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# MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XVI, No. 1 Jan. 6—Jan. 19, 1992

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:  
Mader News (213) 559-5000

COUNSEL: Gold, Marks, Ring & Pepper

Music Connection (U.S.P.S. #447-830) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.50. \$3.00 outside of California. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1992 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to Music Connection, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

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Member.



# FEATURES

Carl Studna



## 20 GENESIS

Phil Collins, Tony Banks and Mike Rutherford reunite once again and show why they've been on top for three decades. The trio talks about their longevity and how they balance solo and group careers.

By Steven P. Wheeler



## 22 A&R DIRECTORY

Wanna send your demo tapes to the people that matter? Then this year's A&R Directory, more comprehensive than ever, is a must. It includes listings of major/indie labels, addresses and phone numbers.

Compiled by Pat Lewis

## 26 A&R SURVEY By Kenny Kerner

## 30 SAMPLING By Sue Gold

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Cover photo: Carl Studna

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## FEEDBACK

### More On Poison

Dear MC:

In response to John Mizenko's letter responding to Stacy Wilson's letter regarding Poison's talents:

Let's set the record straight! I've got news for all of the musicians out there who have their heads up their asses and use technical knowledge to judge other players' abilities. Don't forget, boys, sometimes we're in this game to please other people as well as ourselves. True, Poison isn't a band that is made up of musical genera, but at least they are honest with themselves. Unlike musicians who "have integrity," Poison's music is enjoyed by millions because of its basic form and ability to relate to people who just want to sing along and have a good time. Stacy's letter should therefore not be condemned but used as an outline for idiots such as John Mizenko who is only jealous because he doesn't have the ability to write a song that could be enjoyed by such a vast audience. If he did, he'd probably make the cover of your magazine! So, for all of the egotistical dumb-fucks who think their shit don't stink, let's see who is laughing all the way to the bank! Sometimes good feel is better than musical masturbation. So keep that in mind when you're 45-years-old and asking, "Would you like fries with your order, sir?"

Name withheld by request  
Encino, CA

### Selzer Scam?

Herbert Lacy  
Costa Mesa, CA

"I'm calling regarding a problem I had with Selzer Studio in Westminster. For demo service, he's a gyp. I'm having a problem with him 'cause he has screwed me around with a downpayment and demo money and now he's taking me to court. He's now taking me to court and trying to sue me for upfront money, which he already got paid. He said he could do a demo within four hours—which he did not do and now he's trying to sue me. I'm just telling you all this so you can beware of Selzer Studio at 9190 Popeye Circle in Westminster."

### Meeting Smokey

Dear MC:

Thank you for Wayne Edwards' article on Smokey Robinson (Vol XV, #25).

I met Smokey in late summer of 1977. His son, Barry, then eight years

of age, was at a summer camp near San Diego where I was an alternate counselor. Barry would say, "My favorite is 'Shop Around.'"

Smokey showed up with his entourage and T-Shirts. One shirt read "Barry's Dad," while the other said "Smokey's Son." Cute, huh?

Also in your issue, Tom Farrell reviews Stephen Longfellow Fiske and his Higher Octave label release. My wife and I met Mr. Fiske several years ago at a Whole Life Expo. He was selling the album then, but it was on his own label. It takes awhile sometimes for even a gentleman of Stephen's talents to get a major distribution deal. Congratulations, Stephen.

While on this theme of thankfulness, congratulations to *Music Connection* for fourteen wonderful years!

Paul J. Hanson  
San Gabriel, CA

### ...In A Name...

Kia Kamran  
Los Angeles, CA

"I am calling to give my opinion about the headings in the Nightlife section of your magazine. For rock music you have Rock, country & western is C&W, for jazz you have Jazz, but lo and behold, there is that old Black Music emblem again which I would like to talk to you about. As you know, even Billboard magazine has used the term R&B or Urban or whatever else to identify this type of music and it is somewhat weird that *Music Connection*, one of the leading magazines, is printing it as Black Music. So, please, try to do something. Either change it to R&B music or Urban, because none of the headings you have here has to do with a certain race or anything. OK?"

### How Ads Work

Billy Kent  
Hollywood, CA

"Who the fuck is Tommy Kita?"

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## FEEDBACK



## CALENDAR

### Classified Response

Dear MC:

This letter is in response to an ad you ran in a recent issue of MC. It was an ad in the Classified section which said, "Bassist and drummer seek guitarist and singer" Then it went on to state qualifications for the guitarist, then qualifications for the singer, then it said, "No untalented, ugly, MI geeks."

Well, if you can print this ad by those idiots, then you sure as hell better print this damn letter by me!

I never attended MI or any music school, but I am a musician and have been playing in a local band, recently signed, for four and one half years. These craphead, stinkbrained idiots that placed that ad in your magazine will never make it in this business. Never. You know why? Because they are working against their own kind.

First of all, it's up to you all at MC to review ads for consideration in your magazine. If your publication is so hard up for money that you have to print this crap, then you're also going against us real musicians. Second, I believe that any large box-type ad with high visibility should be screened much better before they are placed in the magazine. These buttfaces who placed this ad are probably, take that back, definitely, two loser, poser jerks that don't have any experience, any talent, any songwriting skills or anything it takes to make it or even to survive in the music business. We don't want to see ads like this. The young guys out there looking for bands that do have talent get sucked into wasting time checking out idiots like these just because they saw the ad in a reputable (usually) magazine.

Steve L.

North Hollywood, CA

### Truth In Advertising

Sondra G.

Vancouver, Canada

"My complaint is directed at advertising—'Producer seeks talent,' etc. All they want is your money. Let's stop the false advertisers. People who are real producers don't hustle talent to pay their bills. Also, so much advertising in your paper is fake. I need industry-friendly, top-notch advice columns. I want your classifieds to be monitored to some degree. Is this possible? It's wasting people's valuable time and money, when they count on the integrity of your editor's choice of ads. I respect your need for advertisements to keep them in your publication. With all due respect, I will continue as a reader of your paper."

By Christy Brand

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


□ Elizabeth Sabine will be presenting an evening of questions, answers and demonstrations of her voice strengthening techniques on Monday, January 27th from 8:00 to 10:00 p.m. She will present some of the history, research and current exercises used in the training of actors, speakers and rock singers. There will be a \$10.00 charge for the evening, which includes a special discount on lessons taken within the next three months. Reservations are required as space is limited, so call the Sabine Voice Strengthening Institute at (818) 761-6747.

□ The Songwriters Guild Foundation will sponsor a supershop with Tory Bullett of Bodhi Artist Management on Tuesday, January 14, 1992 at 7:00 p.m. SGA members will get an opportunity to pitch their pop, R&B, and reggae songs. Call SGA for more information at (213) 462-1108. The foundation will also sponsor a song critique on Tuesday, January 21, 1992, with Dennis Poore, president and founder of Wendon Music, a Beverly Hills publishing firm. Call the SGA office at (213) 462-1108 for more information.

□ UCLA Extension's Certificate Program in Electronic Music has announced its winter schedule of courses: "Electronic Music I: Introduction To Synthesis," an introduction to electronic instruments and methods for making music with them, with the objective of helping participants gain a working knowledge of the nature of sound and how it is created and manipulated to make music by using the new instruments that have revolutionized music production. The course meets Wednesday, January 8 - February 12th, 7-10 p.m., at UCLA, 1344 Schoenberg Hall. Fee is \$175 and the course qualifies for two units of credit in music. For more information on the program and classes, contact the Performing Arts Program, (310) 825-9064.

□ A group of entertainers, political activists and others will be participating in a benefit to raise public awareness for an organization called 20/20 Vision. The group's purpose is to help "armchair activists," people who are too busy to demonstrate, write to Congress or call radio talk shows, to become politically active by spending only 20 minutes per month taking simple actions that can create change. The event will be held at "At My Place," 1026 Wilshire Blvd, in Santa Monica, Sunday, January 12, 1992, from 1-5 p.m. Guest celebrities, speakers and performers for the event will include Ed Begely, Carl Anderson, Dweezil & Moon Unit Zappa, Paul Gordon and Danny Peck. For more information, contact Terri Mandell at (213) 467-2898.

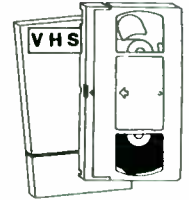
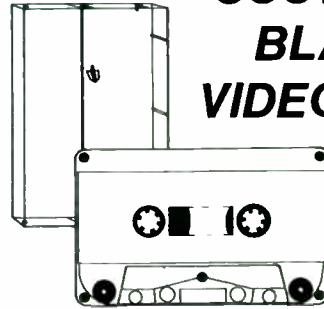
### Re-Caps

□ An ongoing event is the Celebrity Centre International open mic talent night, every Sunday, 7:30 p.m. It's open to all performers, musicians, singers, dancers, comedians, poets, bands, etc. Contact the Celebrity Centre International at (213) 960-3100. 

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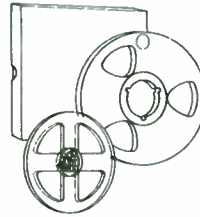
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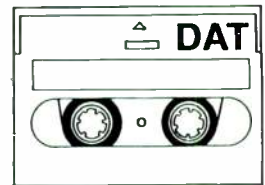
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## CLOSE-UP mike soldano

By Maxine Hillary J

Eric Clapton has one. So does Mark Knopfler, Eddie Van Halen and Jimmy Page.

We're talking about guitars, aren't we? Not quite. We're talking about guitar amps, *Soldanos* in particular. Mike Soldano, designer and builder of the legendary Soldano amp, keeps a file of his clients that reads like a laundry list of guitar heroes—Tommy Skeoch, Dave Edmunds, Richie Sambora, Steve Lukather and Gary Moore, among others. Soldano amps also appear onstage with Whitesnake, Queensryche, Jetboy, Prince, Great White, Ted Nugent, Slaughter, the Allman Brothers, Billy Idol, Def Leppard, Joe Satriani and the list goes on and on and on.

In fact, there's probably fewer professionals that don't have Soldanos than folks who do. And that's quite an accomplishment for a guy who came from Seattle to open a guitar shop less than five years ago and wound up being the guitar amp guru from the great Northwest.

Soldano always had a penchant for fast cars with big roars, and he also liked working with his hands. In college, he was an industrial arts major, but later on became interested in more artistic endeavors. He learned to make guitars, how to play guitars and eventually wound up gigging locally.

In search of the ultimate guitar sound, Soldano purchased what was in the early Eighties the state of the art amp. Finding it less than satisfactory, he designed and built his own amp, which impressed the hell out of the guys on the Seattle scene who all *promised* to buy amplifiers from Soldano if he would build them. Because buying parts in quantity are cheaper than by the piece, he purchased enough to put together a quantity of amps for sale. But they didn't all find buyers.

In 1987, he pulled up stakes and moved to Los Angeles where he opened a guitar shop on "the funky end of Meirose." It didn't take long for Soldano to discover that while he offered services from sales to repair, so did the other trillion shops in the city. Things looked bleak until a friend of his took a Soldano amp out and managed to sell one to Steve Lukather. Word of Lukather's new amp with the gonzo sound spread through the local guitar community, and before he knew it, Soldano had sold amps to the guys from Dire Straits, as well as to Vivian Campbell, Mike Landeau and Lou Reed. Today, he staffs a shop of six employees, building his professional line and overseeing the assembly line manufacture of what he terms his "Series II" line of locally, mass-produced but substantially less expensive amps.


Perhaps one of the most surprising ventures is the use of his name by Yamaha who offers an amp that bears both the Soldano and Yamaha names. It all came about by coincidence when Yamaha ran a contest at Leeds re-



hearsal studios and had some of their reps on the premises. Soldano elaborates: "A friend of mine knew a guy who works in the artist relations part of Yamaha. Yamaha was looking for an American designer to design a new tube amp because everything they've offered in way of guitar amps bombed. I happened to have brought up a prototype of my amp for Billy Idol's guitarist Mark Younger-Smith to try out. Mark plugged in and loved it so these guys stopped to listen. The timing was perfect." What followed was a deal that was two years in the making to have Soldano design the amp which was to be built in the U.S. Last year, it was offered to the public at the NAMM show.

Sound is the most important thing to Soldano. He refuses to compromise on this point, even in his lower-end models. He considers the art of rock guitar primarily an American cultural thing and wants to reflect that in his creations. Says Soldano, "It's like supercharged Chevy engines. I was sitting at dinner with some of the Japanese corporate people from Yamaha, and they were asking me why my amps sounded better than the ones built in Japan. I asked them if they'd ever been to a drag race, and they said 'no.' I tried to explain that the sound of rock guitar is an American thing. Everything I grew up with led me to know what this amp should sound like. To me, playing the really souped up guitar stuff is like flinging my '38 Chevy down a drag strip. I drive a street car that has 370 horsepower. You don't need that, but it's a lot of fun to have. The Japanese don't understand that because they're really practical and they design an amp with this really pristine surgical and very clinical approach. When I design an amp I throw away the textbooks and forget the rules...it's the same mentality you use when you build a race car. You push it to its absolute limit, and when the parts break, you just build it stronger and then push it further."

Soldano counts client satisfaction and the opportunity to work in a non-corporate environment as the most pleasurable parts of what he does. Plans for the future are to expand the Series II line so that people other than the pros can afford Soldanos. To him quality is more important and sound integrity won't be compromised for any amount of money.

For more information about either the professional or Series II Soldano amp, write to 7625 Hayvenhurst Avenue #29, Van Nuys, CA 91406 or phone (818) 780-0690. 

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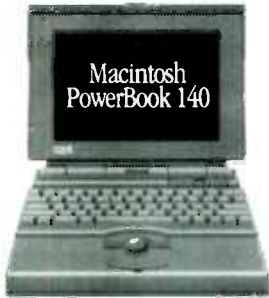
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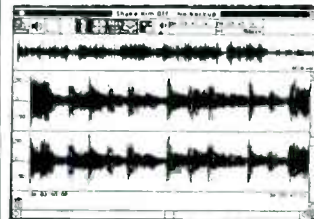


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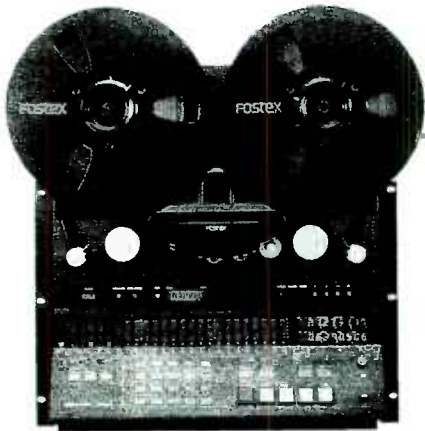
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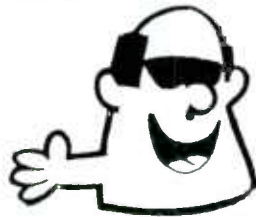
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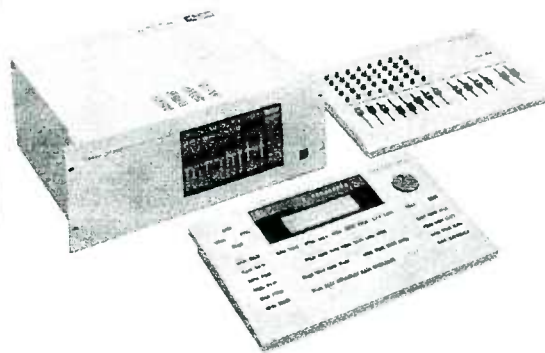


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# New Labels Face Tough Economic Times

By Sue Gold

LOS ANGELES—In the past two years, despite difficult economic times and continuing stories of established labels merging and cutting back on personnel, more than a dozen new record labels have started operations. And while many of these new labels have had some degree of chart success, most are struggling just as much as the majors.

"It's a very tough time for new labels," says industry veteran Artie Mogull, who heads one of the newer labels, JRS Records. "In fact, there's never been a worse time. It's going to be the survival of the fittest."

Gino Cunico, VP of A&R for JCI, a reissue company which is, via its Artful Balance label, jumping into the new label fray, states, "I think, with the economy the way it is, the last thing the world needs now is a new label. But if someone has a good base and good distribution, it's certainly a good time to take an artist and compete with the majors."

Assessing the performance of the new labels: SBK Records, formed in 1989, which recently merged with Chrysalis and EMI to form EMI Records Group North America, scored the most successes with five platinum and seven gold records (Wilson Phillips, Vanilla Ice, Jesus Jones). However, it took 40 releases to achieve that success.

Interscope Records has also been successful, but with less releases.

Opening its doors in late 1990, Interscope has released nine albums and racked up three gold albums and two gold singles. Gerardo's debut album gave the label its first gold single, "Rico Suave." Marky Mark and the Funky Bunch's *Music For The People* and the soundtrack to *Bill And Ted's Bogus Journey* have also gone gold. The band Primus sold close to 300,000 albums, while the Storm has sold 150,000 units.

Meanwhile, Hollywood Records, which began operations in January of 1990, has released sixteen albums and has earned only one gold album, Queen's *Innuendo*; the label also had mild success with the Party and the Scream. According to industry rumors, the label could lose in excess of 25-30 million dollars this year. Hollywood Records President Peter Paterno defends the company saying, "There's been a lot of stories about us and how badly we're doing. There are two possibilities: Either they're right, so I shouldn't say anything, or they're wrong, in which case they will look pretty foolish in the near future."

In contrast, record industry veteran Irving Azoff's Giant Records has been gaining momentum since it began in 1990. While the label released six albums right off the bat—including one by Boom Crash Opera, which sold only 35,000-40,000 copies—most of those were inherited

from other labels. Since Giant got its promotion staff in place in 1991, they have scored two platinum albums and two platinum singles (among eighteen releases). The soundtrack to *New Jack City* has sold more than two million copies, while Color Me Badd's LP, *C.M.B.*, has sold 1.7 million; Tara Kemp and Voices That Care also gave the label gold singles. "I think any company will say luck plays a part," comments President Charlie Minor, "but we also have great people who know how to run a record company and promote records."

While Giant has scored with several projects, Morgan Creek Records has scored only one major hit record, Bryan Adams' "Everything I Do (I Do It For You)," from the *Robin Hood* soundtrack, which was 1991's top single. The song has sold seven million copies worldwide and the soundtrack has gone multi-platinum. However, this success is due to another label's artist, A&M's Bryan Adams, who Morgan Creek borrowed for the project. Morgan Creek is concentrating on establishing their own acts, such as veteran band Little Feat, whose album has sold 200,000 units, and fledgling bands Eleven, Voice Farn and Mary's Danish.

David Geffen's DGC label, started in 1990, is probably the hottest new label right now, thanks to Nirvana's album. Before Nirvana, though, the label released 23 albums and had only one other platinum album with Nelson and one gold album with the *Days Of Thunder* soundtrack, both released in 1990.

Having released nineteen albums since opening its doors in 1990, Quality Records has garnered one platinum single by Timmy T, who also has their highest selling album with 400,000 units. Besides Timmy T's album, Quality Records has also sold more than 150,000 units of Michael Crawford's *Phantom Unmasked* album and 200,000 units of Lighter Shade of Brown's album. "The most important things in the business are product and promotion, and I'm a student of both," says Quality VP/GM Russ Regan. "God has given me good ears, and I'm probably a good judge of talent. I've utilized my expertise in these areas to make this company happen."

While they haven't scored any gold or platinum hits, Impact Records (one of the labels rumored to be in trouble) has had several marginally successful releases since its inception in 1991. Within its first two weeks of release, Southside Johnny's album sold more than 125,000 units. The

# L.A. Music Awards To Debut In February

By Sue Gold


LOS ANGELES—The First Annual Pro Set Los Angeles Music Awards will be held on February 19, 1992, at the Santa Monica Civic Auditorium. The awards show, which will honor Los Angeles/Southern California area musicians for achievements during 1991, is being sponsored by Pro Set Superstars Music Cards and media sponsor *Music Connection* magazine.

Performers and nominees will be announced later this month. To be eligible, an artist must be based in Los Angeles or identified with the Southern California sound. All nominated songs or albums must have

Rythm Syndicate scored two hit singles for the label, while the Fixx's album sold 250,000 albums.

Zoo Entertainment has been the slowest in acquiring success, having released eleven albums since 1990 and scoring only one R&B hit with Phyllis Hyman. Blue Train scored a middling pop success with their single, "All I Need Is You." The company has also sold 100,000 units of Procol Harum's album. "The biggest problem the record companies have is that the radio community has so many records to deal with on a weekly basis, it's difficult for them to see who is going to be a competitive label down the line," explains label GM George Gerrity.

JRS Records, which opened its doors in July, 1991, has released five albums so far, but its too early to gauge the company's performance. It's also too early to assess Victory Music, the label owned by powerful Japanese company JVC—though the label failed to achieve any chart success with the second album from the David Bowie-led band Tin Machine.

In spite of the struggles these companies are facing, most of the executives are optimistic about the future. "Even in these economic times, I think there are opportunities for new labels," says one executive. "Most major labels with high overheads are going to suffer and thus not be able to afford putting money into the promotion and marketing areas. That creates an opportunity for small and new labels to get an edge." 

## PLATINUM SEGER



Bob Seger recently received a platinum plaque for his latest Capitol album, *The Fire Inside*, his ninth consecutive platinum LP. Pictured (L-R): mixing engineer David Cole, Seger and producer Don Was.



been released during 1991. Singles from albums that were released before 1991 are also eligible, providing the single was released in 1991.

Nominees in 50 categories will be decided upon by a variety of industry executives, including managers, agents, club owners, press and record company personnel, in an open ballot. The top five nominations in each category will then comprise the final ballot which will be sent out to critics and the public for a final vote via clubs and magazines. Categories cover all major genres of music—rock, R&B, rap, country and jazz.

While this is the first regional show of its kind to be held in Los Angeles, Robbie Woliver and Candace Avery, the show's co-directors, have put on successful shows in New York and Boston, usually drawing top names. "In New York, we've had Paul Simon, Billy Joel, Miles Davis and Public Enemy," states Woliver. "In Boston, we've had New Kids on the Block, Extreme and a New Edition reunion. The turnout is extraordinary for these events, and the talent pool is even bigger in Los Angeles."

The concept of having regional awards started almost seven years ago in New York. "We thought we should create a regional awards show that acknowledges the work of not only the artists, but would revitalize the region," says Woliver. "It took off immediately, so it was obviously something that everybody wanted. When you're talking about a regional awards show in New York or Los Angeles, though, you're really talking about national and international artists, so that really helps."

Woliver hopes to make the awards show an annual event in Los Angeles

and is also planning a show in Chicago for later this year. "I think L.A. was lazy because they had the Grammys and figured that was good enough so we never thought of doing it there before. But it's like a whole different world of people not being acknowledged, and that's the group of people we want to pay tribute to. The point of this is so Los Angeles can celebrate its own. It's a very hip show with a lot of great music, a lot of celebrities and artists."

While the awards will cover all types of music, Woliver expects the show to emphasize rock music. "In Los Angeles, it will be a little more rock based than the others because there's a much stronger rock scene in L.A. But we do a very eclectic show and hope to get a wide range of performers. At least eight performers are planned for the show."

The L.A. Music Awards are also unusual because the show is open to the public. "All of our shows are like that—the public can rub shoulders with all of the stars," states Woliver. "This year, in New York, L.L. Cool J ran around signing autographs for people."

In conjunction with the awards presentation and performances, *Music Connection* will present a special award to be decided at a later date by the magazine and the event's producers. "That's something we're waiting to make a decision on, based on the ballots and nominations," Woliver explained.

The event is being produced by Woliver, Avery and Chip Quigley of Overland Entertainment. Tickets for the event are \$50.00 and \$35.00 and will be available through Ticketmaster and the Santa Monica Civic Auditorium box office. **MC**

**NARAS HONORS**



Natalie Cole, Joe Smith (President/CEO of Capitol-EMI Music) and attorney Jay Cooper were recently honored at the Fourth Membership Awards luncheon of NARAS' Los Angeles Chapter. Pictured (L-R): Howard L. Portugais, Natalie Cole, Jay Cooper, Joe Smith, Sally Kellerman, Brooks Arthur and NARAS President Paula Jeffries.

**SIGNINGS & ASSIGNMENTS**

By Michael Amicone



**Craig Kallman**

Atlantic Records has announced the appointment of Craig Kallman to the post of Vice President/Assistant to the Co-Chairman. Kallman, who remains the President of Big Beat Records, will work closely with label Co-Chairman/Co-CEO Doug Morris.

Angel Records has named Linda Sterling to the post of Director, Marketing. Sterling, who will be based in New York, will develop marketing and advertising plans for Angel's various product lines.

Virgin Records has announced two new promotions: Unice Rice has been advanced to the post of National Director, R&B Field Staff, for the Texas region; and Dave Rosas has been promoted to National Director, R&B Promotion. Rosas will be based in New York.



**Angee Jenkins**

MCA Records has announced the promotion of Angee Jenkins to the post of Director, West Coast Publicity. Jenkins was formerly the label's Manager of Publicity.

RCA Records has named Jeff Anderson to the post of Associate Director, National Video Promotion. Anderson will perform his duties out of the label's New York offices.

London Records has announced the promotion of Jeffrey Peterson to the post of Product Manager. Peterson will continue his responsibilities, which include shepherding national/local advertising, product development and scheduling for London Records product.

String manufacturer Dean Markley has made two new employee additions: Colleen Wickham joins the staff as Operations and Special Projects Assistant; and Natalie Buerki has been named Promotions Coordinator.

Hanson & Schwam Public Relations has added Jeff Golenberg to its employee

roster. Golenberg will handle the firm's music clients, including Johnny Mathis, Academy Award-winning composer Michael Gore and Herbie Hancock.

Charisma Records has promoted Pete Spasoff to the post of National Director, Promotion. Spasoff, who will be based in Chicago, recently held the position of Midwest Regional Promotion Manager.

Columbia Records has announced the appointment of Larry Blumenfeld to the post of Manager, Jazz Publicity. In this newly renovated post, Blumenfeld will develop and implement press campaigns for the label's jazz roster.

Management team Drew Forsyth and A. Kimble Ouerbacher have formed Wild Weasel Management. Hollywood band Body-N-Soul is among the management team's first 1992 signings.



**Maria Kleinman**

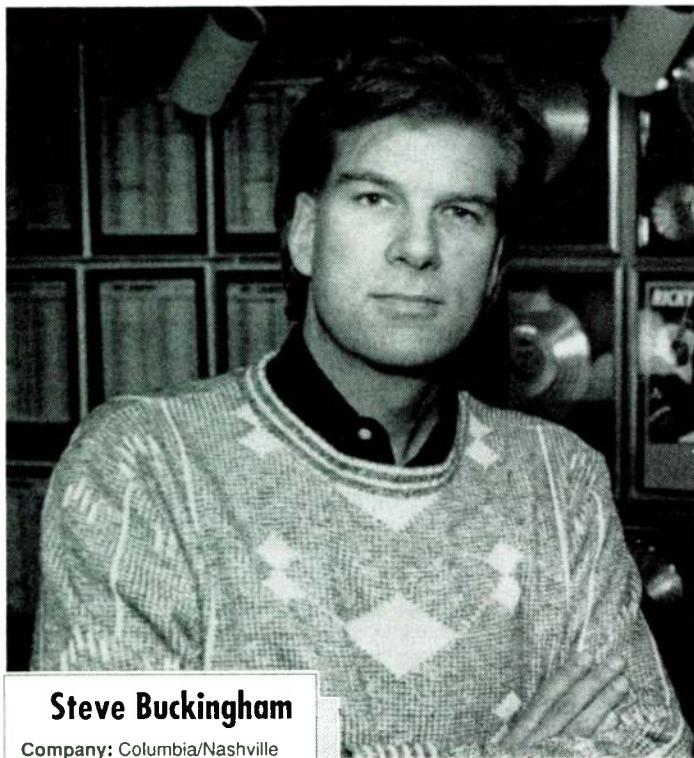
In more MCA news, Maria Kleinman and Tom Cording have been advanced to the post of National Publicity Directors, MCA. Kleinman will direct the label's publicity campaigns from MCA's West Coast offices, and Cording will perform similar duties out of the label's East Coast offices.

Uni Distribution has announced a plethora of employee changes: Debbie Swanson becomes Senior Account Executive, based in Minneapolis; Rod Linnum becomes Branch Manager for Los Angeles; and Diana McMahon becomes Uni's Sales Manager for Chicago.



**Joe Ryan**

BASF Corporation has restructured its sales force. Joe Ryan, formerly Western Zone Manager, has been promoted to the new post of National Sales Manager. He will handle the company's new sales organization of six regional managers. **MC**



**Steve Buckingham**

**Company:** Columbia/Nashville  
**Title:** VP/A&R  
**Duties:** Production & talent acquisition  
**Years with company:** 6 1/2 years

**Dialogue**

**Background:** "I started out playing with a band in Virginia. We played what they call Beach Music. All that means is that bands were playing R&B music at the beach! I grew up playing Stax & Motown music all through the Sixties. Because I was in the South, the three things I was exposed to were R&B, gospel and country music. They all sorta mixed together."

"In the early Seventies, I moved to Atlanta and started playing on recording sessions. But somehow, during the sessions, I would be the one who put the tracks together and worked on the arrangements. It took a couple of years but finally it dawned on me that I was producing!"

**First Hits:** "Back in 1977, a publisher named Bill Lowery had an unknown artist named Alicia Bridges that nobody really knew what to do with. I went in to cut some sides with her, and the first one we recorded was called "I Love The Nightlife." We were just going for an Al Green feel because I heard her as an R&B artist. The record came out in 1978 and took a long time to happen—eventually selling about two-million records and earning a Grammy nomination. It went on to become an international hit. In the meantime, I went back to being a studio player. Even with a hit record I wasn't getting any more producer calls, and that was pretty frustrating."

**Clive Call:** "In the early part of 1979, I decided that to continue producing, I would have to make some phone calls and tell people that I was available. The second phone call I made was to Arista Records in New York. They told me that Clive was trying to get hold of me and could I meet with him in person. I flew to New York and spent an afternoon in Clive's office. We were there for hours, and he just kept grilling me with questions. He played me songs and asked me if I thought they were hits, and if so, why? He played me songs that they were about to release and asked me how high on the charts I thought the songs would get. It was very much of a test to see if I had ears or not. He ended the meeting by telling me to send him a song if I came across one I thought was a hit. To make a long story short, I sent him six songs and he loved four of them. As a result, I produced Melissa Manchester and Dionne Warwick and did a lot of work for Arista, which got the merry-go-round going."

**Moving To A&R:** "In about 1984, I went over to CBS, where Rick Blackburn was the head of the division. He asked me who I thought I'd be able to cut a hit with and I, wanting to pick someone who hadn't had a hit in some time, said Tammy Wynette. Again, I was blessed. The first thing we cut was a remake of the Dan Hill tune, "Sometimes When We Touch," and it went Top Five on the country charts. And that opened the doors for me at CBS. Later I had a string of Top Ten hits I co-produced with Bob Montgomery. Finally, CBS approached me about a position in their A&R department."

**Likes:** "What I really like about my

position is that I really know what's going on within the company and in the field. I know what radio is responding to and what the people in the stores are responding to. I can get information on a daily basis, and that helps me. Regarding the acts that I produce or do A&R for—I know the machine, so if something is wrong, I can usually fix it."

**Dislikes:** "The part I dislike is when I have to get involved in the business. That's not creative. It's a part of life, and we all know it, but whenever there's too much business, it hinders me. It also hurts me when I see records fail because of radio's perception of an artist. Somebody makes a decision that has nothing to do with the quality of the music."

**Talent:** "I go out to the Nashville clubs quite often, but I do it quietly. I'm pretty reclusive. What I look for in an act is a star. It's that star quality that you can't define. When you put them in front of a microphone, they just have that something special. There's no other way to describe it."

**Connection:** "I'm pretty familiar with the Los Angeles country music scene, but I respond best to a tape, rather than flying out to see an act at

the Palomino one night. If I hear something I love on a tape, then I'd be more inclined to come out and see a live show. Most of the people that I've signed and have had success with, were signed based on their tape, rather than their showcase. So, for bands in Los Angeles, the plan should be for them to send me a tape. It's not even necessary to include a photo or bio—just the tape will do."

**The Movement:** "I think that when Randy Travis broke, you first started to see serious record sales in country music. Then you had Ricky Van Shelton and Clint Black and Alan Jackson and now Garth Brooks. Right now, there's an incredible influx of country talent. Also, a lot of radio listeners have been alienated by their favorite music. They're not really into rap or metal or rock. A lot of people who grew up listening to James Taylor or Loggins & Messina can relate to today's country music."

**Advice:** "Lots of times I see bands or hear tapes from bands that at one time or another must have been rock or pop bands, but, for whatever reasons, it didn't work out for them. So, they think they can just go put on a string tie and hat and learn some



**LIFE, SEX & STANLEY:** Before he came to Los Angeles and assumed the persona of "Stanley," the homeless hobo rock singer, he was known to his friends in Chicago as Christopher Stanz, lead singer in a local band called U.S. Circus. Stanz is pictured above (R) with his guitarist, Alex Kane, who was also in Stanz's band in Chicago. Alex was originally in a band called Holland on Atlantic Records, then joined Bottom's Up, Enuff Z' Nuff, U.S. Circus and now, L,S&D. The official label photos of LS&D show "Stanley" curled up in the background, barely visible.



Pictured above is RCA/BMG A&R maven Bennett Kaufman and performer Lita Ford. No, they're not ordering drinks, they're predicting the final chart position of Lita's current release, *Dangerous Curves*.

country licks and pass themselves off as a country band. I get a lot of tapes pitched to me like that. When you play those groups to the Nashville audience, it comes off as being fabricated. My advice is for bands to really get grounded and learn about the roots of their music, learn who came before them through the years, instead of trying to copy records from 1955.

"Another thing really important to country music is the song itself. You've got to write material that holds up with some of the strongest songwriters in the country. The really great, consistent country writers are poets, and this town has had them since the late Fifties, people like Willie Nelson, Harlin Howard and Roger Miller. And those songs still hold up today."

**Nashville Cats:** "There still is a prejudice against the music and the people down here. It's been said that the music is very one-dimensional. I don't find that at all. I'm very much pro-Nashville and pro-country music. We have our problems, but so does everyone else. My office is in the old studio where the Byrds cut *Sweetheart Of The Rodeo* and where Dylan cut *Nashville Skyline*. Patsy Cline's records were cut here and so was "Stand By Your Man." The history can get to you sometimes. It's quite an emotional feeling. The people here who are very good—the players, the writers, the producers—are all very aware of who came before them."

### Grapevine

Those wanting to contribute to the memory of Queen lead singer Freddie Mercury are asked to honor his personal wish and send their

donations to the Magic Johnson Foundation. Hollywood Records and the Magic Johnson Foundation have announced a cooperative effort to commemorate the passing of the singer. Additionally, Hollywood Records and Queen will donate all profits from the next Queen single, "The Show Must Go On" b/w "Bohemian Rhapsody" (set for a January release), to the Foundation. You may send your contributions to: Magic Johnson Foundation, P.O. Box 32, Inglewood, CA 90302-0032.

Charisma act Jellyfish is looking for a new lead guitarist. Interested musicians should call Charisma at (213) 275-9071.

Living Colour bassist Muzz Skillings has left the band. No replacement has yet been named.

Steve Stevens to replace C.C. DeVille in Poison?

Local artist Mark Curry, who was signed to Virgin by Jordon Harris and Jeff Ayeroff, is busy getting his debut album together. The package will be produced by Ed Cherney (Bonnie Raitt, Was Not Was) and is expected in May, 1992.

### On The Move

Mark Williams has been promoted to VP/A&R for Virgin Records. Williams, who has been with the label since 1987, will continue to work out of the company's L.A. offices.

Guy Eckstein has been appointed National Director of A&R & Promotion for PolyGram Jazz/Verve Records. Eckstein was previously with Columbia/Sony Music.

Adriene Bowles, former Director of Publicity for Artful Balance/JCI Records, is looking for a similar position with a major label. Call (818) 752-8624. **MC**



**Diane Hanson**

Contact: Dito Godwin  
(818) 763-7070

Purpose of Submission: Seeking label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

This talented singer-songwriter was responsible for composing, performing and recording all six selections on her demo tape. Not surprising is that Diane is a music teacher and session singer. The problem with her demo submission is that everything sounds too planned and too thought out. To begin with, there are six songs and they are all of the same tempo. This makes for some nice sleeping. You've gotta mix up the tempos and keep your audience alert. Secondly, these are not hits. They sound as if they were written by an amateur in a coffee house. Though Diane's voice is pleasant enough, her songwriting skills leave a lot to be desired. Perhaps she should collaborate with someone who writes a trifle more up beat? And also, don't be so serious—lighten up a bit.



**The Resistance**

Contact: Young/Sawyer  
(213) 390-0334

Purpose of Submission: Seeking management and label deal.

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Don Sawyer (lead vocals & keyboards) and Kenneth Young (guitars & vocals) comprise the duo known as the Resistance. Their four-song submission which includes "Breaking Away," "You Can Have It All," "Rock Star" and "Just Me" was well-written and professionally recorded thereby making it easier to listen to and analyze. The pair of musicians (one black and one white) initially comes off like a pop/alternative act until the third song—"Rock Star" when they start to funk it up a little and confuse me. The final tune returns them to their more familiar pop/alternative ground. Musicianship is not the issue here as the guys sing and play with the best of 'em. The serious problem lies in songwriting. The boys need to spend some more time working out their songs because everything else seems to be in place.



**Donny Sarian**

Contact: Y-Knot Management  
(818) 505-9146

Purpose of Submission: Seeking label deal.

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Donny Sarian has been a musician since the age of six. He has accumulated over ten years of stage and recording experience with such bands as Loud Sugar, Mach 1 and Divine Rite. This two-song demo tape showcases Donny as a writer-singer-performer. As a drummer, he's top-notch. His timing is great and he lays down some really nice fills. As a singer, Sarian is above average—sounding best when he lets loose and strains a bit. In the songwriting department, Donny is doing nothing new or unique. He writes rock songs which are well-structured, but they're not hit songs. Having mastered the other areas of his profession, Donny should pay close attention to writing and perhaps knock off a couple of tunes with his studio friends. Collaborating is clearly the key here.

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

## Activities

The National Academy of Recording Arts & Sciences (NARAS) held their annual membership luncheon awards ceremony at Le Bel Age hotel in Hollywood. Natalie Cole and Joe Smith were special honorees and NARAS presented Jay L. Cooper with a special award. The festivities began with a special guest appearance by Lionel Richie, who presented the Governor's Award to Jay L. Cooper, who is currently a senior partner of the law firm of Cooper, Epstein & Hurewitz. Cooper is an author, lecturer and has been an instructor in such diverse settings as Harvard, Stanford, MIDEAM and the New Music Seminar. He is licensed to practice law in Illinois, California, New York and before the U.S. Supreme Courts. He is a member of the Beverly Hills, Los Angeles, American and International Bar Associations, has been chairman of the Executive Committee on Entertainment And Sports of the American Bar Association and president of the California Copyright Conference. Next, Mistress of Ceremonies Sally Kellerman introduced Joe Smith, President and Chief Executive Officer of Capitol-EMI Music, who was then serenaded by the Hamilton High Vocal Jazz Ensemble. Smith has led Capitol-EMI Music to unprecedented success with such artists as Hammer, Bonnie Raitt, Garth Brooks, Heart, Poison, Richard Marx, Bob Seger, Queensryche and Roxette. Kellerman then introduced Natalie Cole, who gave such a touching speech about her father and her love of music that there wasn't a dry eye in the house. Songwriter/producer David Foster performed a special love song for Natalie Cole with an array of musical friends and Thelma



Jimmy Scott has signed a co-publishing agreement with Sony Music Publishing. Pictured (L-R): Marvin Cohn, President, Sony; Deirdre O'Hara, Senior Vice President, Creative Affairs, Sony; Jimmy Scott; Glen Freidman, manager; and Scott Aronson, Vice President, Business Affairs & Administration, Sony, West Coast.

Houston, accompanied by Michael Masser, performed Natalie Cole classics as well.

IMC '92 announced the 4th Annual Los Angeles Independent Music Conference to be held May 1, 2, and 3 at the Hyatt on Sunset. Keynote address will be held on Friday night and the awards dinner will be on Saturday. This year's conference will feature over twenty listening sessions, over 15 panels and much more. There are special rates available to students and songwriting organizations. For more information call IMC at (818) 980-3966.

Back in our December issue, we mentioned singer-songwriter Shane, who had played at a recent ASCAP sponsored Best Kept Secrets showcase at the Coconut Teaszer. If you'd like to reach Shane, give his manager John Sutton-Smith a call at (213) 851-4720.



Songwriter Josquin Des Pres from the band Continental Circus has signed a co-publishing agreement with Warner/Chappell Music. Pictured (L-R): Josquin Des Pres, bassist/songwriter and Ron Corbett, singer/songwriter/guitarist.

## New Signings

Prince protege Ingrid Chavez has signed a publishing deal with PolyGram/Island Music Group. Chavez was featured in Prince's *Graffiti Bridge* and now has her own album entitled *Ingrid Chavez* out on Warner Bros/Paisley Park.

Sony Music Publishing recently entered into a long-term publishing agreement contract with songwriter Jimmy Scott for the worldwide rights to his songs. Scott penned the Top Ten hits "You're Not Alone" for Chicago and "Never Been In Love Before" for Marva Hicks. His songs appear on platinum and gold albums by Cheap Trick, Joe Cocker, Kenny Loggins, Atlantic Starr and the Jeff Healey Band.

Josquin Des Pres, who, along with Ron Corbett, make up the band Continental Circus, has signed a co-publishing agreement with Warner/Chappell Music. Des Pres is a French songwriter, producer and bassist who has worked with such talents as Bernie Taupin, Billy Sheehan, members of Toto and others. He has written a book, *Bass Fitness*, published by Hal Leonard Publishing. Des Pres is currently playing the local club circuit.

## Playfull Music New Signings

Playfull has signed a long-term worldwide co-publishing agreement (in association with Warner/Chappell Music) with Sister Double Happiness. The deal includes all of the songs on their current album, *Heart And Mind*, recently released on Warner Bros/Reprise. The band is currently on tour opening for such acts as Nirvana, the Mighty Lemon Drops and Soundgarden.

Also welcomed to the Playfull fold was Los Angeles' own Haunted Garage, who signed a long-term worldwide co-publishing agreement. The band is currently on a European tour supporting their new Metal Blade release, *Possession Park*. They are the support act for the Cramps.

Songwriter Martin Atkins also signed a long-term worldwide co-publishing agreement. The agreement with Atkins brings to Playfull an extensive catalog which includes songs that he has written for PIL, Killing Joke, Brian Brain, the Lunar Bear Ensemble and the Bizarre Sex Trio. His deal also includes songs contained on two Pigface albums—*Gub* and the live album *Welcome To Mexico... Asshole*. Martin is currently



BeBe and CeCe Winans had plenty to celebrate when BMI, Capitol and Sparrow Records hosted a party in honor of their album, *Different Lifestyles*, and single "Addictive Love." Among the achievements highlighted: "Addictive Love" (written by BeBe, CeCe and producer Keith Thomas) reached the Number One spot on Billboard's Hot R&B Singles chart; and *Different Lifestyles*, the first gospel album ever to top Billboard's R&B chart, was just certified gold. Pictured (L-R): Bill Hearn, President, Sparrow; CeCe Winans; Joe Moscheo, Vice President, BMI; Cindy Dupree, Director, BMI; Mrs. BeBe (Debra) Winans; Roger Sovine, Vice President, BMI; BeBe Winans; Billy Ray Hearn, Corp Chairman/CEO, Sparrow; and Celia Hill Froehlig, EMI Music Publishing.



Ingrid Chavez signs with PolyGram/Island Music. Pictured (L-R): John Baldi, Creative Director, PIM; Lionel Conway, President, PIM; Ingrid Chavez; and Danny Holloway, Senior Vice President Film and Television, PIM.



*Pictured at the NARAS luncheon is Lionel Richie (left) presenting the Governor's Award to Jay L. Cooper (middle) while NARAS LA Chapter President, Paula Jeffries (right) looks on.*

writing and producing songs for upcoming releases by Chris Connelly (Wax Trax) and Murder, Inc. (Invisible).

**The Business Side**

**Martin Bandier** has been appointed Chairman and Chief Executive Officer of **EMI Music Publishing**. Prior to this appointment, Bandier was both Vice Chairman of EMI Music and President and Chief Operating Officer of the SBK Records Group.

**BMG Music Publishing** has acquired the **Petra Music** catalog containing major copyrights of **Santana**, one of rock music's legendary bands. Petra Music includes the first four classic Santana albums—*Santana*, *Abraxas*, *Santana III* and *Caravanserai*—which established the group's unique sound and superstar status. The catalog contains such songs as "Soul Sacrifice," "No One To Depend On," "Song Of The Wind," "Waiting" and "Everybody's Everything" written by **Carlos Santana**, **Gregg Rolie** and **Neal Schon**, among others.

**John Marsillo** has been named Assistant Vice President/Telecommunications at **BMI**.

**Supplemental SoCal Publisher Guide**

**SILVER BLUE PRODUCTIONS**  
5370 Van Alden Avenue  
Tarzana, CA 91356  
(818) 556-1956

Contact: Michael Perlstein  
Styles: Rock & Roll  
(Please note: In *Music Connection* Vol. XV No. 23, "Select Guide To SoCal Publishers," we mis-printed Silver Blue Productions' mailing address. We are sorry for any inconvenience this may have caused.)

**TWENTIETH CENTURY FOX MUSIC PUBLISHING**  
**FOX FILM MUSIC CORPORATION**  
P.O. Box 900  
Beverly Hills, CA 90213  
(213) 203-2541  
Contact: Mary Ja Mennella

**ZAMBONI SONGS**  
6363 Sunset Blvd., Suite # 716  
Hollywood, CA 90028  
(213) 962-9991  
Contact: Mike Gormley  
Staff writers: Steve Janes

MC



**Gary Helsinger**  
Talent Acquisitions  
Chrysalis Music

By Pat Lewis

**A**fter working as an intern for Enigma Records and free-lancing as a consultant for various record companies including the David Geffen Company, Gary Helsinger landed a job in the talent acquisitions department at Chrysalis Music in the summer of 1990. (If you are a Green Jello fan and Gary looks familiar to you, that's because he also moonlights as a "human puppet" in that band in addition to his publishing duties.)

"What I do at Chrysalis Music is pretty wide open," states Helsinger. "Talent acquisition means finding, developing and promoting any talent. I sign unsigned bands and songwriters as well as signed bands that are looking for a publishing deal. I also promote songs that we publish, so that would be professional managing. But my main focus is finding and developing new talent. Since we are an independent publishing company—albeit one of the bigger independents—we have to come in earlier than say, a record company or even a major conglomerate would. [By "major conglomerate," Helsinger is referring to publishers such as Warner/Chappell Music or EMI Music.]"

Over the past several years, there has been a trend in the publishing industry to get involved with unsigned bands very early-on in the band's career and then help develop them. "A lot of publishing companies are taking over the responsibilities that record labels used to have with developing bands," explains Helsinger. "The publishing companies are now the development ground for artists. Labels just don't have the time to develop bands. They look for those big sellers on the first record. Pretty much gone are the days where they would let a band make four records and build a following."

But what is it that Helsinger looks for in a songwriter or band? "Since we only sign a few artists in a year," he answers, "I need to find something that I completely believe in, that excites me, and that is unique. There's no particular type of music that I'm looking for. But their material has to be strong and original. I look for longevity—a band that is going to have many albums—as opposed to the one-hit-wonder band. And of course, you want them to have somewhat of a commercial appeal—you don't want to sign something that's self-consciously arty just for its own sake."

Recently, Helsinger signed a sub-publishing/development deal with local Los Angeles band Stikkitty. "When I first got involved with Stikkitty," he says, "they weren't ready to make a record deal—they needed some money and some time to develop and they needed to play and refine their sound. By having a publishing deal, they were able to do these things. I was able to bring attention to the band that they weren't able to get on their own. A lot of publishers, myself included, do a lot of work with A&R people at record companies. We'll bring them bands that we work with who are looking for record deals and they'll bring bands to us that are too young for them to work with and they can't do the record deal with them yet. So, they'll bring bands to us to develop."

Helsinger finds out about these bands, like Stikkitty, from a variety of resources. "I read all the press and trades all of the time," he says, "and I go out every night—usually to more than one venue. Sometimes you'll just stumble upon something—you just happen to be at a show and some great band is playing at like 1 a.m. Other times, and more often than not, when a band starts to get a reputation, you hear about it—people talk about the up-and-coming bands—you talk to people at record companies, promoters, booking agents and managers—and they'll turn you on to that band."

Helsinger also receives dozens of unsolicited tapes via the mail. "I accept unsolicited tapes," he states, "although it's very rare that a tape is even decent, let alone great. But you want to try and listen to everything that comes in because you never know—there's the chance that one great tape or one great song will be there that just slips in. Usually when something has any kind of reputation, you'll get it from another source—like a lawyer or a manager or someone will end up working with that artist."

Since Helsinger has become very familiar with the Los Angeles music scene and the music business in general, he offers these suggestions to struggling bands: "If you don't have something to say musically, get out of the business! And if you do, keep trying and playing and eventually if you're good and persistent, you will succeed. You want to go out and play. Also, make sure that your music is at a point where you want to present it to a label before you really get out there and promote yourself. I see a lot of bands that form and they're not ready and they go out and they get people to the shows. Then, six months later, they've developed into a great band but all of the record companies have already seen them and passed and don't want to go back to see them again. So, just keep working."

MC



*Pictured is Natalie Cole (left) who joined Michael Masser (middle) and Thelma Houston (right) in performing at the NARAS luncheon.*

Pat Lewis

**JUST SAY YES**



Recording artist Kitaro and Yes frontman Jon Anderson are pictured at Conway studios during a session for Kitaro's next album, tentatively scheduled for a spring release. The duo collaborated on three tracks (lyrics by Anderson, music by Kitaro) and also shot videos to accompany the songs.

**ON THE SET**



Virgin recording artist Julia Fordham and director Paula Greif are pictured on the set of the video for Fordham's latest single, "(Love Moves In) Mysterious Ways," from her third album for the label, Swept.

**SPARS/UCLA RECORDING STUDIO SURVIVAL COURSE:** SPARS, the Society of Professional Audio Recording Services, and UCLA Extension have announced a business/technical conference entitled "The Business Of Operating A Recording Studio—Realities & Opportunities In The 90's." This two-day course, to be held at UCLA on Saturday, January 25, and Sunday, January 26, gathers working professionals and experts from every field of the recording industry, who discuss such topics as controlling the bottom line, pricing, personnel, legal issues, marketing and personal use studios. For more information, contact UCLA Extension, or contact SPARS at 1-800-771-7727.

**DODGE CITY SOUND:** Hollywood Basic recording act Raw Fusion, mixing tracks with producers Tim Reed and Greg Royal, engineering expertise supplied by Randy Pekich and assistant Jeff Shannon...London After Midnight, recording a new EP with producer/engineer Randy Pekich and assistant Jeff Shannon...Giant Records recording act Big Car, working with producers Dennis Hering and engineer Bev Jones...Ruthless recording artist Amber Henry, working with producer Collin Wolfe, Randy Pekich supplying the sonic magic, assisted by Jeff Shannon...Steve Acosta, laying down tracks with co-producer Jeff Scott Soto, engineered by Jeff Shannon.

**AIRE L.A. STUDIOS:** In Studio A, Dwayne Wiggins, producing two singles for Star Breeze's upcoming album, Ken Kessie engineering and Anthony Jeffries assisting...In Studio A, Tabu artist Kimiko, tracking with engineer Anthony Jeffries and assistant Rusty Richards...The Fly Girls (from the hit television show *In Living Color*), mixing their debut album with engineer Dave Pensado and assistant Anthony Jeffries.  
**ENCORE STUDIOS, INC.:** Producer David Foster and Whitney Houston, tracking and overdubbing for the Warner Bros. motion picture *Bodyguard*, Dave Reitzas manning the console and Kenny Ochoa assisting...Angel Records act Los Temerarios, overdubbing and mix-

ing tracks for their new release, produced and engineered by Mario Alanis and assistant David Betancourt...Motown recording act the Boys, working on their new LP with engineer John Karpowich, group member Hak producing and Milton Chan assisting.  
**VALLEY CENTER STUDIOS:** Paul Sabu and Lance Bulen, in Studio 1, cutting demos for MCA Records, Sabu manning the console and Eric Vaas assisting...Men of Faith, tracking their upcoming record, Brian Nemecek engineering the project and Eric Vaas assisting...Jeff Bryan, laying down tracks and mixing three songs with his band, Dave Jenkins producing and engineering the sessions. **MC**

**'SKINS' SET**



Larry Busacca

DGC recording artists the Candy Skins are pictured on the set of the video for their latest single, "For What It's Worth." Pictured (L-R): John Halliday and Carl Shale of the Candy Skins, video director Sam Beyer and Nick Cope, Nick Burton and Mark Cope of the Candy Skins.

**STUDIO GUNS**



Various Guns N' Roses members and EastWest America recording artist Jimmy Z are pictured during sessions for Eazy-E of N.W.A.'s upcoming solo project. GNR guitarist Slash and Jimmy Z are guesting on the LP. Pictured (L-R): John Menzano, GNR drummer Matt Sorum, Slash, Eazy-E, Jimmy Z, N.W.A.'s D.J. Yella and GNR keyboardist Ted Andreadis.

# PRODUCER CROSSTALK



# RON FURMANEK

By Randy Karr

In the isolated editing rooms of Capitol Records, Ron Furmanek, a veteran reissue producer-engineer, works on resurrecting history. His recent projects have included EMI's four-CD Fats Domino set and Legends Of Rock & Roll series, Capitol's Collectors Series and the just-released first set of releases culled from the long-out-of-print Apple Records catalog.

A music fan for as long as he can remember, this soft-spoken New Jersey boy with the golden ear for music got his start working in a New York record store where he was fortunate enough to make some important industry contacts. "I got to meet the right people because they came into the store," remembers Furmanek, noting in particular that John Lennon and Yoko Ono were regular customers. "And eventually I became friends with some of them."

As a result of some of those contacts, Furmanek secured work on such projects as the 1977 television special *Heroes Of Rock & Roll* and 1980's *This Is Elvis*. In fact, his friendship with Neil Aspinall of Apple Records resulted in Furmanek's eventual handling of the Apple Records reissue series.

During its existence, Apple Records—the label started by the Beatles in the late Sixties—boasted some exemplary musical talent. In addition to showcasing its owners, the label helped establish several other extraordinary recording artists, most notably James Taylor and Badfinger. But, until recently, these excellent recordings have remained in the vaults.

Now, with the aid of modern compact disc technology and through the meticulous efforts of Furmanek, original releases by Badfinger, Jackie Lomax, Billy Preston, Mary Hopkin and James Taylor can be rediscovered on compact disc.

"I've been working for Apple off and on for the last five years as their film archivist, doing restoration on many of the Beatles' film projects," explains

Furmanek. "It's been an ongoing understanding that whenever the Apple catalog would be prepared for release, that I would work on it."

With any reissue project, the first step is hunting down the original master tapes, a process that is often akin to finding a needle in a haystack. Tales have circulated within the industry of master tapes being found behind microwaves or under leaking air conditioners, but fortunately for Furmanek, such was not the case with the Apple Records project. "The Apple tape library was in good condition," Furmanek explains. "All the tapes were there. The biggest task was finding additional material that could be used for bonus tracks."

Finding extra cuts did not prove an insurmountable task. All the reissues—save for the *James Taylor* LP—feature bonus tracks (the Mary Hopkin album *Post Card*, for instance, includes three different language versions of her worldwide hit, "Those Were The Days"). At Taylor's request, his CD has not been altered from its original form. "I found five [unreleased] tracks," relates Furmanek, "but it seems that his LP is more of a concept album. These other tracks really didn't fit, so at the artist's request, they were left off." (The extra Taylor tracks, including an early version of "Fire And Rain," will appear on an Apple rarities compact disc, to be issued sometime in the future.)

Furmanek was surprised at both the wealth and quality of these unreleased and re-released tracks. "The only material that I found it necessary to remix, or to go back to the 8-track tapes, was the stuff where the original mix was in mono," he explains (mono tracks were required for radio play and were often released only as singles in the days before stereo broadcasts were the norm). If a track was never released, Furmanek sometimes found it necessary to do a mix of his own. In most cases, however, the tracks remain as they sounded on the original 2-track master mixdown tapes.

Furmanek admits that, at first, he experienced some trepidation at the idea of working with tapes of such vintage. "I was afraid to work with tapes from the late Sixties and early Seventies. Tape wasn't that good then. It seems that tape manufacturing companies were making cheaper quality tape during that period than they had during the early part of the Sixties. You can pull out a tape from '71, and it won't play because it's frozen to the reel."

The reissue of the Apple catalog is a long-awaited joy for collectors. "Isn't it amazing," says Furmanek, "that big hits like 'Come And Get It' by Badfinger have been unavailable for fifteen years? It's mind-boggling. There's some great stuff here, and people are ready to rediscover this music." Furmanek notes that, previous to the catalog release, classic cuts like the George Harrison-penned "Sour Milk Sea," by Jackie Lomax, were only available through used record dealers and collectors.

Summing up his experience with the Apple Records reissue project, as well as the other reissue projects he is involved with, Ron Furmanek has nothing but praise for Capitol-EMI. "Capitol and EMI are great," states Furmanek, "because they are letting me take the time to do things the right way. We don't rush, and whenever possible, we get the artists involved." **MC**

## NEW TOYS—BARRY RUDOLPH



**Kurzweil K2000**

The K2000 is Kurzweil's newest synth that uses Variable Architecture Synthesis Technology. This VAST allows the player access to many different ways of synthesizing sounds not normally available in a single instrument. So if you want to use digital synthesis along with analog and samples or maybe process samples with analog methods, it can be all done on the K2000. So you can take advantage of the best qualities of any synthesis type and combine them.

The 61-note K2000 has 24-voice polyphony with up to four oscillators per voice. All sound sources are 16-bit and there are eight megabytes of ROM which you can expand by adding up to 64 megs of "SIMM" chips for additional RAM. You have pianos, strings, brass, guitars, bass, drum kits, attack transients, loops and waves. The K2000

comes with 200 sounds and 168 keymaps and you can use any of the Kurzweil library or outside sounds via the floppy disc drive. Besides loading samples thru MIDI Sample Dump procedures, you can use the optional input to record your own samples or take digital sources in stereo.

Once you have selected your sources, there are 31 sound shaping algorithms. Each algorithm has three digital processors per voice that can be controlled and adjusted in realtime through MIDI or internal modulators. Furthermore, the K2000 has a comprehensive, four-effects-at-once stereo multi-effector to further warp your sonic creation.

Editing on the K2000 consists of layering of up to three layers per program and up to 32 layers for drum patches with each layer having its own effects treatment. Internal modulators include: attack/sustain/release generators, two LFO's, two velocity triggers. Modulation sources include: mixers, negators, invert, sample/hold, quantize, lag, ramps and a bunch more. The K2000 has six polyphonic outputs and the keyboard makes an excellent MIDI master controller with the ability to transmit on three MIDI channels or in multitimbral mode, operate on all 16 channels at once.

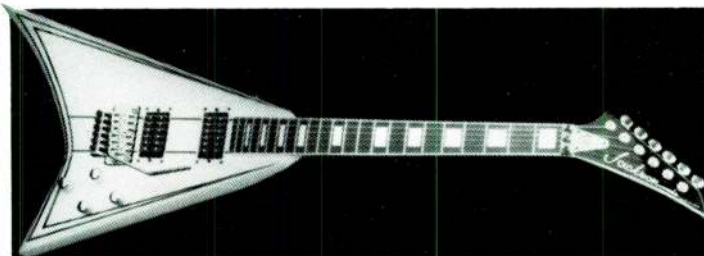
Priced at \$2,995, the Kurzweil K2000 is available from Young Chan America, Inc., 13336 Alondra Blvd., Cerritos, CA 90701. The phone is (310) 926-3200.



**Three-Way Triad I  
Speaker System from SWR  
Engineering**

The Triad I is a three-way, full range speaker that will handle 500 watts of continuous program. Comprised of a single 15 inch woofer, 10 inch mid-range and high end driver, the Triad measures 23 1/4 inches

wide by 27 1/2 inches tall by 182 inches deep. Frequency response is 37Hz to 16KHz which makes this the perfect speaker for keyboards, bass, music playbacks or really any application. The Triad I weighs 80 pounds and sells for \$899. SWR Engineering is located at 12823 Foothill Blvd., Unit F, Sylmar CA 91342. Phone is (818) 898-3355 or you can FAX them at (818) 898-3365.



**Randy Rhoads Tribute Guitar from Jackson Guitars**

Built at the Californian Jackson guitar factory, only 200 of these unique instruments will be made in a limited edition. All the details and construction features of the original Randy Rhoads are found on this Tribute Model.

The guitar is available with either a vintage style tremolo bridge or a Floyd Rose bridge. The medium sized frets are installed so that their edges are embedded into the fretboard making the transition between fret

and fingerboard feel smooth. Seymour Duncan pickups are used with a three-way toggle switch and two volume and two tone controls. The neck is maple and runs thru the body and has an ebony fingerboard with mother-of-pearl inlays. The body is pinstriped and features gold hardware.

For more information, contact International Music Company at P.O. Box 2344, Ft. Worth, Texas 76113. (817) 336-5114 Faxers use (817) 870-1271. **MC**



**Belle and Beast from Disney's Beauty And The Beast**

It's hard for Showbiz to find enough nice things to say about Disney's *Beauty And The Beast*, but we're going to try. We were especially taken by the beautiful Broadway-like score penned by Howard Ashman and Alan Menken, by a superb animated waltz scene in the center of the film and by the general attention to detail by all artisans involved with the project. The plot of this adaptation branches off the original classic fairy tale by Madame De Villeneuve. As those of you who have read original versions will know, in the good old days villains were just as villainous as heroes were heroic. And it's the same here. If you haven't already seen *Beauty And The Beast*, go now.

For those of you who have noticed a distinct physical resemblance between *Beauty And The Beast's* heroine, Belle, and *The Little Mermaid's* title character,

Ariel, there's a reason for it. Sherri Stoner, a former member of the legendary improvisation group, the Groundlings, is the model for both. "It's kind of anonymous immortality," Stoner said in a recent interview. "I've gotten more publicity than I ever expected. I figured that only my family and friends would ever know, and that was all. But it's kind of cool." Stoner's habit of biting her lower lip, by the way, became one of Ariel's character traits, while her habit of brushing back strands of her hair became a recurring habit for Belle.

While Wait Disney Pictures seems to be doing quite well, the same cannot be said for their Hollywood Records subsidiary. Disney's rock label is expected to lose about \$25 million this year.

We've got a really nice letter here from Cowboy king Roy Rogers thanking all the participants on the recently-released RCA CD, *Tribute*. "The singing of Dale's and my theme song, 'Happy Trails,' was truly the high point of the album," he says, referring to a monster all-star chorus lined-up to help out Rogers and his wife, Dale Evans. "I [also] thank Dale for writing 'Happy Trails,' which has been our theme song since the early Fifties." As you'll recall, Rogers starred in 87 musical westerns for Republic Pictures, becoming the Number One box office star in all westerns for twelve consecutive years. In 35 of those features, he was teamed with Evans, who had been



**Roy Rogers**

a singer on the popular radio program, *The Chase And Sanborn Hour*. Rogers also starred in *Melody Time* for Walt Disney, co-starred with Bob Hope and Jane Russell in Paramount's *Son Of Paleface*, and introduced the popular song, "Don't Fence Me In" in the Warner Bros. film, *Hollywood Canteen*.

Out on Charisma is the label debut from Nia Peeples. You'll recall that her 1988 album spawned "Trouble," a Number One dance hit. Since then, she's hosted shows such as the American hookup of the British *Top Of The Pops*, MTV's *Street Party* and 100 segments of *The Party Machine* in syndication. You'll also recall that Peeples appeared on *Fame* for three seasons and in the theatrical films *I Don't Buy Kisses Anymore*, *Deep Star Six* and *North Shore*. While originally tempted to dismiss the new album as just so much disco fodder, Showbiz keeps coming back to the three tracks produced by Peeples' husband, Howard Hewitt. In particular, the cut "Kissing The Wind" strikes us as one of the better production jobs we've heard in recent times.

Coming in August, Mall of America in Bloomington, Minn. plans to open a 4.2 million square foot mall featuring four department stores, 400 specialty shops, a Knott's Camp Snoopy, a 40,000 square foot sports bar, a 1.2 million-gallon aquarium and, most importantly, an art/music museum with a Michael Jackson motif. With 2.67 million square feet in the gross leasable area that is counted to determine mall ranking, Mall of America will become the third larg-

est mall in the nation. The largest mall in America, by the way, is the Del Amo Fashion Center in Torrance, Calif. Showbiz's favorite hangout has three million square feet, seven department stores, 371 specialty shops and one of the few places in the South Bay where you can buy *Music Connection*. Look for MC at Del Amo Book and News, across from Montgomery Ward.

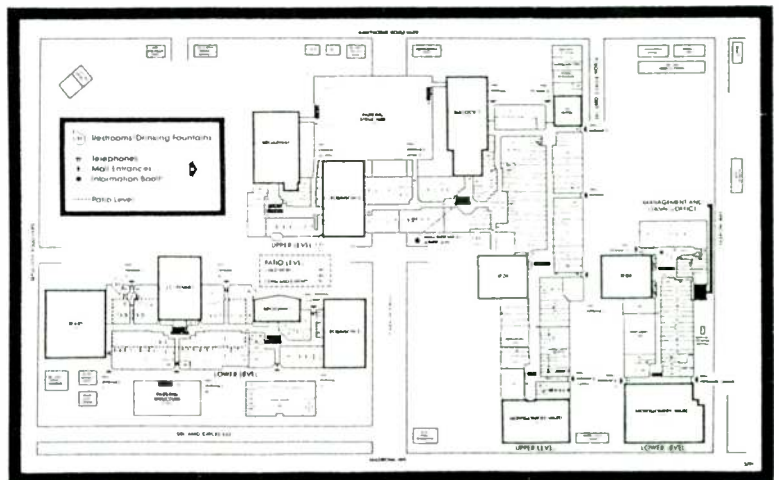
Showbiz would like to recommend Rhino's four-CD box set called *Great Speeches Of The 20th Century*. According to Gor-



**Nia Peeples**

don Skene, who compiled, edited and annotated the set, there are at least two good reasons to shell out \$39.98 for it. "First off, I think it's an inherent educational tool, something ideal for use in schools," he says. He also notes that he thinks today's baby boomers are just nostalgia-crazy enough to pay to hear four hours of historic oratory from the likes of Teddy Roosevelt, Spiro Agnew, Babe Ruth and Malcolm X.

Everybody talks about pollution, but few do something about it. Now, though, Bette Midler has decided



**Del Amo Fashion Center**



# SHOW BIZ—Tom Kidd

to join the state-wide campaign to combat litter along California's highways. She has offered to adopt and clean up a two-mile section of the Ventura Freeway. Signs marking Midler's stretch of highway are promised soon. The singer-actress will hire a company to collect roadside trash and clean off graffiti. Her part of the freeway will be marked at both ends by signs saying: "Litter Removal Next 2 Miles, Bette Midler." Midler was the 236th Adopt-A-Highway volunteer.

Andrea Walker, the comedienne

script has been completed for a four-hour ABC biography of his singing family and that casting is about to begin. Jackson is co-producing the miniseries, which he points out will make a "positive statement" about his family. "The miniseries is going to show the world what we were about before the Jackson 5 days, how we grew up, what really happened," he says.

ABC In Concert '91 executive producers Trudy Green and David Saltz are said to be speaking with former model Rachel

(Mrs. Rod Stewart) Hunter, Sports Illustrated cover girl Ashley Montana and actress Carre Otis (Wild Orchid) about taking over as permanent host. Though the program made its debut without an emcee, the show's producers have received so much positive response to guest hosts such as Dennis Hopper and Jason Priestley, that they are considering making the host spot a permanent position.

George Michael is donating part of the proceeds from his remake of the Elton John classic, "Don't Let The Sun Go Down On Me," to charities,

including the Los Angeles Children's Museum, and two San Francisco AIDS agencies. The San Francisco AIDS Foundation and Project Open Hand will receive part of the royalties, as will the Boys and Girls Club of Chicago, the United Negro College Fund, the Jimmy Fund in Boston and the Hospital for Sick Children in Toronto.

David Cassidy, who we understand is in the studio recording a new album and follow-up to his



Andrea Walker and date

Heather Harris

whose act the Los Angeles Times has described as "like sugarcoated bullets," has just wrapped up a week at the Irvine Improv. Showbiz thoroughly enjoyed the show. We urge you to see her next time she's on tour. Walker describes herself as a "blond with an attitude," and after seeing this photo of one of her typical dates (Campers mainman Michael Ellis), now we can see why. Chuck, can we see who the audience picked?

Jermaine Jackson says the



Mr. Pete, David Cassidy and Heather Locklear



Holly Woodlawn, Joan Quinn and Sally Kirkland

Sean Hahn

"Lyn' To Myself" hit single, recently took part in a taping of The Late Mr. Pete Show, where Cassidy got to hype his U.S. concert tour and, with the help of Mr. Pete, put his Partridge Family character, Keith Partridge, to rest. In the photo, Mr. Pete and Heather Locklear are seen sharing a joke with—and judging from Cassidy's expression, probably about—the singing star.

Former Partridge Family co-star Danny Bonaduce is said to be returning to the Philadelphia radio station he left after a drug arrest in Florida. Bonaduce has agreed to a one-year contract to be co-host of the morning Nut Hut on WEGX-FM with disc jockey John Lander. Bonaduce was a morning disc jockey on KKFR-FM in Phoenix, but lost that job after he was charged with attacking a transvestite prostitute.

Warhol stars Sally Kirkland and

Mary Woronov, along with writer Joan Quinn (former West Coast editor of Interview magazine), recently joined Holly Woodlawn in the celebration of her newly-released autobiography A Low Life In High Heels. The three, all featured in the Chuck Workman documentary Superstar, came together during a party at Atlas. Sponsored by Mario Tamayo, the party was also attended by Woodlawn's more publicity-shy co-writer, Jeff Copeland. Well-wishers included actors Dennis Christopher and Sean Kanan.

Be sure to look for the first comic book starring Prince. In the book, which should be on shelves just about now, the paisley pop star battles his evil alter ego, Gemini, against the background of Minneapolis, the 33-year-old singer-guitarist's hometown. The comic book is published by DC Comics, which is owned by Time Warner, Inc., Prince's record company.

Movie star Dudley Moore has recently returned to his first love, the piano. The co-star of those nifty Showtime Orchestra! specials has just released a CD called Songs Without Words. The publicity for the GRP CD calls it "a poetic and lyrical performance of romantic ballads" and notes that the project was recorded with the help of saxophonist Kenny G. We'd like to describe Songs Without Words for you, but speech fails us.

MIC



Dudley Moore

Timothy White

# Local Notes

By Michael Amicone

Contributors include Keith Bearen and Nick Paine.



**HOOKER HEAVEN:** Rhino Records keeps cranking out the great reissues. The label that does it best has released John Lee Hooker: The Ultimate Collection 1948-1990, a two-CD retrospective containing a healthy sampling of this bluesman's best cuts—"Boom Boom," "One Bourbon, One Scotch, One Beer" and "I Cover The Waterfront" (which Hooker re-recorded for his new LP, Mr. Lucky). Another worthy release is Rhino's Michael Nesmith collection: The Older Stuff (The Best Of The Early Years), containing excellent examples of this ex-Monkees' early Seventies country rock sound, which he recorded with the First and Second National Bands, and featuring his great ballad, "Joanne." And fans of British music hall pop are in for a treat with Rhino's The Best Of Gilbert O'Sullivan set, including his hits: the morose but moving "Alone Again (Naturally)" and the charming "Clair."



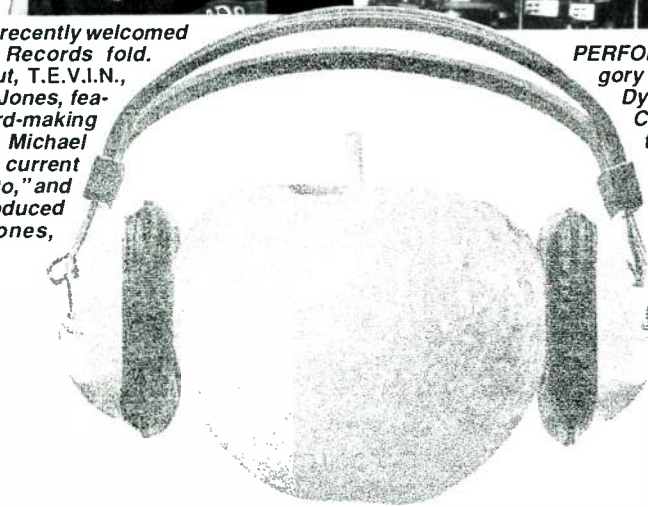
**COLE SHOW:** Capitol recording artist Lloyd Cole is pictured during his recent set at the Wadsworth Theatre, where he performed selections from his new LP, Don't Get Weird On Me, Babe.



**PROMISING DEBUT:** Quincy Jones recently welcomed Tevin Campbell into the Qwest Records fold. Campbell's promising Qwest debut, T.E.V.I.N., which was executive produced by Jones, features a formidable array of record-making talent—Jones, Al B. Sure!, Narada Michael Walden—and contains Campbell's current hit, "Tell Me What You Want Me To Do," and Campbell's first hit, the Prince-produced "Round And Round." (L-R): Jones, Campbell and Walden.



**PERFORMING DYLAN:** Lead singer Colin Gregory of Beggars Banquet recording act the Dylans is pictured during the band's recent Club Lingerie performance. The band's self-titled LP, contrary to the group's namesake, evokes memories of late Sixties psychedelia and the Beatles (especially on the song "Particle Ride," with its "Blue Jay Way" sound) and not the man from Minnesota.



**NO WORMS IN THESE APPLES:** The long wait is over for fans of Apple Records, the label started by the Beatles during the late Sixties. The first wave of long out-of-print, non-Beatles Apple reissues has finally hit the stores, and it's clear after listening to the wealth of great tracks



that Apple—despite being a legal and financial nightmare for the Beatles—definitely sported some first-rate musical talent. Of the five albums, Magic Christian Music by Badfinger and James Taylor's self-titled debut are the most consistently enjoyable, the former featuring such standout tracks as "Carry On Till Tomorrow" and the McCartney-penned/produced "Come And Get It," while the latter, produced by Apple head of A&R Peter Asher, features "Carolina In My Mind" and "Something In The Way She Moves." Rounding out the releases are Jackie Lomax's Is This What You Want?, produced by George Harrison, an interesting LP with solid arrangements and material, several star turns (Eric Clapton, McCartney), some great session musicians and Lomax's strained, uneven vocals; Mary Hopkin's Post Card, produced by McCartney, containing three versions of the worldwide hit "Those Were The Days" (each in a different language) and several other fine examples of British folk pop ("Voyage Of The Moon," penned by Donovan); and Billy Preston's That's The Way God Planned It, produced by Harrison, a solid blending of gospel and rock which—though Preston didn't score any success while with Apple—pointed the way to his early Seventies, post-Apple single successes. All releases sport great sound (the series was remastered by Ron Furmanek, profiled in this issue's Producer Crosstalk), and with the exception of the James Taylor LP, key bonus tracks (the James Taylor CD booklet promises that an Apple rarities set will be issued in the future with a previously unreleased acoustic demo of "Carolina In My Mind" and an early, gospel-flavored version of "Fire And Rain"). The most notable of the bonus tracks are Badfinger's unreleased gem, "Arthur," and Jackie Lomax's "Going Back To Liverpool," produced by McCartney.



**SOME GUYS HAVE ALL THE LUCK:** Vocalist Berkut of premier Russian rock band AVTOGRAF was recently interviewed by Playmate Rebecca Armstrong for an episode of *Playboy At Night's Hot Rocks*. AVTOGRAF, which has sold over six million albums in the now-defunct U.S.S.R., has released their first English-language album, the aptly titled *Tear Down The Border*, on Bizarre/Straight Records. —KB

**MORE BOX SETS:** Here are a few of the box sets which, due to space considerations, we didn't cover in last issue's year-end round-up...Catering to guitar fans are Jeff Beck's *Beckology* (Epic/Legacy), a well-packaged three-CD set profiling the career of this innovative guitarist and famous Yardbirds alumnus, and *Stages* (Reprise), an interesting four-CD set containing four Jimi Hendrix concerts (of varying sound quality, each from a separate year)...Southern rock fans can hunker down with Lynyrd Skynyrd's three-CD MCA box set (sporting a wealth of unreleased material)...Punk rock fans can rejoice with Epic/Legacy's excellent Clash box, *Clash On Broadway*, which proves why this seminal punk rock band was (at least for a while) the only band that mattered...For soul music fans, there's *The Birth Of Soul*, an essential three-CD set covering Ray Charles' Atlantic recording years...Country music lovers have MCA's excellent four-CD Patsy Cline set, *The Patsy Cline Collection*...Blues/jazz fans have three multi-disc sets to pore over covering the career of the great Billie Holiday: *The Legacy 1933-1958* (Columbia/Legacy), *The Complete Decca Recordings* (released by GRP) and *Lady In Autumn: The Best Of The Verve Years*...And last but not least, A&M has a comprehensive Carpenters set, *From The Top*, featuring the fine vocalizing of Karen Carpenter and the sympathetic arrangements of brother Richard



**WONDERFUL CAUSE:** Stevie Wonder is shown performing during his recent benefit concert at the Crossroads Theatre. All proceeds benefit cancer patient Margaret Darbarpar. Wonder learned of her plight—she needs a bone marrow transplant costing \$150,000—from a news report and offered to donate his time and formidable talents.



Heather Harris

**DANGEROUS DISPLAY:** Befitting the King of Pop, Tower Records celebrates the release of Michael Jackson's *Dangerous* LP with the largest rooftop display in the store's history. The 20x150 foot structure, which took two months and ten artists to build, is a giant replica of the album's artwork. The *Dangerous* display will remain atop Tower Records through January 25th.



Ryan Thompson

**RHOADS SCHOLARSHIP:** A top-notch array of rock performers recently raised \$5,000 for the Randy Rhoads Trust Fund, set up in memory of the late guitarist who died in 1982 (at age 25) while on tour with Ozzy Osbourne. The money raised from the event, which was held on December 6th at downtown rock spot the Shark Club, will be used to help send promising new guitarists to top music schools in the country. The lucky audience was treated to a variety of classic Ozzy/Rhoads cuts and superstar jam sessions (which, along with great sound and lights, made this an arena quality show). In attendance were George Lynch, Steve Lukather, Brad Gillis and Carmine Appice, among many others. Pictured (L-R): Shark Club's Stephanie Selesnick, Rudy Sarzo, Rebecca Sarzo, Randy's mother Delores Rhoads, Phil Soussan, Brad Gillis, Guitar For The Practicing Musician editor-in-chief John Stix and Ratt's Warren DeMartini. —NP

## MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

**IN MEMORY OF:** MC's condolences go to the family and friends of Randy Rhoads, the Burbank guitarist/teacher who had been playing for Ozzy Osbourne for the past two years. Rhoads, just 25, was killed in a plane crash in Florida, along with members of the Osbourne entourage. The band's tour dates have been postponed. Rhoads gained his reputation with the L.A. band Quiet Riot. He was named Best New Guitarist of 1981 by *Guitar Player* magazine. A scholarship fund is being set up in his memory. **BLAST OFF:** After a modestly slow start, the Blasters' express is picking up momentum. The L.A. rockerstaped appearances on *Fridays*, *The Mike Douglas Show* in Las Vegas, David Jove's *New Wave Theatre* and *Eye On L.A.* Best of all, some major labels have expressed interest in distributing their debut album on Slash Records.

Anna "Flash"

# genesis

By Steven P. Wheeler

With the band's last studio album, *Invisible Touch*, Genesis became the first rock band in U.S. chart history to send five consecutive singles into the Top Five from the same LP, selling more than four million copies in the process and easily making *Invisible Touch* the most successful album in the group's 25-year history.

But we haven't heard from Genesis since that 1986 LP, even though the three men who make up the band have remained in the pop spotlight over the last half-decade with a slew of successful solo projects that had many people wondering if the band would ever find a reason to get together again. Guitarist Mike Rutherford took his other band, Mike + the Mechanics, to platinum success with a pair of albums sparked by three hit singles: "Silent Running," "All I Need Is A Miracle" and "The Living Years." Keyboardist Tony Banks has remained active with soundtrack work and recently released his fourth solo album on Giant Records.

And Phil Collins...well, suffice it to say that the small, balding drummer/singer/songwriter/producer has become one of rock's true superstars. His solo career took off immediately when he released his first solo album, *Face Value*, in 1981, and since that time, Collins has dominated the singles and album charts on a regular basis.

But all that's in the past, and the members of Genesis are more than a little excited about their newest effort, *We Can't Dance*. The band's seventeenth album promises to duplicate the success of *Invisible Touch*, and perhaps even surpass it. "At this point in time, we honestly feel that this is our best album," states Banks, "but we also accept the fact that we might not feel that way in a year or two. But I really do feel that this album will stand the test of time a bit better than some of the other ones."

After one listen to the twelve songs that make up *We Can't Dance*, it's very difficult to argue with Mr. Banks' assessment. The hit singles are sure to continue, judging by radio's overwhelming positive response toward the first single "No Son Of Mine," but there's much more than meets the ear. The funky "I Can't Dance" is a future smash, as is the heartfelt ballad "Hold On My Heart." But what's most exciting for long-time Genesis fans is not only the patented intricate production, but the fact that the average length of the

songs is six minutes, something which enables the band to take the type of musical excursions that Genesis was known for back in the early days when they were led by a charismatic lead singer named Peter Gabriel.

Sitting next to a small waterfall in the garden of the Sunset Marquis Hotel in Hollywood, I asked the members of Genesis if they were enjoying their current press tour or if it seemed more like a necessary evil, to which Phil Collins replied, "People are going to make up their own minds about the album and the band anyway, so if we don't tell them what things are about, they'll draw their own conclusions." Then with a sly smile, he added, "and we couldn't have that."

The members of Genesis seem a little bit leary of rock journalists in general, something that became fairly obvious when I mentioned a recent *L.A. Times* review of *We Can't Dance* which was anything but flattering. Not having seen the article, Collins replied, "To be quite honest, we've never ever got a good review from the *L.A. Times*. If you read those guys, you can see that we don't really fit into any of the categories of music that they like."

After digging through my briefcase, I pulled out a copy of the article in question and presented it to the band. Collins seemed surprised, but asked to see it. As the Genesis lead singer and solo superstar read the small article intently, keyboardist Tony Banks made his position clear: "I don't even want to see it. I don't read reviews because I find them depressing; it always touches me. Phil tends to write letters or call the reporters, while Mike reads them and tends to get ulcers."

After taking the article from Collins, guitarist Mike Rutherford quickly read it before saying, "You have to understand that journalists can make quite a reputation for themselves by finding artists like us who have been around a while and nailing them. It's as simple as that. You can read a hundred newspapers and find guys who like us and guys who don't—it's purely editorial. I'm kind of hardened because I don't believe the good reviews either."

Despite their critical alienation, Genesis remains one of the world's most popular bands. Long one of England's most influential groups, it wasn't until 1978's *And Then There Were Three* that they became a gold and platinum sensation in the States, culminating in the multi-platinum success of *Invisible Touch*, which resulted in *Rolling Stone* readers nam-

ing Genesis "Band Of The Year" in 1987. In other words, this is the epitome or the essence of a "people's band," something that seems to have seriously dulled the pain of wounds caused by many a critic's poisonous pen.

Formed back in 1966, when four teenage musicians, Tony Banks, Peter Gabriel, Mike Rutherford and Anthony Phillips, threw their talents in the pot and came up with a musical stew that was way before its time, Genesis released their debut album, *From Genesis To Revelation*, three years later.

It wasn't until 1970 that a former child actor named Phil Collins would bring his percussive skills to the band, along with guitarist Steve Hackett, something which set the tone for the numerous changes the band would go through over the next twenty years.

In '72, Genesis released their fourth album, *Foxrot*, and brought their enormously popular stage show to the shores of America for the first time. "The thing that happened with us in America is that for a long time we were a bigger live band than an album band," recalls Rutherford as he sits back in his chair reflecting on those struggling years. "There's overnight success, and there's our success. But overall, I think it helped because we built up a really solid base in America before the huge success happened, which I think is the better way to go."

Three albums later, the band released an epic album that would become the centerpiece of the Peter Gabriel-era Genesis, *The Lamb Lies Down On Broadway*. The six-month tour that would follow in the winter of '74 was one of the most elaborate stage shows ever presented in rock at the time, but after the tour ended, Peter Gabriel announced his departure from Genesis, intent on securing his own musical vision.

Losing the focal point of the band was a difficult burden to overcome, but according to the current members of Genesis, there was no thought of throwing in the towel. "There were two problems for me when Peter left the band," explains Banks. "One was that Peter was my closest friend at the time, and the other was that we were losing the group identity. The thing that worried me the most was how the audience was going to accept the fact that we lost that personality and how we were going to replace him."

Turning within the group for the answer, Phil Collins made the step forward and be-

came not only the group's drummer, but also the lead singer, a tactic that Banks says paid off immediately. "I think the audience was prepared to give Phil much more time than they would have given anybody else, because he was already part of the group and they liked him. They wanted him to succeed, and as things turned out, he more than succeeded."

Collins and Rutherford say that the main reason the band continued on without Gabriel is the nucleus of the group had grown musically over the years, solidifying itself during the recording of *The Lamb Lies Down On Broadway*. "I don't think we ever thought about stopping the band because we knew there was a strong writing team still in the band," says Rutherford scratching his beard. "A lot of the early music that had been written involved the three of us and Steve [Hackett], more so than Pete."

Collins leans forward, sets his elbows on the table and picks up the story. "That's especially true with the *Lamb* album. We were all living in a house and a majority of the time Peter was in one room with a piano writing lyrics and the four of us were in another room playing. So when he left, it was more pronounced and more obvious to us that the four of us were actually a group within ourselves. We were more responsible for the music on that album than some of the others so we felt even more determined to carry on."

The first, post-Gabriel album, *A Trick Of The Tail*, was released in '76 and quickly became the band's biggest-selling album. But things were still evolving internally. After the release of the next studio album, *Wind & Wuthering*, and the double-live album *Seconds Out*, guitarist Steve Hackett quit Genesis, leaving the three remaining members to ponder their options again.

Deciding to go it alone, they released their first breakthrough album in America, the aptly titled *And Then There Were Three*, which included their first stateside hit single, "Follow You, Follow Me." The power of a hit single in America became evident when that album became their first gold record in the colonies. According to Banks, America's reliance on hit singles has infiltrated England over the years as well. "It wasn't like that in the early days—that's why we were able to have Top Ten albums in England from about

1973, which was about six years before it happened over here, because singles weren't important in England at that time. But I think that has changed and England now relies on singles, just as America does."

*Duke* was released in 1980 and included such Genesis standards as "Misunderstanding" and the tour de force "Turn It On Again." With this growing success came the solo careers and a bizarre yet effective musical relationship that has been able to get beyond petty jealousies and professional envy.

"The solo projects are not big threats to the group," maintains Collins, who has the biggest

become Genesis' first platinum album in the States] at the same time. It might have been stranger for Mike and I if that initial success of Phil's had come during a time when Genesis wasn't working together." Rutherford adds, "I think the most important thing is that we have the same manager for Genesis and all of our solo things. If Phil had a manager for just his solo career, I don't see how this could all work like it does."

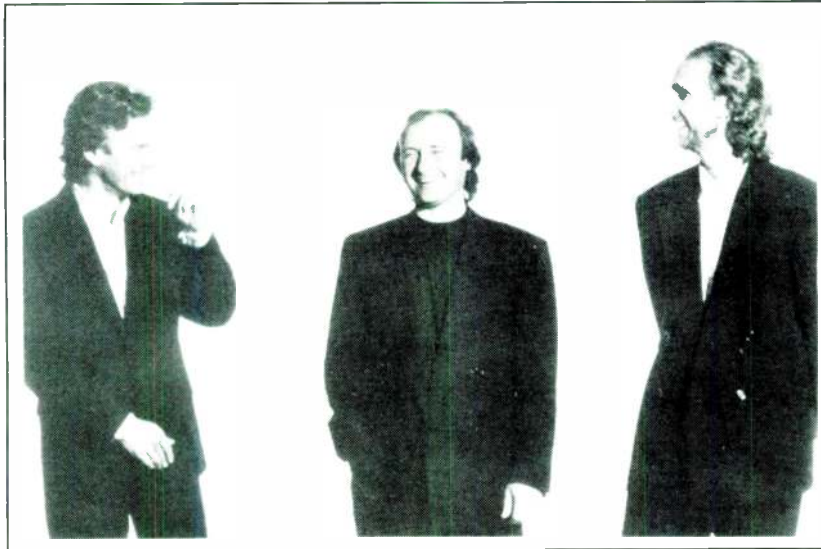
So how does the balancing act work so effectively? "You've got to work it out because things have to be done," Rutherford says matter-of-factly. "You have to be able to give Genesis enough of your time to make an album and promote it properly. Genesis won't suffer from it, but we might, because it means that we have to be working evenings and weekends as well."

But there have been slight timing problems over the years, especially with the new album. "Mike and I were both doing solo albums before this Genesis project," explains Banks. "Mike's album ran over by six months because he had producer problems, and I knew that mine was going to be tight as well. So it ended up that after we finished those commitments, we had to go right into this one. There's always a certain amount of things that we all have to take care of during the first few weeks of a Genesis project, but it's just small things. The solo careers can't go completely on hold, so what we try to do is make certain that all these things can be taken care of in the same few days."

With the constant battle of completing solo projects, solo tours and maybe getting a few days off, there isn't a lot of

time for the band to prepare itself for the Genesis projects when they do come up. Since the recording of *Abacab* in '81, Genesis has been working out of their personal studio in Surrey, which they have dubbed the Farm, a musical laboratory that enables the three musicians to discover the magic of Genesis in a strange, almost cosmic sort of way.

"We started this album with absolutely nothing," explains Collins, "no vocal ideas, no musical ideas, nothing. It was just us going into the studio and improvising our way around. There are no rules." Banks elaborates



Tony Banks

Phil Collins

Mike Rutherford

**"...this album will stand the test of time a bit better than some of the other ones."**

**"The solo projects are not big threats to the group. We're old enough to understand."**

**"I'm kind of hardened because I don't believe the good reviews either."**

reason for leaving the band. "I think we're all old enough to understand what's happening. It's not like we're going to be offended or give each other a bunch of bullshit." Asked if there has ever been any fear of solo success breaking up the group, Rutherford stated, "I don't think it's a fear. You can't worry about it because if it happens, it happens. There's obviously more of a reason for Phil not to come back to Genesis...."

Banks cuts off Rutherford in mid-sentence with an interesting observation about Collins' solo career. "When *Face Value* was becoming a big hit, we were also involved with the writing and recording of *Abacab* [which would

*In keeping with our continuing commitment to arm the local musician with an arsenal of information about the music business, we present our annual Southern California A&R Directory. This year we have not only listed all of the major labels based on the West Coast, but we have also included a number of independent labels and their distributors as well. Keep in mind, due to the volatile nature of the music business, this list may quickly become obsolete. So, it is advisable to call the label before sending out tapes to insure that the A&R rep is, in fact, still affiliated with that particular label. Also, remember that most record companies do not accept unsolicited material. We want to take this opportunity to thank all of the A&R reps and their assistants who provided us with this vital information and our apologies to those we may have inadvertently missed.*

Compiled by Pat Lewis



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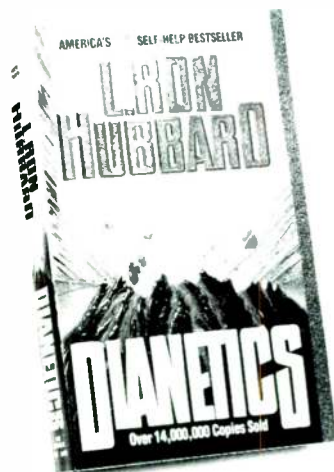


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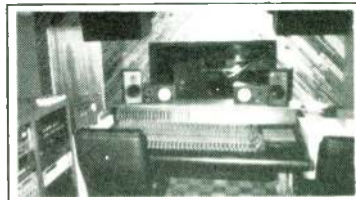
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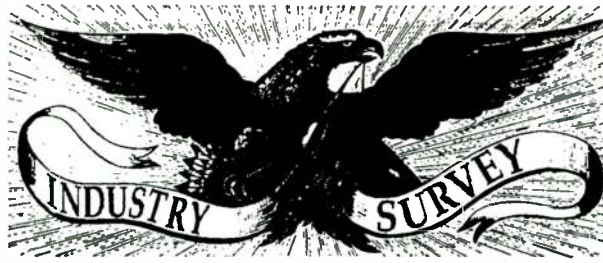
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For some reason, people tend to be more open and honest when their name and company affiliation is not attached to their comments. With that in mind, MC canvassed the entire A&R community with a questionnaire and asked every A&R person to answer the survey's 20 questions anonymously. Well, just a few days later, the completed questionnaires flooded our offices; the response was tremendous. So, a great big tip of the hat to the entire A&R family. Here are the tabulated results of our survey:

1. Should certain A&R reps receive royalties on records made by the acts they've signed? ...**88% YES** 12% NO
2. Should A&R salaries be based on an individual's signing successes? .....**60% YES** 40% NO
3. Should there be some kind of industry training/prerequisite before being named to an A&R position? .....  
.....**40% YES** **60% NO**
4. Are you afraid of losing your job if you make a bad signing? .....**34% YES** **66% NO**
5. How qualified are you to have an A&R gig? .....**91% VERY** 9% MODERATELY
6. Is listening to unsolicited tapes a waste of time, or is it beneficial in finding new acts? .....  
.....**35% WASTE OF TIME** **65% BENEFICIAL**
7. In your entire A&R career, have you ever signed an act from an "unsolicited tape"? .....**28% YES** **72% NO**
8. Do you feel your label has done its absolute best in trying to break the acts that you've signed? .....  
.....**47% YES** **53% NO**
9. Are A&R reps overworked? .....**53% YES** 47% NO
10. Is there too much pressure on you to perform? .....**34% YES** **66% NO**
11. Approximately how many A&R people do you know who are NOT qualified to hold their positions? .....  
.....**Between 3-10 (average)**
12. Would you like your A&R department expanded? .....**65% YES** 35% NO
13. Should A&R gigs be specialized? For example: One A&R person who specializes in rock, a second who  
specializes in pop, a third for dance music, a fourth for metal, etc. ....**49% YES** **51% NO**
14. Should ALL A&R Managers and Directors at a label be allowed to sign acts on their own? **23% YES** **77% NO**
15. Considering your job involves working both days and nights, what kind of a personal/social life do you have?  
.....**19% ACTIVE** **60% MODERATELY ACTIVE** 21% INACTIVE
16. Are you accessible to bands who call or write to you? .....**70% YES** 30% NO
17. In your opinion, is the local L.A. scene healthy and creative? .....**37% YES** **63% NO**
18. For the most part, are bands being signed too early? .....**77% YES** 23% NO
19. Should the industry phase out A&R gigs as we know them and return to using in-house staff producers as their A&R  
department? .....**5% YES** **95% NO**
20. Are bands being paid too much to sign? .....**88% YES** 12% NO

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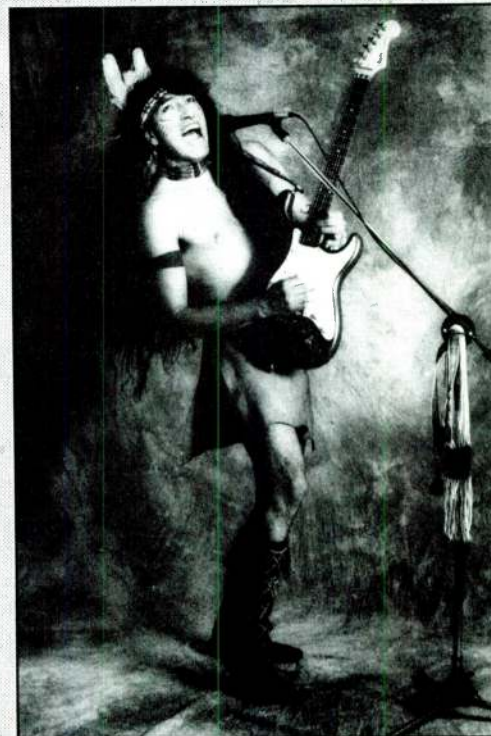
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## ◀ 21 Genesis

on this strange songwriting formula, "We've pretty much made that method a policy over the last couple of albums because we feel that's the best way to make a record that is totally distinguishable from the solo careers. If you start bringing in ideas—even small ideas—there's a tendency for that person to want to kind of lead at that point, and that produces something that can be done on our solo records. So we try to keep the Genesis stuff away from that."

But after five years, there had to be some oil needed for the musical rust. "Not so," says Collins. "It's like riding a bike—but I think there's always a slight awkwardness about how to start the thing. There's always the general hub-bub of people plugging in their equipment and things like that, so while that's going on, I might be writing a couple of things with a drum machine. You can control the volume on a drum machine and it sort of infiltrates the room, and before you know it, something is happening. There's always something ebbing and flowing the whole time we're in the studio."

The music is usually done first, according to Banks. "We've virtually never done a song with the lyrics written first. After two months in the studio, we pretty much had all the music written and what lyrics there were would be just a few lines here and there." Three of the songs had no lyrical ideas whatsoever ("Never A Time," "Living Forever," "Fading Lights") by the time the musical aspect of the songs was finished.

Usually, Collins is throwing out lyrical ideas, while Banks and Rutherford jam with the drum machine. A perfect example is the album's first single, "No Son Of Mine," in which Collins was just singing various phrases and Rutherford misinterpreted what Collins was singing. "One of the things he was singing was a phrase that sounded like 'no son of mine,'" says the guitarist with a smile. "He wasn't, but it had the same syllable sound of that phrase, and I said, 'It sounds like 'no son of mine,' and all of a sudden, you have the idea for a lyric."

Others like "I Can't Dance," actually sound like an improvisational jam session, something that the band says is exactly what happened. "Lyrically, that song is made up of all the bits that I had sung spontaneously," admits Collins. "We realized that if we worked on that song too much, we would have slaughtered it. We really wrote that song while we recorded it."

On the lyrical side, there is a much deeper social consciousness on many of the tracks, including a finger-pointing critique of television evangelists ("Jesus Knows Me"), world hunger ("Tell Me Why"), a forgotten work ethic ("Driving The Last Spike") and a dramatic epic about responsibility and guilt ("Dreaming While You Sleep").

However, Banks says that social commentaries in the lyrics of Genesis material is not necessarily new, only the presentation is different. "We have dealt with these sorts of issues over the years, but no one said that they were socially relevant because in those early days people didn't look to our lyrics for that kind of thing. Sometimes those early lyrics

***"We started this album with absolutely nothing—no vocal ideas, no musical ideas, nothing. It was just us going into the studio and improvising our way around. There are no rules."***

***—Phil Collins***

were more poetic and dressed up in a different way. But people tend to focus on lyrics to a great extent today, and our lyrics are much more direct now. We don't dress them up as much; it's more obvious what the songs are about, and I think that's why people take them

more seriously.

Looking to the future, Genesis will be embarking on a three-month stadium tour in the spring, a hectic 60-show schedule that the band laughingly says they more or less asked for. "This tour is going to be interesting," states Rutherford, "because we've never had a tour of 60 shows in this short of a period. It's a very hard schedule but we gave our manager a time frame, not realizing that he was going to fill every day in that period with shows [laughs]."

Because of their pending solo projects, the tour had to be limited to three months, making stadiums, rather than arenas, a necessity—something that affects the song selection for the band, according to Collins: "The music of Genesis translates to stadium shows much more so than my solo music does because Genesis translates to 'big-ness.' But stadiums do eliminate a certain area of our music, like acoustic guitars and a few of the really mellow songs."

As for how Genesis has lasted so long in the face of the very active solo careers of its members, guitarist Mike Rutherford had the final word: "It's difficult to analyze really because there's also a kind of discipline in staying together. Perhaps the ego thing has never been a factor because the solo projects have helped feed that ego factor enough to satisfy us, which is something that enables us to keep Genesis the special thing that it is."

A quarter of a century after it all began, the three men who comprise Genesis may still not know how to dance, but their invisible touch on the pulse of the music-buying public remains very evident. **MC**

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# SAMPLING

## The Controversy Continues

By Sue Gold

The United States District Court in New York has ruled that sampling is illegal. In what is believed to be the first judgement made by a court, Judge Kevin Duffy has issued an injunction against Warner Bros. Records and rapper Biz Markie to stop the sale of his album, *I Need A Haircut*. The album features a song, "Alone Again," which Judge Duffy claims infringes on the copyright of Gilbert O'Sullivan's classic song, "Alone Again (Naturally)."

The ruling says, "The defendants shall recall all copies of the album from wholesalers, consignees, retailers and other entities to whom the album has been distributed, where those entities are located...Defendants shall not manufacture, distribute, sell, advertise in any medium (including, but not limited to, any music-television program), or otherwise exploit the album."

According to O'Sullivan's attorney, Jody Pope, of the law firm Carro, Spanbock, Kaster & Cuiiffo, "The ruling could have a dramatic effect on the industry. Before, sampling was done first and permission was retained after. Hopefully, this will turn things around."

Pope said that while many lawsuits have been filed in courts by artists against people sampling their songs, this is the first case that has received a judgement. He also noted that the judge will be referring the case to the U.S. attorney for possible criminal prosecution.

In recent years, sampling has been used by pop and rock producers as well, not only to save time, but to enhance musical perfor-

mances that they already had on tape from musicians. Most artists and producers, however, don't file lawsuits. "I feel that people have lifted some of my stuff, but you can't prove it—it's too hard," says producer Keith Olsen. "If you want a sound, it's so easy to just take a guitar and do it and put it in the sampler. Why would anybody want to lift it off of anybody's thing? When someone takes a part of your embodied performance and uses it for their riff or song, that's wrong, and the person who did that performance should get a piece."

Producer/mixer Bob Clearmountain agrees and feels the laws are very clear in the matter. "The laws are already there. If someone samples, they need to get permission from the record company that owns the music. Otherwise, it's illegal."

Clearmountain admits that a lot of his stuff has been lifted by others, and in an attempt to stop it, he released two CDs of samples: one of drum samples and the other of percussion and bass (he has sold 3,000 copies through music stores around the country).

Andre Fischer, who co-produced Natalie Cole's smash album, *Unforgettable*, says that sampling is out of control. "I think a majority of the time it's not used in a musical sense. It's used as a gimmick, where the gimmick itself is becoming part of what's being passed off as music." Olsen adds, "I think computer music and drum machines are out of control, not so much just sampling."

Until now, no legal definition has been given as to what constitutes sampling or how far someone can go without getting permission.

But what exactly is sampling and how does it work? While the recording industry tends to talk in technical machine language, the bottom line is, "Sampling is recording a piece of an older record or a sound into a digital sampler. It's a sample of an older record used in a new record," explains Michael Jay, who produced Martika and Five Starr.

Fischer offers, "Sampling to me is trying to duplicate electronically something you can use at your own discretion later. It's a sound that you can copy and alter for your own purposes for a different reason other than the original intention of where the sound came from."

Olsen adds, "Once it is recorded, you cut it up, change it around, modify it, change the date and you're done. You digitalize it, put it in memory and, at will, play it back, either by a computer playing it or another audio sound or a trigger."

The process of sampling varies, depending on the source. Samples can be made directly

from an instrument, a CD or even an old vinyl record. Jay, who is known for his drum samples, says, "I'll just go directly out of my compact disc player into my drum machine and then the machine becomes like a recorder. I can then set it up to record the next sound that appears. The actual sound will trigger it to record. Then I go to the CD player and find the sound I want. It can be off of any CD you want."

It's almost like recording," Fischer says. "Most sampling is digital sampling where it's recorded like you would with a microphone and then the machine itself codes it into a digital signal and puts it on some kind of format, meaning a digital tape or sample card like you would in a computer, and it stores it for you."

Sampling directly from an instrument is another way to create samples. "If it's an electronic instrument, just plug it into the sampler. Then you can adjust the rate of the sample and you can adjust how long the note is," Fischer explains.

While the controversy surrounding sampling continues, Michael Jay says it has made the recording process simpler. "It's a lot less time consuming making records than the way it used to be where you would take hours with a drummer getting a snare sound. Now, you have loads of samples so you can mix and match. You can change sound within three seconds of time, rather than taking hours with drummers."

Fischer uses sampling for what he calls the "fix-up mode." "There may be a horn out of tune for one note in one bar of the horn section and what I'll do is take that same note from a couple of bars earlier and replace it."

On *Unforgettable*, Fischer says samples are used in several songs. "There's a big band song called 'L-O-V-E,' where there were a couple of out of tune notes in the trumpet section halfway through the song of what was a re-occurring part. I sampled the section and replaced it."

Olsen also uses samples to fix recordings. "I sampled the vocals on a chorus and put



Harrison Funk

Producer Andre Fischer feels that sampling is out of control.



According to producer Michael Jay, sampling makes the recording process "a lot less time consuming than the way it used to be."



Annie Leibowitz

make sure all of my clearances are taken care of before I do the records—but I'm talking about samples from old records that are noticeable. It's more than a high hat sound or a snare drum. I dare you to try to tell me what record I took my snare drum from. It's less than a second of a sound from a record."

Fischer agrees with Jay and pays for any large samples he takes. "When I'm sampling someone else, it's not a secret, I tell them I'm doing it. I got a track from David Foster from a film he did. I used his basic rhythm track for Carl Anderson. He gave me approval to use the master tape which has four musicians, a saxophone, a horn section and a string section. If I used the entire track and just put Carl Anderson's voice on it, I would've had to repay all of the musicians, so what I did was I used synthesizers and as close as I could, I duplicated the sounds of the real horn and string sections. I took a track that was acoustic and added a few sample things and replaced acoustic instruments like horns because it wasn't affordable."

One band has found another way to try and stop people from taking their music. "So that other people don't get their drum sound, Def Leppard never has a drum all by itself on a CD," Olsen explains. "On *Hysteria*, they were real careful. I don't think there's a single snare drum that doesn't have a little bit of bass line with it."

While producers are trying to get back to using live musicians, Jay doesn't think that sampling will ever disappear. "I think sampling will always be part of the music industry. It will never disappear, even though a lot



George DuBoise

**Rapper Biz Markie might be prosecuted for sampling portions of the Gilbert O' Sullivan song "Alone Again (Naturally)."**

of producers, myself included, are trying to go back to live musicians. There will always be records made with samples. I'll always use samples."

Fischer sums up sampling this way: "Sampling can be a great help or a crutch for lack of creativity. If used properly, and used to enhance and not to be the main focal point of its use, then it is just one more thing in your arsenal of outboard equipment."

In the meantime, we await a U.S. Attorney's decision on the fate of Biz Markie and the future of rap music in general. **MC**

**Hammer gave Rick James co-writing credit and half of the royalties for sampling James' "Super Freak" on Hammer's "U Can't Touch This" single.**

them on other choruses just because that's one way the singers don't have to work so hard. It's a legitimate use. That's what sampling is there for."

Before using large portions of samples, Jay says he pays the original source for them. "People have tried to sample and think nobody will know and then they end up with lawsuits. On my samples on my records, I

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# NIGHT LIFE



## ROCK

By Tom Farrell



Tom Farrell

Celebrity Skin

Voted one of the top bands in the city for two years straight in our year-end polls, **Celebrity Skin** has decided to call it quits. The band recently returned from a support tour with **L.A. Guns** to promote *Good Clean Fun*, their current release on the **Triple X** label. Apparently, the band has been suffering from internal conflict and morale problems for some time now. Drummer **Don Bolles** explains, "We didn't see these problems being resolved, and things just weren't going anywhere." When lead singer **Gary Jacoby** announced that he was throwing in the towel, the rest of the group followed suit.

**Creature** drummer **Johnny Lust** is almost fully recovered from his car accident. The band has been sidelined as a live act, electing only to perform their obligatory Halloween show. Meanwhile, vocalist **Billy B. Nasty** is lending his singing and songwriting skills to the new solo



Tom Farrell

Dancer's Vince Jordan

project by **Guns N' Roses** bassist **Duff McKagan**. **Skid Row** frontman **Sebastian Bach** will be handling most of the vocal chores for the disc, due out on **Geffen** by Spring.

Good demos: One thumbs up each for Orange County metallers **Mesheen** and Hollywood's **Murder Bay**.

Over 1,000 people turned out at **X-Poseur 54** to catch a free live performance by **Kix**. The show was part of an ongoing series of freebie concerts sponsored in part by **Pirate Radio**.

Apparently rumors of **Dancer's** demise were premature. The band has opted to stick together minus guitarist **Nima Farah**, with whom the band parted ways after personality problems nearly tore the band apart during their recent Southwest tour. Inside sources say that vocalist **Vince Jordan's** participation in the new group is sketchy, but will probably follow through. The band will resurface in '92 with a new guitarist and a new name. **Dancer** sold out virtually every show it played, and set attendance records at many local clubs.

**London After Midnight** has released *Selected Scenes From The End Of The World*, a dazzling new EP which shows the band's gothic/romantic influences in full swing. The Los Angeles-based quintet sold over 10,000 copies of their initial demo tape and is expecting twice that number for their debut EP. In addition to selling out all of their live shows, the group's press barrage has earned them tens of thousands of letters from fans demanding everything from T-shirts to samples of the band member's blood! **London After Midnight's** dark, swirling textures come off beautifully on *Scenes...* and will be available on CD, cassette and the ever-elusive vinyl format. You can contact the band directly at (310) 551-9034.

They're called **B.A.R.F. (Bunch 'A Rude Fuckers)** and they're a **Zappa** tribute band composed of some of the area's finest musicians. Apparently, the band is riding out some legalities, but should be hitting the stage soon. Call Greg at (818) 716-7919 for more info.

"Rave" style nightspots seem to be the wave of the future, and club **Aerial** is leading the pack. Started in London, rave clubs are grand scale all-night events which combine the best aspects of underground clubs and discos. **Aerial**, held every Saturday at the **Palladium**, goes from 10 p.m. to 6 a.m. and features four bars, a \$15.00 admission charge and an 18-and-over age limit. The interior of the massive **Palladium** is redecorated with elaborate sets by award-winning designer **Dahn Kaump**, giving the whole club a wild carnival atmosphere. The club drew over 1,000 people on opening night.

## C&W

By Billy Block



Billy Block

John Anderson

Ladies and gentleman, he's been a big supporter of the local scene for a long time. Every Tuesday night you can find him presenting the finest talent in Los Angeles at the world famous **Palomino**. He's the current **CCMA** Male Entertainer of the Year, he sings like a grown-up, plays real roots music, country music, the way it's supposed to sound, the way it oughta sound and now he's on his very own **TNN** cable show *Rockabilly 'Live' From the Palomino*. It's **Ronnie Maaaaaack!** Yes folks, it all took place at the **Palomino**. The lights, the cameras, the sound trucks, filling the old **Palomino** with new energy and excitement. **Gary Morris**, star of the **Broadway** stage and **Nashville** recordings, was on hand to direct this night of L.A. country and rockabilly. Featured on the show were **Barndance** regulars **Cary Park** and **Jeff Steele** of **Boy Howdy**, **Marty Rifkin**, guitarist extraordinaire **John Jorgenson**, rockabilly pioneer **Ray Campi**, **Rosie Flores**, **Dale Watson**, **James Intveld**, **Big Sandy** and the **Fly Rite Trio** and **Victoria Shaw**, who

co-wrote "The River" with **Garth Brooks**. We'll keep you posted on air dates for this special night of L.A. roots music.

**The Western Beat American Music Showcase** at **Highland Grounds** recently enjoyed the acoustic sounds of L.A.'s best singer-songwriters. **Jenny Yates**, who is always a highlight whenever she performs, made an outstanding return visit. **Wendy Waldman**, **Brad Parker** and **Rick Vincent**, who are regulars on the **Western Beat**, continue to bring the spirit of **Nashville's Bluebird Cafe** to Hollywood. Newcomers **Broken Arrows** were very impressive with their commercial country rock sound. The **Orphan Moon Orch.** played an eclectic set of acoustic-oriented material. Canadian **Katy Moffat** and **Rosie Flores** made their L.A. acoustic debut with a set of country blues that proved to be a winning combination. **Curb Records' Hal Ketchum** was captivating as a solo performer, with the added attraction of harmonica legend "Fingers" **Taylor**. Surprise guest **John Anderson** ("Swingin'," "Wild And Blue," etc.), who is now making records for **BNA Entertainment**, played an energetic greatest hits set. Anderson was genuinely thrilled to play in an acoustic environment and commented, "I'm real happy to be here tonight, and this is a great thing ya'll have going here." On hand to enjoy the night's performances were **Dwight Yoakam** sideman **Duane Jarvis**, **Len Fico** of the **Producer Group**, **Windswept Pacific Publishings' Jonathan Stone**, **Curb Country** chief **Dick Whitehouse**, **BNA's Jim Della Croce** visiting from **Nashville**, **NAS's Dan Kirkpatrick**, **Atlantic/Nashville's Karen Tobin**, **Boy Howdy's Cary Park**, **Rotund Rascal Studios** owner **Dave Pearlman**, actor/songwriter **Ronnie Cox**, **Roseanne Cash/Rodney Crowell**, bassist **Jim Hanson** and many more. The next **Western Beat** will take place on Thursday, January 9th. Until then, keep it country.



Billy Block

Wendy Waldman and Brad Parker





# JAZZ

By Scott Yanow



Jeff Beal

The main goal for a jazz musician (and one of the most difficult ones to attain) is to form one's own distinctive sound; it's an achievement that separates the innovators from the interpreters. The young trumpeter **Jeff Beal** is at this point somewhere in between the two categories. At a recent set at **At My Place**, Beal was joined by guitarist **Steve Cardenas**, keyboardist **John Burr**, bassist **Gary Brown** and drummer **Tom Hayashi**. Beal created heated lines over complex funk patterns and tricky chord changes, at times sounding a bit like **Freddie Hubbard** and **Tom Browne** with touches of **Miles**. Beal was generally quite original, utilizing an echo effect on his mellow tone, showing off his virtuoso technique yet displaying restraint on the moody ballad "From The Ashes"; "Improvisa-

tion #2" was quite exciting. Overall, **Jeff Beal's** music is consistently stimulating; his recent **Triloka** release **Objects In The Mirror** is highly recommended.

Speaking of original, **Willem Breuker's Kollektief** would never be mistaken for any other group. This Dutch unit, making a rare American tour, performed rollicking music at **Catalina's** recently that included complex arrangements, avant-garde solos, very broad (and occasionally erratic) humor and hints at an odd assortment of musical styles, including marches, dixieland and even polkas! The ten-piece unit's overly dramatic music generally kept the audience smiling; **Breuker's** long, wild and unaccompanied clarinet flight (which somehow found time to quote from "Besame Mucho!") was a high point.

Also seen recently: Pianist-singer **Ellyn Rucker**, in her last gig before returning to Denver, played before the quietest audience I've ever seen at the normally noisy **Chadney's**, even the normally boisterous waitresses seemed to listen. The Brazilian jazz group **Velas** literally packed **Catalina's** on a Monday night. With **Carol Rogers** taking some exuberant vocals that aroused the already enthusiastic crowd and some excellent solos from veteran guitarist **John Pisano**, this band cooked during a set of strong and accessible rhythmic jazz. Guitarist **Chris Stranding** brought his excellent fusion group into **Le Cafe**, with memorable contributions from keyboardist **Freddie Ravel** and percussionist **Brad Dutz** (in addition to bassist **Tim Landers** and drummer **Randy Drake**). **Stranding** showed that there is still life to be found in this much-maligned genre. The easy-listening melodies and infectious grooves were fueled by high-powered drums, colorful percussion and solos that showed personality.



Willem Breuker's Kollektief

# BLACK MUSIC

By Wayne Edwards



Peabo Bryson

major tour. Of course, with all the hoopla surrounding his platinum plus **Death Certificate** disc, it would take a promoter with a lot of nerve—and an outrageous insurance package—to book the controversial rapper or others who fall into that genre. At press time, there were no significant rap shows listed.

At the opposite end of the spectrum, it would be nice to see some of the mellow crooners, like Caribbean-influenced **Jon Lucien**, pass through the southland. And speaking of mellow, **Peabo Bryson** was another popular year-ender as he hit both the **Universal Amphitheatre** and the **Celebrity**, opening for **Stephanie Mills**.

Even the amateurs ended the year with a bang at **Raymond Jarreau's** Hollywood Showcase Awards. The finals of the L.A.-based competition, held at the **Wilshire-Ebell Theatre**, featured a better than usual array of local talents and were made all the more enjoyable by a small, but highly vocal and enthusiastic, audience, which, at times, reminded me of New York's **Apollo Theatre** vibe. Guest judges—including **Club Nouveau** producer **Jay King**, music editors **Gary Jackson**, **Ruth Robinson** and **Graham Armstrong**, manager **Ruth Carson** and yours truly—selected female vocalist **Avis** as the winner.

Word is **Keith Sweat** is already making plans to tour in support of his third disc, **Keep It Comin'**, which, in typical **Sweat** fashion, has its fair share of radio-ready hits. No doubt, a **Sweat** road journey will stop in Los Angeles.

Not much to talk about yet in the way of upcoming shows although the **Strand** (where else?) gets things rolling in January with saxophonist **George Howard** (4), guitarist **Larry Carlton** (10), **Keiko Matsui** (17), **Etta James** (18) and **Johnny "Guitar" Watson** (24). Looking ahead, vocalist **Patti Austin** will grace the club's stage for two nights in February (8&9). 

It's early yet, but let's hope 1992's concert schedule picks up a lot of momentum because it's starting out with a serious whimper. With all the big bucks eaten up by Christmas gifts, New Year's Eve parties and year-ending concerts like **Paula Abdul** (at the **Great Western Forum**), **Al Jarreau** and **Lalah Hathaway** (at the **Celebrity**), **Phyllis Hymen** and **Keith Washington** (**Celebrity**) and **Universal Amphitheatre**, coupled with holiday bashes by **Chaka Khan** (at the **Airport Marriott**) and **B.B. King** (at the **Strand**), there's probably little money out there to spend, but still....

Sadly, major rap concerts were virtually non-existent in Los Angeles last year. Hopefully, that'll change in '92. Imagine, for example, the numbers **Ice Cube** could do behind a



Jon Lucien



Heather Harris

**Dwight Yoakam**

**Dwight Yoakam**  
*Universal Amphitheatre*  
 Universal City

Dwight Yoakam swings hard. Dwight Yoakam shuffles hard. But mostly, Dwight Yoakam rocks hard.

California's finest purveyor of the Bakersfield sound has the formula down to a T, only now it's turbocharged. His band of Babylonian Cowboys, now augmented with Skip Edwards at the keyboard and Duane Jarvis supplementing Pete Anderson's fiery guitar work, is one of the toughest country outfits going.

Dwight and the band hit the stage with both barrels blazing, pulling songs from the complete Yoakam songbook. The crowd barely sat through this 90-minute-plus lesson in how to turn an amphitheatre into a honky tonk. Hearing Yoakam sing "Streets Of Bakersfield," "Honky Tonk Man" and "Guitars, Cadillacs..." was like visiting an old friend, while the Dave Alvin-penned "Long White Cadillac" and the Grateful Dead's "Truckin'" were undoubtedly high points of the show.

Yoakam was extremely talkative and very congenial with this hometown crowd, often joking with guitarist/producer Anderson between songs. Dwight was joined by Emmylou Harris for a couple of tunes and seemed to scare her a little with a greasy second line version of "Jambalaya."

The sound at the show was incredible—probably a little loud for some of the older fans, but Dusty Wakeman should be applauded for his crystal clear mix. The drums were thunderous, the bass pumping, the guitars jangling, the fiddle sang and those horn patches and keys nicely covered the top end.

Yoakam seems very comfortable with the roll of hillbilly rocker and several times mentioned his new rock-oriented project aimed at the European market. His show demonstrated he is one of country music's most dynamic performers.

—Billy Block

**Marc Cohn**  
*Henry Fonda Theatre*  
 Hollywood

Even as the circus of soundalike synthesizers dominate the Top Ten, the popularity of adult alternative music, particularly acoustic-oriented rock, seems to be at a fever pitch.

And no other artist has captured the imaginations of both listeners and critics this year like singer-songwriter Marc Cohn. Cohn's self-titled debut paints simple yet effective pictures of everyday life and love, and his sweet yet husky voice and tender acoustic piano work can't help but endear him to creatively hungry audiences.

His live show captured the intimate brilliance of the album perfectly, despite the minimalistic production qualities which left a few tunes in need of a bit more energy and percussiveness. Performing his engaging 100-minute set either solo or with the simple yet often brilliant acoustic accompaniment of blues-rock guitarist Jeff Pivar, Cohn relied on his lovely, thought-provoking tunes, rather than electro-dynamics, to capture his audience. Experience-rich observation songs like his hit, "Walking In Memphis," "Ghost Train" and "Saving The Best For Last" worked well on just piano. But the bluesiness of "Silver Thunderbird" wasn't as clear without the subtle bass rhythms it has on the album. Pivar's swampy, down and dirty picking was most effective on the cover tunes "Isn't That So?" and "Fever," which Cohn turned into a fun-spirited audience participation number.

Besides being a fine composer, singer and player, Cohn also seemed to enjoy amusing the audience with anecdotes preceding nearly every tune. All in all, Cohn's L.A. debut confirmed the emergence of a potentially enduring artist with conviction and style. But next time out, just to make an even greater impact, he should allow his tunes to be brought to life with a full band.

—Jonathan Widran

## Johnny Winter

*Variety Arts Center*  
 Los Angeles

Texas blues guitar legend Johnny Winter may dress like a throwback to the Sixties, with his tie-dye shirt, wrap-around jeans, wide-brimmed black hat and waist-length white hair, but his stunning performance at the Variety Arts Center showed just how comfortable he is playing music that spans a diversity of musical eras, styles and influences.

Not much of a conversationalist, his trademark bellows of "YEAHHH!" make up the gist of his stage patter. Winter prefers to let his fingers do the talking, and on this night, they were speaking in tongues. Before an adoring, similarly garbed mob of Winter fanatics, this blues guitar vet revealed that he's lost none of his prodigious chops.

Throughout his 20-plus-year career, Winter has been justly known as one of the most visible contemporary purveyors of both Texas and Chicago style blues. But on this night, his blues textbook guitar stompings took him into jazz territory, a la Wes Montgomery and Jimi Hendrix. His chording on tunes like the slow, jazzy blues of "Blue Mood," the Hendrix-inspired jazz riffing of "Sugaree" and the aforementioned "Sensation" illustrated that Winter, much like contemporaries Beck, Clapton and Page, has more to offer than just a pat blues-rock hand.

Though, at times, Winter's spell-binding technique overshadowed some occasional lapses in emotive playing, his pair of talented bandmates—bassist Jeff Ganz and drummer Tom Compton—continually pushed Winter to the limits. Ganz, whose high-pitched vocal screaming and facial contortions turned a potentially pedestrian reading of Willie Dixon's "Can't Judge A Book (By Lookin' At The Cover)" into a humorously rocking joyride through the past, offered up several interesting bass solos, while Compton's knowledge of when to crash and burn contrasted nicely with his ability to pull back on the reins.

For extra measure, Winter threw in a jaunty Texas swing number ("Hookie Dookie Stomp"), a driving, heavy blues-rock tune reminiscent of Cream ("You're Humbuggin' Me"), the slow, growly blues of "The Same Old Thing" and a boogie-infested version of the old warhorse "Shake Your Moneymaker." He amply demonstrated that his bite remains every bit as bad as his bark.

—John Lappen

## Ozzy Osbourne

*Universal Amphitheatre*  
 Universal City

While most of his contemporaries have gone the way of the dinosaur, British metal veteran Ozzy Osbourne has continued to dominate his genre

through quality songwriting and live performances. His recent Los Angeles stopover, in support of *No More Tears* (his umpteenth vinyl outing), upheld that tradition and showed the 43-year-old father of six to be in excellent shape.

Opening with "Bark At The Moon," Osbourne and his current backing band were flanked by a huge projection screen that displayed artistic images and photos to coincide with his material. Pulling tunes from his 20-year-plus repertoire, the ex-Black Sabbath frontman's stage antics were right up to par, with Osbourne demanding, "C'mon, the crazier you get, the crazier I get!" to the wildly enthusiastic audience. Like a Simon-Says kingpin, Osbourne led the captive audience through the standard arm aerobics and held the masses in the palm of his hand with his captivating persona.

Kicking out the usual drum and guitar solos, Randy Castillo and Zakk Wylde, respectively, received screams and whoops of approval from the crowd for second rate solo performances that relied more on sensory assault than appreciable talent. Still, the displays went hand-in-hand with the overall gut-level emotional affront sincerely delivered by Osbourne.

While this particular performance didn't live up to his earlier solo tours, with their elaborate sets and stunning musicianship, Ozzy Osbourne is still one of the few remaining performers who gives his fans more than their money's worth.

—Tom Farrell



Ozzy Osbourne

Tom Farrell



# Rhythm and Blues: The Impact of Black Music Today

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The instructor is *Len Chandler*, a former recording artist for Columbia, Blue Thumb, Folkways, King, and FM Records. He is co-founder and current Director of the Los Angeles Songwriters Showcase and Senior Editor of *Songwriters' Musepaper*.

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- The Church Choir Raiders and Back to Black
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- Cross-Over Fever and Its Fall-Out
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# CLUB REVIEWS

## Swan

Club Lingerie  
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑧ ⑨ ⑩

□ **Contact:** Jack Licursi: (213) 655-7113

□ **The Players:** Kelly Coleman, lead vocals, guitar; Randy Coleman, bass, vocals; Lou Rameriz, drums; Jamie James, guitars, vocals; Tim Torrance, guitars.

□ **Material:** Kelly Coleman, Swan's vocalist, songwriter and frontperson, writes a highly commercial yet sincere mix of rock, folk, blues and country with a wealth of memorable melodies. The material is diverse and lyrically interesting, ranging from powerful rockers to beautiful and equally powerful ballads. But her strongest writing is most evident in the more textural numbers of the set: the ballads and the mid-tempo blues and country songs. While the up-tempo, pop tunes were filled with strong hooks and melodies, the arrangements were, at times, somewhat predictable. Nevertheless, the nine-song set, with encore, was very strong overall. The most important aspect of Swan's material is that Kelly Coleman is singing. Although Coleman would be able to set ablaze any song with her voice, the fact that she writes tunes that are an ideal vehicle to feature her vocal prowess results in a perfect combination. I liked all of the songs, but my favorites were "Martyrs Of Love," a ballad used for the encore—a great tune for a soundtrack; a south-of-the-border blues ditty "Mescan Guitar;" and an up-tempo, pop rocker entitled "Field Day." The material is basically album oriented, but there are sev-



Swan: Plenty of promise.

eral tunes that have crossover potential into the adult contemporary and hit radio formats.

□ **Musicianship:** Kelly Coleman is exceptional. Her vocal tone reminds me of Ann Wilson—she's got every ounce of Wilson's power and range—but her phrasing reminds me more of Bonnie Raitt. However, Coleman's delivery is all her own. Her voice is penetrating and thunderous, but, unlike many powerful vocalists out there, she knows when to hold it back. The band is tight, well-rehearsed and lends an efficient hand in enriching the personality of the songs. Ex-Plimsoul drummer Lou Rameriz, as he did with his old mates, beat the skins off the drums while laying four-on-the-floor grooves as well as many subtle percussive parts. Coleman's brother Randy on bass teamed with rhythm guitarist Jamie James on some strong two and three-part vocal harmonies

that blended well with Coleman's dominant lead. Tim Torrance, Swan's lead guitarist played some of the most burning guitar that I've heard in a while, but almost appeared to be detached from the rest of the band—sort of off in his own world. At times he seemed to be playing a session rather than conveying a band vibe. I'd have to say, though, that his guitar playing more than made up for it—in fact there was some real magic to be had, especially when he pulled out the slide. Torrance and James were quite impressive when they executed harmonized guitar parts that mirrored some of the song's melodies. All the while, Randy Coleman kept solid time with Rameriz playing very musical lines—nothing flashy, but nothing left desired.

□ **Performance:** The real focus here is on Kelly Coleman. While the band is an integral part of the overall picture, Coleman is so absorbing that it is almost unnecessary to evaluate the performance of the rest of the members. She's got those intangibles: dominant presence, mystique, and piercing, captivating eyes that effectively command the audience's attention. I was, however, disappointed with the fact that Jamie James did much of the between song patter. There was nothing wrong with Jamie's dialogue, but it was like watching Madonna's guitarist doing the chatter—it's just not appropriate. The spotlight should remain on Coleman because she is, after all, the factor that will decide the degree of Swan's success.

□ **Summary:** Put all of this talent together and it makes for an extremely effective unit. Then consider the fact that this current lineup has only performed twice together and the potential of this band becomes quite scary. Kelly Coleman seems destined to be a considerable force in the music world. As for Swan as a band, perhaps once the band gets a few more shows under its belt, it may be considered an essential ingredient in Coleman's ultimate success. Swan possesses great talent, strong tunes and a whole lot of promise.

—J.R. Speights



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# CLUB REVIEWS



The Bangers: Beginning to catch on.

## Fizzy Bangers

Madame Wong's West  
Santa Monica

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Fizzy Line: (818) 509-1450

□ **The Players:** Scott Deak, drums; Jeff Gross, lead guitar; Charles Anthony, bass; Brian Disco Damage, vocals; Luke "Wolf Boy" Tearney, guitar.

□ **Material:** Um...let's see. The Fizzy Bangers might be the child the Ramones and the Partridge Family never had. Broadly defined, they're college radio rock with driving, dance drums and mean guitars. It's their highly irreverent and wicked-witted lyrics, though, that truly make some of their songs memorable. "Smokin' Fags" and "High Karate" are two choice examples of sarcasm well used with infectious, high-voltage instrumentation. But, at times, the songs are just deeply superficial, with the bridge-chorus-bridge-chorus, three-minute format firmly in place. To wit: "Foxy Alien."

□ **Musicianship:** Big and sizzling—that's Gross' guitar sound, flavored with quirks and arresting fills rather than grandiose solos. The other Bangers are mentionable because they hang well together, contributing their combined energies to a group vibe rather than each being "stars" competing for attention. (Note — their power and raw-boned playing they deliver on stage hasn't translated to their demo, that's for sure.)

□ **Performance:** Brian Disco Damage manages the stage like a conductor of a three-ring circus, infusing everything with a kind of rubber ball energy. But as for his perpetual intro to each song, "Goes something like this," the verdict is: Hated it! The others are rather benign in comparison, each wearing the kooky Seven-

ties flower power look to full effect.

□ **Summary:** The Bangers are green, and consequently some of their songs are repetitive and a little silly. But they take chances and soar at moments, and have already coalesced their many elements into a great band sound. With some spit, polish and time, watch for the Bangers to turn out something stupendous. —Sam Dunn

## Infectious Grooves

The Roxy  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Epic Records: (310) 556-4870

□ **The Players:** Mike Muir, vocals; Robert Trujillo, bass; Steven Perkins, drums; Adam Segal, guitar; Dean Pleasants, guitar.

□ **Material:** Get the funk out, funk it up, stop funk in with my head, funk off, funk you, funk me, and all of those play on words/no pun intended witticisms that seem to be so abundant these days. Pumping life back into the too much imitated funk-metal-rock vein, Infectious Grooves hammered out a lively set that included such already house favorites as "You Lie And Your Breath Stank" and "Therapy" (Ozzy couldn't make the gig to sing back-up like he does on the album version). For a group that claims to be just a bunch of musicians coming together to have some fun, the songs were well-crafted, undeniably catchy and extremely authentic.

□ **Musicianship:** There's probably already been enough laudable banter written about ex-Jane's Addiction drummer Steven Perkins, but I can't help but expound on his virtues; he's huge, enormous, gigantic. Enough said. The rest of the band

had no problem rising out of Perkins' shadow, they were all excellent. Bassist Robert Trujillo slapped out the groovy bass lines while guitarists Adam Segal and Dean Pleasants burned hard on their axes; the Grooves should give clinics to all of the posers who think that funk is something the Red Hot Chili Peppers invented. Mike Muir has never been accused of having a nice singing voice, but then again, he never tried. His spoken word, rapid fire rap delivery always worked perfectly with Suicidal Tendencies, and this attack continues to compliment this group's fluid musicianship.

□ **Performance:** That these guys are no strangers to live performances certainly does not insure that they know how to entertain and captivate an audience. You could have taken away the charismatic Muir and the music would have had more than enough energy to lure the frenzied crowd in like a great white shark to blood. There were no let downs during this highly entertaining show, and the sweaty, Venice bandanna and flannel fatigued crowd slammed and howled in approval throughout. I do have one question, though: Why Riki Rachman on backing vocals? To bring up the Hollywood cheese level?

□ **Summary:** The Infectious Grooves press packet is all fun and games, stating that the whole point is to create some hapless, groovy music that people can have fun listening to. The band's flippant demeanor is only partly honest. Yes, the music is felicitous and contagious, but its levity comes from the fact that these musicians are serious, talented and dedicated to putting out quality product and just so happen to be having a good time doing it. Don't let the Infectiphobians on the cover of their Epic debut release fool you. Degenerate amphibians don't funk around. —Jjet

  
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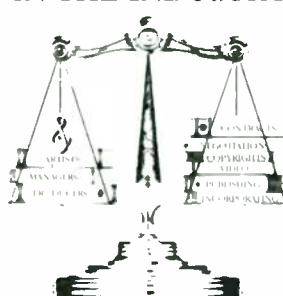
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*Tomorrow's Child: A colorful musical identity.*

### Tomorrow's Child

*The Whisky*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

☐ **Contact:** Rik Schaffer: (818) 884-0761

☐ **The Players:** Adam, vocals, acoustic guitar; Rik Schaffer, guitars; Steve Resnick, bass; Craig Dollinger, drums.

☐ **Material:** Tomorrow's Child's music defies easy categorization. It possesses the commercial feel needed to be palatable while maintaining a dark, introspective sense that makes it recognizable. The band's lyrical and musical content show more depth than their competition, and a sense of intricacy that displays a great deal of care in the songwriting department. Still, the material needs a bit of work, and occasionally fails to be as memorable as it needs to be.

☐ **Musicianship:** Schaffer's sonic landscapes and Adam's emotive vocals give this band its edge and the two earn gold stars for coming up with a colorful musical identity that separates them from the rest of the pack. Schaffer's amp setup includes heads from Vox, Roland and Marshall, enabling him to produce a plethora of tones. His playing style stays in the same vein of forward-thinking and employs a variety of

modes. Adam's vocals strayed occasionally, but that's the price you pay when you're live, not Memorex.

☐ **Performance:** Adam shows great command of the stage. He is a brooding frontman, resplendent with emphasized, graceful movement and a sense of non-pretentious posturing. The rest of the band just hangs back and gets into their instruments, which is acceptable in light of Adam's overwhelming stage presence.

☐ **Summary:** As a band, Tomorrow's Child takes risks. They follow the sound of their muse, rather than the jingling of a cash register. Though some of their material strays into the filler category and needs re-examining, their live performance is still exceptional and they are one of the better local outfits on the scene.

—Tom Farrell

### The Brats

*The Whisky*  
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

☐ **Contact:** The Brats: (213) 878-2208

☐ **The Players:** Christian Tracy, vocals, rhythm guitar; Johnny Valentine, bass; Justin Jones, guitar; Keley Nugent, drums.

☐ **Material:** You know you're not in Kansas anymore when the intro to a band's first song is Bauhaus' "Party

Of The First Part." The Brats take the gothic rock genre and push it to fast-forward; they manipulate the sound and make it their own. At its best the material combines vicious guitars and hypnotic grooves with in-your-face lyrics about insanity, isolation and the ambiguity of our era. Hooks from hell, indeed. "Happy"—which is not—and "Green Song" are two ferociously fine cases in point.

☐ **Musicianship:** Nugent supplies a solid base for the rest of the band with his dark, groove-oriented style that's not flamboyant but has definite muscle. Valentine kicks in dense, complex bass lines to form a granite-solid rhythm section. Devoid of any subtlety, Jones' guitar sound sears your eardrums, especially when Tracy pushes it into overdrive with his own playing. Tracy's vocals are the least gothic element of the band—sounding more like a melodic Johnny Rotten than a Peter Murphy. All the parts merge well, though, and contribute to a potent package.

☐ **Performance:** Here's where this foursome really lets its macabre tendencies run amok, right down to the vases of dead roses and opaque clouds of dry ice. Their look? Try psychotic long-haired morticians. You've seen this schtick before, but, hey, it works for them. Tracy often contorts his arms around his head and stomps around the stage, looking a little like a bratty Beetlejuice. He's also prone to pithy diatribes against bubble-gum metal and brainless anything—which makes for some wickedly funny humor. Their attractiveness is their feral intensity; "feel good" isn't in their vocabulary.

☐ **Summary:** The great success of the Brats is their total conviction that they are making the kind of music they want to make, and damn anyone else. In their view, you're either on their bus or you're off, because they aren't mugging for mass appeal. But if you decide to take the plunge and follow them where they're going, it's a nightmarishly good ride.

—Sam Dunn



*The Brats: Gothic rockers.*

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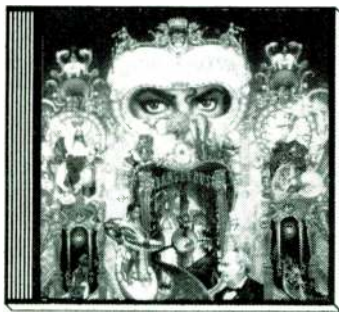
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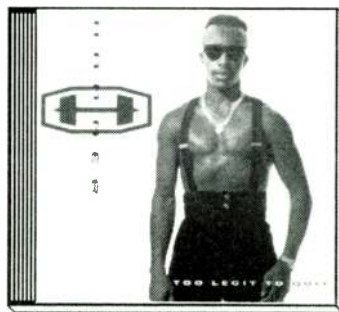


## Michael Jackson

*Dangerous*  
Epic Associated

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Michael Jackson, Teddy Riley and Bill Bottrell  
 □ **Top Cuts:** "Jam," "Why You Wanna Trip On Me," "Remember The Time."  
 □ **Summary:** Overall, this is a resounding winner. Taking a page from sister Janet's success, Michael opens with some of the funkiest sociopolitical statements heard since *Rhythm Nation*. Musically, unlike his nemesis Prince, Jackson proves that, despite the nose-jobs, skin bleaching and global acceptance, he knows where his musical roots lie: in solid R&B. And that, despite the something-for-everybody "Black Or White" lead single, is what *Dangerous* serves up with often stunning results.  
 —Martin South



## Hammer

*Too Legit To Quit*  
Capitol

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Hammer and Felton Pilate  
 □ **Top Cuts:** "Brothers Hang On," "Do Not Pass Me By."  
 □ **Summary:** The lord of lightweight rap returns sans MC and full of poignant social commentary and some wonderful musicality. Producer Pilate recalls his soulful Con Funk Shun days to create some nasty and engaging grooves for Hammer to weave his mostly pointed rhymes through. Artsy exercises like "Street Soldiers" transcend anything ever heard in the genre, but in-your-face clunkers like "This Is The Way We Roll" and the title cut grow tiresome fast. Perhaps his greatest achievement is making rap palatable to old-fashioned R&B lovers.  
 —Jonathan Widran



## Richard Marx

*Rush Street*  
Capitol

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Richard Marx  
 □ **Top Cuts:** "Big Boy Now," "Love Unemotional," "Hazard."  
 □ **Summary:** The pretty boy sensation shows his most aggressive rock chops ever, keeping the syrupy ballads to a minimum and turning up the volume on some raucous guitar crunchers a la Bryan Adams. His voice still bleats a little hoarsely, but his true talent remains songwriting—there are mega-hooks (hummable after one listen) and themes such as prejudice and the horrors of stardom (albeit self-indulgent) in addition to relationship fodder. Some softening in between the screeching could've made this one even better. Billy Joel's cameo is solid, too.  
 —Chas Whackington



## Eric Clapton

*24 Nights*  
Reprise

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Russ Titelman  
 □ **Top Cuts:** "Bell Bottom Blues," "Running On Faith," "Bad Love."  
 □ **Summary:** This crisp and clear 100-plus minute live recording (that's close to two hours, folks!) is for Clapton die-hards and those who get off on extended blues jams. Part Greatest Hits ("Wonderful Tonight," "Sunshine Of Your Love"), part Journeyman promo ("Pretending") and part performances recorded live at the Royal Albert Hall capture jubilation and pain expertly, with loads of improvisation and tantalizing cameos by Robert Cray, Nathan East, Ray Cooper and the National Philharmonic Orchestra. You feel like you're right there...  
 —Jonathan Widran



## Barry Manilow

*Showstoppers*  
Arista

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Barry Manilow and Eddie Arkin  
 □ **Top Cuts:** "I'll Be Seeing You," "Guys And Dolls Medley," "The Kid Inside."  
 □ **Summary:** Anytime this great showman leans toward a labor of love and steers clear of his tired pop ballad clichés, it's bound to be nothing less than sincere, not to mention wonderful. Manilow's choices of old and new Broadway material are smart in that many lesser known but still deserving tunes are given grand treatment. The production and arrangements are nothing less than smashing, and the variety makes for a fun-to-listen-to sampler. If you liked *Unforgettable*, you'll love this classy gem.  
 —Chas Whackington



## Little Feat

*Shake Me Up*  
Morgan Creek

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Bill Payne and George Massenburg  
 □ **Top Cuts:** "Don't Try So Hard," "Things Happen," "Boom Box Car."  
 □ **Summary:** The press kit says these country/blues/soul/rock cats have been around, off and on, for 20 years. After listening to this cookin' platter, I wonder why they never made it to household word status. No matter—the slower tunes may bring down the pace, but smooth rockers a la "Fast & Furious" and clever surprises like "Boom Box Car" make this album quite a Feat. Maybe it's the crossover nature of their style, or the use of words like "paradigm" which have held them down, but what's wrong with a challenging listen?  
 —Jonathan Widran



## Tina Turner

*Simply The Best*  
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Producer:** Various  
 □ **Top Cuts:** "River Deep—Mountain High," "Nutmush City Limits."  
 □ **Summary:** We all know the tunes this sexy-as-ever survivor did after her 1984 comeback, and their inclusion in one package makes this extended party package a must-have (unless of course, you already have *Private Dancer*, *Break Every Rule* and *Foreign Affair*). But it's even more interesting hearing early Tina—the Phil Spector days, the Ike days (touched on too briefly), etc. The few new cuts (including a remake of "It Takes Two" from Rod Stewart's last LP) round out a nice summary of a topsy-turvy career. Something tells me she ain't done yet.  
 —Nicole DeYoung



## Various Artists

*New York Rock and Soul Revue*  
Giant

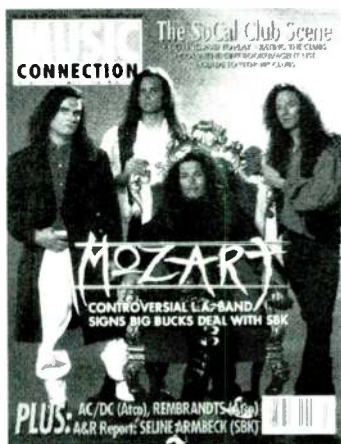
① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Donald Fagen and Elliot Scheiner  
 □ **Top Cuts:** "Drowning In The Sea Of Love," "Lonely Teardrops."  
 □ **Summary:** All-star projects are all the rage these days, and this fun-spirited live and bluesy performance at the Beacon Theatre features some individual and collective gems from some of the finest pop-jazz-soul performers around: Donald Fagen, Michael McDonald, Phoebe Snow, Charles Brown and (surprise!) Boz Scaggs. The Sixties and Seventies are well represented, and the highlights are the too few collaborations like "People Got To Be Free," "Pretzel Logic" and "Knock On Wood." Well worth the price of admission.  
 —Jonathan Widran



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 Phone: (213) 859-5581  
**Read Music:** Yes  
**Styles:** Rock, mainstream rock, pop.  
**Qualifications:** As a songwriter, currently with Warner Chappell Publishing, credits include collaborations with Elton John's lyricist, Bernie Taupin. As a producer, clients include: United Artist, RCA, EMI, SBK, Musicdisc, Warner Chappell. With players such as Jeff Porcaro, Steve Lukather, Billy Sheehan and many more. As a bass player: Numerous recording sessions. Author of "Bass Fitness" on Hal Leonard Publications. Charvel/Jackson, Carvin, Gibson strings and Washburn endorsee.  
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**Read Music:** Yes  
**Technical Skills:** All styles of keyboard playing, vocals: lead, background, songwriting, arranging, finished studio production.  
**Vocal Range:** Tenor.  
**Qualifications:** Worked w/members of REO Speedwagon, 707, Richrath, Ram Jam. Played opening act for Joe Walsh, Ted Nugent, Edgar Winter, Rick Derringer, Robin Trower, Romantics. Recent North American tour. European tour with White Lion, B.A. & A. degree in music from State University of New York, Stonybrook.  
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**Read music:** Yes  
**Styles:** All.  
**Technical Skills:** Woodwinds, keyboards, arranging, composing. Complete demo and master production. (MIDI and/or written music for live musicians).  
**Qualifications:** Berklee College of Music. Na-

tional Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.  
**Available for:** Sessions, concerts, touring, full service production in my studio. MIDI and studio consultation. Originals/songs available to singers. No spec deals. Pro situations only.

**PAUL GOLDBERG**  
 Phone: (818) 902-0998  
**Instruments:** Recording quality Gretsch drums, studio ready w/R.I.M.S. system, Akai-Linn MPC-60 sampling drum machine/sequencer (all 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/ Bill Medley, Bob Cranshaw, Maurice Hines, Jamie Glaser, Eric Marienthal, Bob Shepard, Andrew Woolfolk, Chuck Wayne, Grant Geissman, Dinah Shore, Helen O'Connell, Bill Hannon, Brian Bromberg, Danny Thomas, Blackstone, Lee Jackson, Darlene Koldenhoven, Larry Nash, TV & film; Roseanne Barr, *Wise Guys*, *Let's Talk*, *Asian Media Awards*, *Good Morning America*.  
**Available For:** Sessions, jingles, videos, tours, writing, inspiring instruction, any pro situation!

**CARLOS HATEM**  
 Phone: (213) 874-5823  
**Instruments:** Percussion and drum-set. Drums-shakers, bells and whistles.  
**Read Music:** Yes.  
**Styles:** Pop, rock, funk, latin, jazz.  
**Qualifications:** Original music projects in the pop & dance field. National & international touring. Television performance credits. Soundtrack percussion. Music production. Languages: English & Spanish. Highlights: "The Grammy's Around The World", *Entertainment Tonight*, MTV, Artist Of The Year award winner on ABC Television series *Bravissimo*. Drummer on *The Paul Rodriguez Show*.  
**Available For:** Recording, live performance, sequencing and lessons. For specifics, please call (213) 874-5823.

**KAMAAL**  
 Phone: (213) 962-9145  
**Styles:** Funk.  
**Instruments:** Alembic Standard I bass, Trace Elliot amps, various outboard effects, Roland W-30. For film: Cannon L1 Hi-8mm camera, Sony EVO-S900 Hi-8mm VCR < Direct Ed Plus Editor, Color EQ, full 8-track MIDI studio.  
**Technical Skills:** Bassist, producer, songwriter, filmmaker.  
**Vocal Range:** Tenor  
**Qualifications:** Member AF of M, extensive resume and references available upon request.  
**Available For:** Recording, touring, film scoring and songwriting.

**NICK LASHLEY**  
 Phone: (213) 392-0079  
**Instruments:** Fender elite statocaster, Ovation acoustic, Mesa boogie, various effects.  
**Styles:** Contemporary rock, pop, blues, alternative rock.  
**Qualifications:** Originally from Loondon, England. Toured and recorded with Virgin Records group King Swamp. Recorded albums with producer Bob Clearmountain. Performed live dates with the Pretenders. Various session work in London (Mark Shaw, Zodiac Mindwarp, Neil Arthur).  
**Technical Skills:** Exciting creative guitar parts to suit the song. Strong melodic lead player and slide guitarist.  
**Available For:** Touring, recording, videos, television, etc.

**AL LOHMAN - DRUMS AND PERCUSSIONS**  
 Phone: (818) 700-1348  
**Instruments:** All acoustic drums; all percussion. Equipment includes: Yamaha, Ludwig, L.P. & Remo.  
**Read Music:** Yes  
**Styles:** All  
**Qualifications:** B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. 15 years professional experience including performances with: Larry Cansler, The Stray Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble, Cal Lutheran Percussion Ensemble, Vera Daehlin, The Evening Shades, and numerous club and casual bands. Recordings includes: local band sessions, commercials and TV. Artists include Reno Wilde, Marina Abraham, The Fables, Steve Lapoe and Lyra. Live TV including: Evening Shade, Designing Women, Seinfeld tapes available upon request.  
**Available For:** Sessions, club work, originals, casuals.

**ALEX M**  
 Phone: (818) 764-0103  
**Instruments:** Ibanez 59er custom series, 1964 Gibson ES-335, 6 and 12 string acoustic guitars.  
**Read Music:** Yes

**Styles:** Blues, rock, R&B, funk.  
**Technical Skills:** Lead guitar, slide guitar. In various open tunings, fingerpicking, lead and back-up vocals, writing, (lyrics and music composition), arranging, great memory and improvisational skills.  
**Qualifications:** Toured with Big Joe Turner, Eddie "Cleanhead" Vinson, Played sessions with numerous recording artists. An experienced studio musician.  
**Available For:** Any pro situation live or studio, touring, private instruction.

**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 16-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.

**NED SELFE**  
 Phone: (415) 641-6207  
**Instruments:** Sierra S-12 Universal, ZB Custom D-10 strig pedal steel guitars, ZB Custom double 10 string pedal steel, IVL Steellider MIDI converter, Mirage sampler, DX-7, dobro, lap steel, acoustic & electric guitar (rhythm, lead, slide).  
**Read Music:** Chords  
**Styles:** All - rock & pop a specialty. Traditional & contemporary country, of course, as well as other idioms. "Pedal Steel - it's not just for country anymore."  
**Vocals:** Lead & back-up.  
**Technical Skills:** Writing, arranging, great ear, very quick study, MIDI sequencing & demo studio.  
**Qualifications:** Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc. Excellent image & stage presence. Demo tape & resume available on request.  
**Available For:** Studio & stage.

**LARRY SEYMOUR**  
 Phone: (818) 840-6700  
**Instruments:** Warwick, Wal, Tobias, 4, 5, & 6 string, fretted & fretless basses, Bradshaw rack, Demeter studio direct box, Sadowski pre-amp. Tracy Elliot amps & speakers.  
**Read Music:** Yes  
**Vocal Range:** Tenor-baritone.  
**Styles:** All  
**Technical Skills:** Extensive musical education. Creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving, improvisation, parts writing, sight reading, slap, etc..  
**Qualifications:** Toured &/or recorded w/Billy Idol, Rod Stewart, Tom Jones, Martin Chambers, Marisella, the Committe UK, Jingles for Sunkist, Pepsi, etc.. Recorded w/producers Trevor Horn, Kieth Forsey, Bill Dresher, Eddie King, etc.. 1991 grammy's, MTV, etc. *Arsenio Hall*, *Taxi*, various albums, demos, music clinics, endorsements, teaching, clubs, etc..  
**Available For:** All types of recording sessions, touring, & private instruction.

**TSUYOSHI "TAKA" TAKAYANAGI**  
 Phone: (818) 906-1538  
**Instruments:** AKAI S-900, MIR, Proteus, D-70, D-550, Mini Moog ESQ1, MKS-80, Linn 9000, 8+k, MC-500 II.  
**Styles:** R&B, pop, jazz, rock.  
**Technical Skills:** Keyboards, producing, composing, arranging, programming.  
**Qualifications:** Writer/or produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 R&B single with writer-producer credit.  
**Available For:** Recording, producing, live performance and instructions. Any pro situation.

## VOCALISTS

**MARQUITA WATERS ZEVIN**  
 Phone: (818) 890-0644  
**Styles:** Rock, funk, r&b, jazz, pop.  
**Sight Read:** Yes.  
**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 *The Tonight Show*, *Merv Griffin Show*, & 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, private vocal instruction and live performances.

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# FREE CLASSIFIEDS

## 12. VOCALISTS WANTED

- #1 album rock act sks fem voc. Ballads to radio friendly HR. Expt not as import as desire. Your sngs welcome. Tom, 213-288-3562
- #2 member grp w/SOA studio lkg for singr w/gd lks. Gd range import. Possible rec'd deal. D'Angelo, 213-931-2046
- #19 y/o guit sks bluesy, melo voc similar to Eric Martin, S. Perry & Brad Delt to write with & start band. Jason, 818-996-1345
- A funky little VH desperately nd a new & improved Roth. Axl, Bach, Tyler, 213-969-8072
- Acappella, anyone? Not afraid to sing dance in the streets? Gt music/dancer, OK singr, wnts to dooo wop w others for fun. Bernie, 818-761-8683
- Aggrsv, innovatv, verstl guit sks top notch frontmn to take charge of 3 pc. Must have brawn & brains. No posers or flakes. Joe, 818-340-5662
- Aggrsv, meloic voc w/d to compl band. Infl by Fear, Killing Joke, Sabbath & Parliament. Sean, lv msg, 213-256-7261
- All pro rock band, RAKHA, sks hi perf/nnc frontmn/lyricst. We have PA, private rehsl spc, killer demo, equip, lots of compl sngs. Must have demo 818-700-8944
- Arena ready, blues edged, whiskey soaked throat ndd for maj lbr HR act. Send pkg to Vocalist, 177 N Marion, Pasadena CA 91106
- ARMEGEDDON sks voc. R Dio, Graham Bonner, Mandy Lion type style. Must be willing to tour. Al, 310-827-5176
- Attractv singng, dancing fem voc for all gen. Lbr instr, investors, very srs. Roland, 818-373-9095
- Awsome slngr frontmn wtd by awesome, cmrd HR band. Skid, Firehouse. We've got sngs if you've got pipes. Join today, gig tomorrow. Chase, 310-694-5237
- Awsome, verstl frontmn w/aggrsv singng style & unq lyrics & melodies ala Bach, Oni, Ratt, wtd by guit formng band. Dave, 213-463-9413

- BAND OF APACHES lkg for HR voc w/grt range & lots of emotion. Infl Gillan, Marrott. 213-871-8066
- Blues/rock singr avail. Infl Crowes, Stones, Aero, Doors & bugs. 213-396-8221
- Call machine, hear sngs. U2, Floyd, Idol/Stevens. Must have cool, over the top vox. Only the best. Age 21-29. 818-994-9486
- Christian rock metal voc wtd to form band. Strong faith & gd sns of humor a must. Lv msg, Dan, 714-553-2150
- Cmrd rock band nds fem singr to compl demo for BMG lbr instr. Must be very pretty. No calls after 9 pm. 213-397-3991
- COCKNEY MEXICANS sks male voc. Must be into fast paced sngs, not necessarily hrd core or punk. Also lkg for sngwrtrs. Ron Lopez, Cockney Mexicans, PO Box 314, San Gabriel CA 91778-0314
- Desperately skg energic voc w/intr, character & lks for verstl. 70's infl, progrsv, hrd edged, bubble rock band w/real sngs. Ray, 310-837-6519
- Dio mts Tate for speed, grunge, metal band. 213-370-7267
- Dmrr & guit putting together band. Infl by Pert, Bonham, Page, Clapton, Mike, 310-377-3172
- ESSENCE is lkg for singr for meloic, HR band. Infl Journey, Rush, Whitesnake. Srs only. Mon & Wed evngs. Clayton, 818-999-1893
- Estab HR act sks young, verstl singr. Pros only. Must be into Aero, Skid, old VH, Poison. Pro lks a must. 818-766-7169
- Euro pop Asian/American male voc/sngwrtr w/pwrfl & sensual vox sks collab w/intrd comps/prodc. Inspired by Erasure, Bowie, Eurythmics. A.G., 213-839-3595
- Explosive, dynam frontmn wtd by meloic HR band. Must have gd range & strong vox. Blues infl. Damien, 213-871-8066
- Fem backup sngs wtd for HR, techno groove band. 818-345-0975
- Fem singr wtd by guit/sngwrtr forming altmrv rock proj. Infl Nirvana, Siouxsie, Sonic Youth. 213-876-1308
- Fem voc ala Tina Marie, Jane Child wtd for slammng, funk rock band. Hendrix, Parliament, Christopher, 213-372-3208
- Fem voc for estab showband in Wiesbaden, Germany. Salary & inspo paid. Send photo & tape to Gunther Baer, Herrenweg 11, 6272 Niederrhausen 2, Germany
- Fem voc ndd for backups in rap grp. Must be gd & have patience & some id avail. Call if intrsd. Blade, 213-461-2061
- Fem voc ndd, ages 18-22. Gospel & R&B bkgrnd. Well proportioned. Ndd for singing grp. Debra or Robert, 818-347-5211
- Fem voc sought to compl 5 pc orig, altmrv rock proj ala X, Starship, Ramones. Ready to go. 213-827-0054
- Fem voc wtd for altmrv band w/demo deal. Infl Sundays, Pretenders, Lash, Cure. 310-452-2663
- Fem voc wtd to sing bkgrnd vocs for cntry shows band. Origs only. No pay. Rick, 818-567-4667
- Fem voc/instrmlst wtd to R&B dance grp. Gt personality, beautifl harmony. Srs, hrd wrking pros only. Rena, 818-980-0596
- Fem vocs ndd for recrdng proj. R&B pop. Eric, 714-276-1405

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- Frontmn wtd for orig groove rock band w/grt mairt & gigs. Infl VH, Zep, Police & Yes. etc. Jim, 818-783-9023; Steve, 213-874-9950
- Frontmn wtd w/deep but verstl vox for hvy band w/edge. Must have lng hr. No thrash. Guy, 805-584-0143
- Frontmn/voc wtd by K/A HR band. Must have lks, alt, stage presnc. Being able to sing a +. Richie, 213-851-8781; Razy, 213-655-6516
- Funk rock band, SECRET SOCIETY, sks soufl voc. Dave, 619-589-0616
- Guit w/bg ideas sks voc w/aggrsv style. Infl Skid, Aero, Romen, 818-702-9621
- Guit/sngwrtr sks male voc for collab on progrsv, HR proj. Pro att, lng hr image, drive. 818-985-3076
- GUN SHY sks amazing voc/frontmn. Must have top notch ltrk & image. Infl Extreme, Dokken, Lynch Mob. We mean business. Joe, 213-862-8661
- HARD TIME lkg for srs, dedicatd voc. Style like Steve Marrot, Paul Rogers, Vaughn Scott, Glen Hughes. Uniq style & delivery. 818-559-3339
- Harmonically pure vocs le John Anderson, Rick Emmett, semi progrsv rock w/intrstng, meloic changes. Currently plyng Whisky & Roxy. Jim, 818-763-5110

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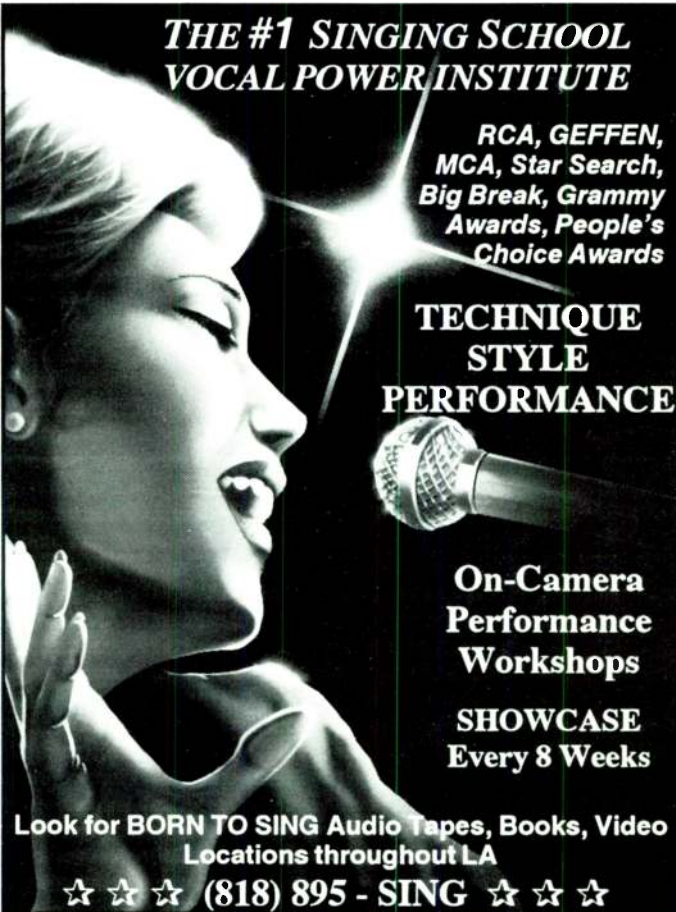
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•Peter Asher, Narada Michael Walden style prodcn wtd for orig ballad. Have lbi instr. This one deserves that special prodcn. Brian, 818-505-9203

•Rap DJ w/wown equip. Must be able to cut, scratch & prog. Doug, 213-962-3164

•Recrd co's, investors, prodcn co's. If you want to start 1992 with the best & hottest rap act in town, call us. Max, 213-506-2906

•Reggae singr w/remake & ong matrl sks A&R person for demo tape exchange. Steve, 818-904-3499 x 456

•Seqncr/programr lkg for band. All styles, overseas stis, 1 niters. Has recrdg credits. Pros only. 213-662-6380

•Skg soundperson/tech/vocds/roadie to grow w/progrsv band. Enthusiasm more import than exp. All money currently invested in bigger future. Jamie, 213-487-8017

•Sngwrtr on 12 step progrm sks othr sngwrtrs & muscns on 12 step progrm for possible joint ventures. Paul H, PO Box 314, San Gabriel CA 91778-0314

•Sound tech wtd. Altrmv pop development proj w/maj lbi instr sks qualified sound tech for showcs's. Inrstd parties contact Lisa, 818-501-2838

•Stylistically versatl T40 variety band sks dynam booking agent, hotel, parties, conventions, lounges, weddings & clubs. Promo avail, willing to travel, ready to go. Doug, 310-306-4898

•UCLA grad student lkg for sound engineer to assist w/ thesis in post prodcn now. Must have digital capabilities, Mac & IBM w/ix unit. 213-479-1098

•We're 2 blues, rock, pop, acous guit/vocs reforming our band, THE BOONDOCKS. Have lots of snags, skg lbi deal. Skg bst & drrr. Bira, 818-985-2864

•WONDER BOY, pwr pop w/d singr w/natl recognition. Over 3 sets of grt snags. Sks Japan, college or support tours. Mark, 818-592-0061

•World class rock act w/guarent'd hit matrl. Currently skg pro mngt co to set up maj lbi showcs's. Our demo has been picked up by 4 maj lbis. 818-781-8236

lyrics & melodies ala Bach, Oni, Ratt, wtd by guit forming band. Dave, 213-463-9413

•Euro pop Asian/American male voc/sngwrtr w/pwrtl & sensual vox sks collab w/lntd compsr/prodr. Inspired by Erasure, Bowie, Eurythmics. A G, 213-839-3595

•Euro style altrmv rock guit, 25-30, wtd by voc/sngwrtr to start band. Must be minimalst glyr, somewhere between the Edge & Townsend. John, 810-836-9230

•Fem rock lyricst is skg fem muscns to form R&R band called LADY KILLER. Must have rock image. be pro & be srs. Tammy, 213-351-1532

•Fem voc/sngwrtr wants to collab w/guit/sngwrtr to form altrmv rock band Intl Concrete Blonde, Dramarama & anything dark, emotional & angry. 818-888-0820

•Lyricst & poet, 100's of snags, written by me & Intl by Smokey & Luther. I've got the words. 1nd the music. Avery, 818-989-2753

•Lyricst wtd by recrdng artist/pianist w/2 albums. Must have stalf deal or one in wrks. 818-789-9211

•Lyricst wtd Sngwrtr/muscns/arrangr sks exp, lntd, very creatv lyricst for collab. Inrstd in altrmv pop. Modern pros. creatv getus. 310-553-9345

•M/F keybdst/collab wtd for wrting, recrdng st. Intl by Prince, Queen Latifa, intellgnt dance music. 213-654-4193

•Male singr/muscns/wrtr w/credits sks same for collab. Have fem lyricst w/platnum & gold recrd. Let's write. Mark, 213-876-7176

•Male singr/sngwrtr w/grt image & lntd sks prodr/compr w/ht snags willing to collab. Ala George Michael, Madonna. Houston, 818-783-0167

•Male singr/sngwrtr/arrangr w/studio, finished R&B contract, sks R&B keybdst/arrangr/collab for pro demos. Intl Babyface & Steve Wonder. Jim, 213-851-5062

•Male voc skg guit/wrtr to collab on rock, R&B,real sound. Steven, 818-985-6272

•Paul Hanson, guit & sngwrtr, has cntry & pop demos. Lkg for bands not necessarily self contained. Also lkg for mngt & music publishers. Paul, 818-358-8863

•Publshd, estab rock wrtr w/rtk recrd has snags avail for hot bands or artists w/same or close. All styles, M/F. 818-349-4874

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•Remember those snags like Yummy, Yummy, Yummy &

Sugar, Sugar? I write new snags like those. Call for free tape. Lv msg, Richie, 714-548-4390

•Sngs avail. Pop/rock, contmpr cntry. Also avail to collab. Johnny, 213-850-1476

•Sngwrtr/compr w/8 ltrk Midi studio lkg for patient acous guit for collab. Bing, 818-985-6279

•Sngwrtr/film compsr skg representation by agent. Frank R. Favre, 213-273-0856

•Sngwrtr/muscns/arrangr sks M/F lyricst/voc/muscns w/ pro recrdng exp, lyrics, demos, lots of creatvity for collab. Styles in altrmv, Costello, Crowded House, Blue Eyed Soul. 310-553-9345

•Intl snwrtr nds lyricst & keybdst to collab. Srs only.

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•Trained male tenor voc/wrtr sks keybdst/wrtr for meldc pop act. Very dedictd pro. Demo avail. Sandy, 310-804-5502

•Voc/sngwrtr sks guit/instrmntlst for collab on matrl widely ranging from altrmv rock to industrial rock. Exp. pls. Dana, 213-857-5516

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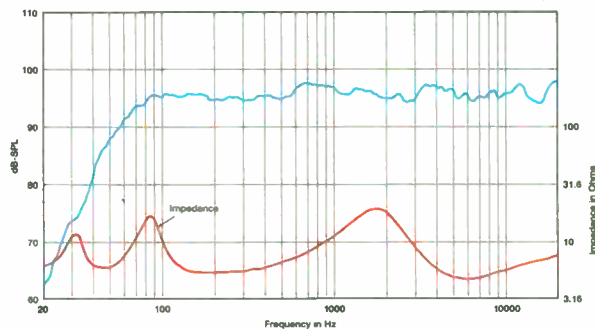
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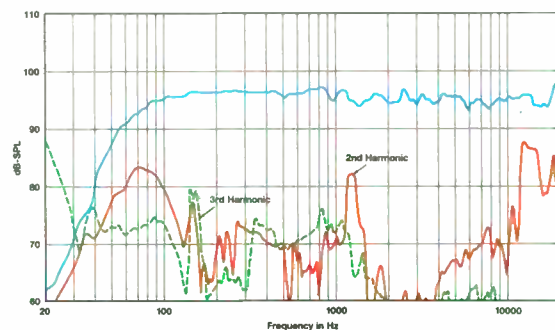
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