclaimed fear of being pretentious, they merely set out to take a straightforward approach to hard rock. No special formulas, hair colors or fancy backdrops here.

Georg Polivo (vocals) and Greg Fields (guitar) formed the band in Los Angeles three years ago and later recruited Reeve Downes (bass) and Liam Jason (drums). With that lineup, it took only six months before the band was inking a deal with Warner Bros. Records.

Like most bands trying to break into the L.A. clubscene Rhino Bucket was faced with a shortage of places to play. "We never paid-to-play," said Georg. "It did take a while to convince the Coconut Teaszer to let us play there. Eventually, Len, Carol and Audrey turned out to be our best supporters. They helped us out a lot before we got signed, and we ended up doing our live video there. We played at the Metro, FM Station and Whisky No Bozo Jams, but there really aren't that many places to play if you don't want to pay."

As for getting signed, Rhino Bucket seems to have their own theory, or at least one that worked for them, as Georg again explains: "We didn't have a picture, a demo or

a manager. How to get signed in L.A.? Get a lawyer, that's all you need. Then, when they offer you demo deals, sit around and discuss it for so long that the label gets nervous and thinks you're holding out so they offer you a record deal." Liam intervenes, "Besides all that—be good! But we had no plan. We had nothing—eight songs and a gig. We didn't even know what a demo deal was, but we just thought we're not in this business to make demos, we're in this to make records! We really worked to be good. We did what we wanted to do, and if they loved or hated it, fine."

Their debut album was recorded at Hollywood Sound with producer Danial Rey (Circus of Power, Ramones, Raging Slab) and engineer Brendan O'Brian (Black Crowes, Four Horsemen) at the controls. And what do you get when you lock up four restless and rowdy musicians in a studio for two months? Well, it wasn't just music they were playing. "There were a lot of gags going on," Georg says with a devilish giggle. "We had a transvestite stripper come in which freaked out Brendan, who's this nice Southern boy from Atlanta. And then, we kept stealing things from Danial and trying to sell them back to him! It was fun, but at times, you have a problem seeing the forest from the trees, and it just becomes overwhelming."

One of the main problems new bands have when going into the studio is trying to capture the same magic that got them attention when they were playing onstage. As George explains, "We don't know what we do live. None of us has ever seen the band because we're on the stage. But I think as time progressed, we figured out what live elements we should keep. There were times when we wanted to clean things up, but we just had to slap ourselves to keep the personality of the band and just let it be."

Remaining true to the band's live sound is a major priority for this band, and it was important for them

to have that come across in the recordings. Liam explains: "Things that are right don't mean technically right. Some things that are technically right are not right for a particular band. In other words, when things are a little loose or sloppy, that might be right for that particular song. So, to go in and make everything computer perfect has nothing to do with this band. It was like how far do you go to make it right and also try to keep the personality and the energy? Rock & roll is not 'right' music. It wasn't written that way. It's about aggression, feelings and soul."

Now, as their album hits the shelves, they are faced with one of the biggest issues threatening music today: censorship. With bands getting arrested and albums being labeled, it becomes a serious threat to a new band trying to get heard. Rhino Bucket has not been left out of current censorship wave but have their own opinions on the topic. "Well, we're not going to get arrested because we are so tame compared to people like 2 Live Crew," states Georg, "But we did get stickered specifically because of a line in the song 'Inside Outside' that goes 'They found her dead with a needle in her eye.' And that's so narrow-minded. But Warner Brothers voluntarily stickered us, and I don't blame them, because I understand why they did. It was the understanding that it wasn't going to deprive people of the chance to go buy the album. As long as that's the case, then I don't care, you can label me Satan as long as the people I'm playing for have the opportunity and the right to buy the music if they want to, and they also have the opportunity to spit on it if they want to. But the minute they start limiting the availability of the album to the over eighteen-year-old crowd, that's wrong."

Dealing with censorship issues is just part of the ups and downs facing a signed band. Now that mixing business with pleasure has become a way of life for Rhino Bucket, they tried to sum up the best and worst parts of being where they are today, "The best part is that I would really like this band if I wasn't in it. I would be a big fan of the band," states Liam, "The worst part is that it's just so new and we don't really know exactly what is going to happen. There are so many 'What if's' because we're really not in control. The band is like a quarterback After you've handed the ball off, it's up to the team—management, promotion, touring and business affairs."

Georg continues: "The worst part is that you spend so much of your young adult life trying to achieve something and now that we've done it, we're waiting for it to be released and in the back of your mind there's this voice saying - What if nobody buys it? Then what? But it's fun and it's an opportunity to just enjoy life, which is something I wasn't doing when I was working in a warehouse eight hours a day!"



Rhino Bucket

Rhino Bucket
Warner Bros.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Danial Rey
 □ **Top Cuts:** "Train Ride," "Ride The Rhino," "Shot Down."

□ **Material:** Basic rock themes of women and night life are prominent throughout most of the album, especially on songs such as "One Night Stand" and "Ride The Rhino." My favorite pick was the double innuendo of "Train Ride." While these are common hard rock topics, they do occasionally come across as sexist which may get them in trouble with the women; it also may be the reasoning behind the "explicit lyrics" sticker of the album. But their songwriting does branch out on "Inside/Outside," which is loosely based on the movie *Christine F.* about young kids, hard times and heroin addiction—a tough view for a tough track. It would have been a good move to have more songs that dug a little deeper in this direction.

□ **Musicianship:** Though the tendency to compare this band to AC/DC is inescapable; the parallel mainly lies in Georg Doloivo's vocal style. The rhythm section of Reeve Downes (bass) and Liam Jason (drums) is tight and keeps the beat hard, while the guitar work of Greg Fields on songs such as "Goin Down Tonight" and especially the intro to "Ride The Rhino" is impressive but not over-powering.

□ **Production:** Danial Rey seems to have a talent for smooth production while keeping a grungy edge. He uses Rhino Bucket's main asset to the fullest—the energy and power of their shows. He seems to have captured the rawness of their live performances, which is quite a feat for a new band.

□ **Summary:** For any lover of hard rock and even fans of (dare I say) AC/DC, this album is a must. Each track is strong and consistent with no fillers. It is a powerful debut that will no doubt put Rhino Bucket in the league of their top contemporaries. But they better brace themselves for the newcomers induction of many comparisons. Hopefully, Warner Bros. will give this band the push they deserve because their future and longevity look very promising. Their ballsy anthems are definitely arena and radio ready. Not bad for a band that prides itself in the name Rhino Bucket. —Kastle

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NIGHT LIFE



ROCK

By Tom Farrell



Tom Farrell

Brunette

This year, I decided to end the Night Life Rock column by offering a series of fictitious awards to various groups and venues. So, here goes...

Biggest poser hangouts: **China Club, Vertigo, X-Poseur 54.**

Best non-music hangout: **Gorky's and Tony's Darts Away.**

The "Everyday's Halloween" best gothic club: **Helter Skelter.**

Sleaziest: **Cathouse, Red Light District.**

Coolest: **Raji's** (but not anymore), **1970, English Acid, Coconut Teaser.**

The "Eat The Rich (it's cheaper than the food)" award: **China Club, 20/20, Vertigo, Spice** (on non-rock nights) and any other rich kid hangouts we may have forgotten.

Best Merchandising bit: **Creature** glow in the dark T-shirts.

The best flyering campaign: **Tuff**, with "Bigger Than Batman," and "Hell Just Froze Over."

Slogan runner-up: "Honey, I Shrunk The Couch Sluts."

Best stage: the **Roxy** for the bands, the **Whisky** for the audience.

The "band that could have been" award: **Brunette**, whose musical chairs policy is holding them back

from a well deserved album contract.

The "band that should have been most deserving" award: **The Zeros**—thus far, two record company in absentias have prevented the purple-haired heros from their shot at the brass ring.

The worst of 1990: pay-to-play, parking, high drink and cover prices, bands with attitude, Japanese bikes on the Sunset Strip (a precursor to Japanese high rises on the Sunset Strip), tattoos, discos masquerading as clubs (clubs that Nancy Reagan would be proud of), police on the Strip, lame bands.

Memorable fashions of 1990: Cool hats, black anything, guys in skirts, personalized jackets, underwear as outer wear, the uniform look.

Forecast for 1991: I see some major changes coming down the road in 1991. First and foremost, rumors about the Sunset Strip and its soon to be changing facade are about as common these days as Led Zep reunion talk. If these rumors are true, it's a farewell to a lot of these clubs, with high rises taking their place. If that's really the case, we're in trouble.

With the Strip gone and the **Country Club** unfairly vacant, all of the main signing/stomping grounds for the last decade will be in retirement. I see a trend toward more "hangout" and "theme" oriented clubs which, unfortunately, will place less emphasis on the bands. There isn't the excitement on the scene that there used to be five or ten years ago, with lines outside of clubs, and big bands destined for national fame playing around. The trends on the Strip have gotten stagnant, and there's no "movement" anymore. Perhaps this is a reflection of our rather sad national attitude, but since Los Angeles has been the Liverpool of the Eighties, it's going to reflect on the national music scene as well. With the advent of pay-to-play and the national success of safe corporate rock, something had better happen soon, but I feel it's going to get worse locally before it gets any better. Sigh. Happy Holidays, everyone.



William Hames

Tuff

C&W

By Billy Block



Billy Block

Archie Francis

Dale Garrett has come out of retirement to form his new band, the **Railsplitters**. The **Railsplitters** feature **Emily Gannis** on vocals, **Garrett** (who is a bizarre **Hendrix** meets **Don Rich**) as guitarist and **Buddy Miller** on bass for a recent gig. The **Railsplitters** can be seen at **V.F.W. Halls** and **Moose Lodges** throughout the **S.F. Valley**.

Writer-producer **Bob Nicksich** has co-written a great new song, "Take My Hand," with **Harriet Shock** that will be heard in the upcoming **Jane Seymour** film, **Matter Of The Heart**. The song will also be sung by **Harriet Shock** to the score of **Misha Segal**. This **Universal** release is slated for a Dec. 26th air date on the **USA Network**.

KZLA's Barbara Barri hosted a fashion show/benefit to support her favorite charity, **Ahead With Horses**. The fashions of world-renowned western designer **Manuel** were on display and worn by their celebrity owners. Among the participants were **Dwight Yoakam, Jann Browne, J.D. Maness, Bill Bryson**

and **Steve Duncan** of the **Desert Rose Band**, **Steve Kolander** and bandmates **Dave Hall** and **Bill Dwyer**, **Rosie Flores**, **Kieth Rosier** (undoubtedly L.A.'s best-dressed musician), **Casey Jones**, **Freddie Hart** and the **Neon Angels**. It's great to see our local country stars gather together for such a worthwhile cause.

Songwriter-producer **Mel Harker** had his song, "Tryin' Not To Cry," cut by **Brenda Lee** at the sessions for her next recording project. Unfortunately, the song didn't make it on the record, but it did bring **Mel's** writing talent to the attention of **Jim Ed Norman**, who insists he'll place the song with one of his artists. **Mel** will also be producing publishing demos for his **Nashville-based** publishing company.

Jim Leslie has completed production on **Karree J. Rose's** new recording. **Leslie** used writing partner **Billy Swan** for backing vocals on the sessions. **Swan** and **Leslie** have a cut on the **Vaughn Brothers' Family Style LP** entitled "White Shoes."

Curb recording artist **Dale Watson** is currently playing in **Fort Lauderdale, Florida** with his band, the **Texaholics**. **Dale** heads back into the studio to cut more demos for what will hopefully be a new **Curb LP**. **Dale** also has a new management, **Larry Miller** and **Scott Goddard** are now guiding the career of this bright new country star.

Patty Booker and her **Hired Hands** were featured in a two-page story in **Orange County's L.A. Times Calendar** section. **Patty** is one of my favorite country singers who is keeping the classic **Bakersfield** sound alive.

Ronnie Mack's Barndance is being looked at by several different television networks for a possible weekly show. Recent shows at the **Barnyard** have showcased the talents of the **Ruby Trees** a catchy folk country outfit, **Casey Jones** with an outstanding nine-piece band, the **Killer Ducks** featuring **Archie Francis**, the **Blue Diamonds** and the **Neon Angels** with a beefed-up rhythm section.



Billy Block

Jim Lauderdale and Dale Watson



JAZZ

By Scott Yanow



Julie Pado

Doug MacDonald

Best jazz concert of November: **Bennie Wallace** at *Catalina's*. The masterful tenor-saxophonist has an unusual style, mixing together the warm tone of **Ben Webster** with the wide interval jumps of **Eric Dolphy** and lacing his sound with a Southern drawl and a strong feeling for r&b. In his earlier days, **Wallace** sounded out-of-place fronting a standard quartet but his current group is full of versatility and talent: Guitarist **Steve Masakowski**, bassist **James Singleton** and drummer **John Vidacovich**. Together they create colorful music that sometimes shifts styles unpredictably. A long roaring blues, "Bordertown" (which started as a tango and ended with five choruses of riotous dixieland), a soulful "Tennessee Waltz," an abstract "All The Things You Are," "7 Sisters" (based partly on "Star Eyes") and "In A Sentimental Mood" were all given unusual treatment. Vidacovich shifted from funk to parade rhythms, Singleton looked like a young **Charlie Haden** (while sounding like **Charles Mingus**) and Masakowski's deadpan expressions served as a straightman to his guitar. Humor was not exactly absent from this set! **Bennie Wallace** continues to grow in stature each year and certainly deserves much wider recognition.

Cexton Records recently hosted a record release party for guitarist **Doug MacDonald** at *Chadney's* in Burbank. MacDonald is a powerful bebop improviser, very much in the tradition of **Barney Kessel** and

Herb Ellis. His debut CD (simply titled *The Doug MacDonald Quartet*) is well worth acquiring. During his *Chadney's* set with a quartet that included pianist **Ross Tompkins**, bassist **Jim Hewitt** and drummer **Jake Hanna**, MacDonald cooked on a variety of standards. **Cexton** deserves great credit for becoming one of L.A. area's most important jazz labels.

On the downside, the **Grand Avenue Bar** is no longer booking major name jazz acts or featuring broadcasts on **KLON**. Instead, such unknown groups as **Main Street, 2nd Street** and **20th Century** will be appearing Mondays thru Fridays throughout December. Whether it is now worth the minimum \$5 parking fee and the chancey walk through downtown L.A. to see these local units is questionable.

Verve Contemporary Arts (7314 Melrose, 213-937-0325) is hosting **Herb Snitzer's** "Jazz & The Civil Rights Movement" exhibit for the remainder of 1990. A collection of 47 jazz photographs ranging from **Basie** and **Coltrane** (with my favorite being one that features 22 trumpeters), many of these pictures make political statements. A reception during opening night included fine music from a quartet featuring the reeds of **Buddy Collette** and pianist **Milcho Leviev**. In the audience were such jazz celebs as pianists **Horace Silver** and **Billy Childs** and the unofficial "voice of L.A. jazz" **Chuck Niles**. This important exhibit is open to the public and a must for all local jazz fans.



Julie Pado

Buddy Collette

BLACK MUSIC

By Wayne Edwards



Wayne Edwards

John Lucien

Well, it's that time again as we get ready to head into a new year to look over the past twelve months and put it all in perspective...

Favorite nightspot: This year's honors go to the **Strand** in Redondo Beach. The drive can be abysmal if you're not in the mood, and the seating can get real cramped for a hot show, but the Strand has positioned itself as the premiere room for consistently good talent. Variety seems to be the spice of life here as acts have ranged from **Tony! Toni! Tone!** to **Sonny Rollins**.

Favorite concert hall: Where else? **The Universal Amphitheatre**. If you have to ask why, you've never been there.

Best show of the year: There were a lot of good ones but I'll give the edge to **Janet Jackson** for no other reason than she managed to live up to the hype when all the skeptics were predicting an embarrassing downfall.

Best mellow show of the year: Jazz guitar virtuoso **Stanley Jordan** at the **Roxy**. The most difficult thing Jordan has faced and will continue to face throughout his career, is how to make you "see" how he's playing what he's playing when you're just kicking back listening to the discs.

Most anticipated comeback of the year: Vocalist extraordinaire **Jon Lucien**, the man whose seductive tenor put the quiet in the storm, has a new album due on PolyGram in February. Lucien sat out the Eighties after 1982's *Romantico* on Precision.

Most needed comeback of the year: I don't care what the hyped up sales figures say, it's time for his **Purple Higness** to get back to the streets and find out what's going on out there in the real world.

Most aborted comeback of 1990: Rumor has it that **Capitol Records** dropped the **Gap Band** after just one album and after a whole lot of hype about them turning the company around.

Favorite unsigned artists: A three-way tie between guitarist **Stormin' Norman Brown**, rap trio **Kold** and comedian **Randall Coleman**.

Most embarrassing soap opera: The continuing saga of **Rene & Angela** who, after years of recording together, have spent the last couple of years suing each other. **Rene Moore** won a judgement awarding him over \$200,000 after a jury found **Angela Winbush** guilty of producing songs written by the two of them without giving Moore any credit. Winbush says she will appeal but, in the meantime, word around town is her Ferrari Testarosa has been confiscated. I'm sure there'll be more on this one in '91.

Most overlooked "dare-to-be-different" band: This dubious distinction goes to Atlantic Records' the **Family Stand**. Granted, this band is still finding itself but there's enough there for starters, and they were a pretty hot opening act for **Ziggy Marley** at the Universal Amphitheatre. **MC**



The Family Stand

L.A. CLUB BOOKERS' PICKS

Ask any group in town who the best drawing bands are and you're likely to get a different answer every time out. Bottom line is that if you don't fill the club with people, you won't be playing there again. Music Connection polled some of the top club owners and bookers and asked them to list the best drawing acts of the past year at shows that they put together. Additionally, each booker was asked to make a brief comment on the local Los Angeles music scene in general. What follows are the results of our poll.

Compiled by Tom Farrell and Scott Yanow

RICH BARTLE

Bartle books "The Jetset" club, Saturday nights at Spice.

Best Drawing Acts:

- (1) Lipswyth
- (2) Wild Child
- (3) B. B. Chung King

Comments: "1991 will go back toward talented bands, rather than those that can satisfy the pay-to-play requirements. I think a lot of the fans realize this, and will be moving away from the Strip clubs to other clubs. The prices on the Strip have gotten too high."



DAVID SEVEN

Seven (who drums for the local band Radio Free Europe) and his partner Toni Allen book for Full House Productions at the Roxy and Whisky.

Best Drawing Acts:

- (1) Ana Black
- (2) The Zeros
- (3) Lyric

Comments: "I feel the scene is as healthy as it's ever been. There are more bands, larger crowds and more places to play. The only thing that bothers me is the police crackdown."

SHELLY BERGGREN

A booker for Tapestry Artists, Berggren also handles artist development. She is widely regarded as being the top booking agent on the local scene.

Best Drawing Acts:

- (1) Tuff
- (2) Jailhouse
- (3) The Zeros

Comments: "I've noticed that there are less promoters booking the Sunset Strip. It's sad that the flying problem and other situations on the Sunset Strip are happening, and I think that the Sunset scene is kind of ending."



DAYLE GLORIA

A pioneer of L.A.'s underground scene, Gloria books The Club With No Name at Probe on Mondays.

Best Drawing Acts:

- (1) Electric Love Hogs
- (2) Haunted Garage
- (3) Green Jello

Comments: "There aren't as many people going out in my scene as there used to be. It certainly isn't like it was in the old days when we were packing them in and they were lining up around the block. I think the pay-to-play thing, and the Sunset Strip may come to an end in 1991, according to the rumors coming down through the grapevine."



JANICE DESOTO

A veteran of the local underground scene, Desoto runs the English Acid at Peanuts on Wednesdays, and the new God Save The Queen club in downtown Los Angeles.

Best Drawing Acts:

- (1) Pygmy Love Circus
- (2) Liquid Jesus
- (3) Haunted Garage

Comments: "Musically, the local scene is obviously in somewhat of a slump. Let's face it, it's not 1968 when rock legends were playing the Strip. Today's bands are too influenced by MTV rather than tracing the roots of rock & roll."

LINDA LEE

Lee and her partner Mark Jason booked the Palace, particularly the Sunday Thunder and local Friday night shows. Lee and Jason are now booking out of Spice.

Best Drawing Acts:

- (1) Loud and Clear
- (2) Taz
- (3) Brunette

Comments: "Our whole economy seems to be going down the drain, and it's affecting our local scene. There seems to be less people going out, and club owners are trying harder to win over the crowds."



MYCHAEEL MARILYN

A relative newcomer to the L.A. scene, Marilyn was a top promoter in Phoenix for years. Marilyn books for R.E.I. Entertainment primarily on the Sunset Strip, as well as his own club, CPR.

Best Drawing Acts:

- (1) Imagine World Peace
- (2) Nasty Passion
- (3) Swingin' Thing

Comments: "There seems to be a lot of talent that is going in no direction, except to be homogenized by promoters and record companies to make a product that appeals to everybody yet satisfies no one. The bands that play this town deserve a hell of a lot better than what they're getting, and both the city and the music industry need to recognize how much hard work, dedication and love goes into these bands efforts."

GERRY GITTELSON

Gerry books his G-Spot Jams at the Whisky and the Roxy.

Best Drawing Acts:

- (1) Paradise
- (2) Julliet
- (3) Tempest

Comments: "There are a lot of great bands on the strip. Unfortunately, because of the negative stigma, many of them are overlooked."



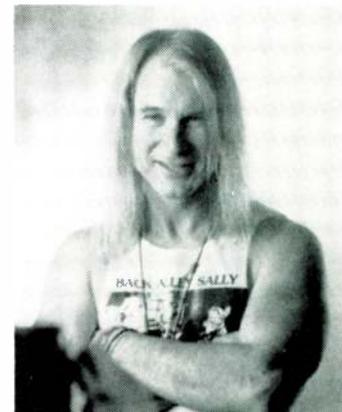
JON EGGER

Egger books for First Class Productions out of the Whisky, the Roxy and the Marquee.

Best Drawing Acts:

- (1) Lixx Array
- (2) Imagine World Peace
- (3) Swingin' Thing

Comments: "I feel that 1990 was a good year in many ways, but I feel that, with regard to the Strip, the quality of the bands is not what it's been in the past. I feel that the many new clubs springing up along with the many people wanting to get into the booking scene is giving the bands more opportunities to play, which, in turn, diminishes their draw."



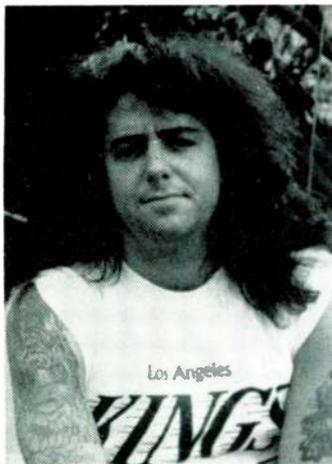
HENRY SPIEGEL

Spiegel books the Red Light District club Tuesday nights at Spice.

Best Drawing Acts:

- (1) Swingin' Thing
- (2) Taz
- (3) Bad Blood

Comments: "It was really good for Red Light District to move into Spice, that has helped us immensely, and there have been a lot of very supportive people in the local music scene helping us. I'd like to see less police presence on the Strip, it disturbs the social aspects that bands need, and I'm trying to remedy that."



RIKKI RACHTMAN

Rachtman is the proprietor of the immensely popular Cathouse and Bordello, which run Tuesdays at 836 N. Highland and Thursdays at 7969 Santa Monica Blvd. respectively.

Best Drawing Acts:

- (1) Electric Love Hogs
- (2) Mail Order Brides
- (3) Skin Tight Skin

Comments: "Either I'm out of touch, which could be true, or there isn't much of a local rock scene at all. The local bands that I like this year are the same that I liked last year. I'm going to start going to smaller clubs more because I have no clue who the good unsigned bands are. I like to see new bands, not for business reasons, but for entertainment purposes!"

SHEDRICK HARRIS

Manager of Marla's Memory Lane

Best Drawing Acts:

- (1) Jimmy & Jeannie Cheatham
- (2) Jimmy Smith

Comments: "More clubs are opening up around the country and backing jazz. The state of jazz is growing."

AL WILLIAMS

President of Birdland West

Best Drawing Acts:

- (1) Art Blakey
- (2) Stanley Turrentine

Comments: "Funk and fusion bands are more in abundance than ever before. I would say the club scene is about equal to last year, with audiences of all ages seemingly enjoying more crossover music than mainstream."



MATT KRAMER

Talent Buyer for At My Place

Best Drawing Acts:

- (1) Duke & Clarke
- (2) Richard Elliot
- (3) Kenny Rankin

Comments: "The mainstream stars maintain their status and seem to draw best in small clubs with a loyal clientele. In the last several years, I have booked primarily R&B and pop acts with jazz and jazz/rock comprising approximately 15% of my bookings. New age has shrunk in audience response."

ROBB DAVIS

General Manager of JAX

Best Drawing Acts:

- (1) Christopher Mason
- (2) Cele Worrall

Comments: "Jazz is in an awakening process in the L.A. basin. Public awareness and demand is increasing. With more clubs featuring jazz, opportunities for musicians are more numerous. A side effect of this, though, is an increasing number of 'unpolished' acts that can get booked if the club's screening process is not efficient."

MARLA GIBBS

Owner of Marla's Memory Lane

Best Drawing Acts:

- (1) Bobby Hutcherson
- (2) Ernie Andrews
- (3) Gerald Wilson
- (4) Hank Crawford

Comments: "The state of jazz is not where it should be, and it is worse economically than a year ago."

KATHERINE VENIERO

Owner of Nucleus Nuance

Best Drawing Acts:

- (1) Dennis Rowland
- (2) Jimmy Witherspoon
- (3) John Boliver

Comments: "The state of jazz is better than ever and healthier because of movies made about jazz legends and articles written in many publications."



PAUL JAFFE

Co-owner of Le Cafe

Best Drawing Acts:

- (1) Michael Ruff
- (2) Alphonso Johnson
- (3) Patrice Rushen/Ndugu Chancler

Comments: "The jazz scene is much healthier than a year ago. The crowds have been enthusiastic and very loyal."

OZZIE CADENA

Director of Entertainment for Stingree Gulch

Best Drawing Acts:

- (1) Harold Land
- (2) Red Holloway
- (3) Paul Smith

Comments: "More and more rooms are using jazz to draw people. We do not always have full houses, but the crowds are very interested! I see a greater usage of young talent that is drawing young listeners to the music. My personal choice for the top unsigned jazz group is Ann Patterson's Maiden Voyage. It is remarkable that this superlative big band [whose high quality makes the fact that they are an all-female orchestra irrelevant] has still not been recorded." 

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K.K. Downing and Rob Halford of Judas Priest



Dave Mustaine of Megadeth

Judas Priest Megadeth

Sports Arena
Los Angeles

For this I missed the Kings-Red Wings game. This near tortuous experience in anti-Darwinism proved two things: Speed metal cannot be enjoyed in arenas, and I need to get the hell out of L.A.

It's simply impossible for a band whose style is based upon micro-second precision to clarify their nuances in a live setting when the sound is bouncing all over a 20,000-seat tomb of concrete. In fairness to the arena, however, Megadeth has always sucked live and are the most visually acrid of the so-called "big four" thrash bands.

The band's latest album, *Rust In Peace*, is one of the most exhilarating albums of the year, highlighted by the brilliance of Dave Mustaine's lyrical guitar technique. But live, his paper thin vocals were crushed under a live attack that squelched nearly all of the music's subtleties. As a result, new material such as "Holy Wars..." as well as old favorites like "Wake Up Dead" were rendered tragically meaningless. "The Con-juring" was a pleasant surprise, but the anti-PMRC diatribes of "Hook In Mouth" seemed rather dated.

The Judas Priest set, like always, was the perfect blend of Vegas-style heavy metal showmanship and chilling dual guitar perfection by Downing and Tipton. Unfortunately, material from their newest *Painkiller* LP proved that, with minor exceptions, the band has made the same album for the last six years and has now lost for good all sense of adventure or experiment. Call it their own sad wings of destiny.

Rob Halford has thankfully ditched the silly hair extensions of the last tour and can still nail those chalk-board notes with aggravating brilliance. With the revitalizing aid of new drummer Scott Travis, "Hell Bent For Leather" was Priest flipping the middle finger at younger bands that regard JP as relics. Then again, that song was written some ten years ago, and at that time addressed a completely different set of imitators. Oh well, give them credit for stamina



Rob Halford of Judas Priest

and survival in a very fleeting genre.

The inclusion of "The Sentinel" was a nice touch, and one that for a moment made me forget I was trapped in an arena with far too many Judas Priest fans—kids who probably didn't know that this band actually used to make inspired, even challenging music back when Queen was still considered heavy metal. Then again, with the legal flagellations that Priest endured this summer, they deserve all the success they can squeeze out of this tooth-paste industry. Besides, the Kings beat Detroit, so I guess the evening wasn't a total loss. —**Scott Schalin**

The Heart Throbs Railway Children

The Roxy
West Hollywood

Over the past decade, the Manchester pub scene has certainly

had its share of success stories. In the Eighties, we saw the Smiths and New Order rise out of its dank bowels to top the alternative/college music playlists, while in the Nineties, the Stone Roses and Happy Mondays, among others, have been slowly but surely gaining significant popularity. Well, two more bands to emerge from that burgeoning British scene, the Heart Throbs and the Railway Children, recently presented their wares to what appeared a rather inattentive and, at times, almost hostile Roxy audience.

Of course, Heart Throbs vocalist Rose Carlotti didn't help matters much when, after receiving no response to her question, "Who's been practicing their *Cleopatra Grip* [the title of their debut Elektra album]", she proceeded to dedicate "Blood From A Stone" to all of the menstruating audience members (Unfortunately, British humor doesn't always translate well to American audiences). The highlight of their low-key and even lower energy set was

"Dreamtime," a song that has received mild college radio and KROQ play. On recordings, the Heart Throbs have some intriguing and wonderfully moody moments, however, onstage, that moodiness became nothing more than pure blandness.

Once the Railway Children took the stage, the evening seemed to pick up, if only slightly. They weren't much more energetic than the Heart Throbs, but at least they seemed to evoke some sort of audience interest. Granted, their material, which sort of falls into a pop vein with lots of dreamy textures along the lines of, say, the Church, isn't all that aggressive to begin with. Nevertheless, they could at least have shown some mild interest in their performance. Is performance such a dirty word these days? Vocalist-songwriter Gary Newby, as well as his comrades, stood firmly planted in the same position throughout the entire set and barely showed so much as a smile. And what's with those matching mountain climbing boots? It's no wonder they didn't move around the stage—those boots must've weighted twenty pounds a pop. I don't know, I guess the outdoorman-look is vogue this week. —**Pat Lewis**



Rose Carlotti

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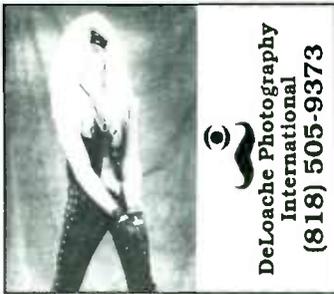
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CLUB REVIEWS



Electric Boys: Blending metal with funk.

Electric Boys

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Atco Records:
(213) 285-9556

The Players: Conny Bloom, vocals, guitar; Andy Christell, bass, vocals; Franco Santunione, guitar, vocals; Niclas Sigevall, drums.

Material: Each song is cut from a similar cloth; but what a cloth it is—heavy metal riffs driving bluesy, funky songs. All have a strong hook and hip-shaking grooves and many add touches of Hendrixian psychedelia. Major sevenths reappeared again and again, in both the harmonies and guitar lines. Even references to reggae and rap could be spotted. Electric Boys show an affinity for simple, lighthearted lyrics, which make sense considering that Swedish, not English, is their native tongue.

Musicianship: Neither guitarist was blazing fast, but both played with great taste and style. Bloom has an obvious Hendrix fixation—hey, who doesn't—and he peppered his Strat riffs with feedback and judicious vibrato. The rhythm section was solid and funky and underplayed in deference to the songs. Sigevall's very simple drum patterns added to the band's power considerably; Christell would occasionally accent his parts with a slight pop or slap. Both stuck close to the songs throughout the night and allowed the guitarists to be creative.

Performance: Possibly because they weren't too fluent in English, none of the Electric Boys spoke much between songs. Santunione was downright moody—head down, concentrating on his parts while he

swayed along to the music. Sigevall twirled the occasional stick. Christell and Bloom were more interactive, smiling and trading lewd looks of astonishment with each other and with the more scantily-dressed Whisky patrons. Mostly all four shook in time to the mega-funk thundering from their amps. On the downside, special "guest" Neil Schon mindlessly soloed his way through the encore, a cover of Wild Cherry's "Play That Funky Music, White Boy" (take that, disco-haters!), ignoring the chord and key changes.

Summary: Once again Atco has found a heavy metal band with a twist. Last year Enuff Z'Nuff mixed metal and bubblegum pop, now Electric Boys mix metal and funk to similarly impressive results. Their sound is original within the realm of metal, which makes them, at the very least, fairly interesting. They could be fairly wonderful, but the by-the-numbers similarity of the songwriting begins to wear after a span of eight or nine songs.

—Bil White

Raspin Stuart and the Concordes

Thai House
West Los Angeles

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Susan Leh:
(213) 447-0340

The Players: Raspin Stuart, vocals, acoustic guitar; Bob Holt, electric guitar; Tony Rugolo, rhythm acoustic guitar; Steve Shandobil, bass; Randy Hoffman, percussion; Peggy Baldwin, cello (this performance only).

Material: Raspin Stuart hails from Chicago, bringing to the West

Coast an interesting, all-original catalog of songs that bears an eye-and-ear-opening blend of influences. His songs, in fact, seem perfectly suited to such an environ as Los Angeles, reflecting as they do such a diverse cultural cross-section. All of it soft pop, Stuart's music is couched in a mildly folkish idiom and sprinkled here and there with R&B, and some—to these ears, at least—Latin rhythms. Always, Stuart places a premium on intelligent lyricism, with such songs as "Roadman" and "Busy Sidewalks" demonstrating a clear, almost writerly (as in *prinf*) sensitivity. On the down side, however, is the aforementioned—and ubiquitous—softness of Stuart's music. Because it is so understated, his music could easily be consigned to a lounge-lizard fate, the sort of stuff that drones away in the background of some dimly lit restaurant while one speaks romantically to his or her date. In other words, Raspin Stuart runs the risk of boring his audience; he needs to intersperse his material with an occasional uptempo piece or, if possible, a clearly bluesy number. With such variety, Stuart's number of stars for this review would have been greater.

Musicianship: Acoustically oriented ensembles have far less margin for error than traditional rock & roll bands; with rock, miscues, gaffs and ineptitude often can be covered up with decibels. Not so with such an outfit as the Concordes. Here, all notes, good and bad, are conspicuous, especially in so subdued a room as Thai House. And to their credit, Stuart and his Concordes acquitted themselves quite nicely; their playing, while not in any way outstanding, was tight and focused. Further, Stuart was in good voice, intoning and resonating nicely in a

CLUB REVIEWS



Rospin Stewart: A sincere musician.

room with less-than-perfect acoustics. Of special interest, cellist Peggy Baldwin joined the Concorde for this show, lending an interesting twist to the usual composition of instruments. Overall, the presentation was pleasant, if a little subdued.

□ **Performance:** For this sort of material, Rospin Stewart performed quite well at Thai House. Stewart's singer-songwriter sincerity seemed evident everywhere—in his voice, his playing and even in his facial expressions. Further, there were no detectable flaws in this performance. The drawback, as mentioned earlier, simply was the type of material being performed; it is the sort of stuff for which one must definitely be in the mood.

□ **Summary:** Rospin Stewart is a Southern California rarity: a non-poseur, a sincere musician seeking more than just fame and fortune. In addition, he has enough talent in all three critical areas for his sort of act: writing, singing and playing. What Stewart needs to explore, however, is variety. Once he gets this down, Stewart just might be in line for a record deal. —*Jack Briggs*

Spread Eagle

The Palace
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Angee Jenkins, MCA Records: (818) 777-8907

□ **The Players:** Ray West, vocals; Paul DiBartolo, guitars; Rob DeLuca, bass; Tommi Gallo, drums.

□ **Material:** Wailing police sirens, bottles smashing, cars crashing, all are mixed into the potent brew spat out by New York-based metallers



Spread Eagle: True metallers.

Spread Eagle. Possessing a higher degree of true-to-metal integrity than the vast majority of bands, Spread Eagle's crunching, screaming metal pulls in acceptable levels of accessibility while still maintaining a level of honesty. With song titles like "Switch Blade Serenade" and "Back On The Bitch" (the "bitch" being a shoddy euphemism for substance addiction), Spread Eagle's metal mentality is straight from the pained streets of their Lower East Side existence. Refreshing, this is a band with something to say that will perk up your ears.

□ **Musicianship:** Spread Eagle's whole is much greater than the sum of its noteworthy parts. DiBartolo's early Eighties guitar tones and aerobics were pure acid-laced ear candy, matched with Ray West's unwashed vocals, they form the main wing of Spread Eagle's musical onslaught. DeLuca and Gallo's rhythm section hits hard with an artillerous style that adds more authority to Spread Eagle's assault.

□ **Performance:** No surprises here, folks. Spread Eagle's stage presence is above average, and backed with the energy of their music, they cavort around the stage with the high packed glee of monkeys in the zoo at feeding time. The gold star goes to Rob DeLuca, whose frantic, high energy antics were quite eye-catching.

□ **Summary:** In a day and age of watered down metal harlots, it's exciting to see a band like Spread Eagle buck the lucrative trends and play music that can honestly be called heavy metal. Theirs is a base in the vernacular shouted out via a stimulating, volatile live performance. Spread Eagle may well be one of the few bands that matter. —*Tom Farrell*



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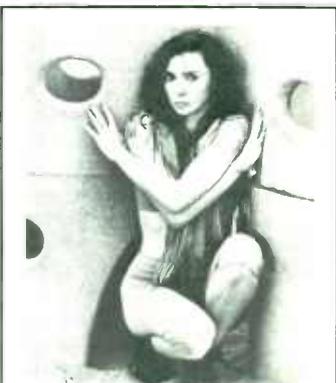
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<Wednesday, December 12>

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<Friday, December 14>

OF SHATTERED GLASS, STEEL PONY
and BLACK APPLE FORREST

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JOHN ROBERTS' COMEDY NIGHT

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Stand-Up Comedy

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<Monday, December 24>

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CLUB REVIEWS

Swingin' Thing

The Roxy
West Hollywood

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Sandy Oba:
(213) 657-7273

□ **The Players:** Paul Bardot, vocals;
Chris Penketh, guitar; Sunny Phillips,
guitar; Henry Kelly, bass; Michael
Penketh, drums.

□ **Material:** Swingin' Thing is like a
sponge—soaking up each and every
marketable trend that trickles by
them. Their energy is high, but their
originality is at rock bottom. Sounding
like a psychedelic Faster
Pussycat, Swingin' Thing
steamrolled through their set borrow-
ing from virtually every successful
blues-oriented rock band of the last
decade.

□ **Musicianship:** Most valuable
player was guitarist Sunny Phillips.
He would be even better with some
challenging material to chew on—
too bad there's just no meat on
Swingin' Thing's bones. The rest of
the players were adequate, with no
one emerging as a weak link.

□ **Performance:** Here's where
Swingin' Thing scored all their points.
From their over-blown look to their
sonic boom delivery, a Swingin' Thing
show is certainly a spectacle. Their
interplay with the screaming females
was one of the most calculated, well-
executed arrangements I've seen—
right down to the spraying of silly
string by attractive groupies. The
Roxy was packed to the rafters so
the band must be touching a nerve
somewhere, and judging by the
makeup of the audience, I suspect
that nerve lies a few feet below the
ears.

□ **Summary:** Swingin' Thing's ex-
citing stage performance can only
compensate for a small part of their
lack of originality. There may be a
few more coattails to catch a ride on
before their amalgamation of trends
are passé, but if Swingin' Thing want
to go the distance, they should strive
to achieve a sound of their own and
not that of their influences.

—Stephanie Jordan



Adam Sheehan Taylor

Steve Gregory: New generation
jazz.



Melissa Cover

Swingin' Thing: High energy, low originality.

Steve Gregory

Sunset Hyatt Hotel,
Silverscreen Room
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Los Angeles Jazz Soci-
ety: (213) 469-6800

□ **The Players:** Steve Gregory,
guitar; Tom Garvin, piano; Trey
Henry, bass; David Tull, drums.

□ **Material:** There were a number
of first-class originals in Gregory's
program, plus two or three jazz
standards, and a stirring version of
the beautiful ballad "No Greater
Love." Bassist Henry contributed
"Extra Work," and Gregory's fine
repertoire included "Jazz Brunch,"
"After School Special" (Steve hasn't
long graduated from Cal. State
Northridge). And the old, old standby
"Autumn Leaves" was given a spry
spring cleaning, with Garvin putting
in plenty of inventiveness. One of
the most beautiful offerings of the
evening was the late Bill Evans'
"Alice in Wonderland," which was a
perfect vehicle for pensive Gregory,
holding the audience's attention
throughout.

□ **Musicianship:** Pianist Garvin has
been around long enough to be re-
garded as a master of his craft—and

it shows! The other three, however,
are pretty much fresh out of school
(although all have been playing pro-
fessionally for years). Gregory, Trey
and Tull have been musical associ-
ates for a couple of years and their
familiarity with each other is evident.
On "Jazz Brunch," for instance, there
was a bass-drums duo that left no
doubt as to the two players' empa-
thy. Then, again, Gregory and Henry
would oftentimes be as one. Garvin
dropped into this setting perfectly,
blending with the leader, taking off
on his own course, then comple-
menting the entire quartet.

□ **Performance:** Gregory's guitar
style is still developing and there are
hints of all the right influences, such
as Kessel, Pass and others. His con-
fidence and ease of manner when
taking solos is a plus, and is echoed
by his cohorts. The pacing and timing
of the music, as well as programming
was commendable.

□ **Summary:** Steve Gregory and
group are a product of the new gen-
eration of jazzers. Each of these
younger men is as capable of pro-
ducing good rock, blues and other
forms of popular music. Their jazz
chops, however, are well-honed and
groups of this nature are a credit to
the portals of academia from which
they have emerged.

—Frankie Nemko

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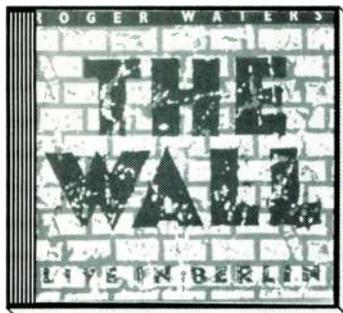
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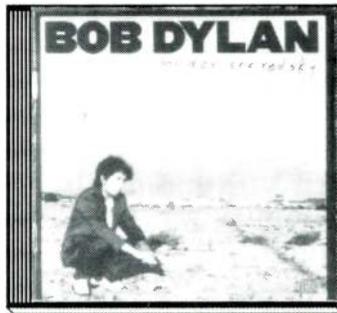
DISC REVIEWS



Roger Waters
The Wall: Live In Berlin
PolyGram

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Roger Waters & Nick Griffiths
 □ **Top Cuts:** "Mother," "Young Lust," "Another Brick In The Wall (Part 2)."
 □ **Summary:** While many Pink Floyd loyalists will find this compilation nothing short of sacrilege, others like myself will find shelter within the beauty of Waters' best-known work. Recorded at the sight of the Berlin Wall earlier this year, this flawless musical document features some big-name guest artists. Of special note is Sinead O'Connor's haunting rendition of "Mother," Bryan Adams doing "Young Lust" and a Van Morrison duet with Waters on the classic tale of substance abuse "Comfortably Numb."
 — **Steven P. Wheeler**



Bob Dylan
Under The Red Sky
CBS

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Don Was, David Was & Jack Frost
 □ **Top Cuts:** "Handy Dandy," "TV Talkin' Song," "Under The Red Sky"
 □ **Summary:** With one of the most impressive lineups of musicians ever assembled on one record, Dylan lets loose with his first no nonsense rock & roll album in more than twenty years. "Wiggle Wiggle" kicks things off for two rock solid minutes before shifting gears to the uplifting feel of the title track. It's on this song and "Handy Dandy" that Dylan effectively recaptures his "Like A Rolling Stone" aura both lyrically and musically. A must for Dylan fans and a lesson for others in helping to unravel the Dylan mystique.
 — **Steven P. Wheeler**



Donny Osmond
Eyes Don't Lie
Capitol

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Producer:** David Gamson
 □ **Top Cuts:** "Love Will Survive," "Private Affair."
 □ **Summary:** Last year, Osmond proved what a smart business man he was. By downplaying his pansy pop image he was able to break through radio's reluctance with a fine collection of dance/pop-oriented tunes. This time out, Osmond duplicates the exact sound and feel of his previous effort. Unfortunately, *Eyes Don't Lie* fails to capture the same energetic enthusiasm. All is not lost however, the beautiful ballad "Love Will Survive" sounds like it has a solid future on radio with its wide crossover appeal, as does the Diane Warren-penned "Private Affair."
 — **Paul Stevens**



Cry Wolf
Cry Wolf
I.R.S.

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

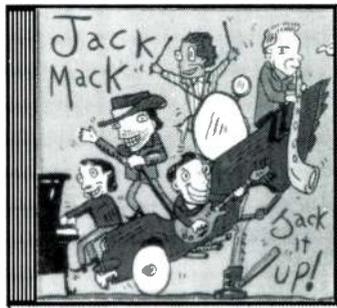
□ **Producer:** David DeVore
 □ **Top Cuts:** "Stop, Look & Listen," "Long Hard Road," "Road To Ruin."
 □ **Summary:** In the genre of straight-ahead pop-rock, Cry Wolf adds enough style to the form to elevate them above the dross. Steve McKnight is a fine guitarist who gives George Lynch a run for his money while vocalist Timmy Hall has an emotive voice that instills a sense of class into otherwise standard tales of lost love and lack of money. "Long Hard Road" is a slowly seductive track while "Stop, Look & Listen" bounces from the speakers like a snowball gaining speed. Overall a fine debut that suggests the exalted arena support slot could soon be within their grasp.
 — **Scott Schalin**



Was (Not Was)
Are You Okay?
Chrysalis

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Don & David Was
 □ **Top Cuts:** "Papa Was A Rolling Stone," "Elvis' Rolls Royce."
 □ **Summary:** Where their last album *What Up, Dog?* succeeded, *Are You Okay?* fails. "Walk The Dinosaur" and "Spy In The House Of Love" were hits last time out but nothing on the new effort comes close to those chart-toppers. This time, the Was "brothers" have let their left-of-center imaginations run wild, bringing an original seal of approval to tunes like "I Feel Better Than James Brown," "I Blew Up The United States" and "Elvis' Rolls Royce." However, in catering to these artistic needs, Was (Not Was) may be alienating their mainstream potential at the same time.
 — **Steven P. Wheeler**



Jack Mack
Jack It Up
Voss

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Bill Bergman & Jack Mack
 □ **Top Cuts:** "It Don't Bother Me," "A Girl Like You," "It's A Beautiful Thing," "A Whiter Shade Of Pale."
 □ **Summary:** L.A. bar-band legends Jack Mack infuse their first true group recording with the same blue-eyed rock n' soul and bluesy excitement you'll find at their gigs around town. There are moments of passion from gravelly-voiced vocalist Mark Campbell, but for the most part, this is one serious party disc! Standing out most are the trademark Heart Attack horns, led by relentless saxman Bill Bergman. The burning cover of the Procol Harum hit ties together this funky and feisty masterpiece.
 — **Jonathan Widran**

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LOS ANGELES COUNTY

AL'S BAR
305 S. Hewitt St., Downtown Los Angeles, CA 90013
Contact: Lizzy. (213) 687-3558.
Type of Music: Original, unique. Experimental only.
Club Capacity: 176
Stage Capacity: 8-10
PA: Yes
Piano: No
Lighting: Yes
Audition: "No Talent Night" every thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

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

BOGART'S
6288 E. Pacific Coast Hwy., Long Beach, CA 90803
Contact: Stephen Zepeda
Type of Music: All styles of original music.
Club Capacity: 300
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo package.
Pay: Negotiable.

BOURBON SQUARE
15322 Victory Blvd., Van Nuys, Ca 91406.
Contact: Beth Hill, (818) 997-8562.
Type of Music: All original rock.
Club Capacity: 200
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, promo pack.
Pay: Negotiable

CLUB 4222
4222 Glencoe Ave., Marina Del Rey, CA 90292.
Contact: Fritz, (213) 821-5819
Type of Music: Original, all styles.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio or call Fritz.
Pay: Negotiable

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
Pay: Percentage of the door.

CLUB WITH NO NAME
836 N. Highland, Hollywood, CA 90028
Contact: Dayle Gloria, (213) 461-3221
Type of Music: Alternative/Rock & Roll.
Club Capacity: 500
Stage Capacity: 15
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.

COCONUT TEASER
8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan (213) 654-4887

MUSICIANS

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

Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).
Club Capacity: 285
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: Upstairs, no/downstairs, yes
Audition: Call Len Fagan
Pay: Negotiable

COFFEE EMPORIUM
4125 Glencoe Ave., Marina Del Rey, Ca 90292.
Contact: Eric Hunt, (213) 391-2594.
Type of Music: 2 & 3 piece jazz bands & solo/combo acoustic guitar.
Stage Capacity: 3 or 4.
Club Capacity: 50
PA: No
Lighting: Yes
Piano: No
Audition: Send tape & bio.
Pay: Negotiable.

FM STATION
11700 Victory Blvd., North Hollywood, CA
Contact: Suzette, (818) 769-2221
Type of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable

FOUR STAR THEATRE
5112 Wilshire Blvd., Los Angeles, CA 90036.
Contact: Barney Sackett (213) 464-2536.
Type of Music: All kinds, any type.
Theatre Capacity: 700
Stage Capacity: 35
PA: Bring your own, provided when required.
Lighting: Yes
Piano: No
Audition: Call Barney Sackett.
Pay: Negotiable

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

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

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

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

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

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

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

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

NITE ROCK CLUB CAFE
7179 Foothill Blvd., Tujunga, CA 91042
Contact: Brent Hunsaker, (818) 896-6496.
Type of Music: All styles.
Club Capacity: 440
Stage Capacity: 15
PA: Yes -house soundman.
Lighting: Yes
Audition: Call Brent &/or send promo to above address.
Pay: Negotiable

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

SAMMY'S FIRESIDE
2100 N. Glencaks, Burbank, CA 91506
Contact: Stan Scott & Associates, (818) 398-1294.
Type of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts.
Club Capacity: 165
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Contact Stan Scott, (818) 798-7432, & send promo to Stan at 1830 Fiske, Pasadena, CA 91104.

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

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

TROUBADOUR
9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance, John or Gina, (213) 276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Negotiable.

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

ORANGE COUNTY

GOODIES
1641 Piacentia Ave., Fullerton, CA 92631
Contact: Dave or Sharon, (714) 524-8778
Type of Music: Original, all styles.
Club Capacity: 367
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No

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

MISCELLANY

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INTERN w/ transportation wanted for studio. Work as runner & light cartage. Person who lives or works near San Fernando Valley preferred. (818) 996-2917.

CAMERA/TECH CREW for Tom & Randy's Excellent Videos. Film in S. Bay. Resume to T&R, 7985 Santa Monica Blvd., Suite 109-274, West Hollywood, Ca 90048.

INTERN W/SOME PAY: TV/film & artist management music co. needs help in public relation/publicity duties. Call (213) 464-2145, Mon-Fri bet. 3-5 pm.

INTERN NEEDED for rock management co. (818) 761-4970.

SHARP INTERNS for Chameleon Records Publicity Dept. Excellent on phones, computer background, dependable. No pay but we promote from within. Leave message for Angela, (213) 973-8282.



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ATTENTION SONGWRITERS:

**ORIGINAL TOP 40 DANCE AND/OR ROCK SONGS
FOR RECORDING AND MUSIC VIDEO**

SUBMIT CASSETTE TAPE AND SHEET MUSIC/LYRIC TEXT TO:

Promotional Marketing, Inc.
152 W. Huron Chicago, 60610.
Attn: Chuck Nelson. (No Calls Please!)

DEADLINE: JANUARY 4, 1991

If you are a songwriter and have original top 40 dance and/or rock material, send us your demo! If your song is selected, it will be produced at a major studio by a recording act of five female vocalists. The recordings will be released on music video, 12" single, and cassette formats and will be featured during a 15 week US Tour. All material submitted will be considered and production quality of your demo is not important.. we want to hear your melody and lyrics. Please send us a cassette tape and sheet music or lyric text of your song. No materials submitted will be returned.

**Produced by Promotional Marketing, Incorporated
Entertainment Marketing Group
SPONSORED BY RJR/NABISCO**

SESSION PLAYERS

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Casio FZ1 16 bit sampler, Atari 1040 computer w/ SMPTE track & music scoring software, Tascam 8-track 16 channel mixer, Yamaha DX-7, Esoniq ESQ-1, Korg M-1.
Read Music: Yes
Styles: Pop, R&B, jazz, dance, new age.
Qualifications: Played piano from the age of 7. Moved to L. A. from London nine years ago. Toured Europe, USA and Asia. Co-production credits w/Gary Wright, Peters & Guber. Released solo synthesizer album w/ worldwide airplay including KTWV, KKKO, KACE, KJLH. BMI published writer. Written music for cartoons and background music for *General Hospital*. Scored music for the feature film, *If We Knew Then*.
Available for: Film scoring, commercials, producing, arranging, songwriting and casuals. Career counseling. Instruction in all levels & areas of keyboard performance, rehearsing with vocalists. Blues, jazz keyboard instruction book/cassette package now available.

WILL RAY— COUNTRY GUITAR GOD AND OMNIPOTENT PRODUCER

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

MIKE GREENE

Phone: (213) 653-9208
Instruments: Yamaha DX7IIIFD, TX802, Roland D50, Super Jupiter, Prophet 5, Prophet 2002-sampler, Oberheim Matrix 6, DPX1, Minimoog w/ midi, Korg DW8000, Poly 61, E-mu Proteus, SP1200 sampling drums, TR 808, Atari 1040ST w/ SMPTE-track, Fostex 16-track and 3M 24 track studio.
Read Music: Affirmative.
Styles: R&B, pop, hip-hop, rap.
Technical Skills: Start to finish productions in my studio. Killer grooves.
Qualifications: Producing & writing for Vanessa Williams, Glenn Medeiros, Tyler Collins, Siedah Garret, Above The Law, Big Lady K, World Peace Posse, Hot Wheels, Barbie, Nordstrom, The Broadway, as well as TV & film projects.
Available for: Master & demo production, sessions, scoring.

YALE BEEBEE

Phone: (213) 254-8573
Instruments: Kurzweil Midiboard; Korg T2 Music Workstation; EMAX II 16-bit Stereo Digital Sound System; Roland D-550, MKS-80 Super Jupiter, MKS-20 Digital Piano; Yamaha TX802, TX816; 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, Fickenbacker fretless w/EMG pickups. Ampeg SVT amp w/8x10 cab.
Read Music: Yes
Styles: All
Vocal Range: Mid-tenor backing vocals
Technical Skills: Fretted, fretless & slap; specializing in imaginative & melodic approach
Qualifications: English musician, educated at Goldsmith College, London. Int'l touring, recording, radio & TV work w/Alexis Korner, Gerry Rafferty, Zoot Money, Jeff Beck, Murray Head, Steve Marriott, Yoko Ono, Donovan, Robert Palmer, Sniff 'n' The Tears, Time U. K. Good image & stage presentation. Now living in L. A.
Available for: Pro situations; also give private lessons.

MAURICE GAINEN

Phone: (213) 682-3642
Instruments: Saxophones, flutes, WX-7 MIDI wind controller, Fostex 16-trk, Kawai K1, Roland D-110, Roland D-50, Yamaha DX7, Akai S-900 sampler w/extensive sample library, Yamaha TX812, Alesis drum machine, Atari 1040 ST w/Steinberg Pro sequencer, Lexicon LXP-5 & other outboard gear. Multi-track recording studio w/40 input mixer, AKG Mic.
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, Parimant Cigarettes, LASS Pro Member, Encore Video. Songwriting track record.
Available for: Sessions, concerts, touring, writing-arranging-producing, demo production in my home studio. Any pro situation.

CARLOS HATEM

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

MERRY STEWART

Phone: (213) 474-0758
Instruments: Claviar, Gleeman Pentaphonic, Roland D 50, S 50 sampler, Korg M1, Oberheim OBX & OB8, Jupiter 6, Korg MS 20, Arp Oddesseys, 2 drum machines, Atari w/Hybrid Arts Smpte Track, 1" 16 track availability, assorted outboard gear & pedal boards. Full concert rig includes 16-track Hill mixer & power amp, TOA

380 E speakers, & 2 Marshall tube 100 watt half stacks.

Vocal Range: 3 octaves.

Styles: All, esp. modern rock, alternative dance, psychedelic.
Technical Skills: Multi-keyboardist, lead & background vocalist, lead guitarist, high-energy performer, published songwriter, arranger, producer, programmer, analogue specialist.
Qualifications: 10 years classical piano w/Royal Conservatory of Canada. International touring/recording w/Nina Hagen, Etta James, & Zephyr. Soundtrack credits include Cheech & Chong's "Stu Smokin'" & Warren Miller's "White Winter Heat". Currently fronts modern rock power trio, "SFR".
Available For: PAID recording & concert work, song production, soundtracks, & videos.

NED SELFE

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

THE RHYTHM SOURCE

Phone: Greg Wrona: (213) 692-9642; Bob Thompson: (213) 938-9081
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, warm 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.

STEVE BLOM

Phone: (818) 246-3593
Instruments: Custom made Tom Smith Strat, modified Ibanez Allan Holdsworth w/ EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter for synth parts. State of the art effects rack.
Read Music: Yes
Styles: R&B, jazz fusion, rock.
Technical Skills: Great look, sound & stage presence. Dynamic soloist.
Qualifications: 3 yrs. classical study @ CSUS, Jazz study w/ Ted Greene, Henry Robinette, The Faunt School & more. Have played/toured w/ Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faut, Gloria Rusch, Nicky Hopkins, Glen Zatlota.
Available For: Tours, local gigs, studio, rack programming, career consultations & instruction.

PAUL GOLDBERG

Phone: (818) 902-0998
Instruments: Recording quality Gretsch drums, "studio ready" w/ R.I.M.S. system. Electronics available.
Technical Skills: "Versatile Drummer", vocals, writer, arranger, drum tuning, programming, percussionist.
Read Music: Yes
Styles: All
Qualifications: New Gretsch artist, Phila. Music Academy graduate w/ BM in Percussion, transcribes for Modern Drummer, performed w/ Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Biff Hannon, Tom Warrington, Rick Zunigar, Blackstone, Lee Jackson, Bill Medley, Darlene Koldenhoven, Larry Nash. TV & film; Roseanne Barr, Wise Guys, "Let's Talk", Asian Media Awards, video w/ Kim Paul Friedman, "Good Morning America".
Available For: Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

AL LOHMAN

Phone: (818) 988-4194
Instruments: All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.

Read Music: Yes

Styles: All
Qualifications: 20 yrs. experience in all areas/ styles. Numerous session gigs including commercials, & album dates. B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. A million club dates & casuals, both originals & covers.
Available For: Sessions, club work, originals, casuals.

ANTHONY LOVRICH- PREPRODUCTION & PROGRAMMING

Phone: (213) 833-9371
Instruments: Akai/Linn MPC60 sampling drum machine w/ extra sampling time & 99 trk MIDI sequencer. Yamaha recording drums, electric MIDI pads & drum set, PM-16 MIDI converter, E-MU Proteus w/ 32 voices, Roland S-330 digital sampler w/ extensive library of current sounds. Roland U-220 w/ 30 voices, DRV3000 multi-FX, various digital reverbs, Aphex studio clock, Tascam 2 track analog, digital playback, digital/multi track mixer, color tv & air conditioning. DAT.
Read Music: Yes
Styles: Rock, rap, pop, hip hop, dance, house, metal, & funk.
Technical Skills: Programming, sampling, sequencing, arranging, tailoring sounds to YOUR taste, troubleshooting, producing the way YOU want it to sound.
Qualifications: I sequence, program, preproduce & perform on dozens of records-already. I work w/ a couple of producers on a daily basis & several songwriters & artists. Grove School grad.
Available For: Studio work, hit records, programming, sampling, lunch, & dates w/ Judy Jetson look-alikes.

FUNKY JIMMY BLUE

Phone: (213) 936-7925
Instruments: Korg M1R, JX-8P, Roland R-8, Roland D-110, Roland MC-500 sequencer, Custom library, Roland Juno 106, MKS-100 sampler, Studio, Spector Bass guitar, Fender guitar, Smpte lock-up.
Technical Skills: Production, arranger, musician, engineering, composer, drum programmer.
Styles: R&B, Hip-Hop, Rap, Gospel, Pop, House Music, Dance.
Qualifications: Top-20 singles, Top 40 album, Video scoring, B.E.T., Soul Train, VH-1, Radio jingles, RCA.
Available For: Producing, programming, writing, studio sessions, radio jingles, film scoring, live work, demo work. Also equipment rentals.

HARVEY LANE

Phone: (818) 986-4307
Instruments: Wal custom JB Model 4 string bass, Carvin fretless LB 60 bass, Trace Elliot AH 500 SX stack, various outboard gear.
Read Music: Charts
Vocal Range: High baritone.
Technical Skills: Pop, rock, funk, R&B, very fast & always in the pocket! Excellent w/ the arrangement.
Qualifications: Over 18 yrs. experience. Performed &/or recorded w/ Richie Sambora, Tico Torres, Southside Johnny's band, members of Vonda Shepard's band & Prophet, Darling Cruel, Bruce Foster, Richie Wise (producer), "Staying Alive" movie project, Flamingos, Coasters. Major studio experience on both coasts and extremely dynamic live performer!
Available For: Recording, touring, lessons, any professional situation, live or studio.

BOB BUDAVICH

Phone: (213) 837-3973
Instruments: Guitars, voice, Valley Arts Strat, Gibson Les Paul, Mesa Boogie quad preamp w/ 295 simulcast stereo amp. T.C. Electronics 2290, Lexicon PCM70 & various other pieces of gear.
Vocal Range: Strong baritone w/ well over 50 current & standard tunes professionally arranged for easy or no rehearsal.
Styles: All
Technical Skills: Versatile guitar & vocal; full arrangement services from simple lead sheets to complete studio production. Excellent effects programming for big clean sound in the studio or on stage.
Qualifications: 7 yrs. professional exp. in Houston, TX area playing & singing rock, top 40, country & fusion. Dick Grove grad. 2 yrs. exp. working in the Dick Grove Video Lab studio as a guitarist. Millions of casuals & demo sessions.
Available For: Lead sheets, arrangements, sessions, casuals, lessons & tours.

TIMOTHY VON HOFMAN

Phone: (818) 344-9666
Instruments: Yamaha KX 88, 16 channel mixer, RX-5, TX-81 Z, Akai SQR 10, IBM computer w/ Texture, Kawai K3-M, Korg DS-8, DBX 160x, Alesis, Sony DAT, Roland S-550, D110, MKS-7, Kurzweil PX 1000, video editing w/ special effects.
Read Music: Yes
Style: Pop, R&B, jazz, dance, new age, classical.
Technical Skills: Full production, programming, sampling, sequencing, arranging, sound design, scoring, video editing.

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Name: _____ Phone: _____

Instruments: _____

Read Music: Yes No

Technical Skill: _____

Vocal Range: _____

Qualifications: _____

Available For: _____

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Vocal Range: Lead & back-up.
Qualifications: Over 20 yrs. experience, pianist, composer, teacher, arranger, programmer, studied piano under Roger Priese of National Symphony, toured Europe, U.S., Africa, Soviet Union. Cable TV, radio KLSX, WSHE, WFDX jingles, commercials. Very imaginative, easy to work with, good image & stage presence.
Available For: Sound tracks, commercials, producing, programming, arranging, songwriting, demos, touring, showcases & sessions. For details call (818) 344-9666.

ACE BAKER
 Phone: (818) 908-9082 (office), (818) 781-9611 (studio).
Instruments: M1, Proteus, DSS 1 sampler w/ large library, Linn 9000 w/ SMPTE, 32 tk. sequencer, R-8, MKS 50, DX7, complete 24 tk, 56 input recording studio in house!
Read Music: Yes
Vocal Range: 3 octaves (extra low "bonus octave" in early a.m.).
Styles: Melodic rock, hip hop, dance pop, industrial pop.

Technical Skills: Producer, keyboardist, songwriter, singer, arranger, recording engineer, programmer, fmsbee.
Qualifications: Veteran of sessions, national & world tours - TV shows. Credits include: Supremes, Mary Wilson, Alan Thicke, Arsenio Hall, Peaches & Herb, Fame, Iron Butterfly, Ice T, Royalty. Production & writing w/ Jeff Silbar, Alan Roy Scott, Steve Diamond, Sue Sheridan, Rich Donahue, Mark Keefe, & Ross Vanelli.
Available For: Producing, arranging, writing, and/or recording of special music projects.

JOHN "CASEY" CASEBIER
 Phone: (213) 479-2010
Instruments: MPC-60, Electronic drums, Simmons pads, Roland PM 16 pad controller, Pearl acoustic drums, Roland S 330 digital sampler, Roland R8M, U-220, D-110, Korg WaveStation, Kawai Q-80 sequencer, Lexicon LXP1, Alesis Midiverb III, Digital guitar processor, Fender Strat w/ EMG pickups, MX8 Midi patchbay, Tannoy monitors, Sony 2 trk. 3 head cassette 8 channel mixer.
Technical Skills: Programming, sequencing, sampling, live drum tracks, arranging.
Read Music: Yes
Styles: All
Qualifications: 15 yrs. experience as professional drummer, percussionist. Extensive drum programming, sequencing, & direct recording of electronic drums
Available For: Pre production for demos, drum programming, studio work, sessions, casuals. Getting the killer rhythm tracks.

RICK CRAIG
 Phone: (818) 988-4128
Instruments: Drums - acoustic & electronics.
Read Music: Yes, very proficient.
Styles: Pop, swing, funk, hip-hop.
Qualifications: M.A. from University of Miami, Toured with: Rare Silk; Performed with: The Bee Gees, Dinah Shore, Andy Williams, Marilyn McCoo, Maureen McGovern, Larry Storch (F Troop).
Available For: Studio & live performance.

ERIC SWANSON
 Phone: (213) 654-9187
Instruments: Vintage Fender Precision Bass, Aria Pro II, Dean Markley amps & EV cabinets, Benge trumpet, Korg M1.
Read Music: Yes
Technical Skills: Rock, pop, funk & jazz; rock specialist. Fast learner & strong sight reader. Double on trumpet & keyboards.
Vocal Range: Strong tenor harmony vocals.
Qualifications: 10 yrs stage & studio experience. Have played or performed with members of Quiet Riot, Keel, Hurricane, Cold Sweat & Vixen. Berklee grad, strong songwriting & arranging skills. Tape & photo available.
Available For: Sessions, demos, tours, & live performances.

TIM MITCHELL
 Phone: (818) 988-4128
Instruments: Electric & acoustic guitars. Full effects rack: Soldano, Mesa/Boogie, Eventide, T.C. 1210, DRV 3000, SPX 90 II, DBX 166 rack designed & wired by B. Bradshaw.
Read Music: Yes
Styles: Commercial rock, pop, contemporary jazz.
Qualifications: Recently completed 14 month world tour w/ Expose-U.S., Canada, Japan, etc., guitar & musical director. Recorded w/ Expose - Tell me why. Television appearances on Pat Sajak, Showtime at Apollo, Byron Allen, American Bandstand, Soul Train, Rollergames, Dick Clark's New Years Eve, MTV-live at Palladium; Videos - Baby Never Looked Good In Blue, When I Looked At Him, -MTV, VH1. Education- 3 yrs Interlochen Arts Academy H.S., 4 yrs University of Miami- Studio Music & Jazz Composition. Full Scholarship. Pictures & Resume available upon request.
Available For: Sessions, tours, writing, arranging & production.

JOHN I. MAGNESS
 Phone: (714) 774-5357
Instruments: Customized maple kit w/ R.I.M.S., Akai 5950 sampler w/ tons of samples, DrumKAT, Roland R8, DDR-30, M1E2 mixer, Simmons & Daz pads.
Read Music: Yes
Style: All forms of rock, funk, metal, R/B, rap.
Technical Skills: Drummer, samplst, programmer, can also do track replacement.
Qualifications: Groove intensive, energetic, solid player. Can play to a click or sequencer. Hard hitter w/ good sense of dynamics. Great attitude.
Available For: Pro situation -sessions, demos, concerts, tours. Have drums, will travel.

FRAN TIONA
 Phone: (818) 764-4042
Instruments: Pearl Birch shell recording, touring kit, voice, ensoniq ESP 1 synth, Fostex 280 multitracker.
Read Music: Not on sight.
Technical Skills: All drums, strong vocals, some percussion & keyboards, can write hits.
Styles: Rock-n-Roll, progressive.
Vocal Range: All tenor full voice, any falsetto (soprano to high alto).
Qualifications: Human metronome, total pro on stage & in studio. 14 yrs. experience, never more than 3 takes. Great feel, killer look, New York attitude, young & hungry. 3 yrs. complete music theory, independent recording releases, touring of east coast & Canada. The man for any drum gig. No drugs.
Available For: Studio, showcases, live gigs, writing, major road work, band.

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 Pinera (Blues Image), Lester Abrams (co-author "Minute By Minute"), Ray Charles, Carl Lewis, Blinding Tears, Jack Mack & the Heart Attack, Mary Wilson (Supremes), Ken Lewis (Steve Miller Band), Cornelius Bumpus (Doobie Brothers), Dick Dale & the Deltones, numerous club bands. References/demos.
Available for: Sessions, demos, jingles, club/ concert dates, etc.

ARLENE MORHAUSER
 Phone: (213) 557-8095, 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.

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

JON SINCLAIR
 Phone: (213) 913-3842.
Instruments: Lead & background vocals, Lead/ rhythm guitar, piano/synths, computer, drum programming.
Read Music: Yes
Technical Skill: Instant vocal improvisation & harmony arrangements, songwriting/production.
Vocal Range: 3 1/2 octaves.
Styles: Pop/rock/blues ala Stewart/Waites/Bono/ Adams.
Qualifications: Born & trained in London, Eric

Clapton, Jeff Beck, Gary Glitter, Mathew Fischer (Procol Harem), Vocally trained by Don Lawrence (NY), Glynn Jones (UK), Lennox/Knight/Bon Jovi. 12 yrs. touring/studio exp. Voice overs/jingles/commercials, Burger King, CityBank.
Available For: Master/demo recording sessions, commercials, club/concert dates, top 40 solo/duo & band work. Tapes/records/video available. Team player, very reliable, excellent references.

TECHNICAL

FRANK LaROSA
 Phone: (818) 766-4426.
Technical Skills: Home studio design, private consultation, engineering, sequencing.
Qualifications: B.S. Degree, Electrical Engineering, Indiana University School of Music. 4+ yrs experience in Los Angeles as engineer & consultant on top projects.
Available For: Home studio consultation & private tutoring on equipment usage & sequencing.

TO PLACE FREE ADS

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

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- GK 2100 stereo digital guit amp. \$750. Glen 805-497-0325
- IVP pre-amp rds wk. \$60 bst offer. Call Mike 213-483-4780
- JBL 15 in spkrs & 2420 drvs in 4 cabsnt. \$800 obo will separate. Yamaha pwrdr mtr, EM 100, Xint cond. \$350. Cory 213-668-9295
- Marshall GCM 800 head w/tune driver rack mnt & custm md 4x12 slant frm cabinet w/Celestion spkrs. Incred tone. \$700 213-969-9221
- Spkr cabnt 2 12 in. spkrs. Xint cond w/Tolex cover. \$500. Jim 213-666-3247
- Vintage Marshall head. 1973 xint cond. \$450 obo. 818-763-2223
- 1 Marshall cab. Bob Bradshaw mod, 4 or 16 ome switch w/vintage 30s. Xint cond w/cover. Johnny 818-763-2879
- 2 JBL spkr cabnt w/JVL 15" E140 series spkrs. \$375 a pr. Chris 213-374-2252
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- Anniversary series Marshall cabnt for sale. Gd cond. Asking \$485. Rob 818-508-9027
- Carvin bass cabnt, 4 10" spkr system, shrp cond, 1 yr old \$300 obo. Tony 714-562-9237
- Fender vibrosonic reverb 1 pc combo amp. Silver face 70s model. 100 watt w/15 in JBL spkr. All stock, gd cond & snd. \$300 obo. Patrick 213-841-6365
- Marshall JC 800 50 watt hd, xint cond. Asking \$400. 818-753-3919
- Marshall JCM 800 50-wt hd. Mnt cond. Mst sell \$325 or obo 213-665-3535
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3. TAPE RECORDERS

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- 1 Tascam port-1 4 trk. \$325. Mnt cond. 213-874-6579
- 2 trk mastering tape mach. Less than 300 hrs of stud use. Srs only. \$600 obo. Christopher 213-294-9803
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- Direct box, Stewart, stud qual, gmdless, instrument/spkr switch. \$75. Call Michael 213-969-9140
- DOD FX 24b stereo laser \$35. Realistic 4 chnl mic mixer \$25. Boss BX400 4 chnl value mixer \$50. Call Billy 213-733-8854
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- Fender jazz bass, bk bdy w/wrt pick cord, xint cond, barely 1 yr old, mst prt co. \$250 firm. Reece 818-894-5244
- Fender Strat 3 pickups US made. Bk w/wrt pick guard w/hard case. Perfct cond. \$450. Kenny 805-296-1386
- Fender Strat elite. Top of line. Md in USA w/maple neck. Mnt cond. \$525. Pete 213-434-8619
- Perimic guit Serial #1, custm prnt. F. Rose, 25 frets, awesome snd, cost \$1500 sell for \$500 or trd for Ibanez strat. 213-920-2475
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- 1 Gibson Les Paul standard. 1980 model. \$425 213-874-6579
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- Fender telecaster 1977, orig style model, Cream bdy, maple neck, bk pick guard. Almost unused cond w/orig case. \$750 obo. 213-896-9987
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*3 yr old Wuritzer console piano. Must sacrifice \$1200. Edie 213-276-5988
*D50 plg bag, zipper broken. \$15. Cory 213-668-9295
*Yamaha KX-3 remote hybrid strndr width kys mny grt featr \$300 obo. 213-874-0729
*Yamaha PF2000 88 weighted kys MIDI, sequencer, spkr, w/bench & stand \$1250. 213-874-0729
*Akal 5612 modular sampler, includes 10 discs w/samples \$350. Call 213-851-2175
*Insonic EPS sampler w/4x mem. Hugh library w/case. 20 free discs. Andy 714-622-5165
*Lync remote kybd. \$450 obo. Nick 213-857-1745
*Ob-FX w/light case. \$325. Akai AX-60 analog split MIDI kybd \$450. Hitch 213-313-0588
*Roland Juno 106, MIDI kybd/synch. 128 pre-sets, 100% programm, grt warm analog snd, bit in chorus. \$375. Michael 213-969-9140
*Roland S50 sampler, brnd nw digitizer tablets, sequencer program, patch loader. \$1200 obo. Color monitor for above. \$100. Call Lemny 213-831-6294
*Yamaha PRS70 Porta Tone. \$750 obo. Call Dave 818-242-0590
*Yamaha PSS270 Porta Sound. \$110. Call Dave 818-242-0590

7. HORNS

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8. PERCUSSION

*Angry old man gut plyr lkg for sen citizen rock & roll blues bnd. Infl. Barry, Stones, etc. 30 yrs exp. Fideli 213-465-1091
*Jaw harp plyr avail. Bst Canadian twiner arnd. 15 yrs exp. Nw to L.A. Call Doug Farmer 213-288-3006
*Ludwig mid 1950s blk dnm pearl snare, 5 x 14 orig nickle lugs, sweet. \$175 firm. Call John 213-661-3775
*Pro 5pc drmk kit. Arctic w/it w/whit usin pwcage. Blk 2000 cymbols, remote high hat. Mst see to believe. \$2200. John 213-645-3667
*Roland octa pad 80 & TR505 drmk mach \$400 obo. Mark 805-527-7061

9. GUITARISTS AVAILABLE

*Aggress ambitious ld guit sks to join or form pro bnd. HR. 10 yrs exp, pro gear. Infl. old Van Halen, Hendrix. Joe

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*Aggress blues base HR gut plyr. No metal to join/form senous blues/rock bnd. No flakes. 714-994-5445 or 213-960-5641
*Avall pro ld guitrr w/album. Avail for heavy rock/metal bnd. Pref nationally recrdng/touring act. Jeff 519-948-1366
*Blues/Rock pro guitrr sks hot vocalist to wrte songs w/ intention to publish. Brian Adams, Foreigner, ZZ Top style. George 213-656-8712
*Exp pro guitrr avail for paid situations. Any & all styles, always musical & always reliable. 818-705-4729
*Explosive Guitrr/sngwr avail: w/uniq, dyanmc, creaty style & all essentals. Zep. Aero. Janes, Richards, etc. 818-843-7405
*Former A&M recrdng artist, ld rhythm bckup vocs. extnsv exp in recrdng & videos. Styles southern rock Infl. gibbons. Search for establish or signed bnd. Joe 213-933-0433
*Glamour boy vocalist sks guitrr to form nw prjct. Call Mykii 818-769-9650
*Guitrr & bassist avail for dnm and/or sngr to form a melodic metal bnd. No blues. Lots of matr. Under 25. York art 7 30pm 818-988-3461
*Guitrr avail for funk prjct. Live perfrmces & sns of humor. Infl. Superfly, Peppers. Kyle 818-888-0038
*Guitrr avail for metl prj. Inf Queensryche, Maiden Sabbath, EZO. Phil 818-766-4048
*Guitrr lead rhythm avail. Infl. Zepp, Hendrix, Sabbath, Doors. Jack 805-983-6559
*Guitrr on lire lkg for yng individuals to strf nw thng. Hungry for succ. No exp in the circuit nec. Mike 818-570-4623
*Guitrr sks atmrv gothic bnd. Infl. Bahaus, Sisters of Mercy, Nine Inch Nails. Chris 818-285-3704
*Guitrr sks atmrv gothic bnd. Infl. Bahaus, Sisters of Mercy, Nine Inch Nails. Chris 818-309-0217
*Guitrr sks bnd somewhere btwn Bauhaus to old Van Halen. Craig 213-850-1709
*Guitrr sks estab melodic HR, heavy metal bnd. Exceptional plyr, wrtr, shwmn, w/vocis, exp, vry lng hair imge, killer gear, pro attitude. 213-323-3687
*Guitrr, looking for bnd that is signed. From Steve J to Angus Young. Rdy to tour Ionite. Jason 213-662-8640
*Guitrr avail for metl prj. Inf Queensryche, Maiden Sabbath, EZO. Phil 818-766-4048
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*Guitrr on lire lkg for yng individuals to strf nw thng. Hungry for succ. No exp in the circuit nec. Mike 818-570-4623
*Guitrr, pro gear, bluesy, HR style, gd imge, bckgmd vocs. Lots of studio & touring exp. Lkg for bnd/wrpp. Steve Kyler 818-377-4476
*Lead gut avail for pro situation. Join or form org HR bnd. Infl. Aerosmith, Old VH, ACDC, Zepp. Funk, blues. Bob 714-846-9025
*Lggy guitrr/sngwr lkg to join or form bnd ala Giant or Toto. Call Eric 213-469-7900
*Lng hair, tall, skinning, well seasoned, HR/Blues ld guitrr avail for prof. situations only. (Ex-Fire Water) Michael 818-509-9774
*Pro gut lkg for perfect chemistry. Infl. old Zapp. 818-788-1953
*Pro, thin, lng haired, hard funk blues rhythm guitrr/sngwr. Infl. Hendrix, Zeppelin, Guns 'N Roses, ACDC. No glam geeks. Jeff 213-878-0214
*Ripong pro gut plyr. Gd attitude, team plyr, no limits.

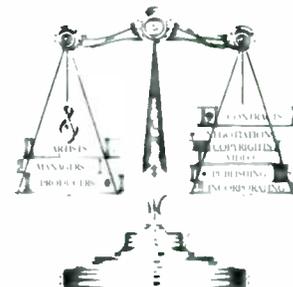
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*Vry cmrl gut plyr avail. Grt wrting & sngng ability. Yng & extremely decided. No flakes, fathers, posers, cry babies. Infl. Kiss, Poison. Johnny 818-367-8769
*Berklee grad gutrr avail for paid situations, any & all styles, including casual, can add musical statemnt to your music. 818-705-4729
*Crunch in ld rhythm guitrr avail. Infl. Zodiac, Tango, The Cult. Equip & rhythm. Pros only. Tom 213-656-0982
*Exp guitrr w/sex chops. Equip & lks, sks establish bnd w/killer vocist. Pros widedictn only. Tony atr 8. 714-396-1173
*Guitrr avail lkg for 4 pc bnd. Infl. Van Halen, Dokken, Extreme, White Lyon etc. Own equip. Call Dan 213-874-1233
*Guitrr sks wrking bd. Will ply r&b, funk, rock, etc. Call Alex 213-461-5432
*Gut plyr lkg to join or form rock outfit in LA. Billy 213-487-6933
*Gut plyr w/grt slud gear & chops, avail for jamms, stwcase or vry versatile. Joe 818-954-0742
*Guitrr avail for wrkg situatn, acous, elec, T40 or orig. All styles, gd positv attitude plus vocs. Call Mike 213-823-4514
*Guitrr avail T40 situatn, modm equip, San Gabriel Vly. Jymn 714-592-1173
*Guitrr rock & rhythm bckup sngr. Orig lyrics & arrangmnts. Lkg for my break or to form fun, qual, HR bnd. Non smirks. Over 23. 213-397-7111
*Guitrr/sngwr wnts to join or form bnd. Have matr. Infl. Aerosmith, Kix, Zeppelin. 818-753-3919
*Guitrr/sngwr 20 yrs old. Funk, sydehic, mbia acous, w/transport, equip, gd attitude & stg exp to join for form bd. 213-466-6839
*Guitrr/sngwr Infl. Gary Moore, Randy Rhodes, lkg for taird HR bd. I hav image, gear, pro attitude. Jim 818-761-9697
*Guitrr/sngwr Infl. Gary Moore, Randy Rhodes. Lkg for taird HR bd. I have image, gear, pro attitude. Jim 818-761-9697

*Guitrr/vocist/sngwr avail for pro wrking situation, pro gear, team plyr, gd lkg, transport, into rock, funk, all styles, video wrk, as well. Contact Vance 213-288-7959
*Hrd funk in lng haired bluesy pro rhythm guitrr/sngwr. Infl. Hendrix, Zeppin, Guns 'N Rose, ACDC. Jeff 213-878-0214
*Lawyer 26 gut voc w/orig matr, prac space, sks rock & roll bd, all styles. Barrett 213-441-9190
*Ld gutrr/sngwr avail. Grt chops, imags, gear, vocs, sks estab, cmrcl, HR/heavy metal bd. Brian 213-665-3535
*Ld guitrr sks impound wrking casoldies/blues bd. Ld vocs as well. Hv chrts, equip, exp & cheery attid. 818-783-6782
*Ld rhythm gut w/lks, brains & style. Lkg for trippy, funky, over the top bnd. Pwrtl & Innovatv. 213-467-4505
*Pro country/rock ld gut avail for FT wk. Will travl, arst exp, demos avail. David 702-438-8798
*Pro guitrr former A&M recrdng artist w/hot orig tunes. Ld rhythm, bckup vocs, exp in recrdng & videos. Joe 213-933-0433
*Pro ld gut/sngwr sks visionaries to form cmrcl HR/heavy metal bd. Exp pros only pls. Call Brian Keith 213-665-3535
*Rhythm gut to join or form HR bd w/a groove edge. Blake 213-620-8776
*Rockin guitrr w/enery avail. Infl. Replacements, Richards, Woods. Siv 213-462-7049
*Wrd class (lead) guitrr/sngwr w/LP productn credits & airplay/press expos sks serious pop or rock situation. Open minded. Dan 818-348-5772
*X Nat'l Peoples Gang guitrr/sngwr sks vocs/lyrst 21-26, to form inntv bnd. Infl. Gang 4, Bowie, Who. Chad 714-673-1427

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*Acous gut plyr wid. Infl. Peter Case to wk w/fem vocist. Kim 213-679-2845

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 •Att music, lead guitarists needed now. Hollywood area. Fem lead. 818-790-1782
 •Bass guitar wtd for alternative rock. Recrd cmpny lies. Pro's only. 213-281-1758
 •CAPTAIN BLACK sks 2nd ld guitar/kybrst. Mst have gd wrting abtl. Hvy style. Captain 213-920-2475
 •Fem vocalist lkg for guit plyr. Beginner ok. Call evs 213-659-4351
 •Folk/punk sks guitar w/bkng vocs. Infl. Mary Young Band, TV, X Dump Truck sngwrtr. No metal/or jazz pls. Kirk 213-656-9011
 •Guitar wtd by fem vocalist to form bnd. Acoustic & flash elec. Ages 23-28. Slight blues, up tempo Infl. Alena 213-720-4659
 •Guitar wtd by label for recrdng & Japanese tour. Infl by Cult, Billy Idol, Steve Stevens. Imge & plying style. Niki 213-463-7713
 •Guitar wtd for fem vocalist forming bnd ages 23-28. Acoustics & elec pls. Alena 213-728-4659
 •Guitar wtd to be 1/2 of performing duo plying my orig sngs. Mst be grt plyr, versatile, creatv, hard wrking. Carol 714-646-5472
 •Hollywoods biggest bluesy HR bnd w/mgmtment, recrd & publishing deal pending sks ld guit. Infl. Joe Perry, Choir Boys, Stones w/similar imge & bckgrnd vocs. Scott 818-784-9757
 •Ld guit or dbl ld guit plyrs wntd for hard core heavy metal bnd. Equip, pro attitude, imge & transpo a mst. 213-464-1532
 •Ld guitar/sngwrtr nnd immed. Serious plyrs w/exp & sngs ready to go. Infl. Jane's, Bad Brains, VU, Iggy. Richard 213-466-3269
 •Looking twrds the future. Nd radiating effects for my automated technoribbon & noise. Chris 213-413-6363
 •Male/fem guitar wntd to form dark moody melodic dance bnd. Infl. Snake Corps, Cult, Sisters. 213-223-2279
 •Musician wtd by kybrst & bassist. Age 23 for orig dance bnd. Dedicd, talntd, team plyr, tall, thin, gd lks. Ramro 818-362-9134
 •Musicians wntd to collab w/wrt & bassist. Dk comical snd. John 213-384-9107
 •Pwr house fem HR sngtr/sngwrtr. Joplin, Tyler vocs, sks bluesy, groove brnted sngtr/sngwrtr. Lng hr, streetwise, Tesla. Caesar meets love/rate pussycat. 818-781-5607
 •Rhythm ld guitar wtd w/gd sngwrting ability. Wtd by vocalist & bassist. Infl. INXS, Midnight Oil, REM. Serious inquires only. Spencer 213-874-5248 or 818-564-9138
 •Sngwrtr/guitar wtd for recrdng & performing in straight ahead rock & roll bnd. Mark 213-874-4295
 •Southbay rock/blues sngtr/sngwrtr lkg for guitarist to collab w/on wknds for fun & prac. & poss wrking reltnshp. 213-832-4734
 •Vocist & bassist skng responsible guitarist to form innovatv HR bnd. Call Terry 213-285-3128

•X Daddy Ray bassist & dmr skng yng, cocky guit plyr who ain't afraid to screw it up. Contact Max 213-475-8203
 •2nd guitar wnted w/creative rhythms nnd for estab d speed metal bnd in LA area. Dedicatn & pro attitude a mst. Ages 17-21, no drugs. 213-824-0215
 •Atmospheric unique ld rhythm guit plyr wtd by PAISLEY BLACK. Infl. Sinead O'Connor, Suzie & the Banchies, Doors. Pls Call Steve 818-848-1248 or Blanche 213-436-5211
 •Attr LA smokn ld & rhythm guit nnd for alrdy piggng bnd. Maj label intrst, mgmtnt & attorney. Infl. Aerosmith, Gun N Roses type. Mst hv soul. 213-878-0751
 •Bnd ala Cheap Trick, the Beatles, Van Halen, Poison. Sks guitar wnted. Call Ray 213-837-6519
 •Bubblegum that will burn your tongue out, rock & roll bnd sks hard edge guitar. Vocs & talnt a mst. Call Ray 213-837-6519
 •Diverse ld guit nnd to complete recrdngs & live act for modern rock bnd where matrl matters most. 818-507-6554
 •Fem guitar wtd by fem vocist/sngwrtr to complete sngs & form rock/funk rock, blues bd. Mst be soulful, talntd & srs. Patricia 213-657-4780
 •Fem guitar wtd for orig r&b dance project. Ages 15-20. Call Toni 213-204-4788
 •Fem guitar wtd, solid ld & rhythm plyr for orig fem bnd. Tastful bluesy, melodic plyr. Bkup vocs. Donna 657-9238
 •Fem ld plyr w/gtr melodic/ds & sigrepresents, wtd for cmrc rock grt bnd BOMBHELL. Grt sngs, well known prodcr. Call Suzie 213-658-6580 or 818-509-7914
 •Fem sngtr/lyrcst sks guit plyr to collab, create bd. Infl. Stones, Cinderella. 213-275-8007
 •Guit plyr wtd for altrntv rock bd. Infl. Echo & The Bunnymen. Call James 213-461-0373
 •Guit wtd by label for recrdng & Jap tour. Infl. Cult, Billy Idol, Steve Stevens imge & plying style only. Niki 213-463-7713
 •Guit wtd to form bd. Infl. Overkill, Metallica, Lakewood area. 213-634-4183
 •Guit/sngwrtr 25 skg same to start cover orig bd. Mst sng ld backup. Infl. Blues, Barry, Elvis, Beatles. Stones. Guido 213-556-8304
 •Guitarist nnd for melodic speed/gothic/acous & w/a vision. Determind & ready. Call Chris at 818-545-1581
 •Guitarist w/style, personality & lng hair wtd for HR bd. Infl. Stones, Zeppelin, Clapton, Aerosmith. 18-21 only. Jack 213-649-5271
 •Guitarist wtd for heavy raw groovin estabshd altrntv HR bd. Infl. Cult, Jane's Addiction, Stooges. Pro equip, attitude & imge. Bkgrnd vocs a mst. Contact John 213-927-8897
 •Guitarist wtd in style of Guns, Crue, Pussycat & Pistols. Slezee & flash a mst. 213-865-6404
 •Guitarist wtd sng oriented, gd at atmosphere, ld & rhythm, a lot of plying out. Infl. The Church, REM. George 818-996-8232
 •Guitarist nnd to complete line-up. Mst be diverse, aggrsv & hav strong sngwrting ability. Bad Brains, Jane's, Iggy. Call Norwand 213-856-4292
 •Guitar wtd for r&b, funk, ballads & jazz project bd. 213-397-8263
 •Intellignt creative textural guitarist wtd by vocist/sngwrtr to

wrt grt rock tunes. Bd later, no metal. John 213-836-9230
 •King Crimson fanatic wtd for bd w/hard edge. Vocs, ld & rhythm w/sngwrting skills pref. Into electronic future snd. John 213-462-5895 Mike 818-247-7734
 •Latin Infl guit plyr wtd for recrdng & performing in latin flavrd pop-rock bd. Joseph 213-874-4296
 •Ld guitar w/some ld vocs for wkng orig cover rock bnd. Booked solid. Mst sng & have tape & photo. Grt opportunity. Contact Bill 805-274-2531
 •Ld guitar wtd for orig rock & roll bnd. New York Dolls, Dead Boys, Ramones. No BS. Mke 213-828-3186
 •MAX HAVOC is lkg for guit plyr. Mst be pro plyr, mst have grt imge. Call Pat 818-990-9072
 •PETER FRAMPTON sks ld vocist/sngtr plyr w/kybrd exp. Sendings, photo & resume to Peter Frampton, 6439 Sunset Blvd., #406, LA, CA 90069
 •Pro HR project w/album crdts, stge, oriented, lks & snd, sensual, passionate attitude. Infl. Aerosmith, Great White, Skid Row. 818-787-7649
 •Raging guitar wtd for bd w/album hit #2 in Europe, mst hav killr equip, vocs, lng hair imge. Let's go to the top. Jeff 714-NE1-HERE
 •Rhythm Infl handed guit plyr wtd. Infl. Hendrix, Page, Jane's Addiction. Ages, early 20s. Call David 213-699-6735
 •Rhythm & ld guit w/gd sngwrting ability nnd by sngtr & bassist. Infl. INXS, Midnight Oil, REM. Call Spencer 213-874-5248 or 818-564-9138
 •Rhythm guitar nnd for cmrc HR bd w/mgmtnt, backing & indstry contacts. Pros only pls. Call 213-739-0140 or 213-379-1875
 •Sngtr & rhythm guit plyr sks ld guit plyr. Infl. old ZZ Top, Almond Bros, Dennis 213-657-4458
 •Sngtr/sngwrtr/kybrst nds guitarist for Billy Joel type orig bnd. Other Infl. Sting, Police, Beatles, Christoph 818-996-7034
 •T40 r&r covr bnd w/fem ld sngtr sks guitarist for upcmg parties & club ds. Rehrns twice a wk. San Fem Vly area. Gar 818-882-9235
 •Tall preferably black rhythm guit plyr wtd by concert bd w/grt mgmtnt to ply some nasty funk. Mst be able to dance. Steve 818-344-3816
 •Toto, Marx, Jackson, yng fresh nw project forming. Lkg for the best in LA, ages 17-25, for quality situatn only. Call Galo 818-346-6534
 •Vocist & dmr lkg for guit & bass to wrt rock/r&b matrl & form bd. Mike 818-788-9610
 •Vocist nds guit w/strong sngwrting ability to collab & wrt new matrl. Infl. Billy Joel, Prince, Elvis. Contact Pete 213-876-7362
 •Vocist sks guit plyr, elec, acous. Infl. Gilmore, Page, Edge. Mst possess soul artstc integrity, vocs a +. Kanan 213-467-4789
 •West side rhythm sectn wts male guitarist 21-27 forming melodic, groove rock bd. Big simple snd. INXS, Simple Minds. Duran. John 213-839-5622
 •Yng forming bnd sks ld guit plyr. Infl. old ZZ Top, Almond Bros. Dave 213-874-6843

10. BASSISTS AVAILABLE

•Bass plyr frmlly of The Goones sks bubble gum, glam bnd. Infl. Ramones, The Zeros, Teen anthems a mst. John 213-463-0406
 •Bass plyr avail. 36 yrs. Italian lk, roots in 70s soul & funk. Wrt arrngr, MIDI studio, msk exp. 818-508-0690
 •Bass plyr pro, solid w/groove. Bckgrnd vocs a plus. Charles 213-874-4486
 •Bass plyr w/grt equip sks serious up tempo blues prjct. Infl. Almond Bros. to Stevie Ray Vonn. Call James attr pbn 213-651-8249
 •Bass plyr/srimg ld vocist sks oldies, r&b bnd or country bnd. Bobby 818-712-9467
 •Bass soloist nw LP w/recrdng co. Maj touring exp. lkg for overseas booking, one nighters, recrdng situations. All styles. 213-662-6380
 •Bassid & guitar avail for dmr and/or sngtr to form melodic metal bnd. Lots of orig matrl, no blues, under 25. Jordan 818-882-5386
 •Bassid 36 Interim touring & recrdng exp seeking prof situatn w/grt plyrs & sngs w/groove, emotion, pwr. No metal. Stewart 818-352-2002
 •Bassid avail for blues, afro latin, rock, jazz, versatile plyr. Pro attitude. Paul 213-266-7302
 •Bassid avail whard core infl. & exp w/estabshd bnd. Steve 714-772-3584
 •Bassid rds & phys all styles. Avail for studio, casuals & other plying gigs. Pros only. Eric 818-780-3688
 •High tech bassist & kybrst team avail to form or join a progressv HR unit. Call 818-785-8069
 •Hollywoods vry own John King sks bubble gum, glam punk bnd. Infl. Ramones, Sweet Pain, The Zeros. Teen anthems a mst. John 213-463-0406
 •Hvy metal bass plyr & hvy metal vocalist team wrting ld guit or dbl ld plyrs for hard core heavy metal bnd. Equip, pro attitude, imge & transpo a mst. 213-464-1532
 •Open minded pro bass plyr w/killer groove. Grt bass snd, skinny, lng hair. Call Mark 818-763-7031
 •Pro bass plyr avail for wrking situatn. R&B, jazz, T40, country. Call Mike 213-483-4780
 •Versatile bassist 20 sks diverse rock all bnd w/groove. Infl. Cure, Rush, Peppers, etc. Call Margaret 818-448-5904
 •Bass plyr 20 yrs exp. lkg for gd pro or orig situation. All styles. Paul 818-347-7140
 •Bass plyr 33 yrs old lkg for 60s to 70s music oriented bnd. Richard 213-715-1580
 •Bass plyr lkg for orig rock & roll bnd w/60s & punk infl. Ramones, New York Dolls, Dead Boys. Ready to snap. Sunny 714-598-6751

GUITARIST & DRUMMER

Needed for upcoming showcases & recording by band with major label interest, management, booking agent & killer songs. Infl: Iggy, AC/DC, Beatles, etc.
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NEXT DEADLINE: WED., DECEMBER 19, 12 NOON

Bass p/rr/vocist w/bckgrnd in folk, pop, country & rock avail for demo projects. Bruce 818-247-2767
Bassist 22 sks elec/acous bnd. Vocs, versatile, infl. Yes, Edie Brickell, CSNY. John 818-506-6876
Bassist 25 sks dual gtr HR bd, ala Queensryche, Maiden NO keyboards, lems, flash, glam, drugs, or attitudes Steve 818-997-0826
Bassist sks pro situatn. Rock/pop, bckgrnd vocs, keys, rd, wrt. Call before 6pm 818-389-5507
Bassist/sngwrtr pro equip, tenor vocs, killer sks, moves & chops. Skg soulful, funk rock bnd ala Crows, Aero, Stones etc. San Fern Vly area. Gar
Bluey HR bass avail for pre-prod and/or S. land tour. Contracts only. Damon 213-876-3652
Heavy metal HR bassist sks estab'd situatn. Hav image, exp. 100% dedictn. Call Tommy 213-962-0849
Versatile, groove oriented pro bassist w/vocls sks wrking situations. 14 yrs exp. Rock, blues, oldies, country, r&b altmrv. Grt attitude, pro ng. Rick 213-874-7088

Bassist wtd by instrmntl rock fusion trio. Intl. Hush, Hendrix. Serious only. Call Bobby 818-985-8133
Bassist wtd by lead guitist to wk on marrt & formong HR bnd. Intl. Aerosmith, Zepp. G & R, Funk, blues. Bob 714-846-9035
Bassist wtd for blues rock orig bnd. Call Mark 818-584-0380
Bassist wtd for melodic HR bnd BIG SHOT. Playing gig Jan 12. Call Chris 213-331-2247
Bassist wtd for rockin blues bnd. Currtly giging in LA area. Intl. J.Giles, Stones, Fabulous T-Birds. Pat 213-655-5004
Fern bassist wtd by sng'r & guitstr. Intl. The Cult, Intermediate lvi. Anna 213-494-8972, Debbie blr 10pm 818-899-5560
Fem/male bassist wtd by estab pwr trio. 6-8 yrs exp. Also bckgnd vocls. Intl. XYZ, Rush, White Snake, Sabina 213-214-3620
For maj label roots rock bnd, ie., Petty, Hot House Flowers, Imge & vocs a plus. Contact Gary, Silletto Mngmnt, 6640 Sunset Bl. #200, Hollywd, CA 90028
For maj label roots rock bnd, ie., Petty, Hot House Flowers, Imge & vocs a plus. Snd tape, picture, bio to Gary, Silletto Mngmnt, 6640 Sunset Bl. #200, Hollywd, CA 90028
Glamorous bass p/rr wtd for bnd infl by Stray Cats, Ramones, Imge & vocs a plus. Contact Gary, Silletto Mngmnt, 6640 Sunset Bl. #200, Hollywd, CA 90028
Groovin funky plyr Intl. Sly, Hendrix, ACDC. Vocs a plus. Scott 213-876-5836 or Anthony 213-962-1799
HARDKNOX is now auditioning bassist w/chops, lks & pro attitude. Vocs a plus. 213-641-3429
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Label & mngmnt instrt nds solid groove. Lk & sng. No drgs or prblms. We are pros committed & ready. No hvly metal. Travis 714-841-4057
Lk for bass plyr w/8-10 yrs exp w/the KNAC look. Plyr rock & roll. Intl by Iron Maiden, Queensryche. Call dmr 213-214-3620
Lk for bass plyr w/8-10 yrs exp w/the KNAC look. Steel 213-734-3026
Lk for bass plyr w/8-10 yrs exp. Intl by Iron Maiden, Queensryche. Gd bass plyr. Call dmr atr 6pm 213-214-3620
MYSTRISS sks male, fem very furios pro bassist for orig & covrs. Fem who sngs bckup pref. Intl Heart, Led Zepplin. No drugs. Janet 818-440-1842
Outrageous theatrc'l extreme totally glam bassist ndd. Make-up, tats, hairspray. Intl. early Poison, Crue, LA guns.

Tall, thin, blonde or blk hair, Holly 213-733-8854
Pro bass plyr writing to strl bnd into Skid Row, Bullet Boys, Dead, Imge, pro equip a msl. Louise 818-334-6968
Recrdng artist forming bnd. Orig hard edge countr/ blues. Intl. Dillon, Johnny Cash, John Lee Hooker. Have mngmnt, attorney, label instr. Dedicd pro only pls. Jeff 213-962-0292
Rock boogy bass plyr ndd. We have gigs, rehrl stg & ongs. Now plyng covers to lighten up. Come see us ply. Tom 818-845-0522
Rockin blues bassist wtd for the RHYTHM SLAVES. Mst be rdy to gig. Intl. Stones, J.Giles, T-Birds. Tom 818-843-0522
Seeking hot, groovin', funky, rockin bassist. Orig. bnd. Recrdng artist forming bnd. Orig hard edge countr/ blues. Randy 213-387-0724
Shameless dog for Bon Appetite mst hve balls, grit, vision, imaginatn, determinatn & transp. Intl ACDC, Pistols, Rose Tattoo, Cooper 818-377-2743
Southbay rock/blues sng'r/sngwrtr lkg for bassist to collab w/on wknds for bus & prac. & poss wrking relatsnsp. 213-832-4734
Talented bassist wtd by multi-cultural soul group with an edge. Intl. Motown, Sly Stone, Bowie. Falin 714-964-5026
Talntd yng dmr wtd for HR metal bnd. Dbl kick. Call Jordan 818-882-5366
Top notch bass plyr for bnd w/rlt marrt. Mngmnt wrking w/ hit sng wrts. Secnds frm getting signed. Maj deat. Alex 213-390-2152
TORTURE CHAMBERS nationally knwn thrshr guitr god currtly seeking bassist for upcoming L.A. domination clubs tour & recrdng. High theatrc'l pro only. Elliot 714-495-6323
Trio orig bnd for shwcs, cbs etc. Just music. Intl SRV, Motown, Bob Marly, Zep. Vocs a pls. Dave 818-364-1763
Wtd by label for recrdng & Japanese tour. Intl by Cult, Billy Idol, Steve Stevens. Imge & plying style. Nki 213-463-7713

BILLY COX quit plyr has formed pwr trio, pwr rock fem sng'r nd bass plyr to hold dwn bottom end. 213-781-4339
A bassist/bckgnd vocs wtd for cmrrl HR bd. Pros only, no sleaze, flakes or drgs. Intl. Jovi, Leppard, Scorpions style. Dedicd only. Mike 818-508-6028
Armigeddn sks bass plyr to complete 4 pc line up who can handle nw orig HR heavy metal on bass. Kenny 213-850-0322
Bass & dmr, preferably team wtd for recrdng artist w/ multiple releases, for immed recrdng & live performcs. 213-862-1294 ext. 50
Bass plyr w/imge & ability for cmrrl altmrv project w/maj label instrt. Dave or Evert 714-744-3508
Bass plyr wtd for altmrv dance bd. Upcmng gigs. Dawn 805-658-4986 or David 805-373-0850
Bass plyr wtd for classically infl HR, TNT, Rising Force. Mst hav lng hair & pro demo. Neil 818-894-2404
Bassist ndd by orig dynamic bd. Intl. Replacements, Stones 213-463-1439
Bassist ndd for the wrtng sngs, plys, ala Journey, Toto. Under 25. Jeff 213-398-2190 or Alex 818-994-0456
Bassist ndd for melodic speed/gothic/acous & w/a vision Determd & ready. Call Chris at 818-545-1581
Bassist wtd by bd w/independent label instrt. 20-26 sngwrting welcome. lng hair, rock image, stimg vocs. S. Bay residents preferred. 213-376-6233
Bassist wtd by estab bd w/connctcs & maj label instrt. Mst hve pro attitude, be in it for music. Call 818-783-8625
Bassist wtd by estab'd rock bd w/connctcs & maj label instrt. Lng hair image. 818-783-8625
Bassist wtd for estab HR act. Mst hav nice equip, imge & transp. Sngs pros only. Scott 818-988-4509
Bassist wtd for groove oriented pop/rock bd ala Robert Palmer, INXS. Hav recrdng stud & connctcs. Call Rob 213-324-5979
Bassist wtd for heavy metal act. Intl. Priest, Idol. Call Mark 805-527-7061

10. BASSISTS WANTED

Aggrav bst wtd for wld HR band w/intense creatv edge. Zep, Jane's, Cult, Guns, etc. Exp plyr only. 818-843-740
Alt music, bass quirts needed now Hollywd area. Fern lead. 818-790-1762
Alt/rv rock. Mark 213-462-8618
Bass plyr 8 - 10 yrs exp. Trio has connctcs & bckr. Call Steel 213-734-3028
Bass plyr needed for pwr, funky, blues, rockin boogy trio. Lks, attitude, groove feeling a mst. Showcasing Bad Johnson. Call Roy 213-876-8347
Bass plyr w/8-10 yrs exp. Intl by Getty Lee, Stanley Clark. Call dmr at 213-214-3620
Bass plyr wanted Phil Lennit, Thin Lizzy, Straight Ahead. Call 818-986-7081, 213-203-8327
Bass plyr wtd for orig rock & pop bnd. Dedicatd, willing to prac, bckup vocs. No prs jt creatv. We hve studio. Intl Replacements, The Cure, The Smithereens. Eddie 213-692-2141
Bass plyr wtd for big shot melodic rock bnd. Playing gig Jan 12. Call Chris 818-337-1689
Bass plyr wtd to join bnd. Xint orig marrt w/subtle blues overtns. Mst be tone conscious, committed & solid. No hackers. Lyle 818-984-2132
Bass plyr wtd. Versatile groove oriented, career mnded, mst have gd rock imge for bnd. I WAKE TO THE MOON. We have Nat'l expos & upcmng gigs. Todd or Tyler 818-842-9361
Bass wtd for creatv HR bnd. Imge/dedicatn a mst! 818-377-9597
Bassist & sng'r ndd to join progrsv metal bnd. Intl. Maiden. Paul 213-462-7753
Bassist for rmlly forming band Intl by Ratt, Skid Row. Imge, equip, no drgs. We hv rehrl studio & PA. Scott 818-762-9242
Bassist wtd for serious metal quartet. Mst sng bckng vocls. No drgs, no glam. Intl Crue, Ozze, Halen 17-22. Bear 213-472-4624

Bassist wtd by instrmntl rock fusion trio. Intl. Hush, Hendrix. Serious only. Call Bobby 818-985-8133
Bassist wtd by lead guitist to wk on marrt & formong HR bnd. Intl. Aerosmith, Zepp. G & R, Funk, blues. Bob 714-846-9035
Bassist wtd for blues rock orig bnd. Call Mark 818-584-0380
Bassist wtd for melodic HR bnd BIG SHOT. Playing gig Jan 12. Call Chris 213-331-2247
Bassist wtd for rockin blues bnd. Currtly giging in LA area. Intl. J.Giles, Stones, Fabulous T-Birds. Pat 213-655-5004
Fern bassist wtd by sng'r & guitstr. Intl. The Cult, Intermediate lvi. Anna 213-494-8972, Debbie blr 10pm 818-899-5560
Fem/male bassist wtd by estab pwr trio. 6-8 yrs exp. Also bckgnd vocls. Intl. XYZ, Rush, White Snake, Sabina 213-214-3620
For maj label roots rock bnd, ie., Petty, Hot House Flowers, Imge & vocs a plus. Contact Gary, Silletto Mngmnt, 6640 Sunset Bl. #200, Hollywd, CA 90028
For maj label roots rock bnd, ie., Petty, Hot House Flowers, Imge & vocs a plus. Snd tape, picture, bio to Gary, Silletto Mngmnt, 6640 Sunset Bl. #200, Hollywd, CA 90028
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• **Guitar/angwtr** 25, skg bass plyr to start cover orig bd. Mst sng id bckup. Infl. Blues, Barry, Elvis, Beatles, Stones. Guido 213-556-8304
• **HEAD 17 kg** for bass plyr, mst be team plyr. Bones 818-241-1254
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• **Vocist lkg** for bassist, r&b, pop, rock inflncs. Myron 213-281-8502
• **Vocist & dirtr lkg** for bass & guit to wrt rock/r&b matrl & form bd. Mike 818-788-9610
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• **Alttrmv**, haunting, sensual, emotional, minimalistic, beautiful, textural, technicolor snd scapes. Estab'd bds only. No pop. Ken 818-352-9728
• **CAPTAIN BLACK** sks kybrdst into Ozzy, Queensryche. Free rehrs! space in Commerce. Call the Captain 213-920-2475
• **Fem kybrdst** T40, r&b, jazz, pop & more. Bckgrnd, some id singing sks w/ing situatun only. Stud also, pros only. 818-784-2740
• **Fem kybrdst** avail for hvy bnd. Infl. States Warning, Queensryche, Scorpion. Vella 818-377-5636
• **Hot chopa** a MIDI msr, gd equip, id & bckgrnd vocs. ply styles of music, gd lks, avail for sessns, tours & paying situatns. 818-767-8145
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• **SHOOT THE MOON** sks dedid kybrdst for estab career mded all rock bnd. Mst be into pwr & emotn. No flakes. Malibu based. Dori 213-457-8351
• **Boogy blues** rock style kybrdst wtd for estab bd. Must be yng w/exp. Stones, Aerosmith, Muddy & Zep. Carey 213-658-3953
• **Christian rock** bnd sks exp kybrdst synth plyr, mature, pro attitude, own equip & transp. Rehrs 714. 213-396-9641
• **Fem kybrdst/vocist** wtd PT for wrkng, classic rock bd. Call Robert 818-762-1704
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11. KEYBOARDISTS AVAILABLE

• **Exp kybrdst** progrmr w/recrdng studio. Avail for rap & r&b demos. Call Carl 818-988-8134
• **High tech kybrdst & bassist** team avail skg membs to form or join orig progress HR projct. 818-785-8089
• **Kybrdst** w/wire equip, pro gear sks pro projcts. Orvsaes touring, exp. 213-662-6380

11. KEYBOARDISTS WANTED

• **Accordian plyr** for recrdng & shwng. Bnd has name prodr, near compit recrd, rehrs studio, Long Beach base. Jeff 213-987-1051
• **Alttrmv rock**. Mark 213-462-8618
• **Boogy Blues** rock style kybrdst wtd for estab bnd. Mst be yng w/exp. Stones, Aerosmith, Faces. Carey 213-388-3953
• **Fem vocist** sks jazz pianist to collab on orig matrl & standrds ala Billy Holiday, N.Hollywood/Burbnk area. Dawn 818-980-9431
• **Hot avanti garde** kybrdst wtd w/extrns smpls. R&b, hip hop. Mst be able to travel. Turrel 213-960-2062
• **Infl. Bowie, Bad English, Rod Stewart**. Steve 213-428-7973
• **Kybrdst plyr** needed by the LORI MILON BAND w/ upcmng gig. Lori 818-545-8738
• **Kybrdst wtd**. 60s & 90s folk rock art trio. Creaty covers & orig w/rap. Mst read. Pros only. 818-762-2667
• **Kybrdst plyr/vocist** to form duo w/bass plyr/sing id vocist for T40 lounge wk. Call Bobby 818-712-9467
• **Kybrdst & bassist** seek to form bnd. Infl Sisters, Peter Murphy, Snake Corps. Margaret 213-223-2279 or 818-448-5864
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- Distinctive fem vocalist will sing your demos free in return for quat tape. R&B styles pref. Megan 213-788-0542
- Exp male vocalist avail. Captivating stage persona, looking to join serious minded alt music bnd. Intl U2, Smithering, REM. Michael 213-655-0934
- Fem singer/songwrtr w/dynamic vocals & stg prnts sks comper 10 collab on early 70s rock & soul. Intl. James Brown, Ike & Tina. Linda 213-659-2505
- Fem vocalist avail for T40 & casuals. Lds & bckgrnds. Grit attitude. Tapes & ref avail. Jennifer 818-769-7198
- Fem vocalist avail Unique, vry attractv, sexy & mean looking for a funk/rock rap style bnd. Intl by The Peppers & Jane's Addiction. Miija 213-671-8572
- Fem vocalist sks eclectic, melodic alt bnd. Rehrsing in N Hillyard or Burbank. Dependable & dedicated. Dawn 818-980-9431
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- Hiwy metal vocalist & twy metal bass plyr team wrng id gut or dbld id gut plyrs for hard core heavy metal bnd. Equip, pro attitude, imge & transpo a mst 213-464-1532
- Ld vocalists/rtrntrn sks r&b/country bnd or shwbn'd 1 do grt vocal impressions of other arst. Call Bobby 818-712-9467
- Long Beach vocalist. Intl Paul Rogers, Phil Mog & Steve Marot. Musical Intl. Thin Lizzy. Bill 213-987-1380
- Male vocalist sks melodic rock grp w/bckng vocals, kys, studio qual plyrs only. Intl. Journey, Rush, Boston, Yes. Reid 213-850-6190
- Male vocalist sks peart outfit into Queensryth, Crimson Glory. No posers. Call James 818-506-1622
- Outstndng male tenor avail for casual/T40 gigs - I can sing it all. Ken 818-888-3993
- Outstndng male vocalist klg for exp kybrdst or trio bckup for casuals T40 gigs. Ken 818-888-3930
- Pro ld vocalists/rhythm guitarst wrtln bckng & snrg sks to join form r&b bnd w/duating ld vocals. Lots of harmonies. Intl Beatles, Buffalo Springfield, John 818-445-2991
- Pro song/sngwrtr/rtrnman orig, voice, class kls, much exp. Looking for orig rock act. Managed or signed only. Have bio. Travis 714-841-4057

- Pro vocalist, songwrtr/lyrcst klg for estab wrkng cmrcd rock bnd. Perry, Anderson, Robert 714-283-4329
- Pwr house HR tem song/sngwrtr sks bluesy, groove oriented pro male bnd, high energy, lng hair, str imge, Tesla, Ceasar meets love/hate, pussycat. 818-781-5607
- Shameless dog srching for hungry bnd w/pro mgmtnt. Required Intl. A.D.C., Pistols, Rose Tattoo, Angel City. 818-505-1523
- Southbay bluesy/rock vocalist/sngwrtr avail for orig bnd to jam wkn wknds for fun & prac. 213-832-4734
- Top notch vocalist & guitarst are klg for dnmr & bass plyr. No pretty boys. Intl. old Van Halen, Skid Row. Mark 818-918-0044
- Vocalist, Intl Plant, Perry. Looking for org sounding bnd w/ Zeppelin, Halen style gut, mixed w/ light dance groove. Mst hv imge & dedictn Michael 714-988-5353
- Welsh male vocalist & snrg sks r&b dance bnd w/style Steven 818-985-6272
- Blk male voice avail for orig or T40 pop rock, r&b bd. Call Dale 213-874-9385
- Exp fem vocalist avail for kick — HR estabshd bnd. Call Lisa 818-446-9462
- Exp d innovativ ld vocalist, multiinstrumentalist sks melodic main stream HR grp. Hav snrgs, kls, pwr, no bikers, funk, kws or glam. Tommy 213-821-1344
- Fem country/rock vocalist/rhythm gut avail for FT wk. Pro & exp'd. Linn 702-438-8798
- Fem ld sngr, string vocs, lyrical high range, grt imge, avail for recrdng situatns. Srs only. 213-281-7454
- Fem ld vocalist 2 1/2 octave range, pro exp, grt lks, sks HR heavy metal/procl. Preferably male. Ex singer of Dolhouse. Jill 213-962-7613
- Fem ld vocalist/sngwrtr klg for main stream rock band. No heavy metal. 818-905-6960
- Fem vocalist avail for sessions & demo wrk. Grit pitch, lds & bckgrnds, exp'd pro, tape avail. Jennifer 818-769-7198
- Fem vocalist avail for T40 & casuals, lds & bckgrds, grt attitude, tapes & ref avail. Jennifer 818-769-7198
- Fem vocalist/lyrcst klg for funk/rock bd of 90s. No drugs, no egos. 818-705-8726
- Fem vocalist/sngwrtr/peop to join or form bnd. Stevie Nicks meets Janis Joplin. Also Stones & Hendrix. 213-654-6514
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- Male ld vocalist klg for pro heavy metal bd ala Priest, Maiden. Dedicatd, intimidatng appearnc as well as voc. Call Chris 213-463-7975
- Male vocalist avail, also guit/kybrd/computr. Lkg to form bd for doing light harmonies, pop rock ala CSM, Henley, Jay Brown. Call Mark 213-937-9210
- Male vocalist w/unique voc klg for diverse rock bd w/70s feel. No Black Rose. Call wklys 818-763-2029 ext 4081
- Pro male vocs/sngwrtr w/pwful pop/jazz/soul style & lbl intrst, avail for pro bnd, or any pro situatn. Wayne 213-655-7781
- Singr/sngwrtr avail. Intl. Floyd, Doors, U2, Gilmore. Singr lyrics. Extrimly intense. Only true arst nd apply. Kanan 213-467-4789
- Sng'r/sngwrtr/guitarst avail to join or form bnd. Have own matri. Intl. Aerosmith, Kuxx, Zeppelin. 818-753-3919
- The beautiful Janis Joplin' depth, soul, rock & roll, fem sng klg for a bd. Claire 212-765-6786
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- Vocalist/rtrnman previously w/CBS Pasa records. Lkg to complet all org HR projct w/mgmtnt or deal pending. Will travel for rehrst if sks right. Call 714-857-8598
- Vocalist klg to form fire/ice intensity blues funky progrsv bd Intl Peppers, Doors, U2, Stones. Open no limit creativity a mst. Keith 818-776-0826
- Vocalist/kybrdst duo, T40, r&b, jazz, pop, standards, sks wrkng situatns only. Together or separate. Pros only. 818-784-2740
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12. VOCALISTS WANTED

- 10 snrgs needed by suc sngwr/prod w/maj creds & connectns. Pref fems who snrgs dnc music. Jay 213-393-6924
- And Into hvry prog, blue slavyr, nw age, nw ideas sks voc. Priv rehearsal, vry estab & prof. Male prof. Lance 818-992-6251 Phil 818-831-9389
- Blk fem vocalist/lyrcst wrtd by wht sngwrtr/guitarst to wrk as team making demos for promo. John 213-962-2496
- Bnd has dev deal, litan bckng from rtrd co. Pd prac/sess. Frank 818-962-3867
- Boys 13-17 yrs old who can sing and like to dance for nw grp forming. Similar to New Kids On The Block. Christy 213-851-9210
- BURBIN STREET nds soulful voice. Cmrcd wrng ability. Sngs presents & gr imge. Dedicatn a mst. Free rehrst time. Call Danny 818-591-0242
- Charismatic vocalist ndd for HR projct. Pros nd only to apply. Intl. Steven Tyler or James Brown. TC mgmtnt. 818-797-0417
- Dear Mr. vocalist, are you sick of all the snd alikes. Then call some innovatrs. Music energetic, prog, metal pop, hair rock. Mason 818-982-7829
- Fem vocalist needed for estab wrkng rock bnd. Have high

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-Fem vocalist w/rd for hip-pop-house projct. Mst be vry cute & sexy. Call Steven 213-829-4193
-Frtmnm nnd for bluesy rock bnd. Gd stg presnts & soulful voice. Bill 213-462-7465
-Funk/rock rap bnd currently lkg for funky on the edge frtmnm to replc current one. We have mngmnt. Serious maj label intrst. Mst be able to rap & sing. Call 818-884-9167
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-HR bnd w/serious groove sks vocalist. Mst have tone & qual. Inf. Dillon, Coverdale & Lynchmob. Andy or Adam 818-996-1259
-Infl. Vonn Scott meets Lenny. Mst be deditcd, able to wrt lyrics & take command of stge. No lve decided to be a sngr told sngrs. Call Darryl 213-463-2693
-Keyboard/Arranger seeks male and fem vocalists for demo work on speculation. James Ingram/Whitney Houston style. Contemp. R&B. Call Aaron 213-465-1685
-Killer HR bnd w/infnct bkng & maj label connect looking for frtmnm w/awesome looks & voice. 18-23 only. Hollywd based. 714-952-4859
-L.A. ska Babyface. Wrt/kybrdst/vocist/wkiller matr skl same for f&b/rogg/pop commnt. Inf. Prince/Winwood/Babyface. Steven 213-856-9663
-Lead sngr wntd for HR, Hvy Metal bnd. Inf Old Priest, Queensryche, UFO. Mst hve grt voice & imag. Call Danny 818-307-9508

-Male bckgrnd vocalist w/baby face vibe & strng falsetto like Stylistics, wntd by r&b concert bnd w/grt mngmnt to gig. Stevie 818-344-3816
-Male vocalist needed for estab wrking rock bnd. Have high qual demo, gigs pending. If you don't want to work, don't call. Mike 714-622-3898, Bruce 714-944-3838
-Male vocalist w/rd for creatv HR bnd. Imge/deditcd/taint a mst! 818-377-9597
-Male/fem vocalist wntd by kybrdst & bassist to form moody melodic dance bnd. Inf Snake Corps, Peter Murphy. 213-223-270 or 818-446-5984
-Musicians wtd by kybrdst & bassist, age 23, to form orig dance bnd. Nd deditcd, taintd, team plyr, tall, thin, lng hair imge. Ramiro 818-362-9134
-Outrageous extreme guitar, glam, sleeze fest of a being ncd. Tall, thin, tattooed attr pttler. Imge music, Poison, Coc. Pretty Boy Floyd. Call Holly 213-773-9854
-Premier canadian metal act w/signing pending sks, Tate Halford inf/vocist to replce fmr LA based vocist. Relocating ntd immed nec. Pros only. 604-888-3021
-Raggetul wic wizard wtd for cmrcd minded rock band. Serious only. Call ahrs. Tom 805-522-5521
-Rhythm id guitrr w/gd sngring ability wtd by vocist & bassist. Inf. INXS, REM. Serious inqur only. Spencer 213-874-5248 or 818-564-9138
-Robin Zander styl vocalist wtd by pro pwr pop bnd THIN ICE. Serious & deditcd. Mike 818-880-1269
-Skrtd sks unkw vocalist for org. cmrcd progrsv style. Inf Rush, Genesis, Peter Dinklage. Call Bran 818-339-6911 Inf nec
-Sngr & bassist nnd to join progrsv metal bnd. Inf. Maiden. Paul 213-462-7753
-Sngr wntd for hip-hop bnd w/ideal. Look 18-21 yrs. Able to dance & wrk crowd. Gd looking. Pref bass plyr. 213-756-1542
-Sngr/sngrwtr sks w/pwrtl male sngr w/rg m/20-29. I.e., Lennon, Gartunkel. qd imge. Ken 213-933-2207

-Sngrwtr/musician I have studio, write evrythng, pop, rock, dance, Inf Carpenters etc. Snd tape & photo to: Freddie Aberg Sveavagen 125 3 F11349 Stockholm, Sweden 011 46833327
-SDHC 13 sks male rock & roll bluesy vocist/lyrcst. Exp required. No metal screechers, no glam, no unsmg dead beats. 213-467-6202
-Toto meets Van Halen lkg for Lou Gram, Sammy Hagar, John Anderson & One Guy, Where are you. Call John or Ed 818-886-5857
-Two fem bckng vocalist wtd w/soulful, pwrtl, emotional vocals, live/studio exp. For maj upcmg European bnd projct. Contact John 213-913-3842
-Voc frtmnm for HR bnd. Serious minded only w/tour exp. Dan Huff. John Warré inf. 805-493-0796
-Voc wntd w/three nota rge. Mst be egotistical, hrd to wrk wth, hve no imge, no ambition. Jst like Mercury, Perry, Anderson. Call Lamar 818-982-7829
-Vocist for all bnd. Call Heath 213-936-6340
-Vocist wtd for heavy groove & funk rock bnd. Inf. George Crinon meets David Lee Roth. No what we mean? Call Scott 213-876-5836 or Anthony 213-982-1799
-Vocist wtd to strtd bnd. Mst be pro attitude. Imge & pro equip a mst if any. Inf. Bang Tango, Skid Row, BulletBoys, Extreme. Call Louis 818-334-6968
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-Bckup vocalist wtd, male or fem for orig high energy rock bnd. Call Mitch 213-390-6592 or Jessy 213-656-7668
-Blk fem vocs wtd by wnt guit plyr. John 213-962-2496
-Call only if you have pro chops, airy dark edged season snd, somewhere between cmrcd & altrmtv. U2, Floyd, early Guit, Zeppelin. 818-994-9486
-Chicago based HR bnd lkg for melodic vocs w/orig style. Send bio to Suite 252, 7144 N. Harlem Ave., Chicago, 60631 or call Mike 312-829-7463
-Christian vocalist wtd for orig rock bnd in WLA area. Mature, pro & evangelistic. Call Rich 213-392-5678
-Estab'd HR bnd now auditioning frtmnm. Imge & sngring vry important. Inf. Bon Jovi. Allen 213-939-8857
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-Funky frtmnm vocs wtd for funk/rock/rap bnd. Mst be able

to rap & sing, transp. Inf. Red Hot Chili Peppers, Faith No More. We have label intrsts & mngmnt. It srs & intrstl call 818-884-9167
-Gd lkg fem bckngmnd vocist for r&b, funk, ballads & jazz bnd. Mst be able to dance well. 213-397-8283
-Groovin HR bnd, in vng of extreme/early Van Halen sks vocs/frtmnm now. Stg presnts, imge, deditcd, loyalty a mst. No flakes. Billy 818-789-1183
-Groovin 60s inf'd HR bnd sks versatle vocs, yng male exp. Stones, Hendrix, Cross, Muddy. Gigs, demo, mngmnt. Call Carey 213-388-3953
-Hallow sks H&R vocist frtmnm. Exp but not attitude. Call Fritz after 6pm 818-982-4771
-Hot fem vocs wtd for demo projct. Inf. Whitney Houston, Paula Abdul, Janet Jackson. Pros only. Tony T. 213-735-2024
-I nrd a yng & hungry Michael Bolton meets Jeff Keith meets Bog Scaggs for rock bnd w/industry audience. No ego. David 213-556-4856
-I'm a sngr/sngrwtr lkg for a vry creative artistic fem sngr/lyrcst for collab. Turell 213-955-9230
-Indian love god skng vocist. Inf. Zodiac, Sisters of Mercy. Pros only. Chip 213-466-9882
-Lipstick shock glam, rock, lng hair, skinny, sleazy vocs wtd. Alcohol a must. Call 818-213-466-9882
-Looking for sngrwtr/style imge of Anita Baker & Regina Belle. A real soulful sngr frtmnperson. Call Dee 714-550-4752
-Lost Breed sks metal vocalist, male inf. UFO, Maiden. 818-907-8629
-Maj label bnd lkg for intense male sngr. Inf. Iggy, The Big F. 213-857-0277
-Male frtmnm wtd for blues/rock bnd w/maj labels interstd. Lng hair, tall, gd imge. Perfct pitch ncd. 213-876-6753
-Male sngr/sngrwtr/guit/kybrdst lkg to form bnd for doing tight harmonies, pop rock aka CSM, Henley, Jay Brown. Call Mark 213-937-9210
-Male sngrwtr wntd sks fem lyrct/sngtr to share furnisg hse or Manna del Rey. Rent reasonable. Scott 213-313-0588
-Male tenor vocalist wtd for progrsv HR bnd. Vry serious & deditcd only. 818-504-2670 or 818-985-3078
-Male vocalist inf by old Sweet & old Queen ncd. Bckd grp going thr nds you. Wikdy 818-783-2028 ext 4081
-Male vocalist ncd by 70s to 90s intl melodic rock w/maj label intrst. Mst hve gd range & attitude. Call Michael 818-760-3319
-Male vocalist wntd to high range ncd for bnd in Prince & Van Halen. Call 818-282-5944
-Male vocalist wtd for bnd w/rtng sngrs, plyrs, ala Journey, Toto, Under 25. Jeff 213-398-2190 or Alex 818-994-0456
-Male vocalist wtd for cmrcd rock projct. No drug or alcohol abusers. Alex 213-322-0536
-Male vocalist wtd for pro HR bnd w/whrst & PA. Mst be ready to play gigs. Call Kevin 213-430-1931
-Male voca wtd for cmrcd HR bnd. Wring ability & imge a mst. Call Hahns 213-337-1164
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*Rapper wtd by musicn, mst be srs, influenced by Public Enemy house musc. 17-23. Call Louie 714-840-6757
*Sngtr/wrtr lkg for lem sngtr/lyrcst who has beg. exp in recrdng. Jerome 213-965-9230
*Sngtr/wrtr skg a creat/vntrstic vocs w/gd attitude to produce demos & to collab. Jerome 213-965-9230
*Soulful bckup vocalist wtd to wrk w/our ld vocalist. Altmv dance bd. Dawn 805-659-4986 or David 805-373-0850
*Talent ala 70's Stones, old Stewart. Harmonica a big, big +. 818-705-0875
*Vocist for vry melodic HR bd w/keybrd, wrld class sngs, mngmnt, intl. Queen, TNT, Rush, Cheap Trick. Kurt 818-995-4041
*Vocist lkg for bckgrnd, fem, r&b intl. Myron 213-281-8502
*Vocist sought by slide plyng, harp blowing, kick ya in your teeth rock & roll band. Greg Almond. Steve Ray voc style. 213-934-0624
*Vocist wtd bd w/maj 24 trk recrdng. We hav sngs, image & talent. You need to be male, have lng hair, hav sngwrtr

ability & voc comparable to David Coverdale, David Lee Roth. 818-905-0401
*Vocist wtd by exp guttrst to collab sngs and form band in style of Deo, Rainbow, Ozzy, etc. Exp pros only pls. Tony air 6. 714-396-1173
*Vocist wtd for gigs in S. Orange Crty. Jazz, progressv, some pop, mst read, one or two rehrls only. Ask for Roy 714-363-1962
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•Pro dmr mach programr avail for demo or recrd prjcts. Call Bill 213-874-7118
•Pro dmr avail for altrnrv rock bd. Infil. Ice House, Frozen Ghost, INXS. Xlnt plyr, xlnt equip. Call Bill 213-874-7118
•Pro dmr avail, lng hair imge, pro equip, lkg for bd ala Lynchmob, Van Halen, Bullet Boys. 818-774-0019
•Pro dmr lkg for group. Infil. X, Sonic Youth, Jane's Addiction. Bill 213-876-3134 or 213-820-8990
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818-790-1762
•Dmr for maj bel roots rock bnd, ie., Petty, Hot House Flowers, etc. Imge & vocs a plus. Snd tape, picture, bio to Gary, Silento Mngment, 6640 Sunset Bl. #200, Hollywood, CA 90028
•Dmr sought by beaut, aggress, tribal, psychedelic bnd. Mst have lots of drms ability & intense love of music. Scott 213-292-2524
•Dmr wanted for alternative rock. Recrd cmpry ties. Pro's only. 213-281-1759
•Dmr wrtd by HR bnd. Indivary. Scoplons Meet Foregnr. Honest music. No egos, no posrs. Gavin 818-247-8368
•Dmr wrtd for HR bnd w/strng matrl. Mst be creatv, dedicated, deep in the groove, tasteful, strng imge. Andrew 818-980-8327
•Dmr wrtd immed to complete all orig 70s british style punk bnd. 4 pc pro gear, attitude a mst. 818-848-7605
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•Dmr wrtd by TOKYO BURLESQUE. Post modm roots rock. Infil. Concrete Blonde, Pretenders, Blondie, The Who. Davd 818-505-1523
•Dmr wrtd for aggress rock/punk/pop bnd. Infil. Dead Boys, Rose Tattoo, Chris 213-469-2440
•Dmr wrtd for orig progress HR bnd. We have studio matrl & PA. Call 818-785-8089
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•Fem dmr wrtd by sngr & guitrl. Infil. The Cult. Intermediate Ml. Anna 213-494-8972, Debbie btr 10pm 818-899-5560
•Folk/punk bnd sks dmr. Neil Young bnd television. X Dump Truck snwtr. No metal or jazz pls. Kirk 213-656-9011
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imge a mst. Upcmrg shws. Infl. ACDC, Aerosmn. Doug 818-753-8639
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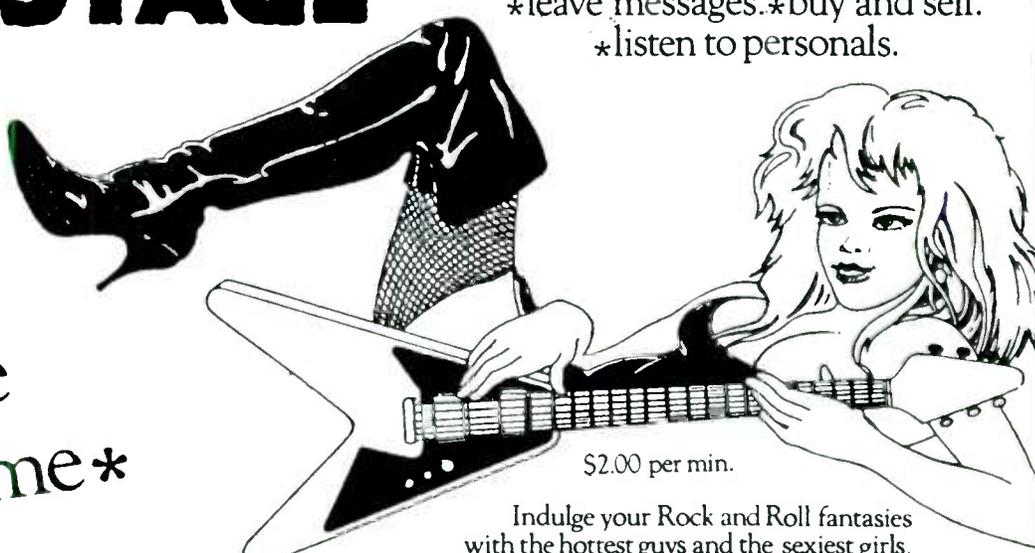
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 15Wtd music booking agnt & mgr for recrdng artist Bob Star. 213-962-3862
 •Are you in rd of German/English translations for resumes, lyrics, contracts, etc. or do you want to learn German? Kenny 213-850-0322
 •Gulf plyr/sngwrtr w/home stud nds sngs & musicians. John 213-962-2496
 •Harp plyr sks wrking blues bd, ld vocs & guit as well All pro vintge gear & yrs of exp. 818-788-0610
 •I got some wds & some music, how about you? Glen 213-876-2296
 •Intern ndd by bd to hlp w/promo pckgs, mngmnt, collage radio, A&R, etc. Gd exp & lts of fun 213-856-8927

Rep & label/publshng intrst sks pro sngwrng partner, ala Taupin, no metal. John 213-913-3842
 •Pro sngwrtr/sng/acoustic guitrst wnts same to collab & perfm. Call John 818-507-9265
 •Rock/pop dance sngwrtr has finished matrl avail. Styles Richard Marx, Winger, White Snake, Foreigner. Call Mark 213-853-8157
 •Seeking tasty funk trackster for collab. No beginners pls. I hv many creds. Call Elmer 213-399-4492
 •Sngwrtr wtd for nw boys grp similar to New Kids On The Block & The Boys. Up beat & ballad ndd. Chrsty 213-851-9210
 •Sngwrtr has fnshed rock/pop matrl avail. Infl White Snake, Foreigner & Richard Marks. Mark 213-653-8157
 •Sngwrtr looking for blk fem vocist 28 & over. John 213-962-7496
 •Sngwrtr w/complete MIDI studio. Avail for demos, etc. All styles. 213-943-9591
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16. SONGWRITERS

•Atlntic alliance, assured audience attn, asperations astronomical, aeroheads, arsenic, animal anguish, ld vocist sks music composer & alt. rock bnd Ken 818-980-9176
 •BMI pub sngwrtr, sng, guitr plyr, lking to join form w/rp guitr plyr who can sng both ld & harm. Mike 213-306-9596
 •Brill bldg? Office spc to share wtd. Sngwrtr/publshr/computer instrcr, Grove School, Northwestern Univ. grad will share rent in office bldg, studio, home. 213-278-3126
 •Fem engr/dancer/lyricst w/publshng & recrd co intrst, sks musician/sngwrtr for collab. Geared twrd 70s style lntk & rap. Canssa 818-501-4767
 •Fem sngtr/sngwrtr w/dynamic vocs & sig presnts sks composer to collab on early 70s rock & soul. Infl. James Brown, Ike & Tina Turner 213-659-2505
 •L.A. sks Babyface, Wrttr/kybrdst/vocist w/killer matrl sks same for r&b/reggae/pop commtmt. Infl. Pnncce/Winwood/Babyface. Steven 213-856-9663
 •Musicians wntd to collab w/wrttr & bassist Dk comical snd. John 213-384-9107
 •Novelty sngs wntd by fem comedian. Call Cheril 213-460-2471
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•Vocist/lyrcat lkg to get together with a rock & roll comp. Snd cassette to K. Spenson 11835 W. Olympic Bl. 6th Fl. L.A., CA 90064
 •Wtd. Info concerning the locatin & whereabouts of DJ King & Busy D. Knwn as the Busy Boys. Contact Steven T. 818-904-3499
 •A shreddng ld guitrst & 100 octav vocs HR sngwrng team sk pro talntd musicians to form high energy cmcrd rock bnd. Mike 818-508-6028
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